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## Stiftelsen Dansens Hus Remissvar kulturutredningen

The new cultural politics should be aware of the great potential of contemporary dance. As Dansens Hus (DH) is an international venue with a central role in Swedish dance life, we would like make few remarks from the viewpoint of cultural institution working with contemporary dance.

In the last years of "Handlingsprogram för professionella dansen", there has been a focus on dance development in Swedish cultural politics. At a moment of a major change in cultural politics, it is necessary to remind of the specific conditions concerning contemporary dance. There is still major concerns which need to addressed in relation to dance: mainly, the working conditions of dance artists, the lack of structures, resources and funding.

Contemporary dance is international by nature and, therefore, its institutions from companies to venues, have long experience of working internationally. Unfortunately, dance is not fully recognized for its international activities or for its potential as a spear activity in internationalization of Swedish cultural life. Because of its potential as a vibrant contemporary art form and communal art form, DH would like to see a **bigger investment in dance culture as a field for international collaboration and cultural dialogue.**

For contemporary dance, **the networking and mobility are key concepts in developing and building competence** in dance field. This is specific for contemporary dance for its market is often not only local, but also national and international. To be able to enter this market, there need to be a clear focus and continuity in the efforts to inform, promote and export Swedish dance. **DH is convinced that Sweden needs an Information Center for Dance as soon as possible.**

We would like to see support structures for a versified field of dance activities, from co-productions to festival formats, from workshops to international touring plans for Swedish artists and companies. Here, cultural institution can offer a platform for dialogue together with other cultural operators and artists to find the common points of interest and to learn to better serve different local and global communities. To encourage institutions to use existing funding structures, there should be **financial guarantees for EU- and Nordic projects** to increase the possibility of all kinds of cultural operators to take part in international collaboration and exchange.

There should be **a greater investment in dance artists and companies in general**. The most important part is to continue to support the artists and guarantee working conditions, which are comparable with other performing art sectors. DH would like to point out that there is a need to further investigate the ways in which the whole process of dance production from research phase to touring is supported. The suggested collaboration between communal, regional and national levels can offer some solutions. There should be investment in developing new practices, which connect artists and companies with different research, production, presentation and touring resources in Sweden and in Europe.

The future of our cultural institutions depends on their ability to create meaningful **sites for encounters between artists and their public and for cultural dialogue and negotiations**. There should be a focus on access, participation and inclusion, which could be done by creating new partnerships and alliances, but which also needs, as all work with new audiences and target groups, resources for audience development.

It is important for the development and renewal of cultural sector that there will be **flexible funding structures**, which are open to all good ideas and concepts, coming from all possible walks of cultural life. There should be funding for temporary structures or projects, which would complement the more stable and slower structures.

The new cultural politics should take care that there is a new generations of cultural leaders in Sweden. There is a real need for highly educated cultural operators and arts managers, who are well connected and have an international reference. DH would like to suggest a development of **a cultural leadership program**, which would guarantee the quality of our practice in the future.

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