Stage IX

Residency for Immersive Arts & Research

Information & Regulation Package

Open Call Round 1 • February – March 2026

Consortium Partners
4DSOUND • Amsterdam University of the Arts (AHK) • Centrum Wiskunde & Informatica (CWI)
Nxt Museum • POPKRAFT • Ruimtetijd

info@stage-ix.com | stage-ix.com

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About This Document

This Information & Regulation Package serves as a comprehensive reference for all prospective applicants to the Stage IX Residency for Immersive Arts & Research. It expands on the information provided in the Open Call and consolidates the programme's structure, terms, eligibility requirements, consortium resources, and key personnel into a single document.

This document is not a call to action and does not replace the Open Call itself. It is designed as a repository of data for anyone with questions about how the residency is structured, what it offers, and what is expected of participants. For the binding text of the Open Call, timeline, and submission procedures, please refer to the official call published at stage-ix.com.

> ### Contact
> For any questions not addressed in this document, please contact the consortium at **info@stage-ix.com**. You may also attend the Online Information Session on **18 February 2026 at 15:00 CET**.

What Is Stage IX?

Mission

Stage IX is a living laboratory that unites six leading Dutch institutions working across the immersive experience value chain. The programme pools expertise, facilities, and networks to support artists ready to ask questions that do not yet have answers. It is built on the shared conviction that artistic practice is a form of knowledge production: that making is thinking, and that the questions artists carry deserve more than a deadline—they deserve a laboratory.

Disrupting Linear Workflow

Conventional production models expect artists to know what they are making before they make it, following a linear path from concept to delivery. Stage IX works differently. Within this programme, artists can think and produce simultaneously, research while they build, and test exhibition models while still experimenting with form. The programme considers the affordances of technologies and venues in parallel rather than in sequence.

Permanent Beta Philosophy

Stage IX follows a "Permanent Beta" philosophy. Productive failure is valued as much as polished success. The consortium is interested in what artists learn along the way, not

solely in whether they achieve a predetermined outcome. Projects are understood as vessels for questions, not production plans.

Research in the Making

When Stage IX invites residents to research their practice, it does not mean writing papers or building theoretical justifications. It means immersing oneself in the making and creating knowledge through art practice, not about it. The solutions found, techniques invented, and problems solved carry knowledge that is valuable to others. A dedicated documentalist works with each resident to capture insights as they emerge—in forms that make sense for the practice and the field.

Co-Research Model

Stage IX is structured as a co-research programme. Alongside the residents, consortium partners function as research stakeholders, contributing knowledge, facilities, testing environments, and expertise. The residency is a reciprocal process: residents develop their artistic research, while the insights and methodologies generated feed back into the consortium and the wider immersive experience sector.

The Consortium

Stage IX brings together six institutions, each contributing a distinct function within the immersive experience ecosystem. Together they cover the full lifecycle of an immersive project—from research and concept development to production, exhibition, and audience engagement.

Ruimtetijd (Lead Partner)

Ruimtetijd is the home base of the Stage IX residency programme. Founded in 2020 by Balster van Duijn and Theun Mosk, Ruimtetijd is a creative platform rooted in scenography and spatial design for theatre and museums. Located at Fort Penningsveer—a UNESCO heritage site and part of the Defence Line of Amsterdam—the estate comprises five hectares of open landscape near Haarlem, including studio and living spaces for artist residencies. Ruimtetijd brings expertise in concept development, immersive storytelling, production, and producing and curatorial support, as well as a full-dome video production kit and connections to a network of creative and technical freelancers.

Amsterdam University of the Arts (AHK)

AHK supports the next generation of immersive media makers through several interdisciplinary academies and departments:

- **Netherlands Film Academy – VR & Immersive Media (VRAcademy):** A four-year bachelor's programme training students artistically and technically in narrative-driven immersive experiences, from XR headsets and projection-mapped interactive visuals to the ARTIS Planetarium dome. The VRAcademy connects immersive expertise across AHK's other disciplines and the professional sector.

- **Netherlands Film Academy – Research Department (Lectoraat):** The research hub of the Film Academy, responsible for growing practice-based research among students, staff, and teachers, and sharing that work beyond the academy. Leads the FilmED Erasmus+ project and maintains research documentation expertise including the Research Atlas platform.

- **Academy of Theatre and Dance – IDLab:** A 300m² interdisciplinary digital laboratory with 360° audio/video distribution. IDLab explores the intersection of the real and virtual in the performing arts, with a focus on embodied movement, sensory experience, scenography, and dramaturgy. Consortium partner in the EU Horizon PREMIERE project.

- **Conservatorium van Amsterdam:** Offers a two-year Master in Immersive Audio (Dolby Atmos, binaural, ambisonics) and a Master's Programme in Live Electronics combining performance, composition, multimedia, and computer programming across all musical genres.

Centrum Wiskunde & Informatica (CWI)

CWI is the Dutch national research institute for mathematics and computer science. Its Distributed & Interactive Systems (DIS) group, led by Prof. Pablo Cesar, focuses on immersive media systems, volumetric capture, social XR, telepresence, AI, and human–computer interaction. CWI contributes advanced research infrastructure and its proprietary VR2Gather social XR software—an award-winning open-source system for creating immersive social VR applications with live volumetric video representation. CWI enables artist-led experimentation alongside rigorous technical development and audience testing, and participates in major EU Horizon projects including AMPLIFY, INDUX-R, and TransMIXR.

Nxt Museum

Nxt Museum, founded in 2020 by Merel van Helsdingen and Natasha Greenhalgh, is an experimental art space in Amsterdam dedicated to the intersection of art, technology, science, and sound. Housed in a former 2,100 m² TV production studio in Amsterdam-Noord, the museum commissions and presents large-scale new media art installations by pioneering living artists. Nxt Museum also runs an audiovisual Artist-in-Residence programme, an educational Studio 404 initiative, and the Nxt Lab for emerging talents. Through its Nxt Foundation (launched 2024), it supports artists and the development of new work, knowledge, and future art forms. To Stage IX, Nxt Museum contributes exhibition infrastructure (The Next Stage and The Next Lab), expertise in audience engagement, marketing, and branding with global reach.

POPKRAFT

POPKRAFT is a creative production company specialised in events, exhibitions, and art projects. With deep expertise in immersive art production and festival organisation, POPKRAFT handles the full design and execution of complex, multi-sensory projects. The company contributes a large physical workshop for building installations, office workspace, long-term storage, and extensive technical equipment including large projectors and screens, media players, audio/lighting/rigging/staging equipment, 360 cameras, VR headsets, and IT rental. POPKRAFT's cross-disciplinary experience with international artists spans events such as FIBER Festival, IDFA DocLab, Nederlands Film Festival, Imagine Film Festival, and productions for artists including Iris van Herpen.

4DSOUND

4DSOUND is a creative technology company and artist collective at the forefront of spatial audio software and omnidirectional sound systems. Founded and directed by Poul Holleman, 4DSOUND has pioneered spatial sound technologies used in over 300 global productions and approximately 10 permanent installations. Working with artists worldwide, 4DSOUND produces sonic experiences across music, art, education, and research. The studio offers workshops, masterclasses, and residencies, and partners

with educational institutions including HKU, FIBER Festival, TU Delft, and Design Academy Eindhoven. Within Stage IX, 4DSOUND provides access to its spatial audio facilities, custom software, and technical mentorship.

Residency Tracks

Stage IX offers two tracks designed for artists at different career stages. Both tracks participate in the same sprints and public activations, enabling cross-pollination and peer learning across experience levels. The first cohort comprises two Emerging Artist positions and one Established Artist position.

	Emerging Artists	Established Artists
Experience	2–4 years professional practice	5+ years professional practice
Positions Available	2	1
Duration	8 months (May – December 2026)	8 months standard; extendable to 10 (May 2026 – March 2027)
Onboarding	2 months intensive at Fort Penningsveer	1 month intensive
Artist Fee	€18,000	€26,000 (same total whether 8 or 10 months)
R&D Budget	€5,000	€15,000
Structure	Regular check-ins, guided sprints, structured mentorship, peer exchange	Greater autonomy in time allocation; self-directed trajectory with regular touchpoints
Time Commitment	Avg. 2–2.5 days/week; 3+ during intensive periods	Avg. 2–2.5 days/week; reduced if extended to 10 months

Emerging Artists Track – Programme Rhythm

Months 1–2 (Onboarding & Situating Your Practice): A protected time to slow down, reflect, bond with fellow residents, meet the support team, and tour all consortium facilities. Establishing a research framework and understanding where the work might go.

Months 3–6 (Workshops, Experiments & Sprints): Short experiments across consortium facilities, expanding beyond core practice. Three intensive sprint periods (1–2 weeks each) for hands-on prototyping. Testing, failing, iterating, and learning.

July–August (Summer Incubator): A low-intensity period for reflection, informal development, and rest. Minimal formal obligations.

Months 7–8 (Public Activation & Synthesis): Sharing work-in-progress with audiences. Gathering feedback. Documenting lessons and articulating the questions that emerged.

Established Artists Track – Programme Rhythm

Month 1 (Onboarding & Orientation): Meeting the support team, touring consortium facilities, establishing a research framework, and connecting with the Emerging cohort.

Months 2–8 (Self-Directed Research with Milestones): Navigating a personal trajectory with regular touchpoints. Booking facilities as needed. Three sprint periods overlap with the Emerging cohort for cross-pollination and peer learning.

July–August (Summer Incubator): Low-intensity period for reflection, informal development, and rest.

Months 9–10 (Major Public Activation): Presenting substantial work-in-progress at a consortium venue. Engaging audiences and the field in dialogue. Documenting insights for the wider ecosystem.

Programme Structure

The residency combines long-form development with concentrated prototyping phases. Workload varies throughout the programme, with intensive periods balanced by lighter development and rest phases.

Key Programme Elements

- An onboarding period introducing residents to all partners, facilities, documentation methods, and fellow cohort members
- A mandatory early taster workshop enabling residents to encounter unfamiliar technologies and infrastructures, even those outside their primary practice
- Sprint periods (1–2 weeks each) in specialised labs for focused technical and artistic experimentation
- Development periods between sprints for integrating feedback and advancing research trajectories
- A Summer Incubator (July–August) for low-intensity reflection, informal development, and rest
- Two major public activations for prototype testing, audience feedback, and knowledge exchange; these are framed as research moments, not final exhibitions

Time Commitment

The residency averages approximately 2–2.5 days per week, but workload varies considerably:

- **Intensive periods** (Sprints, Onboarding, Public Activations): may require 3 days per week or occasionally more
- **Development periods:** a more moderate pace between sprints
- **Low-intensity periods** (Summer Incubator, holiday breaks): substantially reduced formal workload

Eight months is the standard calculation base for both tracks. If an Established Artist extends to ten months, the same total fee applies, but the weekly workload is proportionately reduced to accommodate artists with concurrent professional commitments.

Participation in all mandatory programme components—meetings, sprints, presentations, and public events—is required (100% attendance expected). Working periods are planned and scheduled in coordination with the assigned production manager.

Support Structure

Every resident is embedded in a dedicated support team throughout the residency:

- **Producer:** navigating logistics, resources, scheduling, and the practicalities of immersive production; coordinating communication with partner organisations and managing the R&D budget alongside the artist
- **Dramaturg:** a critical friend for conceptual development, reflection, and artistic inquiry
- **Mentor:** field-specific expertise matched to the artist's practice and research direction
- **Documentalist:** capturing insights as they emerge during the making process, acting as a knowledge curator for the consortium; this is not writing about practice after the fact but capturing knowledge live, in the moment
- **Student collaborators and interns:** from AHK academies, bringing fresh perspectives and technical skills through a structured internship programme
- **Peer residents:** fellow artists in the cohort, contributing to mutual learning and exchange

For Established Artists, the support structure additionally includes access to an international advisory network for distribution pathways and future opportunities.

Financial Terms

Artist Fee

The Artist Fee is compensation for the artist's time and professional commitment throughout the programme—equivalent to a salary. The fee for the Emerging Artists track is €18,000; for the Established Artists track it is €26,000. If an Established Artist extends to ten months, the same total fee of €26,000 applies. For duo applications, the Artist Fee is shared between the two members (approximately 50% each), which reduces individual hourly rates but maintains the total project investment.

R&D Budget

The R&D Budget is a lump sum for materials, equipment, travel, and other production needs not covered by the consortium's facilities, staff, and collaborators. The budget is €5,000 for Emerging Artists and €15,000 for Established Artists. For duo applications, the R&D budget remains the same as for individual applicants.

> **Important**
> The R&D budget must be discussed and planned together with the assigned producer. Expenditures are approved collaboratively by the artist and the support team (producer, dramaturg, etc.). The budget cannot be spent unilaterally.

Consortium-Covered Resources

Access to the consortium's exclusive inventory—facilities, equipment, knowledge, expertise, and personnel time—is covered by the programme's funding and does not come from the artist's fee or R&D budget. The programme is designed to provide substantial resources that mitigate the cost pressures artists typically face when undertaking interdisciplinary work.

Application Fee

There is no application fee.

Contracting

Selected residents will be contracted on a freelance basis. Specific contracting terms, payment schedules, and production budget agreements will be provided upon selection.

Facilities & Resources Inventory

Residents gain access to workspace at Ruimtetijd and an extended network of specialised facilities across the consortium. The following inventory details the combined resources available to Stage IX residents. Not every artist is expected to engage with every facility; the cohort is composed so that different artists activate different resources, ensuring the full ecosystem comes alive across the group.

Spaces

- **Research & Development Labs:** A dedicated VR/AR lab and user-testing facility (IDLab, AHK); three XR labs with green screens in Amsterdam and Delft (CWI); a 7×7-metre white box VR space at Marineterrein and a large lab wall at the Film Academy (VRAcademy)
- **Production & Workshop:** A large physical workshop for building installations (POPKRAFT)
- **Studio & Post-Production:** A sound studio for spatial audio (IDLab); Atmos recording studios and interactive audio labs (Conservatorium van Amsterdam)
- **Spatial Audio Studios:** Custom spatial audio software and omnidirectional sound systems (4DSOUND)
- **Residency & Workspace:** A renovated Fort for artist residencies, including studio and living spaces set in a natural landscape (Ruimtetijd, Fort Penningsveer); office workspace (POPKRAFT)
- **Exhibition & Public Venues:** The museum infrastructure of Nxt Museum, including The Next Stage and The Next Lab; 360° fulldome venue (ARTIS Planetarium)
- **Storage:** Long-term storage possibilities (POPKRAFT)

Technology & Equipment

- **VR/AR/XR Headsets:** A wide range of high-end and prototyping VR/AR headsets (IDLab); Meta Quest 2 and Vive Pro Eye with eye-tracking (CWI); VR headsets and supporting systems (VRAcademy, POPKRAFT)
- **Capture & Cameras:** Motion capture systems (IDLab, VRAcademy); 3D cameras including RealSense and Azure Kinects (CWI); 360° cameras (POPKRAFT)
- **Audio/Visual:** Large projectors and screens (Nxt Museum, POPKRAFT); media players, audio, lighting, rigging, and staging equipment (POPKRAFT)
- **Specialised Production:** A full-dome video production kit including camera rig, lenses, and software (Ruimtetijd)
- **Haptics & Sensory:** Haptic feedback devices (IDLab)
- **Show Control & Live XR:** Show control systems and live XR infrastructure (IDLab, Academy of Theatre and Dance)

- **Volumetric Capture:** Volumetric capture and social XR systems (CWI)

Software & Computing

- Licenses for game engines and 3D modelling tools (IDLab)
- CWI's proprietary social XR software, VR2Gather (open-source)
- 4DSOUND's spatial audio software and custom hardware
- Powerful computing workstations (CWI, VRAcademy)
- IT rental including Mac Minis and peripherals (POPKRAFT)

Human Resources & Expertise

- **Research & Development:** Researchers and developers with expertise in computer science, HCI, and UX design (IDLab); permanent research staff and software developers for VR2Gather (CWI)

- **Production & Curation:** Deep productional knowledge in making artworks practical, modular, and transportable (POPKRAFT); expertise in immersive storytelling, producing, and curatorial support (Ruimtetijd)

- **Pedagogy & Mentorship:** Expertise in research, pedagogical design, curation, and mentorship (NFA Research Department); curriculum design and full-stack technical skills (VRAcademy)

- **Audience Engagement & Marketing:** Expertise in marketing, audience engagement, campaign building, and global branding (Nxt Museum)

- **Network & Collaboration:** Access to wide academic and industry networks (IDLab, POPKRAFT); connections to creative and technical freelancers (Ruimtetijd)

Eligibility & Application Requirements

Eligibility Criteria

1. **Netherlands residency:** Applicants must be based in the Netherlands and hold a legal address in the country. International artists residing in the Netherlands with a legal Dutch address are eligible.

2. **Professional experience:** Emerging Artists track: 2–4 years of professional practice after completing education (or equivalent professional track record). Established Artists track: 5+ years of professional practice.

3. **Applicant format:** Applications are accepted from individual artists and duos (collectives of maximum two members).

4. **Immersion literacy:** Prior experience in immersive production is not required. However, applicants must demonstrate a clear understanding of immersive experience and why immersion is essential to their proposal. High-level technical expertise is not required, but applicants must show knowledge of immersive experiences and the extent to which technology can play a role as an intermediary partner.

5. **Language:** English is the primary working language. Applications may be submitted in English or Dutch.

Relevant Practices

Stage IX welcomes artists working across the full spectrum of immersive experiences, where immersion is treated as an artistic strategy engaging the senses and creating presence. Relevant practices include, but are not limited to: spatial sound and spatial audio; VR, mixed reality, and AR; gamified and interactive media; scenography and spatial design; kinetic and light-based installation; immersive theatre and technology-driven performance; interactive and participatory experiences. Both tech-based and low-tech approaches are welcome, as long as immersion is central to the proposal.

Application Materials

The application consists of an online form and three required attachments:

1. **Online form:** Covering personal information, track selection, artistic profile and motivation, and research/project proposal questions.

2. **CV:** Maximum 2 pages.

3. **Portfolio:** Maximum 10 pages and/or a 5-minute showreel video.

Detailed application form questions and character limits are provided in the Stage IX Application Manual, available as a separate download.

Application Deadline

Applications close on 13 March 2026. The online form does not auto-save drafts; applicants are strongly advised to prepare all answers offline before completing the form.

Selection Process & Criteria

Curated Selection

Stage IX is a curated open call. Selection is based not only on individual merit but also on how proposals contribute to a strong, diverse cohort composition. The programme is designed as a collaborative research environment; residents are selected both for the strength of their proposals and to build a cohort with different immersive practices and backgrounds that enables mutual learning and broader sector impact.

Selection Criteria

1. **Artistic merit:** The originality, vision, and overall quality of the proposal.
2. **Research approach:** The clarity of the research questions and the feasibility of exploring them within the residency.
3. **Alignment with methodology:** How the proposal aligns with Stage IX's process-first methodology, treating projects as vessels for questions rather than ideas to be directly executed.
4. **Impact & relevance:** The proposal's relevance to Stage IX's emphasis on experimentation and collaboration, and its engagement with socially relevant themes.
5. **Alignment with consortium resources:** How the proposal connects with consortium facilities, expertise, and collaborative opportunities.
6. **Knowledge-sharing commitment:** The applicant's willingness to contribute to documentation and knowledge transfer.
7. **Cohort diversity contribution:** Ensuring representation across disciplines, formats, approaches to technology, working methods, and cultural perspectives.

Cohort Composition

Stage IX intentionally composes each cohort as a mix of immersive experience makers working across different fields. The consortium actively seeks variation across immersive formats (physical, digital, hybrid), artistic disciplines (installation, scenography, sound, performance, theatre, interactive, XR, gaming), approaches to technology (tech-driven, low-tech, experimental), working methods, professional trajectories, and cultural perspectives. For Round 1, the cohort comprises two Emerging and one Established Artist positions.

Selection Process

1. **Eligibility Check:** All applications are reviewed for formal eligibility: legal residence in the Netherlands, professional experience appropriate to the selected track, and completeness of materials.

2. **Committee Review:** Eligible applications are assessed by a selection committee comprising representatives from all six consortium partners—Ruimtetijd, Amsterdam University of the Arts, Nxt Museum, 4DSOUND, POPKRAFT, and CWI.

3. **Shortlisting & Interview Invitation:** By the end of March, shortlisted candidates are notified and invited to an interview. Candidates not shortlisted are also informed at this stage.

4. **Interviews:** Shortlisted candidates participate in interviews with committee members during the first two weeks of April. This is an opportunity to discuss proposals in more depth and explore how the research might engage with consortium resources.

5. **Final Selection & Notification:** The committee makes final selections, and all interviewed candidates are notified of the results in the third week of April.

Timeline

Submissions open	**7 February 2026**
Online Information Session	**18 February 2026, 15:00 CET**
Submissions close	**13 March 2026**
Preselection & Committee Review	**Mid–Late March 2026**
Shortlist Notification & Interview Invitations	**End of March 2026**
Interviews	**1st/2nd week of April 2026**
Selected residents notified	**3rd week of April 2026**
Residency start	**Mid-May 2026**

Second Open Call

A second open call (Round 2) is planned to open in September 2026 for residencies starting in early 2027. Round 2 will include 2 Emerging and 2 Established positions.

Research Framework

Artist-Researcher Model

Stage IX sees residents not only as artists pursuing their own research but as contributors to an evolving knowledge ecosystem. Selected residents are invited to share their vision, knowledge, questions, and experiences across three overarching research domains:

- **Audience engagement and experience:** how immersive works create presence, agency, and participation
- **Production workflows:** how immersive projects and the industry can be made more sustainable
- **Education and pedagogy:** how knowledge moves between practitioners and is transmitted in embodied, experiential ways

Knowledge-Sharing Expectations

Residents are not asked to teach formal classes. They are invited to share their process, questions, and insights through collaborative workshops, feedback sessions, documentation, and engagement with students and researchers. This is a two-way exchange: residents learn from others as much as they contribute.

Documentation

A dedicated documentalist is assigned to each resident to capture insights as they emerge during the creative process. This documentation is not retrospective academic writing; it is a live practice of capturing knowledge in forms that make sense for the practice and the wider field. Residents are expected to contribute to shared learning through documentation and knowledge transfer formats developed during the residency.

Terms, Conditions & Compliance

Terms of Participation

1. **Residency participation:** Selected residents must commit to the programme structure, including mandatory workshops, sprints, and public activations.

2. **Documentation and knowledge sharing:** Residents are expected to contribute to shared learning through documentation and knowledge transfer formats developed during the residency.

3. **Collaboration and access:** Residents must work collaboratively with the Stage IX support structure and remain open to working within consortium facilities and timelines.

4. **Programme development:** As a new programme, Stage IX is in active development. Residents should be prepared to work within an evolving structure and contribute constructively to its refinement.

5. **Changes to the programme:** Stage IX reserves the right to adjust scheduling, facilities access, and programme components depending on funding confirmation, partner calendars, and technical feasibility.

Conditions

1. **Contracting:** Selected residents will be contracted on a freelance basis. Specific contracting terms, payment schedules, and production budget agreements will be provided upon selection.

2. **Data protection:** Application data will be handled in accordance with applicable Dutch and EU privacy regulations.

3. **Liability and insurance:** Residents may be required to hold appropriate insurance coverage for working with specialised equipment and partner facilities. Requirements will be confirmed upon selection.

Required Compliance

Both consortium partners and applicants must adhere to rigorous governance and ethical standards, confirming commitment to:

- **Fair Practice Code:** Upholding core values of solidarity, diversity, sustainability, trust, and transparency.

- **Diversity and Inclusion Code:** Ensuring the representation of broad diversity across programme, public, personnel, and partners.

- **Cultural Governance Code:** Adhering to standards for proper governance and supervision.

- **Public Values Self-Assessment (PVS):** Completing the mandatory self-assessment regarding ethical considerations specific to immersive environments,

covering the seven core values: Privacy, Self-determination, Democracy, Health, Safety, Inclusivity/Participation/Non-Discrimination, and Sustainability.

Privacy

Stage IX does not track website visitors or use cookies. Applications are processed only for this open call. The full privacy notice is available at stage-ix.com.

International Advisory Network

Stage IX maintains partnerships with leading international institutions. Their expertise is available to residents through consultations, lectures, feedback sessions, and networking opportunities:

- Venice Immersive / Venice Biennale (Italy)
- PHI Centre (Montréal, Canada)
- Society for Arts and Technology [SAT] (Montréal, Canada)
- Academy for Theater and Digitality (Dortmund, Germany)
- Zurich University of the Arts – Institute for Computer Music and Sound Technology (ICST) (Switzerland)
- NYU Max Planck Center for Language, Music and Emotion (New York, USA)
- CYENS Centre of Excellence (Cyprus)
- The Watermill Center (Long Island, USA)
- IT University of Copenhagen – XTREME project (Denmark)
- ARTIS Planetarium (Amsterdam, Netherlands)

Communication and scheduling with these partner organisations will be coordinated by the producer assigned to each resident.

Key Personnel

The following individuals are associated with the Stage IX consortium. Their areas of expertise are listed for applicants who may be interested in the specific knowledge and experience available within the programme.

Ruimtetijd

Balster van Duijn – Co-Founder, Cultural Initiator. Background in documentary filmmaking (VPRO, BNN, NTR, MTV), co-founded Woodwork Amsterdam (film/animation studio), and later Wheelhouse (co-working for media professionals). Participations include IDFA DocLab (under Coco Schrijber) and Binger FilmLab (with John Appel). Board member of Stichting de Groene Stelling.

Theun Mosk – Co-Founder, Scenographer. Graduated from the Amsterdam Academy of Theatre and Dance and Rietveld Academy; residency at Robert Wilson's Watermill Center. Awards include Charlotte Köhler Prize (2007), Proscenium Prize (2009), and International Opera Award for Digital (2022, with Michel van der Aa for *Upload*). Represented the Netherlands at the Prague Quadrennial (2007, 2011). Created work for Venice Architecture Biennale, Berlin Opera, Dutch National Opera, Rijksmuseum Amsterdam, and others.

Nxt Museum

Merel van Helsdingen – Founder & Managing Director. Background in business administration (VU Amsterdam, ESCP London/Paris), e-commerce strategy (PVH Corp.), and brand partnerships in music tech. Founded Nxt Museum in 2019 to explore art, technology, and music. Active speaker at Frieze, Art Basel, Sonar+D, and Amsterdam Dance Event.

Natasha Greenhalgh – Co-Founder & Creative Director. Spatial Design background (Chelsea College of Arts / University of the Arts London). Previously worked in architectural and interior design at Burberry, UXUS, and Brinkworth. Focus on immersive narrative forms and interdisciplinary collaboration. Jury member at Geneva International Film Festival, ADCN, Frame Awards. Advisory Board member of Creative Cym.

Bogomir Doringer – Curator, Artist, Researcher, Educator. Explores the body as a site of transformation; coined the term "Dance of Urgency." PhD candidate in Artistic Research (University of Applied Arts Vienna). Core Tutor at Design Academy Eindhoven (2021–2025). Curated four exhibitions at Nxt Museum including *Still Processing* and *UFO – Unidentified Fluid Other*. Work exhibited internationally including Istanbul Biennale, MAK Vienna, and Swiss National Museum.

Amsterdam University of the Arts (AHK)

Erik Lint – Head of IDLab, Academy of Theatre and Dance. Background in theatre studies (UvA, 1983–1989). Former lecturer-researcher at UvA Theatre Studies (1992–2016), video designer for Toneelgroep Amsterdam, and director. Project leader of EU Horizon PREMIERE and NRO Leren Maken Delen. Research interests: hybrid intelligence, performativity, subjectivity, non-normative development, and AI in the performing arts.

Jilt van Moorst – Head of Immersive Media, Netherlands Film Academy. Media artist with 25+ years of experience in audiovisual performances, interactive installations, and immersive experiences. Education at HKU (Interaction Design, Music Technology). Previously worked at The Kitchen Interactive, V2_ Lab, IJsfontein. Developed the Flowmotion VJ software used in 40+ countries.

Marcel Wierckx – Senior Lecturer, Conservatorium van Amsterdam. Programme coordinator of the Master's Live Electronics degree. MMus in Composition from McGill University (focus on real-time DSP systems). 20+ years in electronic, contemporary, and jazz music; audiovisual composition and performance. Notable collaborations include Chunky Move and Tin Men and the Telephone.

Mieke Bernink – Head of Research (Lector), Netherlands Film Academy; Head of Artist in Residence programme, AHK. Founded the Master 'Artistic Research in and through Cinema' (2008). Background in psychology and cultural philosophy (University of Nijmegen, University of Amsterdam). Former senior policy advisor for film and media education at the Netherlands Council for Culture; former chief editor of *Skrien* journal.

Stanisław Liguzinski – Research Coordinator, Netherlands Film Academy. XR creator, producer, and curator. Head Immersive Media programmer at Imagine Film Festival (Amsterdam) and Animator International Animation Festival (Poland). Co-director of the Essay Film Studio at Łódź Film School. Co-director/producer of *ROAMance* (premiered IDFA DocLab 2024). Founder of Filmarcades production company.

CWI

Prof. Pablo Cesar – Head of the Distributed and Interactive Systems group at CWI; Full Professor at TU Delft. Netherlands Prize for ICT Research (2020). ACM Distinguished Member and IEEE Senior Member. PI of 17 projects (EU and national) totalling over €6M. Research focus: interactive and immersive media systems, social XR, telepresence, and human-centred computing. Co-advisor of eight graduated PhDs.

Dr. Irene Viola – Senior Researcher at CWI (tenured 2024). Lead researcher for immersive media systems within the DIS group. PhD from EPFL Lausanne. Research in XR, volumetric capture, light field imaging, and social VR. Recipient of the 2023 IEEE MultiMedia Best Paper Award (VR2Gather) and 2022 ACM MM Best Demo Award. Active in EU projects including AMPLIFY, INDUX-R, and TransMIXR.

4DSOUND

Poul Holleman – Co-Founder & Director. MA Cultural Sociology and MA Music Technology. Lecturer at HKU (Spatial Audio & Creative Systems Design). Designed and produced 300+ global spatial sound productions and ~10 permanent installations. Notable collaborations with ARCA (Bourse de Commerce, Paris), Nick Verstand, Philip Beesley, and performances at Het Concertgebouw Amsterdam.

Aimée Theriot – Director of Operations & Project Development. Background in musical composition (B.A., Mexico) and critical studies (M.A., Sandberg Instituut). Previous roles at NAP Labs and co-founder of aux) platform for contemporary audio culture. Active as a composer, performer, and sound artist with recent commissions including Het Nieuwe Instituut (Rotterdam) and performances at Jazz Festival Willisau and Sonic Acts Biennial.

Frequently Asked Questions

Do I need to use all the consortium's facilities?

No. The consortium does not expect every artist to engage with every facility. Cohorts are selected so that different artists tap into different resources, ensuring that across the group, the full range of expertise is activated. Proposals should identify which facilities and expertise are most relevant to the artist's research.

What is the difference between the Artist Fee and the R&D Budget?

The Artist Fee is compensation for time and professional commitment—equivalent to a salary. The R&D Budget is a lump sum for materials, equipment, travel, and other production needs not covered by the consortium's facilities, staff, and collaborators. R&D expenditures must be planned together with the assigned producer.

Is this a full-time commitment?

No. The residency averages approximately 2–2.5 days per week. Intensive periods (sprints, onboarding, public activations) may require 3 or more days per week, while low-intensity periods (Summer Incubator, holidays) have substantially reduced obligations.

Can I extend the Established track to 10 months?

Yes. Established Artists may extend to 10 months. The same total fee (€26,000) applies, but the weekly workload is proportionately reduced to accommodate concurrent professional commitments.

Do I need to be based in Amsterdam?

A legal address in the Netherlands is required, but artists do not need to be based in Amsterdam. However, the consortium's facilities are concentrated in the Amsterdam area, so regular travel will be necessary. Accommodation is available at Fort Penningsveer during intensive periods.

What does "artistic research" mean? Do I need to write papers?

No papers. Artistic research in this context means reflection that happens live, in the moment, while making decisions—thinking through one's hands. The practice is the research; knowledge emerges through the art, not in writing about it afterwards. A documentalist works with each resident to capture insights as they emerge.

What if my project fails?

Stage IX follows a Permanent Beta philosophy. Productive failure is valued as much as success. The consortium is interested in what is learned along the way, not solely in whether a predetermined outcome is achieved.

Can I apply as a duo or collective?

Yes, but only collectives of maximum two members are allowed. The Artist Fee is shared between members (approximately 50% each). The R&D budget remains the same.

Do I need a technical background?

Research into immersion and embodied experiences is essential. High-level technical expertise is not required. However, applicants must demonstrate a clear understanding of immersive experiences and the extent to which technology can play a role.

Does Stage IX only support "high-tech" immersive work?

No. Stage IX supports immersive experience as a broad artistic field, including digital, physical, and hybrid environments. Tech-based and low-tech approaches are both welcome, as long as immersion is central to the proposal and inquiry.

Can I apply with an already finished work?

No. Stage IX supports early to mid-stage projects that allow room for development, iteration, and discovery during the residency.

Will there be a second open call?

Yes. A second open call (Round 2) will open in September 2026 for residencies starting in early 2027. Round 2 will include 2 Emerging and 2 Established positions.

What is the role of partnering institutions?

Consortium partners act as co-researchers and collaborators. The programme is designed to build knowledge collectively through artistic practice, testing, reflection, and documentation.

I have more questions. Who can I contact?

Email the consortium at info@stage-ix.com or join the Online Information Session on 18 February 2026 at 15:00 CET.