



## **Project report ICE HOT – Nordic Dance Platform 1.-4.12.2010, Stockholm**

### **Introduction**

ICE HOT Nordic Dance Platform 2010 is a showcase for contemporary Nordic dance. There are many national platforms and fairs in the world, and the partners of ICE HOT were convinced that a joint effort is the most effective way to attract international programmers to Northern Europe and give a wide program of Nordic artists and companies.

ICE HOT 2010 is hopefully the first of many. The partners are planning to continue with ICE HOT as a biannual showcase, which plans to take place in Helsinki 2012 and Oslo 2014, as well as using the partner's networks to introduce ICE HOT and Nordic dance in other international settings.

### **Organization**

The first ICE HOT took place in Stockholm Sweden on the 1-4<sup>th</sup> of December 2010. The main partners collaborating were Dance Info Finland (FI), Dansens Hus (NO), Dansescenen (DK) and Dansens Hus (SE).

The project was led by the board of Directors consisting of Louise Seibaek (Dansescenen DK), Virve Sutinen (Dansens Hus SE), Sanna Rekola (Dance Info Finland), Un-Magritt Nordseth and Anne-Sofie Ericsson (Dansens Hus, NO) and coordinator Malin Lundstedt (Dansens Hus SE). There was no partner from Iceland since they don't have a dance structure on a national level.

Performances were shown at Dansens Hus Main stage and Small stage, Moderna Dansteaterns stage and studio, c/o Stockholms Stadsteater and Kulturhuset.

Each partner wrote a contract with the groups from their own country. By inviting the group, they also tried to insure that travel, transport, insurance, per-diem, transfer and rights to music, choreography, set etc were taken care of by the countries national funding, funding

through a partner or by the group covering some of the costs themselves. As all four institutions and countries had different circumstances regarding finances and grants, the agreements all looked different for the companies and choreographers. This is in no way optimal as some companies got all costs covered and others had to invest their own time, production costs and work with very little reimbursement. As many of the contemporary choreographers work on a freelance basis the conditions are that they apply for production support “locked” to the development of a specific artistic project. Therefore most of them lack funding for costs and activities connected to running the organization.

ICE HOT paid for the hotel costs when the company/choreographer was in Stockholm for the performance. ICE HOT also provided a basic technical rig for all five venues in Stockholm and technical equipment according to Technical Riders. ICE HOT hired a technical coordinator to organize the venues as well as extra technical staff. Dansens Hus provided coordinator Malin Lundstedt during all of 2010 except for when the project ICE HOT hired her Nov and Dec 2010. Dansens Hus also organized a project assistant, Erika Härkönen, through internship.

Dansens Hus, Moderna Dansteatern and c/o Stockholm contributed with their venues, marketing staff, administrative staff and technical crews, as well as ushers and box office staff for the performances.

## **Aims**

ICE HOT 2010 was a pilot project, with the goal to also create grounds for future collaboration for joint international promotion and export of Nordic dance.

The aims were:

- to promote Nordic dance
- to increase the international interest of Nordic artists and companies
- to increase the collaboration on a Nordic level
- to develop structures and formats for future collaboration and co-operation to more effectively promote dance in an international context

ICE HOT wants to establish a biannual contemporary dance platform that will travel between the participating Nordic countries, Finland, Norway, Denmark and Sweden. The aim is to show Nordic contemporary dance to an international audience of producers, artistic directors, programmers, artists as well as the general audience of the hosting country.

## **Financing**

Funds of 250 000 DK and 40 000 Euro was granted from Nordic Culture Fund and Kulturkontakt Nord as well as 150 000 SEK from the Swedish Arts Council. The four partners also contributed with self financing to cover the costs of sending “their” chosen artists to Stockholm. Dansens Hus contributed extra as part of the Swedish governmental mission defined in “Kraftsamling för dans i Sverige”: *The funds shall be used to put focus on dance of a high quality and create international interest in Swedish dance and art by, among other things, festivals and international dance networks.*

Tickets were sold to the general public at the price of 150 sek/ performance and festival passes that gave access to all performances and discussions were sold at a price of 50 Euro.

Total income:

250 000 DK, 40 000 Euro, 150 000 SEK, 116 710 SEK (ticket & registration income), 42 034 Euro (self financing Dansescenen, Dansens Hus Oslo, Dance Info Finland) and 258 163 SEK (self financing Dansens Hus). See separate budget appendix's for details.

## **The artistic program**



C/Ompany, photo Håkan Larsson

ICE HOT presented an attractive selection of Nordic contemporary dance. For the first time, different Nordic actors joint their efforts to together introduce the international dance scene to Nordic artists and companies.

The platform offered a unique chance to catch up with what is going on in Finland, Denmark, Norway, Iceland and Sweden. The aim was to offer a compact program to promote and to develop the possibilities for artistic collaboration and touring.

ICE HOT 2010 consisted of live performances, discussions, meetings with artists, directors, producers, organizers, and cultural operators.

ICE HOT's artistic programming started out with an open call to all the Nordic countries.

The criteria for applying were quite hard considering that very few of the choreographers and companies have structured long time support. This means that a performance had to be rehearsed, staff hired, set and equipment available and/or re-built etc.

The criteria were:

The piece would have had to be premiered before March 2010

Had to be available for ICE HOT in December 2010

Had to be available for international touring after ICE HOT

Had to have a Technical Rider with cast, costs etc

Had to have a producer/ production manager in charge of the production and touring

Had to send an application with DVD in 5 copies within the 2 weeks the application time was open.

The response was overwhelming, 180 applications arrived from Sweden, Finland, Norway, Denmark and Iceland.

In order to get artistic input and to meet the interest of the international market, an international jury was commissioned to help with recommendations for the performance selection. The international jury consisted of Roberto Casarotto (IT), Mirna Zagar (HR) and Mary Brady (GB).

The Nordic partners Dansens Hus Stockholm, Dansens Hus Oslo, Dansescenen Copenhagen and Dance Info Finland received 33 recommendations from the international jury.

Because of the great amount of applications and recommendations, the Nordic partners had to make a final choice based on availability of the venues, technical conditions and artistic

evaluation in order to make a balanced program. ICE HOT finally ended up with 22 different public performances that were to be shown on stages and in studios. The partners also made the decision to include the other 12 recommended artists in the side program *More More More*.



Oded Graf & Yossi Berg, photo Christoffer Askman

### The Performances:

- 1.12.2010 The Cullberg Ballet met the participants at Arlanda Airport with site specific performances.  
18.00: Official opening of ICE HOT at Dansens Hus foyer  
19.00: Charlotte Engelkes (SE): *Curtain Call*, Dansens Hus opening performance
- 2.12.2010 Maija Hirvanen (FI): *On Ice*, Moderna Dansteatern  
Stian Danielsen (NO): *I Reckon*, Moderna Dansteatern  
Sanna Myllylahti (FI): *Closer to Heaven*, Moderna Dansteatern  
Carte Blanche (NO): *3 o'clock in the Afternoon*, Dansens Hus  
Cullberg Ballet (SE): *JJ's Voices*, c/o Stockholms Stadsteater  
Recoil Performance Group (DK): *Fuck You Buddy*, Dansens Hus
- 3.12.2010 Inger-Reidun Olsen (NO): *Pressure*, Moderna Dansteatern  
Steinunn & Brian (IS): *Crazy in Love with Mr Perfect*, Moderna Dansteatern  
Oded Graf & Yossi Berg (DK): *Animal Lost*, c/o Stockholms Stadsteater  
Carl Knif (FI): *Mandorla*, Dansens Hus  
Lotta Melin/Agrare (SE/NO): *A Safe Place to Die*, Dansens Hus  
K. Kvarnström & Co/Helsinki Dance Company (SE): *XPSD*, c/o Stockholms Stadsteater  
Ingun Bjørnsgaard (NO): *Poppea*, Moderna Dansteatern
- 4.12.2010 Kajsa Sandström & David Bergé (SE): *I Need a Witness to Perform*, Moderna Dansteatern  
Lars Dahl Pedersen (DK): *Always Now Slowly – Part One*, Moderna Dansteatern  
Reich + Szyber (SE): *Unknown Pleasures*, Kulturhuset  
Gunilla Heilborn (SE): *Femårsplanen*, Moderna Dansteatern  
Hooman Sharifi / Impure Company (NO): *Lingering of an Earlier Event*, c/o Stockholms Stadsteater  
C/Ompany (SE): *[=equal]*, c/o Stockholms Stadsteater  
Adekwhat / Philippe Blanchard (SE): *How About You?* Dansens Hus  
Karttunen Kollektiv (FI): *Days of Disco*, Dansens Hus –Cancelled 5 days before arrival due to injury in cast.

### **Audience numbers and % of House**

Charlotte Engelkes *Curtain Call* – 661 (86 %)  
 Maija Hirvanen *On Ice* – 45 (113 %)  
 Stian Danielsen (NO): *I Reckon* – 45 (113 %)  
 Sanna Myllylahti *Closer to Heaven* – 115 (105 %)  
 Carte Blanche: *3 O'clock in the Afternoon* – 404 (52 %)  
 Cullberg Ballet: *JJ's Voices* – 236 (101 %)  
 Recoil Performance Group: *Fuck You Buddy* – 124 (88 %)  
 Inger-Reidun Olsen: *Pressure* - 45 (113 %)  
 Steinunn & Brian: *Crazy in Love with Mr Perfect* - 45 (113 %)  
 Oded Graf & Yossi Berg: *Animal Lost* – 172 (74 %)  
 Carl Knif: *Mandorla* – 97 (69 %)  
 Lotta Melin / Agrare: *A Safe Place to Die* – 367 (48 %)  
 K. Kvarnström & Co / Helsinki Dance Company: *XPSD* – 209 (89 %)  
 Ingun Bjørnsgaard: *Poppea* - 110 (100 %)  
 Kajsa Sandström & David Bergé: *I Need a Witness to Perform* - 45(113 %)  
 Lars Dahl Pedersen: *Always Now Slowly – Part One* - 45 (113 %)  
 Reich + Szyber: *Unknown Pleasures* – 223 (84%)  
 Gunilla Heilborn: *Femårsplanen* - 115st (105 %)  
 Hooman Sharifi / Impure Company: *Lingering of an Earlier Event* – 152 (65 %)  
 C/Ompany: *[=equal]* – 210 (90 %)  
 Adekwhat / Philippe Blanchard: *How About You?* – 145 (104 %)

In total 3610 persons saw performances during ICE HOT and 1426 tickets were sold to the regular public.

### **Side program – More, more, more**

To cover the remaining 12 recommendations from the international jury the ICE HOT organization decided to make a side program called *More More More* which offered the individual choreographers the chance to present their artistic work for 15 minutes, through DVD's, speech or dance, with technical support from Dansens Hus. These artistic presentations were made to the invited professionals and presenters.

#### *More, More, More:*

- 2.12.2010    Kekäläinen & Co (FI)  
               Memory Wax (SE) – cancelled  
               Charlotta Ruth & Dominik Grünbühel (SE)  
               Zodiak – Center for New Dance: Deborah Hay Project (FI)
- 3.12.2010    Anna Källblad & Annette Taranto (SE)  
               Kitt Johnson X-act (DK)  
               Mute Comp. Physical Theatre (DK)  
               Elina Pirinen (FI) – cancelled  
               Karttunen Kollektiv (FI)
- 4.12.2010    Winter Guests / Alan Lucien Øyen (NO)  
               Pontus Pettersson (DK)  
               Therese Markhus (NO)  
               ccap/Christina Caprioli (SE)

Host/moderator: Carina Norée, Dansnät Sverige

### **Audience numbers *More More More***

More, more, more 2.12.2010 – 59st

More, more, more 3.12.2010 – 56st

More, more, more 4.12.2010 – 54st

### **Side program – Discussions**

ICE HOT arranged two thematic discussions as part of the EU project Module Dance, that Dansens Hus (SE) is a partner in.

In collaboration with the Cullberg Ballet (SE) and Carte Blanche (NO), Nordic Platform hosted a discussion about the future of national repertoire companies.

A seminar was arranged to discuss the national dance strategies and different national plans developed in the organizing countries during the last years. The seminar connected policy makers and dance professionals investigating together the possibility of collaboration between the different national plans.

*Discussions:*

2.12.2010 Topic: "The Future of Repertoire Companies"

Moderators: Bruno Heynderickx, Carte Blanche (NO) and Anna Grip, The Cullberg Ballet (SE).

Panel members: Martin Wechsle, The Joyce Theater (USA), Benjamin Perchet, Maison de la Dance and Lyon Dance Biennale (FRA), Virve Sutinen, Dansens Hus (SE), Honne Dorhmann, Nordwest, Tanzcompagnie Oldenburg (GE) and Helena Franzén, Swedish freelance choreographer.

3.12.2010 Topic: "Nordic Dance Plans/Strategies"

Moderator: Johanna Laakkonen, Arts Council Finland, former chairperson of Dance Council and project leader of the strategy work, initiated by Dance Council.

In panel: Sanna Rekkola, Dance Info Finland (FI), Mika Romanus, Swedish Arts Council (SE), Tone Øvrebrø Johannessen, Norske Dansekunstnere (NO), Charlotte Mors, Danseværket (DK), Karen María Jónsdóttir, Chairman – Iceland Dance Association (ICE).



### **Audience numbers**

Discussion 2.12.2010 – 57st

Discussion 3.12.2010 – 55st

### **Informal meeting regarding the Nordic countries funding structures and networking**

3.12.2010 Participants:

Sanna Rekkola, Director Dance Info Finland, Katri Santtila, Ministry of Education & Culture Finland, Johanna Laakkonen, Arts Council Finland, former chairperson of Dance Council and project leader of the strategy work, initiated by Dance Council.



Bush Hartshorn, Artistic Director Dansescenen Danmark (starting March 2011), Mads Nyholm Hovmand, Danish Arts Council, Ann Berit Sourial, Danish Performing Arts Council, Louise Seibeak, Artistic Director Dansescenen Denmark, one of the founders of Nordic Dance Meeting.

Un-Magritt, Artistic Director Dansens Hus Oslo, Anne-Sofie Ericsson, Managing Director Dansens Hus Oslo, former administrator Nordscen 2003-2006, Ida Mary Cowell, Dansens Hus Oslo, Elisabeth Pedersen Botilsrud, Lina Gjerstrum, Nordengen, Ministry of Culture Norway, Tove Bratten, Norway's Arts Council.

Ása Richardsdottir, Icelandic partner of Kedja, Island.

Virve Sutinen, Artistic Director Dansens Hus (SE), also chair for the mobility program Kulturkontakt Nord, Amy Fee, producer Dansens Hus (SE). Anna Efraimsson, the Swedish Arts Grants committee, Mikael Schultz, Ministry of Culture Sweden – not present due to snowstorm.

## **Exhibitions**

ICE HOT arranged two exhibitions in Dansens Hus foyer – Sara Gebrans *Mapping* and Markus Renvall and Elina Lauttamäkis *Open Dance*. All ICE HOT participants could take part in and become a part of the exhibitions.

## **Meeting points and mingles**

Every morning a meeting point called *Rise and Shine* was arranged in Dansens Hus foyer. ICE HOT provided room for personal meetings, coffee and sandwiches for our guests. This was also a time to present yourself if you weren't presented within the ICE HOT program, as well as making new contacts for international and national collaborations.



Each evening there was a late night meeting point, a restaurant where everybody could meet for food and drinks. A high level of participants and artists were active at the late night meeting point.

A closing party was arranged on the 4<sup>th</sup> of December at Dansens Hus Small stage. All artists had the chance to meet with colleagues from the Nordic countries in the amazing network meeting ICE HOT became. Several new project ideas and future collaborations were discussed and the artists saw as much of their colleagues works as possible. All the artists also met and networked with the international guests in the informal and formal meetings.

## **Documentation**

Minutes were taken at all meetings and seminars. A photographer hired by Dansens Hus documented the platform.

## **Partners and collaborators**

Several other partners and collaborators contributed to make the platform possible. These included Moderna Dansteatern and c/o Stockholm, as well as the hotels that chose to collaborate with ICE HOT. Kulturmaskinen with choreographers Carina Reich and Bogdan Szyber used a separate grant for international promotion to invite and pay for flights for international guests to come to ICE HOT as well as renting Kulturhuset to give ICE HOT an extra venue. The Danish Arts Council paid for flights for some of the international guests to come to Stockholm and ICE HOT.

## **Guests and participants**

15 international VIP: s were invited to Stockholm, ICE HOT paid for their hotels and tickets to performances, discussions, party etc.

50 international invitations were sent out where all tickets to performances were paid for, as well as seminars, party etc.

ICE HOT also paid for travel, hotel, per-diem and a fee of 300 Euro to the three jury members.

All artists participating (199) were given an artist pass that gave them access to performances if seats were available. They were also welcome to all meeting points and get-togethers.

The passes was sold at a package price of 50 Euro, which included tickets to all performances, discussions, *More, More, More* as well as party.

Remaining tickets to the venues were sold to the general public at the four box offices at a set price of 150 SEK.

**Out of the 237 registered participants from 34 countries 153 of the professionals came from outside Sweden.**

## **Communication and marketing**

As ICE HOT did not get finalized funding until January 2010, the communication activities had to be partly delayed in comparison with the original project plan. In the end of April 2010, ICE HOT was announced to the Nordic dance community and the terms for application were set by the partners.

As the funding applied for in the original budget plans were not reached to a 100%, some of the planned marketing activities had to be scaled down. But all activities in the communication plan have been implemented, largely to the fact that Dansens Hus, Moderna Dansteatern and c/o Stockholms Stadsteater contributed with staff from their marketing departments as well as advertising budgets.

Dansens Hus has registered the domains: [www.nordicdanceplatform.com](http://www.nordicdanceplatform.com) and [www.nordicplatform.se](http://www.nordicplatform.se) and [www.icehot-nordicdanceplatform.com](http://www.icehot-nordicdanceplatform.com) and [www.icehot-nordicdanceplatform.se](http://www.icehot-nordicdanceplatform.se)

The promotion of ICE HOT started in April 2010 with the open call for artistic applications in all the Nordic countries. All partners were responsible for national communication. International promotion was lead by the production team with the help of the board of Directors. The platform got its own graphic design to support the branding of Nordic dance and the ICE HOT as a new concept. The graphic design by Beatrice Nordén was completed in June 2010.



A flyer in the shape of a polar bear was printed in 4000 ex in August 2010 and spread widely both nationally and internationally.

By the end of August 2010 the artistic program containing 33 choreographers and artists was finalized and released internationally.

A Face book group for ICE HOT was created in August 2010; in January 2011 it had 800 professional friends.

In September 2010 the web page opened for information and registration to the international and national professionals, the final amount of guests were 237 professionals from 34 countries. <http://www.nordicdanceplatform.com>

In September 2010 the printed Platform program booklet was finished, printed in 4000 ex and distributed nationally and internationally.

The information about the ICE HOT was available in most of the international and national dance fairs and showcases through 2010 through the partner's active participation. All partners used their own channels to spread the information on a national level. On the international level, communication relied much on the personal contacts of each partner. This is possible through the fact that Dance Info Finland, Virve Sutinen as Artistic Director at Dansens Hus and president of IETM and Un-Magritt Nordseth, Dansens Hus Oslo get extensive invitations as experts to participate in international events and conferences. The personal networks of the partners made a marketing and presentation strategy possible that could not have been bought. If it had been a paid project leader that had represented ICE HOT at the international events it would have cost ICE HOT at least 220-250 00 SEK in just travel, hotel and fees – not including salary and per diems.

### **Main platforms for international communication in 2010 were:**

22-26.2.	Australian Performing Arts Market, Adelaide (Dansens Hus SE, Loco-motion SE)
25.2.	European Dancehouse Network meeting, Nürnberg (Dansens Hus SE)
March	TPAM – Tokyo Performing Arts Market, Tokyo, (Dance Info Finland)
	Shanghai Dance Festival, (Dance Info Finland, Dansens Hus Oslo)
15-18.4.	IETM meeting, Berlin (Dansens Hus SE, Dance Info Finland)
11– 13.6.	Spanish Dance Platform, Madrid (Dansens Hus SE)
10.6.	European Dancehouse Network meeting, Madrid (Dansens Hus SE)
25–28.8.	International Tanzmesse NRW, Düsseldorf (Dansens Hus SE)
September	European Dance house Network meeting Lyon (Dansens Hus SE)
	EU funded project meeting Modul Dance, Lyon (Dansens Hus SE)
	Focus France, Lyon (Dansens Hus SE, Dansens Hus Oslo)
October	Performing Arts Market, Seoul, South Korea (Dansens Hus SE, Dance Info Finland)
	EU funded project meeting ENPARTS, Dance Umbrella Festival, London (Dansens Hus SE)
15-21.11.	CINARS, Montreal (Dance Info Finland, Loco-motion SE, Danish Arts Council and Norway Dans & Teater Centrum)
18– 21.11.	IETM meeting, Glasgow (Dansens Hus SE, Dance Info Finland)

The Board of Directors was responsible for collecting a list of prioritized invitees. The invitations were sent out in different categories according to the “importance” of the invitees. The first round of invitations to countries outside Europe was sent out in August 2010 and got a good response.

Dansens Hus, as administrative partner, sent a press release in September 2010 and had press activities from November 2010. Dance Information Center Finland, Dansens Hus Oslo and Dansescenen Denmark also sent out press releases.

### **Advance Articles**

**Dagens Nyheter:** tips off about the festival with a picture of Charlotte Engelkes under the heading "7 Cultural events of the week" 2010-11-28.

Interview with Virve Sutinen and Charlotte Engelkes 2010-12-01

**Svenska Dagbladet:** tips in "scenhöstbilagan" 2010-09-22

**Danstidningen:** pop-up on its site 2010-11-10

**DN På Stan:** tips regarding Carte Blanche in "Today's six best entertainment tips in Stockholm" 2010-12-02.

A note with picture 2010-12-03

[View detailed dictionary](#)

**Scenekunst. no:** [http://www2.scenekunst.no/smaanyhet\\_7536.nml](http://www2.scenekunst.no/smaanyhet_7536.nml)

[http://www2.scenekunst.no/egenkritikk\\_7599.nml](http://www2.scenekunst.no/egenkritikk_7599.nml)

**Nummer.se:** Tips regarding the festival in its news chronicle 2010-11-29

<http://www.nummer.se/templates/News9795.aspx> and in a Dance Tip Chronicle 2010-10-12.

<http://www.nummer.se/templates/ProfoundArticle9820.aspx>

**Stockholm City:** topped its tips side with a notice + picture regarding ICE HOT, in the weekend appendix 2010-12-02.

**Rodeo.net:** tipped about the festival in the culture blog **OMG**. 2010-12-03.

<http://rodeo.net/omg/page/2/>

**Akt:** Note with picture at Carte Blanche. Monthly paper, Swedish Theatre Union, published 2010-10-27.

**Kulturens värld:** note with big photo from "Days of Disco" on the pages "Teaterspegeln". Monthly paper published 2010-11-10.

### **TV**

SVT Rapport made a feature about the festival from the Cullberg Ballet meets at the airport, aired on 2010-12-01.

SVT Kulturnyheterna made a report about the festival, which was sent 2010-11-30. Approx 5 minute interview with Virve Sutinen and Charlotte Engelkes.

SVT Utiset did a piece about Maija Hirvanen, Sanna Myllylahti and Virve Sutinen, aired 2010-12-02

### **Radio**

**SR P1 Kulturnytt:** Hedig Weibull did a feature about the festival from Cullberg Ballet's appearance on the airport. Was sent on 2010-12-02

<http://sverigesradio.se/sida/gruppsida.aspx?programid=478&grupp=8025&artikel=4216777>

### **Reviews**

**Dagens Nyheter:** Örjan Abrahamsson reviewed the festival from Curtain Call, Carte Blanche, Recoil Performance Group, Sanna Myllylahti. 2010-12-05

**Svenska Dagbladet:** Anna Ångström reviewed Curtain Call, Carte Blanche, Maija Hirvanen, Sanna Myllylahti, Oded Graf & Yossi Berg. 2010-12-05

**Nummer.se:** Thomas Olsson reviewed the festival and mantined Curtain Call, Stian Danielsson, Maija Hirvanen, Inger-Reidun Olsen and Carte Blanche.

<http://www.nummer.se/templates/ProfoundArticle9820.aspx>

**Totally: 3 reviews in Swedish press.**

### **International media**

**Helsingin Sanomat:** note in Finland's biggest newspaper, 2010-10-16

**YLE.fi:** article 2010-12-01 på [http://www.yle.fi/uutiset/kulttuuri/2010/12/icehot-tanssifestivaali\\_keraa\\_satoja\\_tanssijoita\\_tukholmaan\\_2186547.html](http://www.yle.fi/uutiset/kulttuuri/2010/12/icehot-tanssifestivaali_keraa_satoja_tanssijoita_tukholmaan_2186547.html)

### Danstidningen: Tanzi-Dans

The reviews where overall positive and the quality of the performances were much appreciated. Örjan Abrahamsson, Swedish Dagens Nyheter wrote: *"Och därmed inviga Stockholms, rent av Sveriges, bästa dansfestival någonsin: Ice hot", "Med Ice hot har Stockholm äntligen fått en riktig dansfestival tack vare det nya, unika samarbetet mellan Nordens fyra viktigaste nutida dansscener. Givetvis ska dock festivalen ambulera mellan länderna. Tyvärr. Ice hot kunde gärna ha fått bosätta sig i Stockholm."*

*"And thereby open Stockholm's, even Sweden's, best dance festival ever: Ice hot", "With Ice hot Stockholm has finally got a real dance festival thanks to the new, unique collaboration between the four most important contemporary dance scenes in the Nordic countries. Of course the festival will move between the countries. Sadly. Ice hot would have been welcome to settle permanently in Stockholm."*

This is an indication of what ICE HOT can become for the Nordic Countries, for the artists, for the partner cities and for the general audience in the hosting city.

### Evaluation

The first feed-back will be evaluated in February 2011, to follow up and see where the platform has taken choreographers and companies that have been presented as part of the platform. Both guests and companies will be asked to take part in the evaluation as well as all our collaborators. Technical and communication evaluation will also be made. There will be a detailed economical evaluation that will be the base for future funding applications.

As so many artists applied for the pilot platform the steering committee felt that the artistic program had to be on the level of a "regular" international platform to include as many artists as possible. This was made possible by the increased contribution from Dansens Hus, Moderna Dansteatern and c/o Stockholm through space and more staff, and that the EU project Module Dance chose to arrange the 2 seminars.

### Future goals/plans

The future goal for ICE HOT is that the festival will take place every second year. The goal is also that the festival will get funding on a Nordic level to cover the costs for the chosen companies so that they would get most of their transport, travel and minimum fee paid by the platform, not by the national institutions and/or national funding structures. This will mean an extensive collaboration between the different countries cultural policies and structures regarding networking and development. The artists would then have the same opportunities to participate and apply for ICE HOT.

As shown with the artists that got international requests and bookings through Show-Off 2007, it is important that the platforms and national structures are long term and gives a stable frame work. Several of the contacts made 2007 resulted in international tours 2010 or future ones 2011-12. As contemporary dance is largely created in freelance structures the choreographers have to recreate all infrastructures every time a production gets funding and gets created. There is a great need to support the finished productions as well – to make sure they are available to perform – especially for touring.

### **Attachments to project report:**

Financial rapport ICE HOT 2010

Self-financing of each partner

Participation list ICE HOT Stockholm 2010