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for artists

MENTORSHIP TOOLBOX FOR ARTISTS

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What role does mentorship play in an artistic process? What is the specific interest of the artist being mentored? How does a mentor mediate the plethora of questions and concerns in an artist's process with their knowledge, body, and experience? How do artists mentor each other? What type of mentorship is needed and how does it change as a process deepens? What are the differences between mentoring, coaching, and supervising? How is artistic mentorship different from mentorship in other fields?

In 2018 Milvus Artistic Research Center (MARC), Kivik & Knislinge, and SITE, Stockholm, initiated a four-part *Think Tank* on the topic of artistic mentorship based on a mutual interest and the needs expressed by artists working with both organizations. The project took place at MARC, SITE, and Wanås Konst with two days in each location during 2018, and ended with a three-day final meeting at SITE in spring 2019. Through the *Think Tank* we addressed the role that mentorship plays in artistic processes with mentors affiliated with both organizations. The outcome was tools for mentoring artists in all stages of their work as well as a deepened understanding of the role mentorship plays in the fields of dance and choreography.

As the authors of the *Mentorship Toolbox*, we are artists, dancers, researchers, writers, choreographers, producers, teachers, and directors, whose backgrounds contribute to the following publication. Our research focuses on defining and developing strategies for mentoring in artistic contexts. Through the *Think Tank* we shared our experiences of mentoring and being mentored, discussing techniques of listening, asking questions, planning sessions, compensation, how to use and agree on terms, and engaged in a rethinking of the typical hierarchies associated with mentorship.

The *Mentorship Toolbox* includes tools for mentors, mentees, and for those who do not know. We have created activities intended to initiate and define relationships, agitate creative processes, and illuminate the artistic needs of the mentee. We have also included examples, personal stories, and documents to support the tools. The toolbox is intended to be changed, rearranged, modified, and developed through each specific mentoring situation. It is a practical instrument to widen thinking before, during, and around artistic mentorship.

– The authors

Interview

Perform the interview yourself or with others. The interview is intended to open up thinking on finding a mentor and which parts of your artistic practice you would like a mentor for.

What is a mentor for you?

Who is the first person you go to with an artistic concern?

Is this your mentor?

Could they be?

Could your family, collaborator, colleague, employer, friend, role model, teacher or supervisor be your mentor?

What could they be mentoring?

How are you being mentored?

What are you sharing with them?

Is this your artistic material?

What do you take with you when you are working?

What is the material you are working with?

Is it an idea, an object, a performance, bodies, light, sound, or space?

Where is it?

What is your ideal world, space, studio, universe?

Could the people around you contribute to your work?

How does time spent with them affect your process?

Have they been there from the beginning?

Are they a constant support or a burst of inspiration?

Can you map them in relation to each other and what they provide?

Is your artistic work for a public, a specific community or yourself?

What if it was?

And to what end?

Is it for personal development, the production of a performance or installation, research, or a political goal?

What parts of what you produce do you preserve?

What are its byproducts?

What is waste?

Where are you going?

Who are you going with?

And who knows the way?

What landmarks could you imagine seeing?

Could it be unexpected?

Your Map

Perform mapping yourself or with others. (Suggested times are a guideline)

List in detail what you are doing – things that take time and focus. (20 mins.)

List who is helping you. (15 mins.)

List what is helping you. (15 mins.)

Using sticky notes or bits of paper, map the three lists. Organise and reorganise making connections and grouping your activities, resources, and resource providers. Add to the lists if needed. (30 mins.)

Take a photo.

Return and reflect on the *Interview*: Use the map to better describe where you are placing value in your art and work.

What is the artistic value of my work?

Why do I need a mentor?

Why now?

Is it for a specific process or for long-term artistic development?

Is it for personal development, the creation of a performance or installation, research, career improvement or a political goal?

Are you struggling?

Are you stuck, deepening, widening, bored, going too fast, still, drowning, coasting, wanting more, wanting focus?

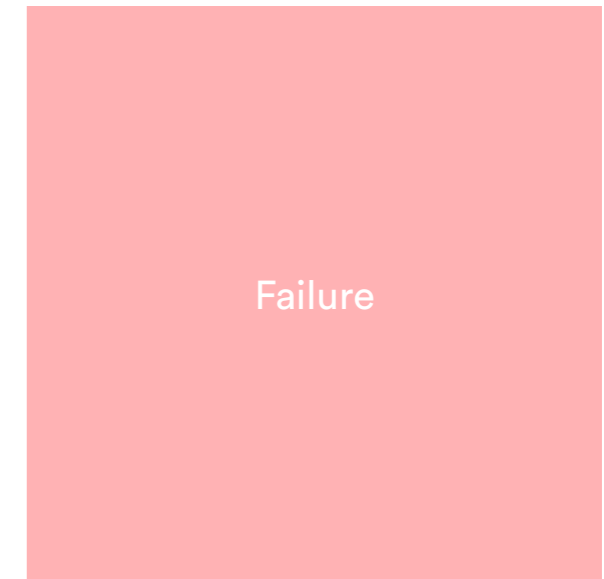
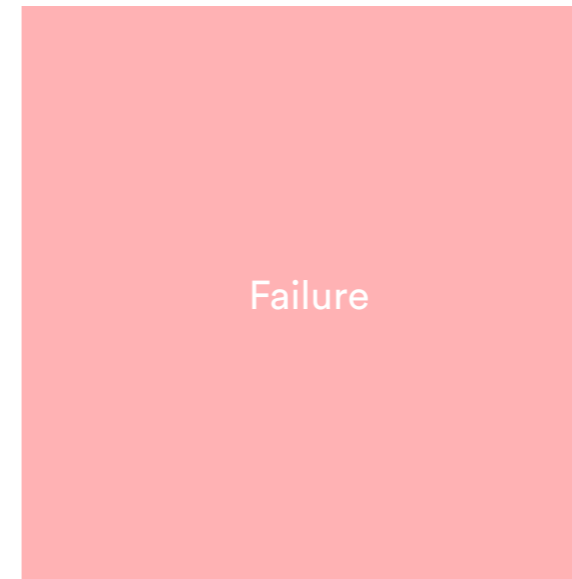
Do you just not know?

Cards

The cards facilitate a dialogue where pairs are engaged in the same activity and interests are revealed. On each card is a word or phrase that could be a potential beginning. They are a tool for a first meeting and can evolve into an ongoing praxis. The cards invite an encounter and immediate entrance into artistic practice, and suggest a direction for discussion. See *Example Cards* on the opposite page and *Creating Cards* (page 8) for card suggestions and instructions on how to create your own identical set. (Suggested times are a guideline)

1. Each person selects a maximum of five cards freely. (2 mins.)
2. Explain in turns your choices using the phrase, “Based on the following factors _____, I chose _____,” without giving feedback. (5 mins.)
3. Select one card and factors that your partner shared and write three questions you have for them regarding their choice. (5 mins.)
4. Ask your partner the three questions and allow them to respond. Switch roles. (15 mins.)
5. Ask each other, “Based on your answers to question four, how do you define your material? Can we define your material as _____?” (5 mins.)
6. “For me the material is _____.” (2 mins.)
7. Repeat 1–7 as needed.

Example Cards



Creating Cards

What you will need: writing utensil, paper, scissors. Together, use instant writing and free association to generate a list of words and phrases relating to your work or creative process. There are no specific parameters for this content and variety is encouraged (see list of suggestions below). Create cards with the list of words and phrases using the paper and scissors. Write each word or phrase on two cards so that you have two identical sets.

Reducing	Success	Urgency
Escaping	When	Creation
One Night Stand	Affirming	Scheduling
Salvation	Confirmation	Contracting
Private	Talking	Where
Why	You	Questioning
Repeating	Easygoing	Contradict
Transition	Provocation	Compensation
Expanding	Fika	Process
No-Go's	Save Me	What
Denying	You Get	Me
Complications	Structuring	Insisting
Communicating	Progress	Why
I Get	Dancing	Choreographing
Agency	Productive	Displacing
Relocating	Condensing	Fiction
Healing	Practicing	Spacing
Recycling	Lying	Beginning
Expectations	Producing	Waste
Stealing	Performing	Regurgitating
Destructive	Making	Helping
Listening	Constructive	Interaction
Public	Efficiency	Placing
Answers	Perfecting	Contracting
Writing	Question	Participation

Cards for Mentoring

The cards facilitate a dialogue between mentor and mentee. In A, both are engaged in the same activity. In B, the focus is placed on the mentee. (Suggested times are a guideline)

A

1. Each person selects a maximum of five cards freely. (2 mins.)
2. Explain in turns your choices using the phrase, "Based on the following factors _____, I chose _____," without giving feedback. (5 mins.)
3. Select one card and factors that your partner shared and write three questions you have for them regarding their choice. (5 mins.)
4. Ask your partner the three questions and allow them to respond. Switch roles. (15 mins.)
5. Ask each other, "Based on your answers to question four, how do you define your material? Can we define your material as _____?" (5 mins.)
6. "For me the material is _____." (15 mins.)
7. Repeat 1–7 as needed.

B

1. Mentee selects a maximum of five cards freely. (2 mins.)
2. Mentee explains their choices using the phrase, "Based on the following factors _____, I chose _____." Mentor listens. (5 mins.)
3. Mentor selects one card and factors from the mentee and writes three questions regarding their choice. (5 mins.)
4. Mentor asks the mentee the three questions and the mentee responds. (15 mins.)
5. Mentor asks, "Based on your answers to question four, how do you define your material? Can we define your material as _____?" Allow the mentee to respond. (5 mins.)
6. The mentee uses the phrase, "For me the material is _____." (5 mins.)
7. Repeat 1–7 as needed.

From 2010 to 2016 I developed a friendship with dramaturg Thomas Schaupp in Berlin. The relationship as mentor/mentee began in 2016 after I rented a room in his apartment during a production. He began asking me questions in the evenings and started to shake up and agitate my foundation as a freelance performer and creator. His way of questioning suited me very well at the time. I invited him to work as a dramaturg for my next solo production, and I was able to pay him from my production budget. At this time he helped me greatly outside the studio, assisting me to position myself in the German free scene as a creator. He helped me to define what I am interested in and busy with as an artist through incessant questioning. He did not accept unclear answers and I learned to clarify things for myself as a result. He is a freelance dramaturg and is younger than me, and we never named the relationship as mentoring. Through constructive critique, observation, and questions, he helped me anchor my artistic practice within a specific context. Following this process I was able to find the appropriate frames and platforms in my community to create work.

– Isaac Spencer

‘Perhaps it would help if you didn’t take class everyday?’ This suggestion was the beginning of a long relationship with Anna Grip (former director, The Cullberg Ballet) that began when I danced for The Cullberg Ballet in 2008. The second suggestion that comes to mind is ‘Perhaps you need to close a door in order for other things to happen.’ And later, once I had left the company, when I felt I had done badly in a meeting with a choreographer I wanted to work with, ‘Maybe that is exactly what needed to happen.’ Sometimes these suggestions appeared paradoxical at first, sometimes frustrating because they undermined hidden values I had as a dancer and my relationship to responsibility and authority. Reflecting upon these suggestions now I am not sure it is the specific words in these three sentences that have continued to be important for me. Rather, the act of suggesting produced an activation through a seeming lack of activation. It induced a ‘putting everything into question and learn to live with it,’ type of space where I felt safe to see my artistic practice from all sides. I have never called Anna Grip my mentor. She is my mentor.

– Rachel Tess

Finding Common Ground

It can be helpful to agree on words and terms and how you are using them. See *Our Common Ground* (page 17) as an example. (Suggested times are a guideline)

List words you are using, not yet using, or may relate to. (10 mins.)

Start by describing the word mentorship. (15 mins.)

Continue by describing the other words in your list. (15 mins.)

Share and discuss together. (15 mins.)

Supplement or support your descriptions with other sources, i.e. dictionary or encyclopedia. (15 mins.)

Return to your original descriptions and discuss, edit, and reformulate. (15 mins.)

Basis for Agreement

These questions can help to guide an agreement between mentor and mentee, and serve as a warm-up for creating a formalised agreement.

Basic Questions

- Why am I doing this?
- Am I willing?
- Do I have time in my schedule?
- Do I have space?
- What do I expect from myself?
- What do I expect from this process?
- Is this realistic?
- If not, is it ok or do I need to adjust?

Structure/Schedule/Communication

- How should we structure our meeting schedule?
- What are my needs? Example: time of day, how long, how often, a crowded/non-crowded space, being on time, how to re-schedule?
- How do I best communicate? Example: email, phone, Skype, how often, expected time to reply, cancellations?

Compensation

- Is there a fee? From whom/where?
- Who pays for what (i.e. coffee, travel costs, tickets)?

Other Concerns

- Are there expectations outside of the meetings?
- Restrictions: What is not included in the mentoring process?
- Confidentiality: What does it mean for us?
- How do we handle challenges, disagreements, and crises? How do we let each other know? Is there a third party who can give support?
- If there is a need to end the agreement, how do we proceed?

Agreement Form

Below is a possible template for an agreement between mentor and mentee. Choose the parts that are relevant for your mentorship process.

This agreement is active from to .
After this date the agreement can be re-evaluated and/or renewed.

Expectations: What is the expected outcome for the mentee? What is the expected outcome for the mentor?

Schedule: When, where, and how we do we meet?

Communication: How do we communicate?

Expectations: What are our expectations for work between meetings?

Restrictions: What is not included in the mentorship?

Compensation: Who pays for what?

Responsibilities of the mentee:

Responsibilities of the mentor:

Confidentiality – we agree to keep all information that is shared between us confidential according to the following terms:

This agreement was signed on the _____ (date)

by _____ (mentor)

and _____ (mentee)

In my previous experiences I have been asked to collaborate, question, listen, reflect, and exchange with choreographers during their artistic processes. I did this in a professional context and not within an educational frame. My presence in these encounters varied in each process. It was often and regular for some and sparse with others, with some a week and others years. Working with peers we had mutually chosen each other and throughout multiple situations the word 'mentor' never came up. The word appeared to me when MARC and SITE invited me to mentor a young choreographer for his first project. Parallel to reading the mentee's project description I also started reflecting on the word mentor. Would this shape or change my role?

One challenge was to become a mentor to a person I didn't know beforehand in a short timeframe.

We set up two periods of work.

When we met in the first period the mentee had invited and started working with a small group of people. The aim within the group was to have a horizontal process. Artistically this created stimulating discussions and challenging physical research but it also revealed difficulties in making decisions.

The people in the group, including the mentee, were not involved in the process on equal terms (presence, financial conditions, relation and responsibility towards the hosting structures). This led to a complex situation where tension in the communication within the group and towards the hosts took place.

We had to find a way to solve some of the practical and structural issues in order for the work to continue in good conditions. I proposed to study existing models of collective work, selecting and defining ways to function that would be interesting for 'our' group. I also asked each participant, including myself, to be clear towards each other in terms of expectations and communication. It helped the process a lot. In the second period the mentee and the other people in the group engaged differently.

This made me think that defining community goals in an early stage (even when it is about doing nothing), and making sure it is understood is very important. Some things that the hosting structures and I took for granted in terms of engagement and responsibility were not as obvious for the mentee, and I think this influenced the process a lot. We all act in relation to our experiences so it is important to keep checking in with others as things constantly evolve.

– Hanna Hedman

I was part of a mentorship program for students in a dance education and was assigned a senior-year mentee. The mentee was initially not particularly interested in being mentored and did not see the point of our meetings. He said he was fine and did not need help, and that he had no interest in sharing his feelings with a stranger. I started trying to build his confidence by focusing on the artistic work and asked about which choreographers he found interesting and wanted to work with. He did not know about many other artists and could not verbalize his interest in dance or art. I suggested that we should go and see performances together and talk about what we saw. After a few performances and discussions it became clearer what his interest was and which type of dance and choreography he wanted to work with or create. We then shared references when we described other artists' work and why it interested us or not. He began to build his own vocabulary and language as a professional artist, and gained the ability to navigate the field with others. For me it was interesting and challenging to look at and speak about art with a young artist, deconstructing, and questioning the language I took for granted.

– Emelie Johansson

At the university DOCH where I 'officially' mentor and where I was taught about having a mentor, I learned the practice of using the people around me for feedback in my artistic practice. Today I am employed as a mentor for the students who select me to do so. Together we investigate how a relationship with another person can affect their work. The work often starts as supervision with the student shaping the mentoring. I listen, reiterate, discuss, watch, co-research, test, try, critique, have coffee, walk together, artistically respond, share experiences, give a workshop, attend events together and so on. I do what the student needs me to do. Over time I become a mentor, or our time together comes to an end. The student learns the possibilities of a mentor and chooses how it should be used or not used at all.

I am a mentor, loosely stated, I do expanded mentoring which uses the concept of 'support' as another material in an artistic process. And when I become a mentor for someone it is the mentee who shapes the relationship, which is often not too dissimilar to a friendship, with a focus around specific mutually shared interests.

– Peter Mills

Our Common Ground

Below is a list of words and definitions we developed together during the *Think Tank* on mentorship. This is not a definitive set of definitions but serves as a dynamic way of temporarily defining terms in order to facilitate a dialogue. You can create your own common ground using the tool *Finding Common Ground* (page 11) as a reference.

Mentoring

- The mentor is accompanying the artist
- It is often a professional relationship
- The mentor leaves their agenda behind
- The focus is always on the needs and artistic process of the mentee
- The mentee drives the process

Coaching

- Is not the same as mentoring, but perhaps a tool within mentoring (more active, more goal-oriented)

Supervision

- Supervision is not mentoring. It is usually a relationship prescribed within an education system and proposes a power relation between teacher and student

Expertise and competence

- Specific knowledge
- Broad knowledge
- Large experience
- Skills
- Ability to be perceptive of the needs of the mentee and acting accordingly
- Being flexible and adapting constantly
- Timing – knowing when to use different tools
- An avid listener
- Curiosity and openness to what you do not know (humility)
- Posing questions

Bridging

- Actively trying to meet, link, connect with the mentee despite obstacles or disagreements
- Recognizing differences
- Dealing with doubt

Integrity

- Being honest
- Truthfulness or accuracy of one's actions
- Setting boundaries and respecting boundaries in relation to an agreement
- The right to opacity and privacy
- The absence of hypocrisy

Material

- The thing, topic, question, or idea that the mentor and mentee are working on
- The mentee proposes the material
- The material is always subject to change
- It can be concrete or abstract

Trust

- Confidence
- Reliance
- Civic respect
- It is fundamental for creating/sustaining relationship
- Doubts in relation to material is part of mentoring but doubts in relation to person/artistry reveals lack of trust

Vulnerability

- Life and art are strongly linked together

Time

- Implies a long-term relationship
- Not limited to predetermined length of time
- Should be negotiated in the agreement

Compensation & Checklist

It is important to clarify the circumstances for each mentorship and dare to talk about compensation. Below are examples of compensation and a basic checklist.

Compensation:

1. Mentorship without financial compensation – pro bono.
2. Mentorship as peer-to-peer, mutual exchange of services and time.
3. Mentorship as part of your working hours/employment.
4. Mentorship financed by an institution.
5. Mentorship financed by an artistic project.
6. Mentorship financed by mentee.
7. Mentorship with compensation for extra expenses only.

Checklist:

General planning

- When and where do we meet?
- When do we finish?
- What is our cancellation policy?
- What are the goals for this session?
- What do we need to keep off of the table/bring to the table?
- What do we bring from the last time we met?

Planning for sessions

- Do I/we need to prepare anything special, i.e. material, props, other people?
- What kind of space is most suitable?
- Do I/we have enough time for what is needed, i.e. warmup, showing, feedback?

Feedback

- When does feedback occur?
- Examples of when to give feedback: liberally during the session, after I have showed my material/work, in another setting?
- Do I have any definite no-no's in regards to types of feedback?
- Examples of different types of feedback; descriptive, practical, associative, non-verbal, artistic response/replication.

When I was still at the Art Academy, I met a guest teacher that brought such calm to my studio. He did not come loaded with questions, curiosity or with an agenda. He just sat down and talked to me. Mostly silent, waiting for me to arrive somewhere in my rambling. I did not feel that he was passive or uninterested in any way, but very much present and active when listening. I never felt judged, and this really changed my perception of how mentoring and teaching could look.

– Lisa Nyberg

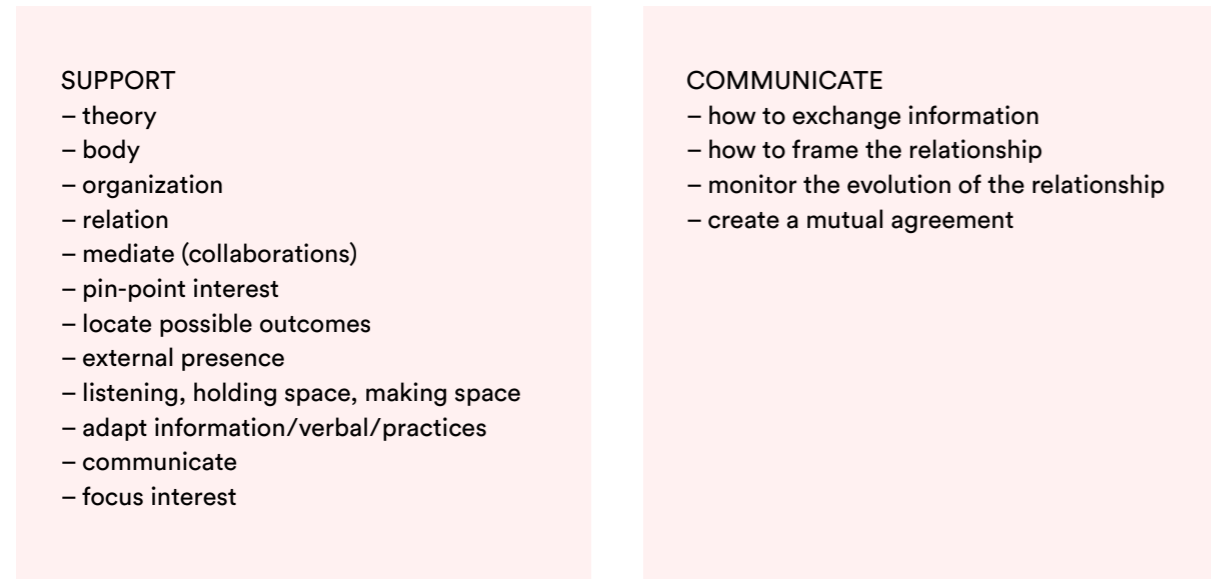
He is one of the best we have in his field. Knowledgeable, experienced with the power of light. I was his companion in the field of writing. There was no easy solution, no easy fix. Writing and doing was essentially different in him. How to find confidence in a conversation, a trust that must exist in order for criticism and reflection to be given space? A conversation – a dialogue about his knowledge, about my knowledge. About the writing that can take shape by recognizing and knowing something about what is about to be conveyed. The ease and weight of the making – he knew a lot about that. And I knew something about the hardships and joy of writing. The meetings we had were long and many. Texts began to be written and commented on, mostly based on the interest in the practice, the creation, the doing. Sometimes everything got stuck. Lull. Await. Finally – a most surprising piece of text. For both of us.

– Bodil Persson

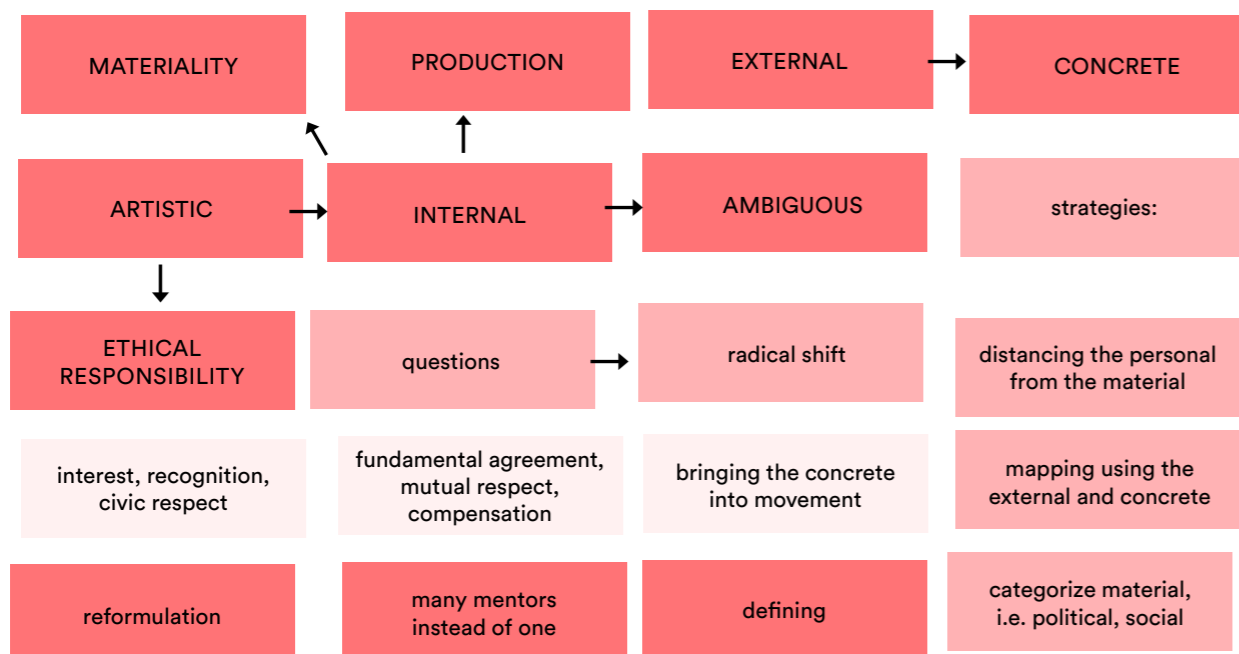
Our Maps

The following three mind maps were created at the beginning of the *Think Tank* to assemble our thinking on mentorship and to highlight similarities and differences in our experiences.

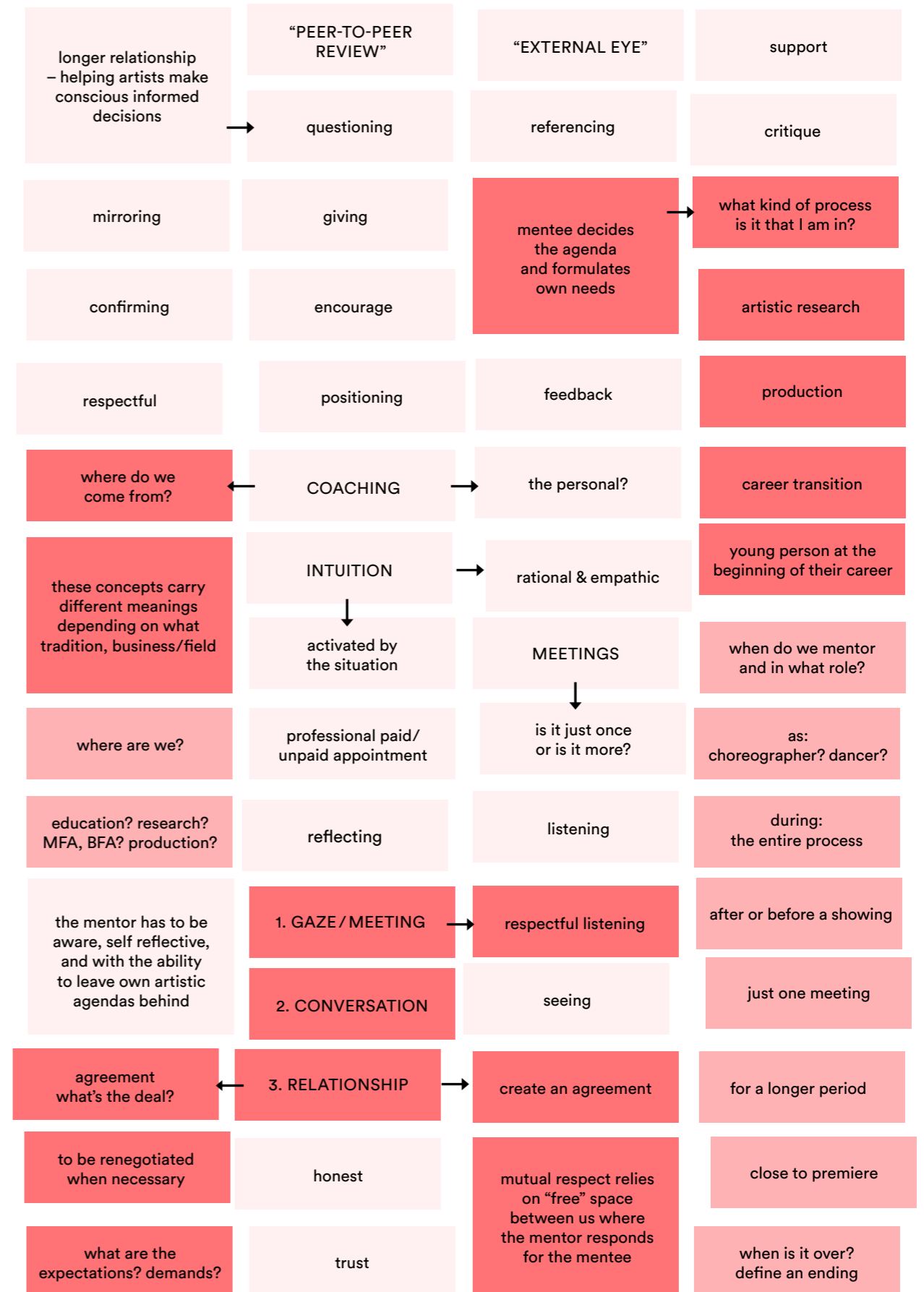
1. Mentoring – what does a mentor do?



2. Mentoring



3. Mentoring – the work – a project



There are a vast amount of books on coaching and mentorship available, as well as patented methods for professional coaching. However, few of these focus on mentorship for artists. This appendix contains a brief overview of the most common concepts, methods, and a few suggestions for reading concerning coaching and supervision. You may recognize words and ideas, and find that some of the more traditional methods here are touched upon in the *Mentorship Toolbox*, but perhaps from a different perspective.

GROW

GROW is a coaching model to structure coaching sessions, dividing a coaching session into:

Goals
Reality
Options
Wrap-up

Goals

– What are we working with today? Agree on a topic and objectives for the session.

Reality

– Where do we come from today?
– Does this affect us?
– What's occupying you?
– Where are you in the process?

Options

– Brainstorm together, using open questions; why, what, when, with whom?

Wrap-up

– Identify possible actions and agree on a plan.

Asking Open Questions

Open questions are used to activate thinking and require more than a yes/no answer. They are often short or only a few words: How? What? Where? Why? Who? When? What do you mean? What happens if...? The purpose of these questions is to enhance self-reflection, rather than giving advice.

Co-Coaching

Co-coaching, or 'peer-listening,' is a method where two people exchange time and ideas with each other on equal terms. You listen to your partner and pose clarifying questions. Then your partner does the same for you, helping to present new paths for further action.

By putting words on your thoughts with a person you trust, your goals, challenges and solutions become clearer.

"I understand what I am thinking when I hear what I am saying"

Main Principles

- Voluntariness: Both parties want to help each other.
- Confidentiality and trust: Sometimes topics can be very personal or delicate.
- Reciprocity: Exchanging time and listening.
- Time: Share time equally between you. Setting the clock is helpful, the listener is responsible. Suggested time is 60 minutes, with 30 minutes each, and 5 minutes to sum up in the end.
- One at a time: One person receives focus and is allowed to speak without interruption, side-tracking or commenting. Supporting, encouraging or clarifying questions can be used.
- Secretary: The listener can also take notes, questions and suggestions for action.
- Change places: This gives you a short break to shift focus from one person to the other.
- Place: Choose a neutral or undisturbed place to meet.
- Regularity: Try to meet regularly during a longer period of time, this gives you a chance to deepen the conversation and understanding of your own process.

Literature

Henrik Frisk, Karin Johansson, Åsa Lindberg-San, *Acts of Creation: Thoughts On Artistic Research Supervision*, 2015.

Susann Gjerde, *Coaching: vad, varför, hur*, 2012.

Max Landsberg, *The Tao of Coaching*, 2015.

Performing Arts Research and Training Studios (P.A.R.T.S.), *Documenting Ten Years of Contemporary Dance Education*, 2006.

Jaques Rancière, *The Ignorant Schoolmaster*, 1987.

Anne-Sofie Ericsson is the director of SITE since 2012. She received her education from The Dramatic Institute in Stockholm and has worked as a producer and artistic director at Riksteatern, Gothenburg Opera Dance Company, Cullberg Ballet, and Dansens Hus (National stage for dance) in Oslo. She was General Secretary of NordScen – Nordic Center for Performing Arts in Copenhagen 2003–2007, with responsibility for artistic and business development throughout the Nordic region.

Anna Grip has been teaching in institutions and the independent dance field for more than 30 years. She has worked as a choreographer's assistant, dance coach, artistic director and school leader. Besides teaching in different constellations, Anna has been working at the choreographic platform ccap and the School of Dance and Circus (DOCH) in Stockholm since January 2014.

Hanna Hedman works as a dancer, performer, teacher, and artistic advisor and lives in Paris. She received her training at the Swedish National Ballet School in Stockholm. Since 1996 she has been collaborating with artists and choreographers such as Nadia Beugré, Philippe Blanchard, Alain Buffard, François Chaignaud and Cecilia Bengolea, Boris Charmatz, Mette Ingvarstsen, Benoît Lachambre, Fabrice Lambert, Nature Theatre of Oklahoma, CCN de Montpellier/Christian Rizzo, and Isabelle Schäd. She holds a diploma as a somatic movement educator from the Body Mind Centering training program in Paris.

Albin Hillervik is a curator and producer within the fields of contemporary art and dance. He is currently working as an editor for Wanås Konst and coordinator at Milvus Artistic Research Center (MARC). Beginning in September 2019, he is the new director of Skånes konstförening in Malmö.

Emelie Johansson is a dancer and performer based in Stockholm. She is educated at Balettakademien, Stockholm Academy of Dramatic Art, and also studied Philosophy and Human Rights at Stockholm University. Since 1998, she has worked with choreographers/artists such as Marina Abramović, Cristina Caprioli/ccap, Tino Sehgal, Rasmus Ölme, as well as creating and producing her own work. The research project *Wet Places*, in collaboration with Bodil Persson, was invited to the Performance Philosophy Biennial in Prague in 2017. Emelie is the project manager at SITE, Stockholm since January 2019.

Peter Mills is a dancer, performer, choreographer, artist, activist, researcher, teacher, and mentor. He has an MA in choreography from School of Dance and Circus (DOCH) in Stockholm, where he worked on choreography through documentation as an ethical practice, towards anti-authoritarian ideals. Born in the UK and based in Stockholm, Peter works with supervising, researching and teaching the BA, MA, PhD programs at DOCH.

Lisa Nyberg is a visual artist based in Malmö, Sweden, and a PhD in Practice candidate at the Academy of Fine Arts in Vienna, Austria. She explores the radical possibilities of pedagogy and performance through processes that involve collective, utopian, intersectional and critical practices. Her work takes the form of self-organized spaces, institutional processes, workshops, performances, books and sound installations. Nyberg teaches regularly at art academies in the Nordic countries, and her work has been exhibited at the Research Pavilion at the Venice Biennale, Konsthall C, Trondheim Art Biennial, Röda Sten, Den Frie Udstillingsbygning, Liljevalchs konsthall, among others.

Bodil Persson is a dramaturg within the fields of choreography and circus. She is a senior lecturer in dramaturgy at SKH (Stockholm University of the Arts – Uniarts), teaching subjects related to dramaturgy, cultural theory and knowledge production. She supervises students on the BA/MA-level. As a dramaturg, she has worked with Swedish choreographers such as Birgitta Egerblad and Örjan Andersson. She has also been involved in projects with Theatre Andass, Morocco, Jordbro World Orchestra, Gothenburg Opera Dance Company, and Cirkus Cirkör. Bodil is also a writer within the field of dance and performance.

Isaac Spencer is an independent dancer, teacher, and choreographer living in Dresden. He earned his BFA from The Juilliard School in 2004, has been the recipient of the Princess Grace Award, and a member of Hubbard Street Dance Chicago, Cullberg Ballet, and Gothenburg Opera Dance Company. He is on the artistic panel of Milvus Artistic Research Center (MARC) in Sweden, and Villa Wigman e.V. in Dresden. He is a guest teacher of ballet, contemporary, and improvisation throughout Europe. His latest solo work, *MESH*, was presented as part of the exhibition *Bauhaus und Amerika* at the LWL Museum für Kunst und Kultur in Münster.

Rachel Tess is a dancer and choreographer living and working in Skåne. She is the founder and director of Milvus Artistic Research Center (MARC). She received a BFA in 2004 from The Juilliard School in New York City and has been a member of Les Grands Ballets Canadiens de Montreal, Gothenburg Opera Ballet, and Cullberg Ballet. In 2013, She received her master in choreography from the New Performative Practices Masters program at School of Dance and Circus (DOCH), Stockholm. The same year she won and completed a Princess Grace Foundation Works in Progress Residency at the Baryshnikov Arts Center in New York City with *Souvenir*, her ongoing large-scale sculptural intervention. Since 2017 Rachel is chairman of Östra Skånes Konstnärsgroup (ÖSKG), and is the affiliate curator for dance at Wanås Konst.

Mentorship Toolbox for Artists

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About Milvus Artistic Research Center

As a research center, Milvus Artistic Research Center (MARC) fosters a dialogue between craft and innovation, theory and practice, and creativity and knowledge through investigation in the field of performance. MARC was established in 2013 and invites artists throughout the year to participate in up to one-month artistic residencies at the center. Based in Kivik, Sweden and a former shoe factory in Knislinge, MARC offers an environment for artistic research outside the usual context of the big city. Through the residency program MARC provides a platform where performance practices, working modes, and methodologies are questioned and new work is created and shared between artists and audience.
www.milvusart.se

About SITE

SITE is a production platform for contemporary performing arts, focusing on dance and choreography. Recently relocated to new premises in Farsta, outside Stockholm, SITE is part of Konstverket, a 3,700 square meter interdisciplinary production house. SITE works with artists and develops projects that support the field and provide services, such as studio, offices, residencies, and free guidance for young or emerging performing artists to improve their skills in artistic production and management. SITE is also a driving force within Nordic/Baltic networks, focusing on structural development of the dance field within the region. SITE is a non-profit organization, established in 2008, with support from the Swedish Arts Council, Region Stockholm and Stockholm City Council.
www.sitesweden.se

