

Konkrete Utopien – Berliner Zukunftsperspektiven für den Tanz

Tangible Utopias - Berlin's Future Perspectives for Dance

Öffentliches Symposium zum Runden Tisch Tanz

Public Symposium of the Dance Round Table

21. September 2018, 16.30 – 21 Uhr
22. September 2018, 10 – 18 Uhr
Uferstudios, Uferstr. 23, 13357 Berlin

Konzept, Organisation / Concept, Organization: Karin Kirchhoff, Dr. Elisabeth Nehring

In Zusammenarbeit mit Teilnehmer*innen der Arbeitsgruppen, Mitarbeiterinnen des Tanzbüro Berlin und dem Vorstand des ZTB e.V.

In collaboration with participants of the working groups, Tanzbüro Berlin and the ZTB Board

Assistenz / Support: Jiska Morgenthal

Technik / Technical support: Ivan Bartsch, Benjamin Schälike

Videodokumentation / Video documentation: Mime Centrum Berlin

Catering: Café Pförtner

In Kooperation mit: Zeitgenössischer Tanz Berlin e.V. (Träger), Tanzbüro Berlin, Hochschulübergreifendes Zentrum Tanz Berlin. Der Runde Tisch Tanz Berlin findet im Auftrag der Senatsverwaltung für Kultur und Europa Berlin statt.

In co-operation with: Zeitgenössischer Tanz Berlin e.V., Tanzbüro Berlin and Hochschulübergreifendes Zentrum Tanz Berlin. The Berlin Dance Round Table takes place on behalf of the Berlin Senate Department for Culture and Europe.

READER - Konkrete Utopien – Berliner Zukunftsperspektiven für den Tanz

READER - Tangible Utopias – Berlin's Future Perspectives for Dance

Dieser Reader umfasst neben dem Programm in Deutsch und Englisch sowie den Biografien der Mitwirkenden auch zusätzliche Informationen, die von den Teilnehmer*innen einiger Veranstaltungen bereitgestellt und z.T. übersetzt wurden.

(D) und (E) kennzeichnen die jeweiligen Sprachen der Veranstaltungen und der Textbeiträge

This reader includes the program in German and English language, the biographies of the participants and additional information provided by some of the panelists.

(D) and (E) indicate the language of the presentation of the text.

Inhaltsverzeichnis / Contents

Programm Deutsch	Seite 3-5
Programm English	Seite 5-8
Über den Runden Tisch Tanz (D)	Seite 9
Künstler*innen Statement Roni Katz / Lee Meir (D)	Seite 10-12
Informationen zum Norwegischen Fördersystem (E)	Seite 13-16
About Citerne Beirut (E)	Seite 17-19
CVs of the Participants (E)	Seite 20 -24

Redaktion: Karin Kirchhoff, Dr. Elisabeth Nehring

Übersetzungen: Mark Kanak, Jiska Morgenthal

Layout: Jiska Morgenthal

Mitwirkende Symposium

Lucien Ammar-Arino (VIADANSE, CNN, Belfort/F), Gabi Beier (ada Studio, Berlin), Anita Clark (The Work Room, Glasgow, ehemals Head of Creative Scotland), Mariama Diagne (Tanz- und Theaterwissenschaftlerin), Dr. Susanne Foellmer (Tanzwissenschaftlerin, Coventry/GB), Cilgia Gadola und Manuel Wisniewski (Situationsanalyse Runder Tisch Tanz), Sigrid Gareis (freie Kuratorin, ehemals Direktorin Tanzquartier Wien), Barbara Greiner (freie Produzentin, Vorstand ZTB), Claudia Henne (Journalistin), Marie Henrion (Tanzbüro Berlin), Caroline Huth (Diversity.Arts.Culture. Berliner Projektbüro für Diversitätsentwicklung), Efva Lilja (Direktorin Dansehallerne Kopenhagen, Choreografin), Moritz Majce (Choreograf, Vorstand ZTB e.V.), Bettina Masuch (Direktorin Tanzhaus NRW, Düsseldorf), Roni Katz und Lee Meir (Choreografinnen), Sara Mikolai (Tänzerin, Choreografin), Ilya Noé (Künstlerin), Ralf Ollertz (Komponist, Künstlerischer Co-Leiter HALLE Tanzbühne Berlin), Kristine Karåla Øren (Leiterin des Norwegischen Tanzkünstlerverbands Norske Danskunstnere), Benjamin Pohlig (Choreograf), Matthias Quabbe (K3 Zentrum für Choreographie/Tanzplan Hamburg), Agnès Quackels (Künstlerische Leitung BUDA, Kortrijk/BE), Omar Rajeh (Choreograf, Festivalleiter, Beirut/LBN), Isabelle Schad (Choreografin), Katja Sonnemann (Leiterin der Akademie für Performing Arts Producer, Mentorin, Dozentin), Peter Stamer (freier Regisseur, Performer), Karen Verlinden (Produktionsbüro HIROS, Brüssel/BE), Dominik Zippe (Student, Tanzwissenschaft FU Berlin)

Programm

Freitag, 21. September, Studio 11:

16:30

Eintreffen

16:45 – 17:30

Die Mitglieder des Runden Tisch Tanz stellen sich vor.

19 Vertreter*innen der Berliner Kulturpolitik, der Tanzszene Berlins sowie der Senatskulturverwaltung und externe Expert*innen diskutieren am Runden Tisch über die Stärkung des Tanzes und der Tanzszene in Berlin. Hier stellen sich die meisten von ihnen vor und sprechen über den bisherigen Verlauf.

17:30 – 18:10

Situationsbeschreibung

Künstler*innenkeynotes von Roni Katz/Lee Meir, Isabelle Schad und Ralf Ollertz (D/E)

18:10 – 18:30

Pause

18:30 – 21:00

Dach überm Kopf?

Seit mehr als 25 Jahren diskutieren Berliner Tanzkünstler*innen, Tanzbegeisterte und Politiker*innen über ein eigenes Haus für Tanz und Choreografie in der Stadt. Um der brandaktuellen Dauerdebatte neue Nahrung zu geben und konkrete best practice-Modelle ins Spiel zu bringen, diskutieren Bettina Masuch, Agnès Quackels, Efva Lilja, Sigrid Gareis und Moritz Majce über Modelle für ein Haus für Tanz und Choreografie, moderiert von Susanne Foellmer. (D/E mit Simultanübersetzung)

21:00

Tagesabschluss mit Drinks

Samstag, 22. September:

10:00 – 11:00, Studio 11

Berliner Situations- und Bedarfsanalyse

Cilgia Gadola und Manuel Wisniewski stellen Ergebnisse ihrer Umfrage zur Situations- und Bedarfsanalyse des Tanzschaffens in Berlin vor. Ergänzend dazu präsentiert Dominik Zippe die Ergebnisse einer vergleichenden Studie von Annelies Van Assche (Belgien) zur sozioökonomischen Situation von Tanzkünstler*innen in Berlin und Brüssel. (D)

11:00 – 13:00, Studio 11**MoneyMoneyMoney – und wie man es verteilen könnte**

Eine Gruppe Berliner Tanzschaffender, vertreten durch Gabi Beier und Benjamin Pohlig, stellt ein Modell für ein Tanzhonorar in Stipendienform vor, angelehnt an norwegische Künstlerstipendien. Das Modell sieht sich als mögliche Antwort zur Notwendigkeit, nicht lediglich Produktion, sondern auch alltägliche künstlerische Praxis zu fördern. Im Anschluss findet ein gemeinsames Gespräch über Förder- und Jurysysteme in Norwegen und Hamburg im Vergleich zu Berlin statt – mit Kristine Karåla Øren und Matthias Quabbe, moderiert von Marie Henrion. (E)

10:00 – 14:00, Studio 4**Creating a Dance House – Laboratory of Imagination**

Regisseur Peter Stamer lädt zur gemeinsamen Imagination eines Tanzhauses. Ausgehend von der Annahme, die spezifischen Qualitäten des zeitgenössischen Tanzes erforderten spezielle Räume, formuliert die Berliner Tanzszene seit Jahrzehnten das Bedürfnis nach eigenen, geeigneten Orten für den Tanz. Peter Stamers Workshop lädt dazu ein, diesen Wünschen spielerisch auf die Spur zu kommen und – egal wie spekulativ – gemeinsam ein Tanzhaus zu fantasieren. (D/E)

13:00 – 14:00**Mittagspause (kleines Mittagessen erhältlich)****14:00 – 15:30, Studio 11****Citerne Beirut, a reservoir for inspiration**

In seiner Lecture stellt der libanesische Choreograf Omar Rajeh seine bereits realisierte, gänzlich aus choreografischen Bedürfnissen entworfene Gebäudestruktur vor. Der ungewöhnliche Performanceort ‚Citerne Beirut‘ wurde im April 2017 in Beirut eröffnet und zeichnet sich durch eine flexible und mobile Struktur aus, mit der auf jede Art künstlerischer Innovation und Kreation reagiert werden kann. Angepasst an die jeweiligen künstlerischen Bedürfnisse, umfasst ‚Citerne Beirut‘ zwei Bühnen, eine Lobby, Studios, Büros sowie einen Außenbereich. (E)

14:00 – 15:30, Seminarraum 1**Die Zukunft der Gesellschaft mit Tanz gestalten**

Berliner Tanzkünstler*innen, Dramaturg*innen und Tanzvermittler*innen diskutieren mit Lucien Ammer-Arino über die Rolle von Tanz und dessen Wechselwirkung zwischen künstlerischen Inhalten und sozialpolitischen Anliegen. Vorgestellt wird die Vision eines Ortes für das Einüben von Demokratie und Diversität, mittels des Körpers, inmitten der Stadtgesellschaft. Gestaltet und getragen von der Zusammenarbeit von Berliner Netzwerken, Initiativen und Institutionen. Es moderiert Claudia Henne. (E)

15:30 – 16:00**Pause**

16:00 – 17:30, Studio 11**Accessing Dance – eine intersektionale Diskussion für mehr Diversität im Tanz**

Soll das bestehende Fördersystem zugänglicher gemacht werden oder braucht es einen eigenen Fördertopf für Künstler*innen, die von Diskriminierung betroffen sind? Sollten Jurys ein Diversitätstraining durchlaufen? Wie können versteckte Ausschlüsse und Diskriminierungen (von Künstler*innen, Zuschauer*innen und Personal) sichtbar gemacht und behoben werden? Diese und andere Fragen zu Strategien für mehr Vielfalt im Tanz diskutieren Anita Clark, Caroline Huth und Sara Mikolai zusammen mit der Moderatorin Mariama Diagne. (E)

16:00 – 17:30, Seminarraum 1**Auf Touren bringen**

Karen Verlinden, Katja Sonnemann und Barbara Greiner sprechen über Ideen zur Verbesserung von (inter)nationalem Touring und Networking, z.B. durch eine strukturelle Förderung von Produktions- und Distributionsbüros wie sie in Flandern üblich ist. (E)

17:30 Studio 11**Abschlussreflexion (D/E)****18:00 Ende****Programm in English****Participants**

Lucien Ammar-Arino (VIADANSE, CNN Belfort/F), Gabi Beier (ada Studio, Berlin), Anita Clark (The Work Room, Glasgow, former Head of Creative Scotland), Mariama Diagne (dance and theatre scholar), Dr. Susanne Foellmer (dance and theatre scholar, Coventry/GB), Cilgia Gadola and Manuel Wisniewski (facilitators of the Runder Tisch Tanz situation analysis), Sigrid Gareis (curator, previous director of Tanz-quartier Wien), Barbara Greiner (producer, Vorstand ZTB e.V.), Claudia Henne (journalist), Marie Henrion (Tanzbüro Berlin), Caroline Huth (Diversity.Arts.Culture. Berlin's project office for diversity development), Efva Lilja (director of Dansehallerne Kopenhagen, choreographer), Moritz Majce (choreographer, Vorstand ZTB e.V.), Bettina Masuch (director of Tanzhaus NRW, Düsseldorf), Roni Katz and Lee Meir (choreo-graphers), Sara Mikolai (dancer, choreographer), Ilya Noé (artist), Ralf Ollertz (composer, co-artistic director of HALLE Tanz-bühne Berlin), Kristine Karåla Øren (director of the Norwegian dance artist union Norske Danskunstnere), Benjamin Pohlig (choreographer), Matthias Quabbe (K3 Zentrum für Choreographie/Tanzplan Hamburg), Agnès Quackels (artistic director of BUDA, Kortrijk/BE), Omar Rajeh (choreographer, festival director, Beirut/LBN), Isabelle Schad (choreographer), Katja Sonnemann (director of the Akademie für Performing Arts Producer, mentor, lecturer) Peter Stamer (director, performer), Karen Verlinden (production office HIROS, Brüssel/BE), Dominik Zippe (student, Tanzwissenschaft FU Berlin)

PROGRAM

Friday, September 21, Studio 11:

4:30 pm

Arrival

4:45 pm – 5:30 pm

Introduction of the members of the Dance Round Table (D)

19 representatives from Berlin's cultural political life, the Berlin dance scene, the Senate Cultural Administration and external experts are discussing ways to strengthen dance and the dance scene in Berlin at the Round Table. Here, most participants will introduce themselves.

5:30 pm – 6:10 pm

Description of the situation

Keynote speeches: Roni Katz/Lee Meir, Isabelle Schad and Ralf Ollertz (D/E)

6:10 pm – 6:30 pm

Break

6:30 – 9 pm

A roof over our heads?

For more than 25 years, Berlin dance artists, dance enthusiasts and politicians have been discussing of establishing their own venue for dance and choreography in the city. In order to instill the current, ongoing debate with new life and to explore concrete best practice models, Bettina Masuch, Agnès Quackels, Efva Lilja, Sigrid Gareis and Moritz Majce will discuss models for a future venue for dance and choreography, moderated by Susanne Foellmer. (D/E with simultaneous translation)

9 pm

Closing and drinks

Saturday, September 22:

10 – 11 am, Studio 11

Berlin situation and needs analysis

Cilgia Gadola and Manuel Wisniewski present the results of their survey on the situation and needs analysis of dance creation in Berlin. In addition, Dominik Zippe presents the results of a comparative study by Annelies Van Assche (Belgium) on the current socio-economic situation for dance artists in Berlin and Brussels. (D)

11 am – 1 pm, Studio 11**Money Money Money – and how we could distribute it**

A group of Berlin dance professionals, represented by Gabi Beier and Benjamin Pohlig, presents a model for a dance honorarium, based on Norwegian artist scholarships. This is seen as a possible answer to the need to promote not only production but also everyday artistic practice. This presentation will be followed by a discussion on funding and jury systems in Norway and Hamburg in comparison to Berlin with Kristine Karåla Øren and Matthias Quabbe, moderated by Marie Henrion. (E)

10 am – 2 pm, Studio 4**Creating a Dance House – a Laboratory of Imagination**

Director Peter Stamer invites us to collectively imagine what a Berlin dance house might look like. For decades, the Berlin dance scene has been venting the need for specific spaces for contemporary dance, based on the assumption that dance's specific qualities ask for a particular kind of spatiality. The workshop is an attempt to gain access to that need by creating a playground, however speculative, for common imaginaries. (D/E)

1 am – 2 pm

Lunch break (warm lunch available)

2 pm – 3:30 pm, Studio 11**Citerne Beirut, a reservoir for inspiration**

In his lecture, choreographer Omar Rajeh introduces his already realised building structure that has been designed entirely for choreographic needs. 'Citerne Beirut' was first implemented in Beirut in April 2017. It is a unique performance venue, designed to keep up with new contemporary innovations and artistic creations. It is a flexible and mobile structure that could be reconfigured according to the artistic events and creations and contains two stages, a lobby, studios, offices and an outdoor space. (E)

2 pm – 3:30 pm, Seminarraum 1**Shaping the future of society with dance**

Berlin dance artists, dramaturges and dance mediators discuss the role of dance and its interaction between artistic content and social policy concerns with Lucien Ammer-Arino. The vision of a place for rehearsing *of* democracy and diversity through the body, in the midst of urban society will be presented. Designed and supported by a cooperation of Berlin networks, initiatives and institutions. Moderated by Claudia Henne. (E)

3:30 pm – 4:00 pm

Break

4 pm – 5:30 pm, Studio 11**Accessing Dance - an intersectional discussion for more diversity in dance**

Is the existing support system to be made more accessible or does it need its own funding pots for artists who are affected by discrimination? Should juries undergo diversity training? How can hidden exclusions and discrimination (by artists, viewers and staff) be exposed and eliminated? Anita Clark, Caroline Huth and Sara Mikolai will discuss these and other questions about strategies for more diversity in dance, together with presenter Mariama Diagne. (E)

4 pm – 5:30 pm, Seminarraum 1**Getting things moving**

Karen Verlinden, Katja Sonnemann and Barbara Greiner discuss ideas for improving (inter)national touring and networking, e.g. by structurally promoting production and distribution offices as is customary in Flanders. (E)

5:30 pm, Studio 11**Closing reflection (D/E)****6 pm****End**

Über den Runden Tisch Tanz

Der Runde Tisch Tanz ist ein professionell gesteuerter partizipativer Prozess unter Beteiligung von Kulturpolitik, Verwaltung sowie Berliner und auswärtigen Tanzexpert*innen zur Entwicklung eines zukünftigen Konzepts für den Tanz in Berlin.

Im Februar 2018 begann die Konstituierungsphase, im März trafen sich die Mitglieder des Runden Tisches zum ersten Mal, bis Dezember 2018 wird der Runde Tisch insgesamt vier Mal getagt haben. Bei diesen Sitzungen diskutieren die Teilnehmer*innen jene Ergebnisse, die in fünf Arbeitsgruppen unter großer, engagierter Beteiligung von Tanzschaffenden sowie Vertreter*innen aus Politik und Kulturverwaltung entstanden sind.

Bisher wurde intensiv und produktiv an folgenden Themen gearbeitet:

- Räumliche Infrastruktur
- Money and more
- Internationalität, Touring, Networking
- Forschung und Vermittlung
- Zugänglichkeit und Vielfalt

Die Themen des Symposiums orientieren sich an den Inhalten der Arbeitsgruppen.

Für die Erhebung von Daten- und Zahlenmaterial wurde eine Situations- und Bedarfsanalyse inklusive einer umfangreichen Online-Befragung in Auftrag gegeben. Bis zum Jahresende soll ein schriftliches Gesamtkonzept Ergebnisse und Handlungsempfehlungen zusammenfassen.

Moderation, Koordination, Organisation: **Karin Kirchhoff, Dr. Elisabeth Nehring**

Mitglieder des Runden Tisches

Sabine Bangert (Bündnis 90/Die Grünen), Vorsitzende des Ausschusses für Kulturelle Angelegenheiten

Frank Jahnke (SPD), Kulturpolitischer Sprecher

Regina Kittler (Die Linke), Kulturpolitischer Sprecherin

Dr. Torsten Wöhlert, Staatssekretär für Kultur

Barbara Esser, Referatsleiterin KB für institutionelle Förderung

Sabine Köhncke, Referatsleiterin KD zur Förderung von Künstler*innen, Freien Gruppen und Projekten

Anna Mülter, Künstlerische Leitung Tanztage Berlin, Dramaturgie Tanz Sophiensaele. Vertretung:

Kirsten Seeligmüller, Künstlerische Leitung DOCK 11 & Eden****

Peter Pleyer, Choreograf, Performer. Vertretung: **Kirsten Maar**, Tanzwissenschaftlerin

Kareth Schaffer, Choreografin, Performerin. Vertretung: **Zwoisy Mears-Clarke**, Choreograf, Performer

Anja Schmalfuß, Networking & Development Sasha Waltz & Guests. Vertretung: **Ralf R. Ollertz**, Komponist, Künstlerischer Co-Leiter HALLE TANZBÜHNE BERLIN

Annemie Vanackere, Intendanz und Geschäftsführung HAU Hebbel am Ufer. Vertretung: **Ricardo Carmona**, Tanzdramaturg HAU Hebbel am Ufer.

Simone Willeit, Geschäftsführung Uferstudios. Vertretung: **Gabi Beier**, Künstlerische Leitung ada Studio & Bühne für den zeitgenössischen Tanz

Claudia Feest-Lieberknecht, Vorstand Dachverband Tanz Deutschland

Moritz Majce, Vorstand Zeitgenössischer Tanz Berlin e.V.

Marie Henrion, Tanzbüro Berlin

Michaela Schlagenwerth, Tanzkritikerin

Frank Schmid, Journalist, Mitglied mehrerer Förderjurys im Bereich Tanz und Darstellende Kunst

Dr. Kerstin Evert, K3 Zentrum für Choreografie | Tanzplan Hamburg

Das Paradox und die unmögliche Herausforderung, die wir alle so gut meistern, nämlich frei-schaffende Choreograf*innen in Berlin zu sein

Künstlerische Stellungnahme von Lee Meir und Roni Katz

(Verwundbarkeit)

Kunst ist verwundbar und Kunst zu kreieren, macht uns zu verwundbaren Wesen. Indem wir unseren kreativen Ausdruck, unsere Weltanschauungen und unsere Herzenswünsche teilen und präsentieren, reiben wir uns immer wieder auf, zeigen uns und setzen uns anderen aus. Wir tun dies, weil wir Bewegungen in der Landschaft schaffen wollen, deren Teil wir sind, und als Nebeneffekt nehmen wir hin beurteilt zu werden in Form von Kritik, Ablehnung oder auch Würdigung.

Wenn ich in dieser Stellungnahme WIR sage, meine ich manchmal Lee und mich, und manchmal das allgemeine WIR von Nachwuchschoreograf*innen der Berliner Szene.

Verwundbarkeit ist ein Raum des Ungewissen. Verwundbarkeit ist ein Raum von Unsicherheit und Verunsicherung. Verwundbarkeit hat viel mit Angst zu tun. Wegen der Art und Weise, wie das System, der Markt und das Berufsfeld, in dem wir heute tätig sind, funktionieren, müssen wir „wissen“. Wir müssen durchsetzungsfähig und charismatisch sein, wir müssen wild und furchtlos sein. Wir müssen uns klar artikulieren können, auch wenn wir uns nicht sicher sind, was wir sagen und wie wir es sagen sollen, oder ob wir überhaupt etwas zu sagen haben. Zumindest müssen wir den Anschein erwecken, wenn wir einen Kurator treffen, eine Bewerbung schreiben oder einfach nur mit einem Kollegen sprechen. So wie das System heute funktioniert, müssen wir von der Verwundbarkeit und der Unwissenheit abrücken, wir müssen Antworten geben, bevor wir die Fragen stellen, unsere Leistungen erklären, bevor wir die Absichten festlegen, ankündigen, wie das Stück aussehen wird, bevor wir es machen.

(Flexibilität)

Eines der Hauptprobleme, mit denen Choreograf*innen in der freien Szene täglich konfrontiert sind, ist die Forderung nach fortwährender Flexibilität: Das System verlangt von uns, langfristige Projekte kontinuierlich planen zu können, immer zu wissen - und das so bald wie möglich - woran wir für ein zukünftiges Projekt arbeiten werden, das vielleicht ein Jahr oder länger nach der Einreichung des Antrags stattfinden wird, „Ja“ zu einem anderen Projekt zu sagen, das 2022 stattfinden wird, und auf der anderen Seite immer bereit zu sein und auf der Stelle zu performen, eine Einladung anzunehmen, spontan zu touren, Pläne zu ändern. Und diese Entscheidungen müssen immer jetzt getroffen werden.

(Produktion/ Ausführung)

Künstlerische Arbeit basiert ihrem Wesen nach auf Intuition und dem Wunsch, ein bestimmtes Interesse zu verfolgen, zu spielen, zu erforschen. Manchmal gibt es kein spezifisches Ziel außer der Erforschung selbst, die dann zu einem vermarktbaren Produkt führen kann, aber nicht immer. Manchmal, wenn gerade eine Bewerbung geschrieben werden muss, befinden wir uns mitten in einem solchen Prozess und sind noch nicht bereit, diesen zu artikulieren oder zu „verkaufen“.

Die Zeitspanne zwischen dem Schreiben "über" und der Produktion eines Bühnenstücks trennt uns oftmals von diesem flüssigen, wachen und kreativen Geisteszustand und fordert uns stattdessen auf, in einer kalkulierenden und berechnenden Denkweise zu arbeiten und weiterhin danach zu suchen, wie dieser Prozess des künstlerischen Forschens zu einem Ergebnis führen kann. Das setzt uns sehr unter Druck, besonders jene von uns, die am Anfang ihrer Karriere als aufstrebende Künstler*innen stehen - in dieser frühen, aber entscheidenden Phase, in der wir unsere persönliche künstlerische Stimme entwickeln.

Weil wir ständig damit beschäftigt sind, wie unsere Arbeit aufgenommen und betrachtet wird, verschiebt sich der Fokus von der künstlerischen Erforschung und Praxis auf das Produkt. Es ist ein bisschen wie bei einem Kind, das noch nicht gelernt hat, wie man Sprache benutzt, aber bereits klar sprechen und Bedeutung vermitteln, Entscheidungen treffen und Antworten geben muss.

(Misserfolg/ Erfolg)

Kunst ist eine langfristige Beziehung und die Entfaltung der eigenen künstlerischen Stimme ist ein andauernder Prozess. Er besteht zum großen Teil aus Ausprobieren und nicht immer ist man erfolgreich; Scheitern ist ein fester Bestandteil der Kunstproduktion. Ein Künstler wird nicht als guter oder schlechter Künstler geboren. Wie ein Säugling lernen wir Laufen, Fallen und Gehen und oft verletzen wir unsere Knie, bevor wir richtig gehen können, bis zur nächsten Falle. Was wäre, wenn wir die Chance hätten, als Künstler Fehler zu machen, ein "erfolgloses" Stück zu produzieren und dann von diesen Fehlern zu lernen? Was wäre, wenn dieses Lernen in unseren nächsten Schöpfungsprozess einfließen könnte, anstatt dass uns die nächste Förderung versagt wird?

Obwohl Tanz für uns kein Sport ist, sondern Kunst, ist der Markt der einzige Indikator für Scheitern und Erfolg - Ticketverkauf, gute Kritiken, internationale Tourbuchungen. Aber Misserfolg und Erfolg sind viel komplexere Begriffe im Kunstschaften. Um unsere eigene künstlerische Stimme zu entwickeln, müssen wir versuchen, Erfolg und Misserfolg in Bezug auf unsere Absichten zu definieren und nicht nur in Bezug auf den Tanzmarkt. Wenn wir ständig damit beschäftigt sind, erfolgreich zu sein oder als erfolgreich angesehen zu werden, können wir uns leicht vom Kern unserer Arbeit entfernen, das Interesse und den Wunsch zu arbeiten verlieren und den Antrieb vergessen, der uns zu den Künstlern macht, die wir sind.

Während des Studiums machen wir Kunst in einem geschützten Rahmen, um Fehler zu machen. Sobald wir die Schule verlassen haben, werden wir mit dem gleichen Maß gemessen wie etablierte und erfahrene Choreograf*innen. Was wäre, wenn wir als aufstrebende Künstler*innen einen längeren Zeitraum hätten, in dem es uns erlaubt wäre, ja sogar erwünscht zu scheitern, uns aber trotzdem Mittel zur Verfügung gestellt würden, um unsere Arbeit zu machen und zu präsentieren?

(Zeit/ Raum/ eigene Stimme)

Tanz in seiner vergänglichen Natur ist eine Kunstform, die nur im Tun geschieht und durch das Üben erweitert wird. Tanz erfordert eine kontinuierliche Beziehung zur Praxis im Studio, und nur durch die Praxis können wir erkennen und auswählen, was zu unserem Projekt werden kann. Für die meisten Nachwuchschoreograph*innen in der Stadt ist es praktisch unmöglich, im Studio eine kontinuierliche und konstante Praxis auszuüben - wir bekommen nur Studiozeit, wenn wir eine Förderung für ein Projekt bekommen. Wir brauchen regelmäßigen Zugang zu Studios, um unsere Praxis und unsere Bewegungsforschung zu vertiefen. Wir brauchen regelmäßigen Zugang zu Studios, um die verkörperten Qualitäten unserer Arbeit und damit die Art, wie wir unseren Körper durch die Welt tragen, zu erweitern.

Nehmen wir an, wir haben Zugang zu einem Studio. Wir brauchen auch Zeit, um sie dort zu verbringen. Uns wurde gesagt, und wir haben unfreiwillig verinnerlicht: Zeit ist Geld. Wenn ich davon ausgehe, dass ich eine Künstlerin aus der Arbeiterklasse bin, und das bin ich, erfordert das eine gefördertes Projekt pro Jahr einen großen Teil meiner Zeit und Energie, gibt mir aber keine finanzielle Sicherheit. Ich muss Nebenjobs finden, die nicht all meine Zeit und Energie in Anspruch nehmen, aber mich ernähren. Wie finde ich einen regulären Job, der mir trotzdem genug Zeit für den Besuch im Studio und genügend Zeit für die Vision und Vorbereitung meines nächsten Projekts lässt? So wie das System funktioniert, müssen wir immer an mehr als einem (gedanklichen) Ort zugleich sein – bei dem Projekt von heute und dem Projekt von morgen - wie schränkt das die Aufmerksamkeit und Sorgfalt ein, die wir jedem dieser Projekte geben?

(Alles in einem)

Für eine Förderung durch die Berliner Förderinstitutionen (Senat, HKF) muss ein*e Künstler*in ein theoretisches Konzept, einen konkreten und realistischen Probenplan, einen Finanzplan und eine Spielstättenbescheinigung vorlegen können. Wir müssen alles in einem sein: weise Philosoph*innen, fähige Techniker*innen und Buchhalter*innen, hochrangige Schriftsteller*innen und virtuose Tänzer*innen. Die meisten von uns sprechen Deutsch, aber es ist eine Herausforderung, den Bewerbungsprozess zu durchlaufen ohne Muttersprachler*in zu sein. Was wäre, wenn wir eine Bewerbung in unserer Muttersprache schreiben könnten? Was wäre, wenn wir keine*n

Übersetzer*in von unserem privaten Geld bezahlen müssten? Die meisten von uns haben Tanz und Bewegung studiert, aber nicht alle von uns haben einen Hintergrund in Theorie oder in der Wissenschaft einer gesprochenen Sprache. Manche von uns drücken sich besser durch den Körper aus. Es ist eine Herausforderung, verkörperte und körperliche Praktiken, Konzepte, Ideen und Visionen in Worten auf Papier zu präsentieren. Welche Projekte werden nicht in das System aufgenommen und von ihm beherbergt, weil es noch keine schriftliche Ausdrucksweise für sie gibt? Welche Projekte verpassen wir, Projekte, die alternative unausgesprochene, ja clevere und ausgereifte Körpermethoden enthalten?

(Arbeit / Nachhaltigkeit)

Das Durchlaufen des Bewerbungsprozesses erfordert Erfahrung und Organisations- oder Managementfähigkeit. Wir lernen diese Fähigkeiten nicht in der Schule oder Universität. Nehmen wir an, wir haben die Förderung bekommen, sei es, weil wir ein super dringendes politisches Konzept über Migration und Vertreibung haben, Schreibfertigkeit auf Dissertationsniveau, betörende Qualitäten als Netzwerkerin oder alles zusammen. Gäbe es eine Möglichkeit, all die Arbeit zu bezahlen, die wir vor und nach den geförderten sechswöchigen Proben geleistet haben? Die vielen Stunden, die wir zum Schreiben, Übersetzen, E-Mailen, zum Treffen von Kolleg*innen und Kurator*innen, beim Koordinieren von Proberaum und Premieren-Terminen und für die Dokumentation aufgewendet haben? Nehmen wir an, wir erhalten die Förderung, gibt es eine Möglichkeit für das Theater, das uns präsentiert, uns mit Technik und PR zu unterstützen, anstatt dass wir selbiges durch die Förderung finanzieren? Dann könnten wir auf diese Weise unsere Mitarbeiter*innen besser bezahlen und einen längeren Probenprozess ermöglichen.

Um sich zu finanzieren, arbeiten einige von uns als Tänzer*innen oder Lehrer*innen und bekommen Jobs in der ganzen Welt. Wir brauchen diese Jobs, um unsere Miete zu bezahlen. Um Förderung zu erhalten, müssen wir gleichzeitig hier sein. Wir müssen in der Stadt, auf der Bühne, im Foyer, am Runden Tisch sichtbar sein. Und wir müssen fantastisch aussehen, auch wenn wir erschöpft sind.

Norwegische Künstlerstipendien

Die folgenden Informationen stammen von der Internetseite der nationalen Norwegischen Künstlerförderung und wurden von Sunniva Vikør Egenes aus dem Norwegischen ins Englische übersetzt.

<https://www.kulturradet.no/statens-kunstnerstipend> accessed on the 11th of September, 2018.

"The Government Grant for Artists is to facilitate that individual artists, by receiving direct funding from the state, are able to contribute to a diverse and innovative artistic sphere. The grants are awarded on the basis of artistic quality and activity."

The different grants:

Work grant: 1-5 years

Work grant for younger and newly established artists: 1-3 years

Miscellaneous grant: Lump sum for artistic activity

Miscellaneous grant for recently graduated artists: Lump sum for establishing artistic activity

Grant for established artists: 10 years (or until recipient reaches 67 years)

Grant for senior artists: 10 years (or until recipient reaches 67 years)

Work grant:

The working grant is to enable the artist to further develop their artistic work and to have their artistic activity as their main focus and occupation. The working grant can also be based on the wish to transfer into another artistic field with the need of occupational re-training.

Applicants must primarily reside and work in Norway. Exceptions can be made in particular cases. The grant is only given to individual artists and does not encompass groups. Applicants must be active professional artists and must have published, exhibited or shown their work in a public context. Students on BA and MA level are not eligible for grants from Government Grant for Artists.

The artist receiving the work grant can hold a position as employed next to the work grant as long as the position does not exceed 50%. If you become a holder of the work grant you have until 31 of August to reduce the percentage of your position.

The yearly amount for 2017 was 246.272 NOK (about 25.847 €). It is paid out monthly in monthly rates, and is considered subject to tax.

The duration of the work grant is between 1- 5 years.

Work grant for younger artists:

The grant for younger/newly established artists is to support artists in an establishing phase and give them an opportunity to develop artistically as well as enable them to better be able to live of their work as an artist.

Artists can apply for the work grant for younger artists up until the year the applicant turns 35. Exceptions can be made in particular cases. The applicant must be in an establishing phase and able to document a high artistic level. Applicants must primarily reside and work in Norway. Exceptions can be made in particular cases. The grant is only given to individual artists and does not encompass groups. Applicants must be active as professional artists and must have published, exhibited or shown their work in a public context. Students on BA and MA level are not eligible for grants from Government Grant for Artists.

The yearly amount for 2017 was 246.272 NOK (about 25.847 €).. It is paid out in monthly rates, and is considered subject to tax.

The duration of work grant for young/ newly established artist is 1- 3 years. An artist holding the grant for 1-2 years may apply for extension up until 3 years total.

Grant for established artists:

The grant for established artists is to enable artists with the possibility to develop their artistic work over a longer period, and to be able to maintain their artistic activity as their main occupation. The grant can be applied for by artists who over time has performed a substantial and valued artistic effort.

[...] Recipients of the grant can hold a position as employed as long as this position does not exceed 50%. Other shorter engagements which together amount to more than 50% must not exceed 4 months per year. Should you receive the grant you have until the 31st of August to reduced the percentage of your position.

To maintain the right to receive the grant, the recipient must be working as an artist. 5 years from the allocation of the grant there will be an evaluation on whether the recipient is still considered an actively working artist.

In year five of the period there will be an evaluation of the net income of the recipient. If the net income exceeds six times the basic amount in the National Insurance scheme the grant will be withdrawn from year six.

The recipient is obligated to send yearly reports which accounts for the artistic activity and the income that year.

The yearly amount should be equivalent the guaranteed income which in 2018 is 251.320 NOK (about 26.376€). The grant is paid in monthly rates with taxes deducted.

The grant for established artists lasts for ten years, and can be renewed for further ten years after a new application process.

Grant for senior artists

The grant for senior artists is to ensure the financial stability of the recipient in order for them to have artistic activity as their main occupation.

The grant can be applied for by active artists aged 56 or older in the year of applying, and who have through many years of work have performed a substantial and valued effort.

[...] In year five of the period there will be an evaluation of the net income of the recipient. If the net income exceeds six times the basic amount in the National Insurance scheme the grant will be withdrawn from year six.

The recipient is obligated to send yearly reports which accounts for the artistic activity and the income that year. The yearly amount should be equivalent the guaranteed income which in 2018 is 251 320 NOK. The grant is paid in monthly rates with taxes deducted.

The grant covers the period until the recipient turns 67 years old.

How the application is processed:

First stage: The applicant submits the applications

Second stage: The administrative office reviews the application and forwards it to the proper committee.

Third stage: The selection committee states its suggestions.

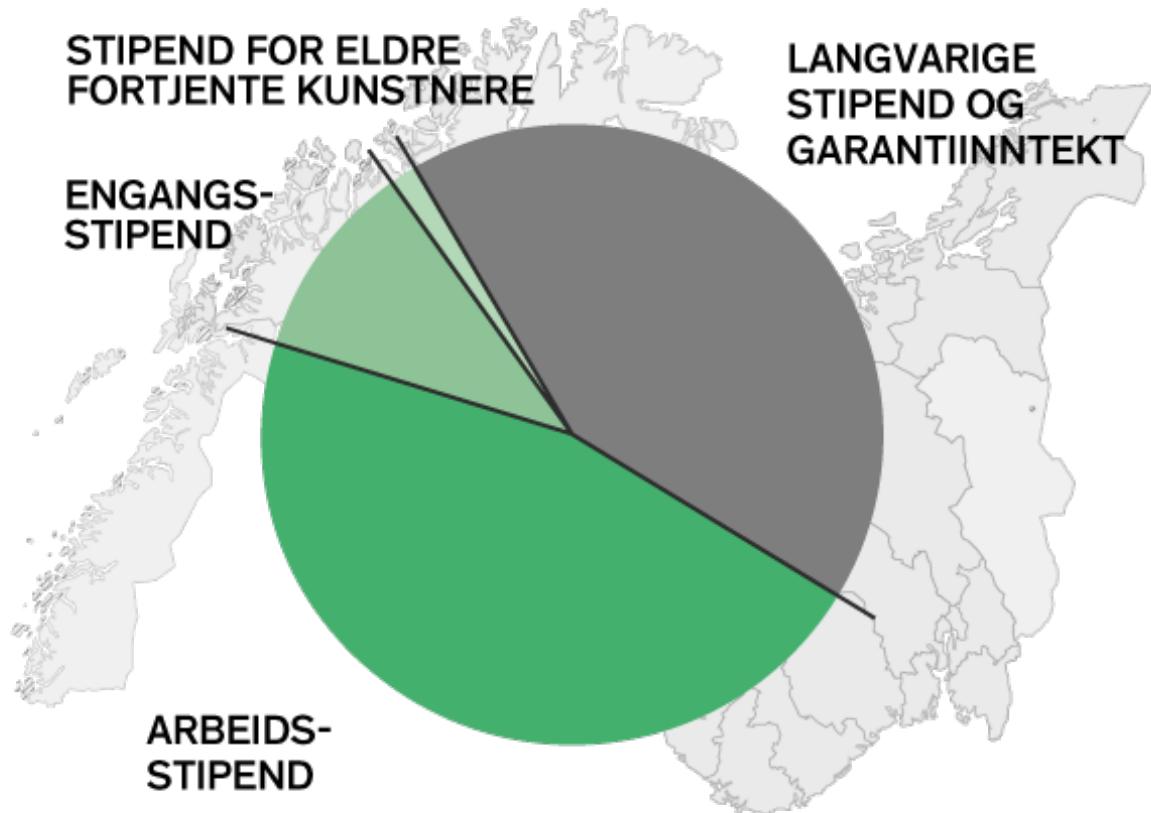
Fourth stage: The Committee for Government Grants for Artists makes its final decision.

The Committee for Government Grants for Artists consists of five members appointed by the Ministry of Culture and makes the final decision on allocation of grants. They hold their positions for four years. The selection committee is appointed by artists' organizations / the relevant body representing a given field, and are selected for three years.

Deadline: Once a year, 15th of October.

GOVERNMENT GRANTS FOR ARTISTS

Budget and quota allocation / Information by Kristine Karåla Øren



The Budget for Government Grants for artist is divided into different grant groups.

Stipend for eldre fortjente kunstnere “Grant for elderly well deserved artist”

Engangsstipend “Onetime grants”

Arbeidsstipend “Work grant”

Langvarige stipend og garantiinntekt “Long term grants and guaranteed income”

Government Grants for Artists serve to secure diverse and innovative arts activity by providing stipends for individual artists. The grants are awarded on the basis of artistic quality and activity.

Budget 2018

Government grants and guaranteed income for artists amount to, in 2018, 323.300.000 N.KR, approximately 33.486.974,- Euro, and is divided like this:

"Work grant"	149,2 mill. N. kr	15 453 933 Euro
"Onetime grants"	31 mill. N. kr	3 210 938 Euro
"Grant for elderly well deserved artist"	4 mill. N. kr	414 315 Euro
"Long term grants and guaranteed income"	139,1 mill. N. kr	14 407 790 Euro

Quota allocation

The various art groups have quotas on how many grants they can distribute.

The Ministry of Culture determines in consultation with the The Committee for Government Grants for Artists, the distribution between the various art groups.

And every year each art groups organizations, like NoDa (The Norwegian Dance Union), gives The Ministry of Culture and The Committee for Government their opinion through a public hearing on how the quotas should be distributed amongst the various art groups.

GOVERNMENT GRANTS FOR ARTISTS.

Quota allocation 2018

Artist groups	Work grant and	Grant for established artists	Guaranteed income*
	Work grant for younger and newly established artists	Grant for senior artists	
	Total	Total	Total
Other artist groups	16	6	1
Architects	0	0	0
Children and youth literature writers	13	9	0
Visual artists	130	152	110
Dance artist	33	12	8
Playwriters	11	2	0
Non-fiction writers	4	2	0
Film artists	17	2	0
Folk artists	7	0	0
Photographers	20	5	4
Interior designers	0	0	0
Journalists	0	0	0
Composers	15	7	5
Critics	13	0	0
Artcraft	61	64	29
Musicians, singers and conductors	39	15	2
Pop composers	20	1	0
Stage directors	3	2	0
Scenographer, costume designer	5	1	1
Fiction writers	58	28	7
Fiction translators	6	2	0
Acters	26	7	0
Theather workers	0	0	0
Total	500	317	167

* This Guaranteed income arrangement is now being slowly liquidated and one can no longer apply. The ones already been given this guarantee are now been asked to change to either Grant for established artists or Grant for senior artists.

CITERNE BEIRUT

A reservoir for inspiration

By Maqamat Beit El Raqs / Omar Rajeh

An Original Project Promoting Beirut at the heart of the international performing arts networks and the Capital of Art & Culture in the Arab World.

Concept Note

'Citerne Beirut' aims to propose a new contemporary artistic discourse integrated in the cultural and social environment of Lebanon and the region. It is a new ambitious project that aspires a contemporary performing arts centre in Beirut, connecting the city and its artists to the international performing arts scene.

Maqamat has succeeded in previous years to establish Beirut as dynamic hub for contemporary dance, and to promote it as a well-recognized centre for the creation and presentation of contemporary dance. Maqamat's annual dance festival, BIPOD, has gained a local and international reputation as one of the most important dance festivals in the Arab World. Together with its international, regional and local partners, Maqamat is aiming to fill a cultural void in art and culture that is the result of the destruction of many cities in the region. It seems that Beirut has a strong role to play in the coming years towards enriching, promoting and stimulating excellence.

The aim of this cultural space is to sustain the development of contemporary dance and the performing arts scene in Beirut as well as supporting established artists and young emerging talents. It is a space mainly for dance, but also for theatre, music and other forms of performance. It aims at developing the artistic and cultural life in the city of Beirut; to support, produce and present artists locally and internationally. It will reach out towards the local community of the city, engaging the youth in artistic and cultural projects, and empowering them with values of creativity, acceptance and tolerance.

ORIGINALITY – A unique mobile structure

'Citerne Beirut' was first implemented in Beirut in April 2017. It is a unique performance venue, designed to keep up with new contemporary innovations and artistic creations. It is a flexible and mobile structure that could be reconfigured according to the artistic events and creations. It could be seen as a new approach to performance spaces and will surely influence our perception of artistic and cultural events. 'Citerne Beirut' will set up a firm ground for the establishment of an interactive contemporary arts scene and will open a new horizon for local and regional artists. It will allow international cooperation, mobility and cultural interaction.

Technical & Practical Info

The area needed for the project to be implemented is 3000 sqm. This will consist of the structure itself, which is built on an area of 1200 sqm, in addition to that a kids area and an open space area for outdoor events is desired.

It is a mobile steel structure of 1200 sqm area (20 X 60m) that could be all empty and open or divided as the following:

- **The big stage:** a mobile performance space (20 X 36 X 13m height), with a capacity of 500 to 1200 spectators and could be reconfigured according to the artists' wishes.
- **The small stage/mezzanine:** (18 X 12 m X 6 m height) will be used for training, public dance classes and for presenting performances configured according to the artists' wishes.

- **The lobby:** (18 X 20m X 6 m height) could be used for performances, lectures, receptions, book signing, art exhibitions and installations. On the other hand it will serve as a Cafe during the day.
- **The studios:** Three studios will be solely used for the training, classes and rehearsals. They could also be used as spaces for small presentations and work in progress.
- **Offices** (three separate offices), backstage and artist lounges, storage areas, toilettes, showers, wardrobe area, and other logistical needs such as ticketing and info desk.
- **Outdoor Space:** It is important to have space around the actual structure for families and young people to sit and spend some time. In addition, there will be a space for families and kids.

Impact on Policy level

Within a cultural and social context, a contemporary performance space in Lebanon that promotes inter-cultural exchange of experience, artistic collaboration, residencies, building capacities and mutual knowledge, would have a great social and artistic impact. Such a space does not exist in Lebanon and there is a need for it especially among young artists that are eager and looking forward towards a more stable and developed country. The development of a healthy climate for the contemporary arts is closely related to the development of civil society, the free expression and exchange of ideas. Thus, the space serves, not only, as a performing art space, but also as a laboratory and experimentation space that promotes contemporary understandings and reaches out to new innovations, ideas and contemporary concepts taking place in the outside world. Moreover, it gives emphasis on both the theoretical and practical approach to performance art research and documentation as a must for continuous creativity and innovation.

Citerne Beirut will have a strong artistic, social and political impact and will be able in few years to change the performing arts scene in Lebanon and influence the art scene in the region as well.

Short Term Objectives

- To set up a firm ground for the establishment of an interactive contemporary art scene in Lebanon and the region.
- Building local capacities and creating a condition for progress and artistic development through providing a space for artistic and creative activities in dance.
- To assemble contemporary dance events, festivals, music concerts, parties, training and interactive programs, lectures, meetings, research and development programs, workshops and community activities.
- Introducing new ideas and concepts of performance and 'the body'.
- Increasing collaboration among local, regional and international artists, exchanging experience and knowledge, and communicating different philosophical, sociological, and cultural concepts within an artistic framework.
- **Long Term Objectives**

- To develop a vibrant and dynamic art scene in Beirut and promote the city as hub for Art & Culture in the region.
- To establish a productive performing arts venue, which interacts with the local social and cultural environment, produce artistic work and sustain a strong, progressive and interactive contemporary performance scene.
- To promote artistic collaborations and creative interactions between artists coming from different social, cultural and artistic backgrounds.
- To anticipate a new phase of artistic and social productivity, creativity, modernization and free expression that is directly related to the cultural and social environment of the region.
- To encourage artistic experimentation, research and development in relation to social, cultural and artistic concerns.

Maqamat Beit El Raqs

Maqamat is an international contemporary dance company that was founded by Omar Rajeh in Beirut in 2002. In a short period of time, the company has been able to emerge as an important organization in the creation and development of contemporary dance in Lebanon and the region. In addition, *Maqamat* has founded BIPOD in 2004, an annual contemporary dance festival that always offers a rich international and local dance program. The company established a residency program for the creation and production of new work and managed to develop an intensive training project since 2009.

BIOGRAPHIES

Lucien Ammar-Arino completed ballet training at the Paris Opera and the Paris Conservatoire and joined Leipziger Ballett in 2001, under the artistic direction of Uwe Scholz. In 2004, he started a BA in Arabic and Business Management, at the School of Oriental and African Studies (SOAS), which brought him to Alexandria, Egypt, in 2007 where he founded Rezodanse in 2008. In 2011, he founded the contemporary dance festival Nassim el Raqs with Emilie Petit, an experimental project inviting local and foreign choreographers to create site-specific installations and dance performances. In 2017, after completing a Master's degree in Cultural management at the Lyon University, he joined VIADANSE - Centre Chorégraphique National de Bourgogne Franche-Comté in Belfort as the Head of Outreach projects, under the artistic supervision of Héla Fattoumi and Eric Lamoureux. He initiated and managed several arts education projects. Since September 2018 he is the executive manager of VIADANSE.

Gabi Beier, independent dance dramaturge, artistic director ada Studio & Bühne, studied theatre studies, German studies and Slavic studies; afterwards she worked as a dance dramaturge at various theatres in Germany. In 2002 she founded the production office tanzbaustelle, and has since then been working as a freelance dramaturge and manager. In 2006 she co-founded ada Studio & Bühne für zeitgenössischen Tanz in Berlin, a production and performance venue for young, professionally working choreographers and has been ada studio's sole artistic director since 2008. She supervises and teaches young choreographers in Germany and abroad.

www.tanzbaustelle.de / www.ad-audio.de

Anita Clark is Director of The Work Room, a resource for independent choreographers in Glasgow, Scotland. The Work Room aims to empower artists to lead in their practice, enabling them to make pioneering dance for diverse contexts at home and internationally. Anita has worked in dance since the 1990s as a practitioner, producer and in funding and policy, including as Head of Dance at Creative Scotland. She studied at London College of Dance and has an MA in Arts in Social Contexts from Royal Conservatoire of Scotland. She sits on the boards of the Take Me Somewhere festival and YDance, the youth dance organisation for Scotland.

Mariama Diagne is a dance and theatre scholar at the Free University of Berlin. Her training as a dancer (Dance Theatre of Harlem, New York) was followed by studies in media, theatre, music and dance theory. In her PhD thesis she worked on European concepts of gravity in dance from baroque dance until the work of Pina Bausch. Her current research re-reads concepts of ethnicity and identity in contemporary dance, and follows its new aesthetic and ethic threads. As freelancer she works at the Pina Bausch Fellowship Programm.

Dr. Susanne Foellmer Reader in Dance, Coventry University/Centre for Dance Research (C-DaRE), UK. Main research areas embrace aesthetics, mediality and politics in contemporary dance and performance. She also has been working as a dramaturge and artistic counselor for Helena Botto, Tanzcompagnie Rubato, Isabelle Schad, Meg Stuart, and Jeremy Wade among others. From 2003-2006 she has been chairwoman of ZTB Berlin.

Cilgia Gadola studied contemporary dance, theatre and dance studies. She is part of the curator team of S.o.S. - Students on Stage and the Alumni.Tanz.Berlin Festival and co-founder of M.i.C.A. - Movement in Contemporary Art, an association of independent production managers. After years as a freelance choreographer and dancer, she joined the production management team at Sophiensæle in 2017 after a long career with TANZTAGE BERLIN and Theaterdiscounter.

Sigrid Gareis began establishing international cultural work in the Siemens cultural program after she finished her studies in ethnology. She is a co-founder of dance and theatre festivals in Moscow,

Munich, Nuremberg and Greifswald. From 2000 until 2009, she was founding director of the Tanzquartier Wien, and from 2011 until 2014, she had the role of secretary general, establishing the Akademie der Künste der Welt in Cologne. She is co-founder of the first European university course for curating in the performing arts in Salzburg and Munich. She holds positions as a consultant and in several advisory boards.

Barbara Greiner works in Berlin as producer and production manager in the field of dance and choreography with, amongst others, Begüm Erciyas, Christina Ciupke, Josep Caballero García and Naoko Tanaka. Next to this she has been responsible as production manager for festivals like Context #6_Politics of Ecstasy, Hebbel am Ufer, Berlin 2009 and three editions of Tanznacht Berlin, produced by Tanzfabrik Berlin. In 2017 she was mentor for young production managers for the TANDEM project of Tanzbüro Berlin. In the same year she was elected to the board of the ZTB Contemporary Dance Berlin e.V. www.barbaragreiner.net

Claudia Henne From 1982 to 2002, active as a "permanent freelance" editor, presenter, author and critic for the cultural programs of "Sender Freies Berlin" (SFB) and other ARD institutions. Main areas of work: Dance and cultural policy. Occasional appearances as author and editor in the print media, e.g. the dance magazine "ballett international/tanz aktuell". From 2002 - 2016, permanent editor at Rundfunk Berlin Brandenburg (rbb). Since 2017, freelance dance author and critic.

Marie Henrion studied Theatre and Musicology in Leipzig, Lyon and Berlin. Following internships at the Festival Tanz im August, the Staatsballett Berlin and the Dresden Semperoper, among others, she worked as part of the production management team for Nico and the Navigators. In 2013, as co-editor and author, she published a work about the ensemble at Theater der Zeit Verlag and supervised the dancer Yui Kawaguchi as production manager. Dance dramaturgies for Ballett Vorpommern and Tanz Bielefeld followed. In 2016 Marie Henrion took over the management of Tanzbüro Berlin.

Carolin Huth is currently programming assistant at the Berlin project office for diversity development (MAD), where she is responsible for overseeing the disability programme. After completing a BA in political science she dived deeper into the disability studies with a focus on disability art when studying Cultural Studies in London. She collaborated in several art projects and uses her experience as a professional dancer when freelancing as a producer and consultant for contemporary dance projects.

Roni Katz works in Berlin as a choreographer and a performer since 2011. Through a steady practice of expanded choreography Roni is looking for the apt medium to manifest personal-political matters, often finding the stage elsewhere, when choreographing events, installations and conversations. Since 2013 Roni is a co-founder of the friendship-based collective female trouble, together with Agata Siniarska and Xenia Taniko, hosting the creative platform VULVA CLUB. Roni's upcoming piece "A Matter of One's Own" will be presented at Uferstudios Berlin in November 2018.

Efva Lilja is a choreographer working with performances, visual art, film and writing. From 1985 to 2005 she was Artistic Director of the E.L.D. Company based in Stockholm, producing work in more than 35 countries around the world. Author of 11 books, lecturer and a forerunner within artistic research, with an active role as a member of various international bodies. She has been decorated and received a number of prizes and awards. 2003 appointed Professor of Choreography, 2006-2013 the Vice-Chancellor at DOCH, the University of Dance and Circus in Stockholm. 2014 the Expert Advisor on Artistic Research at the Ministry of Education and Research in Sweden. From 2016 Artistic Director of Dansehallerne in Copenhagen.
www.efvalilja.se

Moritz Majce is born in Vienna and lives and works in Berlin and Vienna. While studying art and philosophy he began exploring the potentials of a dynamisation of the relationship of artwork and viewer. He developed the "solo action", a format between exhibition and performance, in which the spectator perspective as being opposite is dissolved into a point of view that is itself part of the artwork. With reference to ancient beginnings of the viewing dispositive of European art and theatre and a related partitioning of space that is still effective today, he pursues his research on sight and space with various means, from installation to sculpture, over performance and dance to photography and video. Together with Sandra Man he is working on an artistic practice that is based on the conception of space as happening, and which incorporates the bodies and senses of the audience: space choreography.

Since January 2014 **Bettina Masuch** is the artistic director of tanzhaus nrw. Initially working as a dance dramaturge at the Kaaitheater in Brussels and the Theaterhaus Jena, amongst others she changed to the Volksbühne at Rosa-Luxemburg-Platz in Berlin in 1998, also working as a dramaturge for productions by Castorf, Schlingensief and Pollesch. In 2002 and 2003 she simultaneously worked as production dramaturge with choreographer Meg Stuart in Zurich. From 2003 until 2008 she worked as a dance curator for the newly founded Theater Hebbel am Ufer in Berlin, headed by Matthias Lilienthal. Until 2008 she was a member of the artistic direction of Tanz im August and in 2013 she was the director of its 25th anniversary issue. She has shaped the Springdance Festival in Utrecht as artistic director from 2009 to 2013. She is the publisher and author of diverse specialized publications and has received numerous teaching assignments such as at the School for New Dance Development (SNDO) in Amsterdam, Folkwang Hochschule Essen and at Amsterdam Master of Choreography.

Lee Méir (DE/IL) is a choreographer and performer. Her work examines states of paradox and the tension(s) between language, movement and meaning. Her pieces are presented in platforms such as: Tanz im August Berlin, Brighton Festival, Tanzquartier Vienna, a.o. In January 2018 the collective work Across the Middle, Past the East, an Unsettled Cabaret, initiated by herself and Roni Katz, premiered at Sophiensaele. In August 2018 she premiered her new solo Line Up, in the frame of AUSUFERN at Uferstudios.

Sara Mikolai is an artist based in Berlin, who creates experimental situations/performances, in which she sets a focus on the possibilities of the moving body, its surrounding and socio-political issues around it. She has background in Bharatanatyam, which she practices since 1994 and holds diploma from the Oriental Fine Art Academy of London. After studying "Area Studies of Asia/Africa" at the Humboldt University Berlin, she graduated in "Dance, Context & Choreography" at HZT Berlin. In 2014, she co-founded the dance research collective "The Dotted Dance Project" together with the interdisciplinary artist Kiran Kumar (SG/IN).

Ilya Noé is visual/performance artist-researcher, eager collaborator, sporadic teacher, occasional curator, dissertation sufferer, chronic walker and enthusiast of slow research, messy theory, and interspecies dialogues. Born and mostly assembled in Mexico City, she has since expanded her zone of propagation by popping up on all sides of the Atlantic and the Pacific to trace lines and build spaces by hand and on foot. She now lives, loves and happily struggles in Berlin.

Ralf R. Ollertz, born in 1964, studied composition, electroacoustic music, conducting and piano in Nürnberg, Düsseldorf, Essen and in Italy. He studied with Salvatore Sciarrino, Nikolaus a. Huber, Dirk Reith and Peter Eötvösz. In 1994 he graduated from the Folkwang Hochschule with 4 diplomas. Additionally he founded and managed the ensemble for new music "go ahead" and was the youngest musical director at the municipal theater in Wuppertal and was working at the Staatsoper Stuttgart and Hannover. Over the past years he has written chamber and orchestra music, radio dramas, music for theater, movies and dance for which he received several international awards and grants. Until now his work has taken him through Africa, Europe, South America, Australia, Japan and the USA.

Since 1996 Toula Limnaios and Ralf R. Ollertz are the artistic directors of the cie. toula limnaios and the halle tanzbühne berlin.

Kristine Karåla Øren (1974) is yogi, rabagast and dance artist. Since graduating at KHiO, The National Academy of the arts in 1993 she has been active in the non-institutional performing arts scene working with various artist and various expressions both as a collaborator and as a performer. With now twenty five years of experience in the free project-based performing arts field, both nationally and internationally, she has a varied and elaborated artistic work experience as a performer, project manager, initiator, facilitator and participant in collective processes. She was newly appointed president for NoDa – The Norwegian Dance Union.

Benjamin Pohlig is a choreographer from Berlin. In his work, he explores the theater as an agora, a place in which social and political behaviors are not only practiced, but are also experienced physically. This concept appears across his works, including the participatory solo “dance yourself clean” and his collaborations “5 seasons” (2016) and “A Farewell to Flesh” (2017). As a dancer, he works with Martin Nachbar, Isabelle Schad, Grayson Millwood and Zoë Knights, as well as internationally with Pierre Droulers and Renan Martins.

Matthias Quabbe studied at the Institute for Applied Theatre Studies at the University of Giessen. Subsequently, he received a research fellowship at Tokyo Gaikokugo University and Senshú University in Kanagawa to study philosophy and research on Kabuki, Bunraku and Butoh. He worked as a freelance dramaturg, production manager and director for several years before joining Kampnagel Dramaturgie from 2005 to 2007. Since 2007 he has been dramaturg and production manager at K3 | Tanzplan Hamburg, where he is responsible for the residence programme and local and international cooperation projects. In 2013/14 he was artistic project manager of the Tanzfonds Erbe Projekt. Currently he is working on *volkstanzen*, which he has developed based on a continuing interest in collaborative movement in work and art. In 2011, 2014 and 2017 he was a member of the Spitzenförderung Tanz NRW jury and in 2014 a member of the Körber Studio Junge Regie jury.

Agnès Quackels is the Artistic Director at Kunstencentrum BUDA in Kortrijk. She worked for Margarita production (now Hiros), the first granted alternative management office for the performing arts in Flanders which she co-funded in 2003. As a curator for the Arts Centre BUDA, she's taking care of a residency program for about 65 companies per year. Next to the follow up of the residents in the studios, she is organising different kinds of festivals and initiating topical learning platforms balancing presentation of performances with more theoretical or discursive formats. She has been invited to participate to many round tables in Flanders and abroad, i.e. at Vooruit, Ghent, where she gave the speech The Moment to Change on the occasion of their “transition” program. She is also regularly invited to teach, give workshops or accompany students in various art schools in Flanders and abroad, as in KASK (Ghent), DOCH (Stockholm) or SNDÖ (Amsterdam).

Omar Rajeh is a choreographer and dancer living in Beirut. After an MA in Dance from the University of Surrey, he founded his company in Beirut in 2002. He has created 19 choreographic pieces and performed in major European and international theaters and festivals. Omar's work seeks an extraordinary physical presence and aims at continuously questioning the individual human experience in relation to the social political environment His choreographies convey powerful movements and are always imprinted with strong political connections. His work has made a significant difference and an essential contribution to the establishment of a contemporary dance scene in Lebanon. Omar Rajeh is the founder of BIPOD-Beirut International Platform of Dance, one of the richest and most important contemporary dance festivals in the region.

The dancer and choreographer **Isabelle Schad** studied classical dance in Stuttgart, and worked with numerous choreographers before beginning to develop her own works in 1999. Her research

concentrates on the relationships between bodies, choreography, (re)presentation, form and experience, and sees physical praxis as a place for learning processes, community and political participation. Her innovative projects are shown around the world in various contexts at festivals, museums or theatre spaces. She teaches internationally and is co-organiser of the work space Wiesenburg-Halle in Berlin. Isabelle Schad is a daily practitioner of Zen shiatsu and aikido zen.

Katja Sonnemann is a freelance producer, mentor, consultant and lecturer. She studied Applied Theatre Studies in Giessen and worked as head of artistic planning at Schaubühne (1999-2002) and at Gorki Theater (2006-2009), was head of artistic production at Theater der Welt 2015 in Stuttgart and 2010-2012 freelance producer at Rimini Protokoll. From 2012 to 2017 she was company manager of andcompany&Co. and since 2013 she is part of the agency Wilson*Borles Arts Management. In 2017 she initiated and conceived the AKADEMIE for Performing Arts Producers of the Bündnis Internationaler Produktionshäuser e.V., which was implemented for the first time in 2018.

Peter Stamer is a theatre maker in the context of contemporary performing arts who shows his work in an international context. In his projects he is interested in exploring conditions for discursive and physical empowerment within given performative, social and narrative apparatuses. Next to his theatre projects, Peter teaches and gives workshops at various art institutions in Europe.

Karen Verlinden (BE) has been working as a production manager in STUK arts centre, at Het Theaterfestival and with A Two Dogs Company/Kris Verdonck. In 2014 she started as a production manager at Hiros, since 2018 she's also its artistic coordinator. Hiros is a production and management office, collaborating with about 10 individual artists, either on a project or a trajectory base.

Manuel Wisniewski studied computer and communication science as well as theatre and film studies. After many years as an IT and business consultant, he works as a freelance developer and communications designer, most recently in the fields of Open Data and Data Science. When he is not at the laptop or in the cinema, he has an intense interest towards the Berlin theatre and dance scene, especially in the context of new media.