



Reflections 2024-2025

moving IDENTITIES

Reflections 2024-2025



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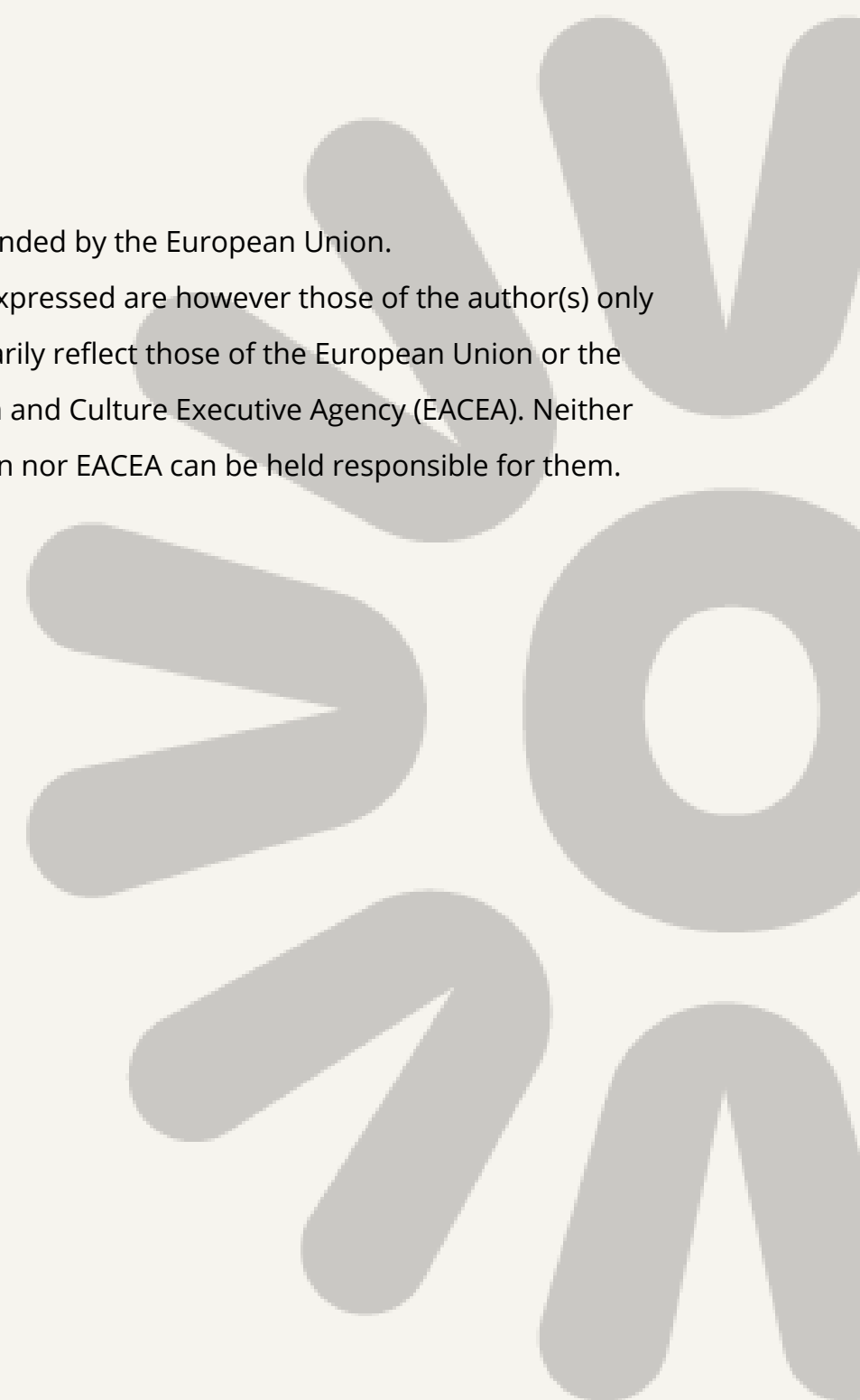
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Foreword

From concept to practice: Deepening the work of Moving Identities.

What does it take to create real structural change? This second year of Moving Identities has shown us that it takes time, trust, and willingness to stay in the discomfort of not always knowing. We've moved past the phase of figuring out how the project runs and are now deeply engaged in the more difficult work: embedding care, accessibility, and reflection into our institutions – not just into the activities we deliver.

This year, we focused more intentionally on the human side of collaboration. We have met complex challenges: artist needs that fall outside traditional frameworks, internal conflicts, limited resources, and moments where our ambitions stretched beyond our capacity. And still, we've seen the strength of long-term partnerships. We've learned to ask for help, to be transparent about our limitations, and to adjust not only what we do, but how we do it. We've also come to understand that structural change is not only a technical process – it's relational. It depends on the conversations we make space for, the feedback we invite and respond to, and the ways we hold each other accountable across borders and institutions.

There is no “manual” for this kind of work, but we believe that through honest dialogue and continued learning, we can contribute to lasting shifts in how the European performing arts sector supports artists – especially those who are underrepresented.

As we move into the final year of the programme, our focus turns to anchoring what we've learned. The question now is not only how we continue learning, but how we carry these learnings forward – into our institutions, our practices, and the wider field. This report reflects on both the successes and the tensions of the past year, in the hope that our experiences can serve others on similar paths. We still don't have all the answers – but we are committed to learning out loud, and to failing forward*, together.

Camilla Gürtler
Project manager, Moving Identities

*In the large Creative Europe project ADESTE+, where a wide range of cultural institutions worked with audience development and procedural learning design, participants from Mercury Theatre in Colchester described the process as Failing Forward. Understanding this type of project as an ongoing chain of actions and experiences, with many small mistakes and misunderstandings that constantly led the institution forward in the development of more sustainable and relevant formats and initiatives. Read more here: <https://aced.adeplus.eu/>

What is Moving Identities?

What is Moving Identities?

Moving Identities is a residency exchange programme led by performing arts venues and organisations across Europe, with the goal of encouraging cross-cultural collaboration and exploring themes of diversity, inclusion, and the modern European identity.

The Age of Love
Photo credit: Dánil Røkke



The ambition of Moving Identities is to:

- **Increase the representation of different European identities across the performing arts sector** by supporting and investing in the development of diverse artists and themes and investing in innovative talent and ideas from across Europe.
- **Create organisational change within the consortium** that enables performing arts organisations to devise and implement new policies and tools around inclusion.
- **Create new opportunities for international exchange in the performing arts** by exploring and developing models for inclusion, residencies, sustainable mobility, and skills-exchange.

We envisage change through:

- **Ensuring underrepresented artists and themes are received in all partner countries**, contributing to the international opportunities of each individual artist. Expanding knowledge and impact in local/national/international networks by presenting diverse artists/practices in each country.
- **The exchange of best practices amongst the consortium partners and practical learnings** by hosting a diverse selection of artists in residence. The development of a framework for inclusive artist development programmes for the organisations in the consortium.
- **Sharing our results and models for diversity and inclusion, residencies, sustainability and skills-exchange** in the consortium's wider national and international networks and making these available to external organisations, independent artists and companies to use.



We wish to contribute to the performing arts sector in Europe becoming:

- A sector that is diverse, inclusive, and innovative in both creators and creations.
- A sector where international dialogue, exchange and partnerships are an integral part of developing and presenting performances.
- A sector that invests in artists' development and provides artists with time, space and financial support to experiment and grow their skillset.
- A sector that is relevant, with artistic works that reflect the contemporary European identity.
- A sector that facilitates access to creative content for more communities.
- A sector that adopts and develops new models for environmentally sustainable practices, supports the green innovation of international mobility, and raises awareness of climate change.

Who is this report for?

This report is written for professionals across the cultural and performing arts sector who are working on – or interested in – transnational collaboration. Whether you are an artistic director, producer, project manager, programmer, or communicator, we hope our honest reflections and learnings offer insight into the realities of running an international programme focused on inclusion, access, and sustainability.

If you are an artist, we hope this report offers a behind-the-scenes look at what residencies like Moving Identities can provide, and how cross-border collaboration can shape artistic practice.

We also invite policymakers, funders, and cultural administrators – local, regional, or European – to use this report as a window into the practical challenges and structural dilemmas faced by institutions working for change. We hope it contributes to further dialogue around the kinds of support needed to make inclusive international collaboration sustainable.

Collecting feedback

This year's evaluation was based on a combination of surveys, online meetings, local feedback sessions, and informal conversations with both artists and partners. A midway evaluation took place online in December 2024, and deeper reflections were shared during a physical partner meeting in Dresden in February 2025. Final feedback sessions were held online in May 2025 with both artists and partners, with breakout rooms to encourage open discussion. Local feedback sessions with artists also took place at each venue.

All artists and partners were invited to complete individual surveys to ensure a range of perspectives. Informal interviews were also included where preferred. This report draws on all feedback received.

Quotes are anonymous, following the Chatham House Rule*, with artist quotes in blue and partner quotes in red.

*When a meeting, or part thereof, is held under the Chatham House Rule, participants are free to use the information received, but neither the identity nor the affiliation of the speaker(s), nor that of any other participant, may be revealed.

The year in review

“For me, Moving Identities is about creating safe, experimental spaces to reimagine identity and care through shared vulnerability and artistic inquiry.” – Artist

This residency year began with a renewed focus on accessibility. While the first year of Moving Identities centered on understanding the structure and launching the programme, this year allowed us to apply key learnings from that experience. With greater awareness of the varying needs and contexts of the artists and partners involved, we planned the second residency cycle with more intentionality and care.

We also worked with a slightly different residency format: five residency countries instead of six. This meant some venues hosted two groups simultaneously, while others had periods without activity. Hosting two Moving Identities groups at the same time proved to be an unexpected success – creating artistic exchange and peer learning opportunities – and is something we will aim to prioritize in future formats.

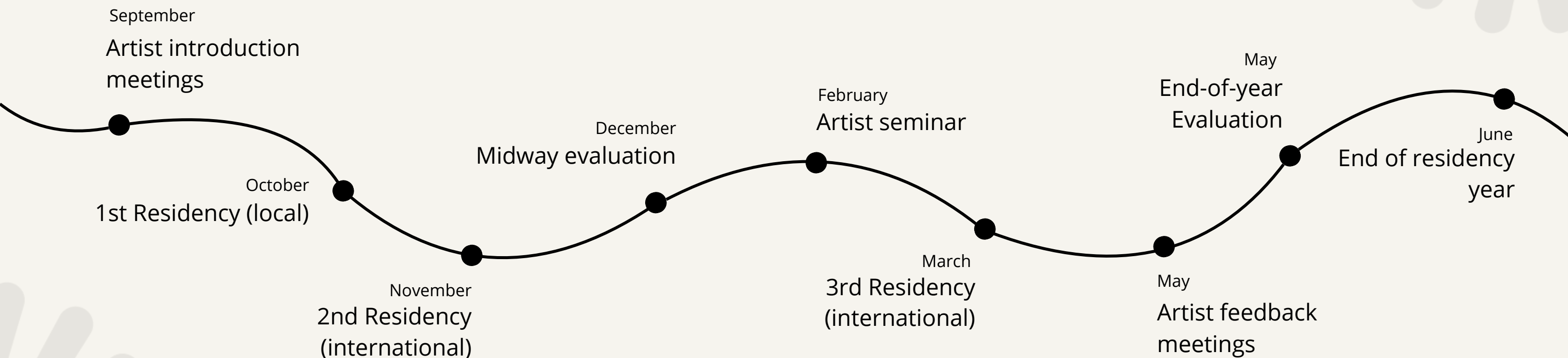
Over the course of the year, we supported five new artist groups working across borders, disciplines, and themes. Their projects addressed topics such as migration, war, sisterhood, ecological grief, and queer kinship, and each brought unique perspectives to the programme. The diversity and depth of this year's artistic practices have played a key role in shaping both the residencies and our continued development as a network.

This year also marked a shift in the partner constellation. We said goodbye to our Estonian partners STL and Vaba Lava and welcomed Foundation INITIUM in Latvia, navigating a complex partner change within the Creative Europe framework. Alongside this, several partner organizations saw transitions in project management roles, requiring us to ensure continuity and shared knowledge across the partnership.

We gathered in Dresden for a dedicated partner meeting focused on long-term impact, working together on sustainability, inclusion, curation, and shared values. The year concluded with our final open call and artist selection meeting, held in Riga in June, as we prepare for the final year of the project.

Timeline

2025



2024



19 ARTISTS

5 COMPANIES

5 COUNTRIES

Biggest challenges

Successes and achievements

Most important learnings

Biggest challenges

Residencies – How do we meet the artists' needs?

- **Hosting.** One of the biggest challenges this year has been defining what it means to host artists in a way that is both caring and sustainable. The role of the host venue is complex: it involves not only providing space and structure, but also offering emotional support, sparring, and a sense of welcome – often with limited resources. This year, we have seen that while some artists felt truly supported and “pampered,” others experienced a lack of presence or clarity from their host institutions. This inconsistency reflects the very different realities across our partner countries and venues – each with its own scale, staff capacity, and artistic approach. It has highlighted the importance of clearly setting expectations early on, both in terms of what the residencies can offer and what the limitations are. At times, this hasn't been communicated effectively, resulting in mismatched expectations and disappointment. When we receive critical feedback, it can be difficult for already stretched project managers to absorb and act on it – especially when they have invested deeply in trying to create a meaningful experience. Moving forward, we recognize the need for clearer structures: shared standards around care, communication, and boundaries; tools like a code of conduct to support safe and inclusive environments; and better strategies for connecting artists with the local scene. Hosting artists from different contexts is one of the most rewarding aspects of the programme – and also one of the most complex. It requires ongoing reflection, humility, and a willingness to keep learning.

“I believe this project is not only about artists traveling, exchanging, and gaining experience — it's also about the places and institutions that host them. These institutions also gain something through this exchange. So it's essential to ask them: Do you really want this experience? What does it mean to you? What can you gain from it, and what can you share in return?” – Artist



Las Sistahs
Photo credit: Stephan Floss

- **Artist needs.** A continuing challenge in the project has been how to respond effectively and fairly to the individual needs of artists within a multi-country, multi-partner framework. The diversity of artist groups – each with distinct artistic, technical, and access needs – makes it clear that ‘one size fits all’ solutions are rarely appropriate. Yet our current structures don’t always allow for the level of tailored preparation or dialogue that might be needed. In some cases, expectations – on both sides – haven’t been aligned early enough, leading to misunderstandings or gaps in provision. A key tension we are still navigating is where the responsibility for care and communication lies. How much can, and should, be provided by the host institution, and what rests with the artists themselves? This is especially complex in a programme focused on inclusion and underrepresented voices, where care must be central, but resources are often limited. The timing and clarity of communication – such as artists sending riders in advance or venues outlining their technical capacities – can make a significant difference, but this hasn’t always happened consistently. We are still working out how to make these conversations happen earlier and more clearly, and how to balance care with capacity. It remains a delicate line to walk: wanting to meet individual needs, while also protecting the sustainability of the team and the project as a whole.
- **Conflict management.** One of the most complex and significant challenges this year was navigating interpersonal conflict within artist groups. In one case, a newly formed group experienced serious tensions linked to identity, authorship, experience of cultural appropriation, and communication, which ultimately led to a breakdown in collaboration. As organizers, we were caught off guard and initially unsure how best to support the situation in a way that felt fair, ethical, and artist-centered. Rather than cancelling or forcing a resolution, we adapted the residency structure and brought in an external mediator with relevant lived and professional experience. This created a confidential space for the artists to reflect, share perspectives, and find closure – without pressure to reconcile or perform unity. Feedback showed that this approach allowed the artists to continue their creative work while also feeling respected and supported. The hosting partner also held a follow-up session with the mediator to reflect on how institutions can handle similar situations with more preparedness. This experience underlined several key learnings: first, that early communication and trust-building are essential. Second, that we, as institutions, are not always equipped to manage complex relational dynamics alone – and external, expert support is both valuable and necessary. And finally, that care and flexibility must extend beyond logistics into how we respond to conflict and accountability. At the same time, this raises important ongoing questions: What is our responsibility as organizers when interpersonal issues arise? How can we hold space for complexity, without rushing to resolution or inadvertently reinforcing power dynamics?

Management: How do we meet the partners’ needs?

- **Experiencing our own shortcomings and limitations.** Throughout the project, we have been continuously learning how to better respond to the diverse needs of our partners and the artists they support. A particular challenge has been ensuring the right structures are in place to support underrepresented artists from different national and cultural contexts. These artists often face systemic barriers and bring with them needs that sometimes extend beyond the typical scope of a residency. As a project committed to inclusion, we have aimed to meet these needs with care and attention, recognizing that this is a vital part of making our venues and practices more equitable and welcoming. Working within limited resources and small teams has made this complex. Supporting artists meaningfully – especially when aiming to do so with depth and sensitivity – can place high demands on coordination and care work, sometimes leading to strain or burnout among producers and project managers. This experience has shown us the importance of clearer communication about our organizational capacities, and of setting shared expectations early on. One of the more difficult but valuable aspects has been learning how to receive and reflect on feedback constructively, especially in moments when it’s easy to feel stretched thin. These moments have prompted honest internal reflection on how we can better plan for residences that account for a broader range of needs from the outset, while also protecting the well-being of all those involved – artists and partners alike.
- **Burnout.** A key challenge in the project has been the risk of burnout among project managers across the partnership. In all cases, the project has been integrated into existing workloads – meaning that producers and managers are balancing Moving Identities alongside a wider portfolio of ongoing commitments. International cooperation projects of this scale inevitably involve unexpected challenges: cross-cultural coordination, administrative complexity, and shifts in local contexts. On top of this, our project model includes year-long engagement with artists, where care, communication, and responsiveness are essential. This adds a meaningful – but demanding – layer of work that involves both emotional and logistical labour. In many partner organizations, project managers are also the producers – roles that already carry wide-ranging responsibilities within the performing arts sector, often without adequate structural support. The expectations placed on them – from funders, institutional partners, and artists – can be intense. Artists understandably view this project as a significant opportunity, and may perceive the hosting organizations as having more capacity and resources than is actually the case. At the same time, funders require extensive administrative and financial reporting, which is time-consuming and often not designed with small-to-mid-sized cultural organizations in mind. Coordinating six countries, 11 organizations, and over 20 artists per year – within a constantly evolving landscape – has shown us the importance of creating more sustainable working conditions, and of advocating for frameworks that recognise the real labour involved in international cultural collaboration.



- **Navigating partner changes.** At the beginning of 2024, our venue partners in Estonia – Vaba Lava and STL – unfortunately had to exit the project due to external circumstances. As a result, our focus shifted to identifying a new venue partner who could take on their role and host artist residencies from 2025 onwards. This process proved more complex than anticipated. It required navigating internal procedures within the Creative Europe framework, meeting the project's criteria for venue capacity, and maintaining a balanced geographical distribution of partners. This experience underscored the importance of building international projects based on compatible partnerships; establishing international projects with partners whose organizational structures and capacities align well with the existing framework. Integrating a new partner mid-project revealed both logistical and strategic challenges, and highlighted the need for flexibility in long-term collaboration models. One key learning was the value of visiting potential partners in person – not only to meet the staff and experience their venues, but also to understand the local artistic context and how it might benefit from and contribute to the programme. In selecting a new partner, we found that it was not just about organizational fit, but also about finding a country where the residency model aligns with artists' needs and long-term development. Structures for the performing arts vary significantly across Europe – some countries have fewer residency facilities, different funding priorities, or more informally organized artistic communities. These differences required careful consideration to ensure the programme's relevance and impact. Thanks to the support of our partner, the Danish Cultural Institute in the Baltics, we were introduced to Latvia's performing arts scene and Foundation INITIUM, a platform for contemporary art and culture. We are very pleased to welcome INITIUM as a new partner and look forward to hosting residencies in Latvia in 2025–2026. The partner change process spanned a year and required sustained effort from all involved – the exiting partners, the coordinating organisation, the broader partnership, and the incoming partner. Balancing this transition alongside the ongoing activities of the project led to significant workload pressures and moments of uncertainty. A more streamlined process could have reduced the administrative burden and better supported the well-being of the project team.
- **Navigating contractual changes at European level.** During the partner change process, we engaged with the Creative Europe framework, which involved a significant administrative effort for the coordinating organization. Adapting to the specific reporting and contractual systems presented some challenges, particularly as they differ from the operational models and capacities typical of many cultural organizations like ours. This experience highlighted the need for greater flexibility in such frameworks, especially when managing complex, ongoing projects with multiple partners, artists, and time-sensitive activities.



The Age of Love
Photo credit: Klaus Gigga



Biggest challenges

Successes and achievements

Most important learnings

Successes and achievements

Framework for artist support:

- **Accessibility.** This year, we have deepened our awareness around accessibility, beginning with a clearer understanding of the diverse needs of the artists we work with. Rather than mainly fitting artists into a fixed project structure focused on deliverables and timelines, we prioritised adapting to their individual circumstances and well-being. This shift has made the project more flexible and responsive, allowing us to provide tailored support especially during moments of personal or professional crisis. A concrete example of this progress was the inclusion of children in residencies, acknowledging caregiving responsibilities and removing barriers to participation. Beyond these practical steps, we have also begun conversations within the partnership about how to bring lasting structural change when it comes to accessibility and inclusion. While there is still work ahead, this year marked a significant turning point, as artist care and accessibility became central to how we organise residencies and define project success.
- **(More) flexibility.** This year, we have worked to be more flexible and adaptive wherever possible, fostering greater listening and responsiveness within the partnership. Partners have become more proactive in tailoring activities to better meet the unique needs of each artist, moving away from a one-size-fits-all approach. This has deepened co-creation and shared decision-making, strengthening collaboration across the project. Artistic freedom remains a core value of the residencies – something artists consistently highlight as a vital part of their experience. While creative autonomy has always existed in Moving Identities, this increased flexibility has helped us nurture it even further, allowing artists to develop their work on their own terms within the residency framework. At the same time, we recognise that our adaptability is sometimes limited by external structures such as internal and external requirements, funders and grant agreements, and fixed budgets. Despite these constraints, we continue to prioritise flexibility within those boundaries to create the most supportive environment possible for artists and partners alike.

Curation

- **Sharpening our curational focus.** This year's artist selection reflects a curatorial approach that is both more responsive and more open to complexity. Moving Identities was created to support underrepresented artists and offer an international platform for work that explores identity, belonging, and solidarity across borders. In 2024–2025, we have taken steps toward that goal by including artists and projects that engage deeply with urgent political and cultural issues, and that bring a wider range of lived experiences into the programme.



Witnessing

Witnessing is the act of being present and attentive to the experiences of others. It is a practice of deep listening and empathy that allows us to understand the world from the perspective of others. Witnessing is not just about observing, but about being fully present and engaged with the person we are witnessing. It is a powerful tool for building community and fostering social change.

- The groups selected this year include newly formed groups, artists with specific access needs, and projects addressing sensitive or complex topics. This includes ANART (DK), led by a Ukrainian choreographer exploring the environmental consequences of war; ISKRA Production (NO), a group of artists in exile examining the act of witnessing from different perspectives; and Las Sistahs (ES), a collective of five Black women whose project explores themes of sisterhood, healing, and resistance through collaborative creation and performance. These are joined by #yodo (GER), a multimedia project exploring queer kinship and the end of life through experimental performance, and The Age of Love (BE), a poetic investigation of love and connection between generations. Each project in this year's selection contributes meaningfully to the programme's goals by offering bold, original perspectives on identity and belonging. These projects also reflect a broader commitment to artistic freedom and solidarity – even where this has meant navigating politically sensitive contexts, such as programming work by artists from countries currently in conflict. We approached this with care, aiming to create a space of dialogue and mutual respect, while fully supporting each artist's autonomy and safety. At the same time, we recognise the limitations and responsibilities that come with curating from within predominantly white institutions. Our intention is not to select artists because of their identity, but to support important artistic work that is often underrepresented in mainstream structures. We continue to reflect on how to do this more ethically and transparently, and how to ensure the artists are supported holistically – not just artistically, but also through challenges such as difficult visa processes and the emotional labour often involved in sharing personal or political experiences. Curation remains an ongoing process of learning, and we are committed to continuing that work with care and accountability.

- We are also now seeing the tangible benefits of long-term international partnership. With a repeating project cycle and shared history, we can work more responsively and ambitiously. The trust that has grown between us enables more open dialogue, peer support, and professional friendship. Visiting each other's countries and venues as part of our partner meetings has added another layer of insight and solidarity – building a stronger, more interconnected foundation for collaboration that will outlast this programme.

"It's been great to have a second year where things have been a bit more smooth because of our recent knowledge. I think this confirms how necessary it is to promote long-term projects and not only one-year-based projects. Also the relationship between partners have gone deeper, and the meeting in Dresden was a great opportunity to share knowledge and reflections without the pressure of the daily stressful life." – Partner

Deepening partner relations:

- **Understanding the benefits of long-term international collaborations.** This year, our collaboration as partners has taken an important step forward – from coordinating activities to co-developing long-term strategies for institutional change. A key moment was the partner meeting in Dresden, where we intentionally shifted focus away from logistics and towards deeper reflection. Through workshops on sustainability, diversity and inclusion, and shared codes of conduct, we used the space to think critically about our practices and how we position ourselves collectively in a changing Europe. This type of agenda created real value – not only for the programme, but for each institution's own development.



#yodo – you only die once
Photo credit: Stephan Floss

Biggest challenges

Successes and achievements

Most important learnings

Most important learnings

Slow internationalism*:

- **The value of long-term partnerships.** This year, the importance of investing time and care into long-term international partnerships has been evident. Building trust and understanding across borders requires patience and extended engagement, allowing us to move beyond simply delivering activities to developing shared values and mutual support. Over multiple project cycles, partners have gained deeper insight into each other's contexts, challenges, and strengths, making our collaboration more flexible, responsive, and thoughtful. These enduring relationships create space for honest reflection, collective problem-solving, and the confidence to take creative and organisational risks together. Prioritising slow internationalism has strengthened the resilience of both the partnership and the artists and communities we serve.
- **The value of artistic and institutional friendships.** Alongside organisational partnerships, we have seen the importance of nurturing artistic and professional friendships across borders. When artists connect over time, exploring each other's practices, they deepen their understanding and often spark new creative collaborations that enrich the work. Similarly, strong, trust-based relationships between international colleagues at partner institutions have been crucial in navigating complex processes of institutional change. These professional friendships provide vital support, foster open exchange, and build a shared commitment to evolving our practices. Through these networks both artists and institutions find collective strength to meet challenges and grow together.

"It's not just about mobility; it's about building long-term relationships across borders, understanding cultural and artistic differences, and challenging the idea of identity as something fixed. Through shared experiences, co-creation, and meaningful dialogue, the program fosters a sense of solidarity and encourages new, more inclusive narratives to emerge — both locally and globally."

— Artist

*Slow internationalism is a term coined by our German partners ITI Germany, highlighting a shift in international collaborations, where the focus is on creating long-term partnerships and continual professional friendships, rather than short-term touring or collaborations based on single project cycles.

- **Personal sustainability.** A key learning this year has been the importance of prioritising personal sustainability. In the first year of the project, our emphasis on measurable environmental goals – such as reducing airtravel and calculating our carbon footprint – led to unintended consequences, including burnout, overspending, and frustration amongst both artists and partners. We've since recognised that sustainability must also include the mental, emotional, and physical wellbeing of everyone involved. This means placing more attention on the human side of international collaboration: ensuring that both artists and partners are able to work in ways that are healthy, supportive, and long-term. Sustainability is not only about how we move across borders, but how we move forward and connect more deeply without exhausting the people behind the work.
- **Co-creation and shared values.** We've seen the value of co-creating methods and frameworks that reflect our shared values. We have begun to develop tools like a joint code of conduct and collaborative approaches to diversity, inclusion, and curation, and through this process the project has fostered a sense of shared responsibility and mutual support. This kind of cross-border collaboration has allowed us to go deeper than we could have on our own as individual institutions – by leaning on each other for insight, accountability, and solidarity. It has also helped us respond constructively when things don't go as planned. Instead of navigating challenges in isolation, we've been able to reflect, learn, and move forward together. Long-term partnership and collective reflection are essential parts of how we continue to grow as institutions and as individuals.

Hosting:

- **The importance of personalised hosting.** Hosting artists effectively requires an approach that goes beyond standard procedures – it demands attentive, human-centered care. Each artist's needs, including access requirements, are unique, so early communication is essential to understand and tailor residencies accordingly. Venues must be willing to listen, adapt, and respond based on these needs. There isn't a one-size-fits-all manual for hosting; instead, it's about building genuine relationships and being flexible. It's equally important to acknowledge that venues and partners don't have all the answers and that seeking external expertise can be a valuable tool to support both artists and staff in creating a welcoming environment.
- **Setting expectations.** Clear and early communication about what can and cannot be provided is crucial for building trust and preventing misunderstandings. Partners and venues need to be honest and transparent about their own limitations and resources, recognizing that it is not possible to meet every need or expectation fully.

- Protecting the wellbeing and capacity of staff is essential to sustain the programme in the long term. By openly discussing these boundaries with artists early in the process, we can collaboratively set realistic expectations and work together to find solutions where possible, ensuring a respectful and supportive environment for all involved.

Workload:

- **Large-scale international projects must be embedded into the organisation.** A lesson from Moving Identities is that international projects of this scale need to be fully embedded into the organisation. When complex projects are added on top of existing responsibilities, they can create pressure points – particularly when carried by one individual, often an external or freelance project manager. Integrating such projects across teams and internal structures helps distribute responsibility, strengthen institutional ownership, and support long-term sustainability.
- **Co-creation requires shared care and responsibility.** We've learned how vital it is to support each other – not only in delivering tasks and managing timelines, but also in recognising emotional labour and workload pressures. Building a co-creative culture means working with empathy, being attentive to signs of burnout, and maintaining open communication across partners and roles. Care is not only a value we extend to artists, but a practice we must extend to ourselves as a partnership.
- **Clear communication about expectations, limits, and capacity is essential.** Projects like Moving Identities bring together many stakeholders – funders, artists, institutions, and partners – all with different perspectives and needs. We've learned that being transparent about what we can realistically offer helps manage expectations and build trust. Clarifying boundaries and resources early on allows us to work with integrity, while still being ambitious and responsive within our means.
- **Funding frameworks and organisational realities must be better aligned.** One key reflection has been that existing funding structures – particularly in large-scale European projects – can be demanding in ways that don't always align with the working realities of small and mid-sized cultural organisations. Administrative systems, reporting requirements, and structural expectations can be difficult to navigate without additional staff or core funding. Acknowledging these challenges helps us advocate for more adaptable and supportive frameworks that reflect the diversity and capacity of cultural organisations across Europe.

Conclusion

As we move into the final year of Moving Identities, we carry with us a deeper understanding of what it means to collaborate internationally in ways that are sustainable, inclusive, and human. This past year has shown us that there is no one-size-fits-all solution for residencies or partnerships. Every artist, every venue, every situation asks for something slightly different. And this requires a careful balance of planning and flexibility, structure and openness.

One of the most important things we've learned is that it's okay not to have all the answers. What matters is that we are honest about our limitations, communicate them clearly, and seek support when needed. Hosting, coordinating, and supporting artists across borders is not something we can – or should – do alone. It requires relationships, trust, and the willingness to keep listening, adjusting, and learning together.

This year has also reminded us why a project like Moving Identities is needed. There is growing momentum for change in our field, but that change takes time, resources, and the kind of collaboration that goes beyond one project cycle. The practices we are testing now – around access, inclusion, diversity, and sustainability – must be anchored within our institutions and shared more widely across the sector, so that more people can benefit from them in the future.

In the year ahead, our focus will shift towards anchoring these learnings: how we embed the values and experiences of this programme into our day-to-day practices, organisational strategies, and artistic collaborations. We will reflect on how to share our findings more widely, and how to ensure that what we've built together does not end with the project. We hope this work will continue to ripple outward – through our institutions, through the artists we support, and through the wider performing arts landscape in Europe.

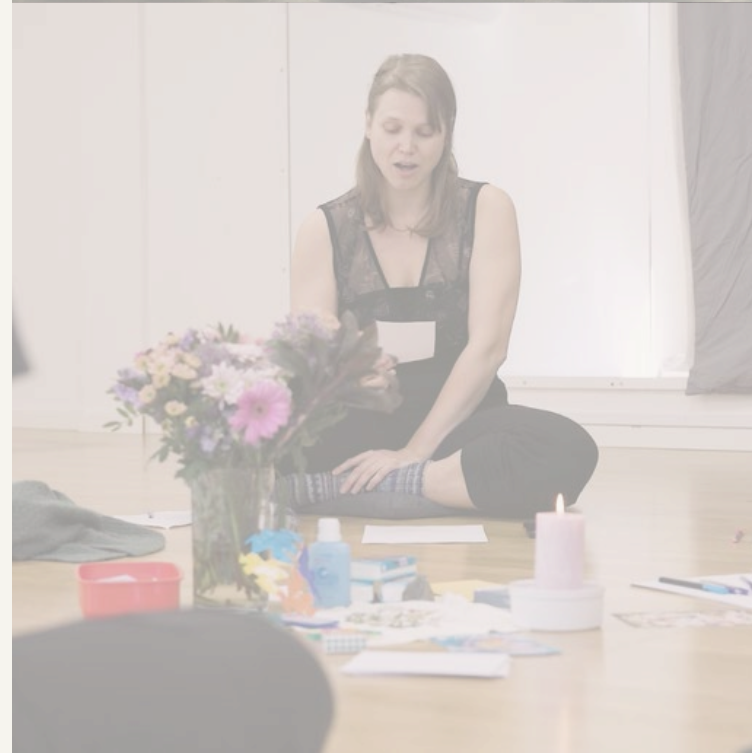
“I'm excited about how the project is evolving and making impact, both in my own organization and among the involved artists” – Partner

moving
IDENTITIES





Artists / Companies





Las Sistahs

We are a group of recent creation, we seek teamwork based on the affinity of our individual work and previous alliances in diverse teams, as well as our common ideology that can be summarized in the search for social justice, the work from mutual comprehensions, rigosity and black feminisms.

The name comes from the recurrent use, among us, of the word "sister". We feel twinned by life, by the struggles and by the way we look at life... We are optimists who think that the biggest revolution is working from and with tenderness and love, and that's the way we want to work as a group of Afro-descendant women.



Denise Duncan



Amada Bokesa
Salomon-Bisobe



Adriana Fuertes Lara



Vicenta Ndongo



Shorlady Preciado



Local residency at
Nau Ivanow



International residency at
Davvi - Centre for
Performing Arts



International residency at
HELLERAU - European
Centre for the Arts



#yodo – you only die once

Michi Maxi Schulz, Luana Àsiba Madikera and Virginnia Ogechi Krämer form a unique triple since collaborating for „#yodo -you only die once“ residency at Heizhaus Berlin in fall 2023. Coming from different backgrounds and interests such as traditional and urban african dance, acting, political organising, end-of-life care, dance education and poetic research, the three aim to further develop immersive artistic formats that invite people to get in touch with (their own) death, dying, grief and understanding of care work. They curiously curate containers to open up, exchange and learn together on these topics which are otherwise culturally marginalized in western contexts.

Part of their emerging research is visiting dying people at local hospices, inviting death and grief experts for exchange and developing various artistic practices and scores around questions like: Would I regret anything if I would die today? Where can I feel grief in my body? What do I want to wear at my own funeral?



Michi Maxi Schulz



Luana Naquin
a.k.a Luana Madikera



Virginnia Ogechi
Krämer

TIMELINE



Local residency at
HELLERAU – European
Centre for the Arts



International residency at
Kunstplaats Vonk



International residency at
UP – The Development
Platform for the Performing
Arts



ANART

The ANART project represents the next step for Denmark-based creatives united by their passion for the intersection of movement, dance, and sound within Teater A. Originating in Copenhagen, Teater A's foundation evolved from the production "Flowers also cry" by Anastasia Krasnoshchoka. This documentary dance piece sheds light on the lived experiences of Ukrainian women amidst conflict, amplifying their voices and advocating for justice.

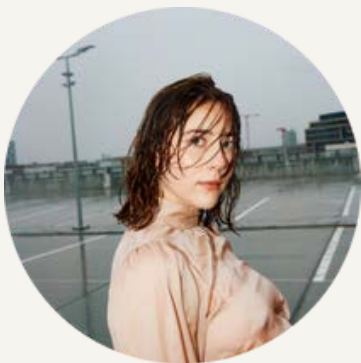
Artists of Teater A explore the possibilities of contemporary dance, crafting immersive performances that evoke deep emotions and thoughtful reflections. Their work often transcends traditional boundaries, incorporating elements of visual art, multimedia, and spoken word to create a holistic artistic experience.



Anastasiia Krasnoshchoka



Maria Solei Järvet



Natalie Cox



Lúa Mayenco



Karl Chueiri Heding

TIMELINE



Local residency at
UP – The Development
Platform for the Performing
Arts



International residency at
Kunstplaats Vonk



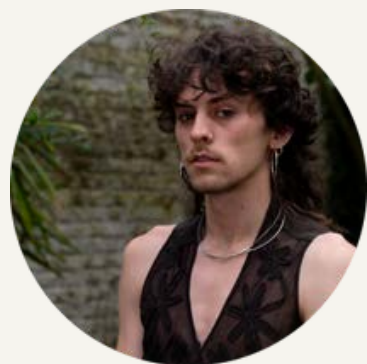
International residency at
HELLERAU – European
Centre for the Arts



The Age of Love

The Age of Love is a multidisciplinary performance collective that was born in the summer of 2021. Samuel Valor Reyes founded this collective in search for underrepresented diverse talents rooted in Limburg, Belgium. These diverse talents were discovered in various ways to even getting inspired by interesting bodies and identities on the streets. The Age of Love quickly became an inclusive community focused on brave spaces.

The philosophy of brave spaces allowed the performers to always start from a place of empowerment. In the summer of 2022 The Age of Love debuted their performance 'The Age of Love', transforming their philosophy in a performative setting. 'The Age of Love' talks about being reborn and finding community and support in different identities coming together. It shows the possibility of finding love through our differences and similarities with the idea of 'black or white, straight or queer: it's all disco.'



Samuel Valor Reyes



Nata Mandaria



Maria Peeters

TIMELINE



Local residency at
Kunstplaats Vonk



International residency at
HELLERAU – European
Centre for the Arts



International residency at
Davi – Centre for
Performing Arts



ISKRA Production

ISKRA production is a theater company based in Tromsø, Northern Norway, officially established in 2024 by two exile artists Prokhor Gusev and Gulnara Iskakova.

Artists of ISKRA production are trying to make their theater in new circumstances, in a new cultural field, in a new country, trying to create a space for dialogue to explore identities, roots and a new way of making theater when the world is on fire.

Their work includes drama and shadow theatre, documentary techniques, and interactive installations, employing diverse art forms to craft boundary-crossing narratives. Notable projects include "Grandma's Recipes," "Koridor. Nytt Liv," and the interactive-documentary installation "Come Out from the Wardrobe."



Prokhor Gusev



Gulnara Iskakova



Gøril Nilsen



Local residency at
Dawvi - Centre for
Performing Arts

International residency at
Nau Iwanow



International residency at
Kunstplaats Vonk



Venues

Nau Ivanow



The Development Platform for Performing Arts (UP)



Davvi – Centre for Performing Arts



Kunstplaats Vonk

HELLERAU – European
Centre for the Arts



The Development Platform for the Performing Arts (UP)

Denmark



Camilla Gürtler
Project Lead

Udviklingsplatformen for Scenekunst (UP) supports and develops the independent performing arts throughout Denmark and abroad. We support individuals, collectives and companies who work professionally within the performing arts. We do this through national and international residencies, mentor programmes, events, seminars, workshops, and networks. Our aim is to strengthen entrepreneurship and internationalisation, and we do this through our own programmes, and our national and international partnerships.

Residencies



ANART



#yodo – you only die once





Nau Ivanow

Spain



Aina Juanet
Project Manager

Nau Ivanow is a space of welcome, accompaniment, research and innovation; a haven where companies will find the warmth needed to work unhurriedly and in good conditions. Residencies are the main focus of what we do. Our aim is to provide decent working conditions, always accompanying the artists and providing them with the resources they need. Nau Ivanow's projects are underpinned by three major working axes: creation, accompaniment and work with the territory. And all of them with one common denominator: internationalisation, which permeates each and every one of our projects.

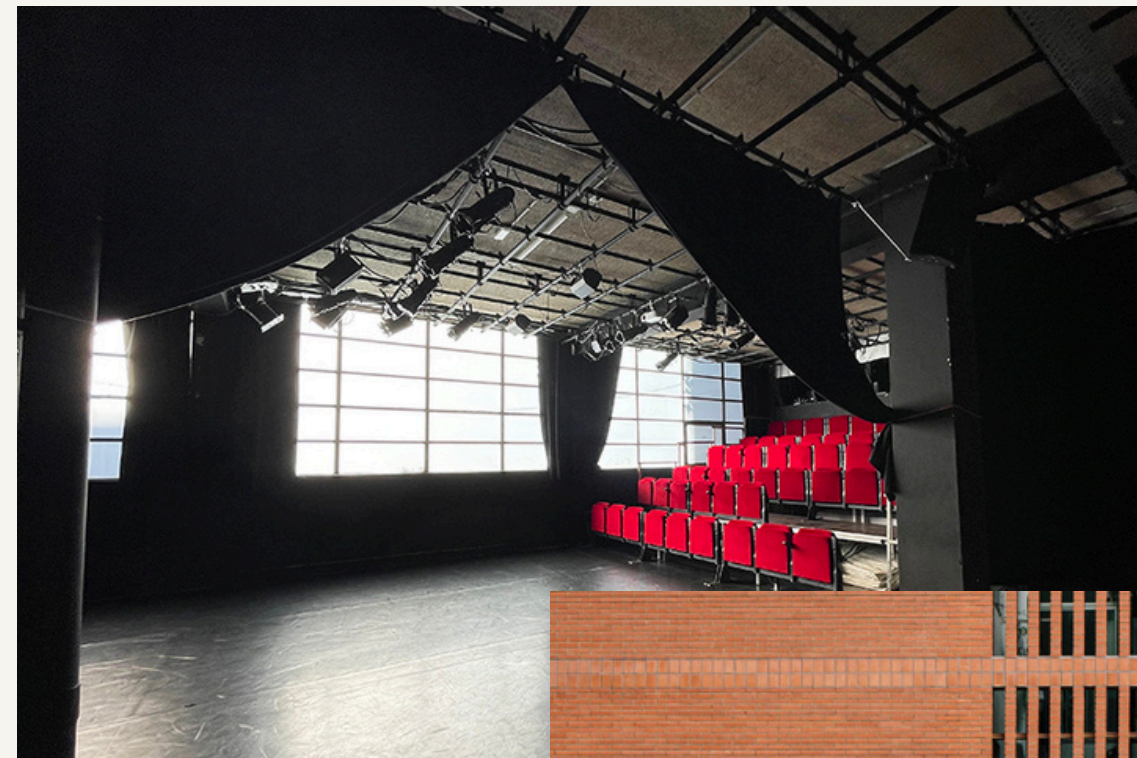
Residencies



Las Sistahs



ISKRA Production





HELLERAU – European Centre for the Arts Germany



Janka Dold
Project Manager

HELLERAU acts as an interdisciplinary and international centre for dance, performance, music, theatre and media arts. HELLERAU's residency program offers opportunities for artistic research, production and encounters. offers spaces for productions, festivals, concerts performances, exhibitions and discourse, cooperates with various regional cultural partners and is firmly connected internationally. HELLERAU's residency program offers opportunities for artistic research, production and encounters.

Residencies



#yodo – you only die once



The Age of Love



ANART



Las Sistahs





Kunstplaats Vonk

Belgium



Tine Deboelpaep
Project Manager

Kunstplaats Vonk is a studio and residency space for visual and performance arts in Hasselt and Genk, Belgium. At our 3 buildings we support artists with artistic feedback, an international network, presentation opportunities, studio-space and a financial contribution (for the residencies).



Residencies



The Age of Love



#yodo – you only die once



ANART



ISKRA Production





Davvi – Centre for Performing Arts

Norway



Maria K. Landmark
Project Manager

Davvi – Centre for Performing Arts is a hub and a gathering point in Northern Norway for the professional independent Performing Arts community. The organisation is a laboratory for new ideas, artistic research, and an open space where different cultures are cared for. We challenge hegemonic thinking and support cross-sectorial artistic working and thinking. We are placed in Hammerfest, Tromsø and Bodø, and we are a space that offers residency, laboratories and producer services.

Residencies



ANART



Las Sistahs



The Age of Love



Advisory partners

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Sustainable
Culture Now



Danish Cultural
Institute



Internationales
Theaterinstitut



CKI

HIMHERANDIT



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CKI

CKI is a non-profit knowledge and competence centre that works to promote intercultural competences, audience development, and an understanding of what motivates people to participate and express themselves in the cultural life.

www.cki.dk



Niels Righolt
Advisory partner



Anna Skanborg
Advisory partner

HIMHERANDIT

HIMHERANDIT's artistry fluctuates between genres of performance art, physical theatre, immersive theatre, dance and large-scale video installations. The company develops projects that push, provoke, and engage audiences into discourse around often difficult to approach social subjects.



www.himherandit.com



Signe Sandvej
Advisory partner



Bæredygtigt Kulturliv NU (Sustainable Culture Now)

Bæredygtigt Kulturliv NU is Denmark’s leading organisation working with the green transition in the cultural sector, both on a practical, political and performative level. BKN offers sector wide mentoring of cultural institutions (theaters, orchestras, museums, music venues etc.).

www.baeredygtigtkulturliv.nu



Christian
Gade Bjerrum
Advisory partner

Internationales Theaterinstitut

The German ITI promotes mutual understanding of the world's theatre cultures. It promotes the freedom of artistic expression and the preservation and development of the cultural diversity of theatrical forms of expression and production.

www.iti-germany.de/home



Felix Sodemann
Advisory partner



Danish Cultural Institute

We are a non-profit organisation with headquarters in Copenhagen, Denmark. At our regional office in Latvia, we work with intercultural projects aiming at establishing intercultural dialog through art and culture.

www.danishculture.com



Zanete Eglite

Advisory partner



The Age of Love
Photo credit: Dániel Røkke