

創意駐地(creative residency)的實踐過程

創意駐地(creative residency), 是在這個計畫中逐步發展出來且持續實驗中的國際交流方法, 結合了藝術家交流與短期駐地的概念, 由參與的雙方, 各自為對方在自己的國家與城市中, 共同安排設計兩週的駐地行程, 其中包括當地舞蹈創作者連結、場館組織拜訪、演出節目觀賞、教育機構參訪等, 同時也加入各種吃喝旅遊及相關的文化體驗, 某種程度上像是共同扮演對方的文化嚮導, 讓對方透過我們的眼睛感知所集結出來的視野, 各自體驗到台灣與加拿大/多倫多的舞蹈、文化與生活場景。

由TTLINK發展出來的創意駐地有兩個重要的立基點, 一在於計畫參與者們相對長時間的意願與投入, 在2020-2022歷經三年的線上交流, 台灣方參與者的母語並非英語, 然仍持續願意以英語為實際溝通的語言工具, 分享自身並經由第二語言了解加拿大的狀態, (國際交流雖以英語為大宗, 然非應為理所當然), 加拿大方也願意在他們習以為常的英語之外, 聽見並學習不同的文化邏輯與運作型態, 願意投入長時間交流的意願, 在時間的養成漸進中, 萌生出對於彼此相當程度的理解與信任, 是雙方能夠為對方安排行程, 同時也願意將自己交到對方手中的主要原因; 再者, 計畫參與者(藝術家與製作人)自身的經歷與動能亦是關鍵, 加拿大方的Andrea長時間作為舞者/創作者與不同舞團及社群合作, 舞蹈、音樂、原民、電影等各不同社群她皆有深厚的關係, Heidi本身的創作型態與教學特質, 她與多倫多各公部門與獨立的場館機構有不同計畫的合作, 亦活躍於舞蹈教育與大學計畫, Michael則以獨立個人與多個藝術節進行策展合作, 在他們三位組合起來的網絡與人脈連結之上, 多倫多的兩週行程, 包含20多個舞蹈及原民相關的場館藝術節, 與近50位的相關專業人士會面, 觀賞了20幾場各式的室內戶外演出活動, 並到了多倫多市區外的小鎮Orillia, 了解大城市之外的鄉鎮表演藝術場地與計畫規劃, 也幸運地在此體驗到加拿大的戶外活動 - 獨木舟、游泳、森林散步, 在十四天幾乎每天12小時的密集的工作行程最後, 以此行唯一的觀光景點尼加拉瓜大瀑布, 在宏偉壯觀的自然風景之中, 作為實體造訪加拿大的尾聲, 也為台灣的行程規劃開啟討論的序幕。

臺灣方的行程安排以縣市及各人連結同時作為分工, 陳武康為跳島舞蹈節的策展人及臺中歌劇院的駐館藝術家, 亦因其自小習舞的背景, 與舞蹈學校/學院的老師們皆有連結, 蘇品文之團隊為嘉義縣表演藝術中心的駐館團隊, 於嘉義持續推廣舞蹈並與熟悉在地團隊, 並因其創作脈絡與相關性別關注之策展人合作, 陳彥斌為舞蹈-戲劇雙重背景創作者, 規劃原民主題相關的團隊與部落行程, 黃雯因製作人的工作往來, 與各場館之相關部門熟悉, 協助連結場館及部分舞團拜訪, 整體行程充分利用臺灣島內高鐵及便利的交通方式, 於兩週內密集走訪了五個縣市, 超過20個場館團隊及教育現場, 與超過50位的專業人士與創作者會面, 演出節目觀賞、工作坊、加拿大藝術家三人最後於跳島舞蹈節進行短篇演出, 兩週間的住宿交通的安排由臺灣方共同規劃接送, 當然每天都有不可少的臺灣文化與美食體驗, 而這樣密集又豐富的行程安排與聯繫, 完全需要臺灣四位參與者的共作協力、討論優先順序及整體體驗方向, 以及在兩週之間於各點造訪的現場陪伴與連結, 方能完成十四天內高密度的行程。

藝術駐村在現今上通常多以相較年輕、單身的創作者為大宗, 在邁入結婚生子, 或職涯到約一定年齡後, 與駐村相關計畫容易漸行漸遠, 然而創作者在不同的階段性上, 事實上都還是有駐村、駐地、參訪等需求, 製作經理人, 亦需要短期駐地、精進學習與網絡拓展的機會, 透過創意駐村的方式, 在較具彈性的時間如1-2週之中, 透過當地具有資歷經驗與網絡人脈的藝術群體協助規劃安排, 能夠有效率並具效益地進行相關創作主題的調研、網絡拓展、創作合作的延伸, 及相關資源的整合與開發。

Creative Residency - from concept to experiment

Creative residency is what we've been developing and continuously experimenting within this project. It combines artist exchange and short-term residency. Cohorts from both sides reciprocally plan two-week residency programs in their respective countries and cities. The itinerary includes networking with dance artists and educators, visiting venues and organizations, attending performance programs, and engaging in various culinary, cultural, and travel experiences. In a way, it's like jointly acting as cultural guides for each other. Through the collective eyes and senses on the cohorts, inviting the other party to immerse in the cultural and dance scenes of Taiwan and Canada/Toronto.

Creative residency, originated from TTLink, has two important pillars. First, the willingness and commitment of the project participants over a relatively long period. Over the course of three years of online exchanges from 2020 to 2022, the participants from Taiwan, whose native language is not English, demonstrated the willingness to share themselves and to understand the state of Canada through a second language (although English is commonly used in international communication, it shouldn't be taken for granted). Similarly, the participants from Canada were willing to hear and learn about different cultural contexts and circumstances beyond their accustomed English, demonstrating a willingness to engage in long-term exchanges. Through gradual cultivation of time, a considerable level of understanding and trust emerged between the two sides, enabling them to plan itineraries for each other and entrust themselves to the other party. Secondly, the experiences and energies of the project participants (artists and producers) themselves are also crucial. Andrea has extensive collaborations with various dance companies and communities in different fields such as dance, music, indigenous communities, and film. Heidi' has collaboration with venues, organizations and has been active in university programs. Michael has curated multiple arts festivals as an independent individual. With the network and connections formed by these three individuals, the two-week itinerary in Toronto included visits to more than 20 dance and indigenous-related venue arts festivals, meetings with nearly 50 relevant professionals, attending more than 20 indoor and outdoor performances, and visiting the town of Orillia. Typical outdoor activities in Canada such as canoeing, lake-swimming, forest walking, and BBQ in the park highlighted the trip.

The itinerary for the Taiwan leg was planned according to geographical areas and personal connections, with each team member assigned specific tasks. Wu-Kang as the curator of the We Island Dance Festival and artist-in-residence at the National Taichung Theater, also due to his background in dance since childhood, has connections with dance schools/institutes and teachers. The company led by Pin-Wen is the resident team at the Chiayi Performing Arts Center, where they

continuously promote dance in Chiayi and collaborate with other local companies. Pin-wen is as well collaborating with curators focusing on gender issues and identity. Fanags, with a background in both dance and theater, was the one responsible for introducing indigenous culture, groups and tribes. Wen as a producer, is well-connected with relevant various venues and also assisted in connecting with dance companies. The overall itinerary made full use of Taiwan's high-speed rail and convenient transportation, allowing for intensive visits to five cities, over 20 venues and institutions, and meetings with over 50 professionals and creators. There were performances to attend, workshops to teach, and the three Canadian artists performed at the We Islands Dance Festival as an unforgettable ending. Accommodation and transportation were organised jointly by the Taiwan cohorts. And of course, delicious Taiwanese food is a must in everyday's schedule. Such an intensive and rich itinerary and connections required collaborative efforts from all four participants from Taiwan,, as well as on-site companionship and connections at each point visited during the two weeks, to complete the densely packed itinerary within fourteen days.

Artistic residencies are great opportunities for young artists in many ways. However as artists get into different phases of life or career, such as marriage and parenthood, the format of residency might not apply due to time and financial reasons. But artists, and producers, at different stages of their careers still have the needs for short-term research and networking. Creative residency, in this context, can serve as the new tool for artists/producers who are more matured and experienced. With the collaboration of local cohorts with matching experiences and networks, it becomes possible to efficiently and effectively for creative research, building networks with key persons, solidifying collaboration opportunities, and integrating and developing resources.