How to make dance relevant? A catalogue of 25 practices

Working session with artist Quim Bigas
6 groups of projects proposed together with a list of questions to trigger the discussion.

1. Virtual

Cases involved: From Stage to Page, Be SpectACTive!, Eines del Dan Dan Dansa/CaixaEscena, DRAFF, Planet Dance, Re:Rosas! The Fabuleus Rosas Remix Project

Possible questions to have in mind:

- How the virtual work takes place?
- Who is addressed to?
- How is the action documented?
- How it becomes another work or another input than the work itself?
- Is there any example that deals with the complexities of documentation and the legitimization of the art works?
- In case there is, which are the similarities?
- Would you be able to distinguish between the virtual projects and the sites of other projects that are not virtual as such?
- How are those cases contributing to give access to dance as well as generating an information platform which is inclusive?

2. Purely led by institutions/purely led by artists

Cases involved Led by artists: R.I.C.E., Tipperary Dance Residency & Tipperary Dance Platform, The Performance Shop

Cases involved Led by Institutions: CAMPING, Act your Age, Take-off: Junger Tanz, MOV-S Chile. Importancia de la Sociedad Civil Organizada y su Incidencia en la Política Pública

Possible questions to have in mind:

- What’s the role of economy in those projects?
- Are there any differences?
- Which are the similarities?
- Which is the role of the institution when artist decide to take over all the roles?
• Are there any specific reasons behind artist or institutions starting a project?
• Is it possible to have a dance project inside of an institution without artist?
• Are there any commonalities between all those projects?
• Which action would put all of those cases together?

3. **Local vs International**

Cases involved Local: En Residència. Creadors als instituts de Barcelona, Skytali, Floor on Fire, Gala

Cases involved International: Re:Rosas! The Fabuleus Rosas Remix Project, Dancing Museums, Love-ism

Possible questions to have in mind:

• How do we differentiate between local and international projects?
• How do they contribute to the artistic tissue?
• Is it possible to measure their impact? How?
• What would be a good way to evaluate those projects?
• How do these projects answer the question of sustainability in the arts field?
• How do we define the local scope? And the International?

4. **For the professional community**

Cases involved: CAMPING, Festival Deltebre Dansa, Green Park Cultural Occupation, Skytali, Moving Futures Network & Moving Futures Festival, MOV-S Chile. Importancia de la Sociedad Civil Organizada y su Incidencia en la Política Pública, Maska, insitute for publishing, art and education

Possible questions to have in mind:

• How can we talk about “taking care” of the professional community by those examples?
• What do they have in common?
• Which are the concerns that you can abstract from those examples?
• Who has access to those projects?
• Is there any difference regarding inclusion?
• Is there any of those projects dealing with the hermetism of the dance field in relation to a more broad sense of community?
• Which is the main focus of those projects?
• How can we define the professional community by these cases?

5. **Social groups at a particular place**

Cases involved: Dance for Health, Festival Deltebre Dansa, Green Park Cultural Occupation, Tipperary Dance Residency & Tipperary Dance Platform, Love-ism, The Performance Shop, Gala

Possible questions to have in mind:

EDN – How to make dance relevant? – Working session with Quim Bigas, 2016
What does it mean to work with Social Groups?
How is the place sustained?
Is the place becoming by the implication of the social groups or are the social groups being changed by their implication into the space?
How relevant are the inclusion of social groups into those projects?
How relevant are the projects for the social groups?
Could it be possible to define the characteristics of projects at a particular place for social groups by just taking these examples?

6. Education

Cases involved: Maska, institute for publishing, art and education, Eines del Dan Dan Dansa/CaixaEscena, Sadler’s Wells Summer University, Skytali, R.I.C.E., Planet Dance, Dance for Health

Possible questions to have in mind:

- Which is the most common procedure among these cases around education and knowledge?
- How education is taking place?
- If we would give a definition of the educational procedures through these examples, what would it be?
- Which is the place offer to the witness of these educational contexts?
- And the hierarchy?