

## Crossing Motion

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**End date:** 31<sup>st</sup> December 2022

**Co-financers:** Region Jönköpings län, Swedish Arts Council, Swedish Inheritance Fund, Västmanlandsmusiken, Stockholm University of the Arts, ShareMusic & Performing Arts.

**Project Owner:** Department of Education and Culture, Region Jönköpings län.

**Project Partners:** ShareMusic & Performing Arts (SMPA), Candoco Dance Company, Västmanlandsmusiken, University of Dance and Circus/Stockholm University of the Arts (DOCH/SKH), Royal Northern Sinfonia.

Culture Innovation Research Dance Music

Equality Diversity International Perspective Disability Rights

**Crossing Motion is a three-year research and in-depth knowledge development project looking at interdisciplinary co-production. The project will investigate existing hierarchies, the transfer of power and the handing over of process ownership to all of the participants who will be working co-creatively.**

Three lab periods will be held in Västerås and Jönköping County, involving national and international institutions as well as freelancers with and without disability. Researcher Annika Notér Hooshidar will follow the project, focusing on the processes that lead to co-production. There will also be discussions, open spaces and meetings with the public, all with an

educational focus. The project will finish with the presentation of a research report during the final project year.

### **Why this Project?**

The three developmental corner stones of the project are co-creation, inclusion and interdisciplinary arts. Professional practitioners from different artistic disciplines will work together on equal terms and be challenged to find a common ground of learning, the ambition being that their work results in a post-project co-production influential to performance arts development. The goal of the project is to develop, challenge and make possible new types of co-production, with inclusion and interdisciplinary co-creation being of primary importance. We want to discover new creative approaches by investigating the rights of ownership and the transfer of power. What kind of art results from co-creative artistic processes once these shifts have occurred? We want this project to drive the development of performance art forwards as well as broaden both conventional representation on the stage and the recruiting of students into performance art education. This is an unexplored area of performance art that can be challenged and developed through the process and results of this research.

### **Target Groups**

Different groups will be targeted at different stages and phases of the project. During the labs, the target group will be the participating artistic staff working at ShareMusic & Performing Arts, SKH/DOCH and the involved institutions. The research is aimed at the research community, students and the educational institutions (Royal College of Music, Stockholm and DOCH/SKH). It will also have a bearing on inclusive practices and co-production work and on the continued development of the Swedish County-run Culture School. A broader group will be targeted through activities that are open to the public, including representatives from a variety of fields, for example educational staff, students and politicians.

### **Goals**

Throughout the project, we want to investigate what happens between dance and music during an inclusive co-creative process. Notér Hooshidar's previous research has investigated communication within the inclusive ensemble. This time, we want to investigate how roles and performance expression are affected in a collaborative, co-creative process. What happens with the power that a choreographer or

composer/conductor traditionally has, when a whole group creates together? Does the power move through the whole group at different stages and how is this communicated? How can the rights of ownership be equal within a group? What can be learnt collectively?

In the traditional creative hierarchy, with a director, conductor or choreographer at the helm, work is done in a kind of follow my lead way, one person having a vision that the others need to fulfil. We want to investigate the possibilities that co-creation provides. We want to break down the hierarchy and work with a collective, creative platform.

The motivation to develop this project together with our partners, although partly rooted in our long collaborative relationships and contact, also springs from a project developed by our English partners during 2018 and which was followed closely by SMPA. Through it, a working method was identified that could be investigated more deeply and be the starting point for creating new artistic works.

Therefore, this research project should be seen as a learning process, investigating work processes to develop co-production tools that are intrinsically co-creative, cross-disciplinary and inclusive. The results will be instrumental to a subsequent project, the goal being to collaborate with our national and international partners to create a collaborative performance arts production.

### **How Will the County Be Affected?**

The intention behind researching the co-creation process is the promotion of inclusive ensembles. The resulting information will be spread to other practitioners, the idea being to motivate and empower them to work inclusively, initiating a ripple effect through performance art and out into society. The project will also strengthen collaboration and skills sharing between the national and international partners, thereby increasing the knowledge and understanding that surrounds performance art development.