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**How to make dance relevant?
Examples and practices**

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INTRODUCTION

This Catalogue, *25 examples and practices, a picture of today's questions about relevance in dance*, is underpinned by the speculation that it is more fruitful to begin with examples to question the relevance of dance and its possible meanings rather than to start by offering definitions and answers. This catalogue's aim, then, is to generate discussion among different practices to reveal issues, perspectives and viewpoints that bring to the fore the diversity and problematic nature of the term "relevance".

The wide spectrum of practice revealed through these case studies was deliberated on in the conference *How to make dance relevant? Examples and practices*¹. Our endeavour was not only to analyse and examine aspects of relevance but also to frame and foster ways of working together, of how to do things. This material constitutes a selective picture of current practice that informs the concept of relevance with a variety of ideas. We hope it will inspire further actions and re-definitions within the dance field.

These case studies are not exhaustive but are selected from a number of projects proposed by the European Dancehouse Network members during our research. The vast and diverse range of practices and meanings of the notion of relevance, presented during events in Athens and Amsterdam, has highlighted intriguing issues such as: relevance for whom and for what purpose; tensions between the demands of the market and the ecology of autonomy of the arts; alongside important interdisciplinary ideas that make relevance an area of great pragmatic importance.

In the selection process we tried to reflect this extraordinary diversity of terms, content, context, scale, and practice. We kept in mind the idea of an open tool as a range of strategies and actions. Trying to maintain this openness, the catalogue material is organised and classified under headings that follow a certain logic but do not prescribe any particular analysis, or interpretation.

The distinction between "emergency" and "urgency" was pivotal in our minds. Emergency, according to Irit Rogoff and Florian Schneider, is a response to a set of immediate circumstances, while urgency is recognition of the systemic shift in relations between the constitutive elements of the world we live in (Rogoff and Schneider, 2008, p.2)². In terms of artistic practice this distinction points, on one hand, to projects that respond and take advantage of conditions in order to survive, and on the other, to projects that are interested in the dynamics imbued in conditions as potentialities for the future and for possible changes. Our task was to select examples that might have the possibility of capturing this kind of shift, or of imagining how it might happen.

Finally, the collection seeks to offer a reflective frame for the concept of relevance. The examples are important not only in themselves but also as part of a diverse group as a whole. It is possible this diversity might lay bare a dynamic hidden at first glance but discernable at the intersections of the particular examples within this whole.

This catalogue provides a picture of the current situation in the sense that the case studies show contemporary practice, but also, because they speak of today's available resources, discourses and philosophies and, accordingly, they can anticipate possible futures for dance.

¹ EDN Conference organised by Mercat de les Flors and the European Dancehouse Network in the town of Olot from 31st March to 3rd April, 2016, to coincide with the celebration of the Sismògraf festival.

² Roggoff, Irit and Florian Schneider. "Productive Anticipation" in Held, D. and Moore, H. (eds.) *Cultural transformations / Cultural politics in a global age: uncertainty, solidarity and globalisation*. Oxford: Oneworld Publications, 2008 available from: http://xenopraxis.net/readings/rogoff_productiveanticipation.pdf

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R.I.C.E.

Organisation/Partners	R.I.C.E. and Municipality of Hydra
City, Country	Hydra, Greece
Years	From 2013
Brief description	<p>R.I.C.E., founded by Michael Kliën and Vitoria Kotsalouis, is a cultural initiative based on Hydra island, Greece. Since 2013 it has been dedicated to exploring the choreography of human beings.</p> <p>R.I.C.E. aims to envision human relations (personal, political and social) through the sensibilities of the artist, poet, dancer. Based on discussion and exchange, R.I.C.E. intertwines life and art, offering space and time to systematically (recursively) observe, reflect and act. The outcome can be concrete (social choreographies, performance, texts, etc.) as well as ephemeral.</p> <p>Throughout the year R.I.C.E. actively maintains a local and international network of artists, researchers and partners. Currently it operates a summer gathering, the Ricean School of Dance, and an emergency relief initiative during winter, Winterrice.</p>
A question	What would constitute a body's movement that builds/is an integral part of a sustainable and ecological social relation?

Online information

Website	www.riceonhydra.org
Video	www.flickr.com/riceonhydra/albums
Other relevant links	www.facebook.com/riceonhydra

Classification

Lead by	Artists
Beneficiaries	Professional community / Individuals (personal benefits)
Scope	Local / Local with international connections / International
Location	At a particular place

Description

Mission of R.I.C.E.

Abandoning art as a mere entertaining commentary on the grand spectacle of our unfolding society, R.I.C.E. pursues new forms of civic life and social ethics that emerge from the basis of embodied reality: sensing and aligning demos –the collective body– within democracy.

Philosophy

R.I.C.E.'s philosophy is rooted in the Cybernetic Epistemology expounded by anthropologist Gregory Bateson. This requires the observer to see herself/himself as well as his/her own actions as an integral part of the observed/field of action. Cybernetic Epistemology is often referred to as Ecological or Recursive Epistemology.

Aims and objectives

R.I.C.E. seeks to use the current global and local crisis as a catalyst to sketch a way forward, to be profoundly inspired, passionately hopeful in adversity, as well as motivated to move ourselves into a new paradigm, to let new aesthetics emerge that have the potential to contribute to a new way of moving, producing, relating and being in the world. Hence, in Greece the privileged position of urgency is being exploited to address contemporary social, political and cultural issues with a sense of pioneering spirit, which would be difficult to attain anywhere else, or in any other circumstances.

About RSOD (Ricean School of Dance)

RSOD is open to dedicated individuals of all ages committed to dance, performance and embodied practices for personal, professional or social development. The overarching principle of the school is a self-actuated, in-depth research in a setting of aesthetic abundance. By establishing a milieu that facilitates formal and non-formal exchanges the school offers its students the opportunity to develop critical and artistic practice within a social context. RSOD does not engage teachers or mentors but invites the exchange that comes from sharing knowledge. A small organising team, who also participate, hosts the school. A curriculum enabling artistic research, which is neither led nor taught, is available. For a 10-day period the school seeks to provide a setting conducive to individual and collective practice-based discourse.

RSOD is a place where “the one who speaks (or moves) teaches”. Bare and sufficient conditions are provided for committed individuals to learn for themselves through each other. Participants are trusted to contribute in meaningful ways to the shaping of the school's actions; to be interested in fundamental concerns; to allow for mistakes to happen; to initiate projects that have no conclusion; and to fearlessly offer their intelligence. Situated and engaged in the interconnected spheres of Hydra's social and natural environment, RSOD aims to form “a pattern of conversation and actions”, a mechanism for the cultivation of ethics; the choreography of human beings.

School resources are sparse, however the island of Hydra offers plenty to nourish the artist's needs, inviting students to aesthetically adapt their practice to what is there. Hydra has a wealth of aesthetic possibilities with which RSOD seeks to engage.

In 2015, 55 participants from different countries attended the first class of RSOD.

Aims and objectives RSOD

RSOD emerged out of a 4-year initiative called R.I.C.E. During R.I.C.E., artists and thinkers would gather to radically examine, re-evaluate and develop the fields of dance and choreography to imagine new pathways for society and culture. In 2015 RSOD was founded to address the lack of radically new initiatives in the educational sector of dance. Advocacy, politics, activism, social justice and imagination inspired more far-reaching change. Hence a format that could address this lack was proposed. RSOD is a social experiment constituted by its students. There are no teachers, no workshops and no centralised announcements, or meetings. The school's clear artistic direction has evolved from a multiplicity of visions that have been accumulating over time.

Dance and choreography currently are disciplines that have to be able to make a meaningful contribution to the unfolding spectacle of our society. Strategies applied to date have not been overly successful, or are no longer sufficient. RSOD recognises that observing personal, social and environmental patterns is an act of authorship that helps inspire choreography; that dance, dancer and choreography are intertwined aspects, or rather differently framed views, of one phenomenon. First and foremost we think that not knowing –acknowledging the vastness of the unknown– is a better place to start from than knowing. RSOD as an education project invites everyone to engage and contribute his or her own unique perspective and sensibilities. It is the first step that R.I.C.E. has taken in an attempt to address broader issues.

About Winterrice

During the winter months of 2015, R.I.C.E. shape-shifted its operation and international network into an emergency relief initiative. It worked for 3 months to raise funds for 100 emergency survival kits for young refugee families arriving on the shores of Greece. The 100 kits were distributed personally by volunteers on Chios island.

Winterrice has now become an integral part of R.I.C.E.'s operation calendar.

Aims and objectives Winterrice

To alleviate suffering through simple actions, maintaining operational flexibility and interpersonal sensibility.

LOVE-ISM

Organisation/Partners	Artists: choreographer Mori Shani in collaboration with video artist Paul Sixta. Partners: Roberto Olivan Performing Arts, Dansateliers Rotterdam, ICKamsterdam, Korzo Den Haag, Cinedans Amsterdam, Frascati Amsterdam.
City, Country	Rotterdam / Amsterdam, NL
Years	From 2014
Brief description	Love-ism is a multidisciplinary project comprising stage work, video work and a workshop. Love-ism takes a closer look at intimacy, challenging the perception of the agreed upon, the sublime and the condemned. It is based on the book, <i>Art of Loving</i> by Erich Fromm that explains love as a creative achievement. The project involves audience participation prior to stage work through a filmed workshop. The footage of these on-location workshops is then integrated into the film <i>Love-ism: Things That Matter</i> , and screened post- performance, thereby making visible the creative process with local communities as being an integral part of the completed work.
A question	How can we re-think audience education, exploring meanings of 'love' as a central theme, in order to engage new communities in the field of contemporary dance?

Online information

Website	www.love-ism.nl
Video	On the website
Other relevant links	

Classification

Lead by	Artists / Institution
Beneficiaries	Individual (personal benefits) / local community (social benefits)
Scope	International
Location	At a particular place / Virtual

Description

Love-ism is a long-term study inspired by the book, *Art of Loving*, by Erich Fromm. The research seeks to take a closer look at the human experience of intimacy, challenging the perceptions and currency of the agreed upon, the sublime and the condemned.

The working methods of this study and production process aim to demonstrate an essential manner of thinking about the creation and presentation of contemporary dance with and within a community; in which participants and audiences are encouraged to become co-authors and critical spectators.

Love-ism was conceived through an extensive series of workshops with different communities, and continues to grow exponentially through workshops on-location. It tours as a triple bill: a workshop (*Exploring the politics of intimacy*), a live performance (*The Problem of Our Being Together*), and a screening of a love-ism's film (*Things That Matter*).

The project is designed to create pop up communities around the concept of the work and invites strangers, lovers, family members and members of the general public to meet each other in front of the camera under the guidance of the makers. The main ideas of the creation are shared and discussed to deepen awareness and engagement of those taking part. The footage is edited on the spot into the film so that workshop participants immediately become a part of the project. The film also functions as a “behind the scenes” documentary of the creative process.

Context

The concept of love-ism was developed from an artistic desire, and, also, as a reaction to changes in the Dutch professional dance field. Prior to its production the cultural sector had suffered major funding cuts and most significantly from a problematic image of being “non-relevant”. The project is a response to the growing denial of the function of the arts in society, and grew out of the wish to expand the creative process beyond the premises of the professional field –the wish to be relevant to a larger audience and to share not only a product but also the act of making.

Love-ism seeks to find ways of expanding the reach of contemporary dance without compromising artistic quality, to be communicative, relevant and coherent without lapsing into pop or populism.

Aim

The aim of love-ism is to create pop up communities around an artistic creation in order to find new ways of sharing the creative process with new audiences to help broaden their exposure to post-modern dance. The artist is a socially responsible agent. A central objective is to re-conceive educating audiences as becoming an essential component of the creative process which, in its entirety, is the artistic product. The project offers theatres and festivals a relatively inexpensive way of presenting a work that is large in scope, involving local communities.

Beneficiaries

- Local communities where people are invited to participate in a free workshop, and become part of the work.
- Theatres and festivals that are offered a triple bill and community outreach with minimum investment of extra resources.
- Dance sector enabling new audiences to have access to conceptual work and direct engagement with the creative process.
- Amateur dancers who are invited to dance together with trained professionals and improve their skills in postmodern techniques, such as contact improvisation and release.
- The artists who meet dance enthusiasts and other artists in an atmosphere of exchange with every performance.

Actions

- Pre-production phase 1: development of the joint concept by the artist along with a cultural management MA graduate, in order to create a bespoke production plan that accommodates the artistic needs as well as those of the partner cultural institutions.
- Pre-production phase 2: conceiving the written and filmed materials to create a first project presentation. Collaborating with video artist and other contributors.
- Approaching partners: presenting the materials and seeking support through financial contributions and/or exposure possibilities
- Production: using the offered support to ignite the creative process. Creating a series of filmed community workshops. Researching materials with professional dancers, while involving local communities in Rotterdam. Presenting a work in progress in different settings –festivals, open studios...
- Premiere.
- Post production: assessment of the process by the team. Concluding the research and drawing conclusions. Refining the concept and the products of the work to better manifest what was learned.
- Touring: presenting the work either as a triple bill (workshop, performance, film); or in modular form to adapt to particular settings.

Methodology

Love-ism has been designed to be adaptable in scale, and to develop around an exponentially increasing number of participants. It continues to evolve a documentary on film, sharing its concept in its workshops around the world. In this way Love-ism is based in the geographically separated yet virtually connected community it creates.

While on tour, each workshop on location functions to present and simulate the original creative research carried out at the project's inception. In concise form, a creative process of more than one year is shared within a few hours, through permitting the inclusion of new members into the film, in an ongoing process.

Love-ism seeks to practice inclusion; it is first and foremost an exploration of art-ethics, and only in the last analysis is it a manifestation of an aesthetic ideology.

A remarkable aspect of the project

Exposing and advocating a new humanity by:

- Approaching the creative process itself as a product.
- Integrating local communities in the work.
- Offering a good value-for-money programme to presenting platforms.

DRAFF

Organisation/Partners	DRAFF
City, Country	Dublin, Ireland
Years	From 2013
Brief description	DRAFF is an internationally focused, multichannel media organisation that communicates theatre and dance in a new way.
A question	How to <i>really</i> communicate by getting outside the usual channels of communication?

Online information

Website	www.draff.net
Video	
Other relevant links	www.communicatingdance.eu

Classification

Lead by	Artists / Institution
Beneficiaries	Professional community / Individuals (personal benefits)
Scope	Local with international connections / International
Location	Itinerant / Virtual

Description

What

DRAFF is an internationally focused, multichannel media organisation that communicates theatre and dance in a new way. Driven by artists, the concept for DRAFF arose through the participation of the Irish delegates (arts writer Rachel Donnelly and dance maker Liv O'Donoghue) in *Communicating Dance* (EU-funded Life Long Learning), and the concept and project has since gone on to expand and develop considerably.

DRAFF works collaboratively with artists to present their work, whether in print, through film or through exhibitions, giving the artist the freedom to communicate about their work in the way they believe serves it best. This communication often takes the form of a presentation of research material (notebook fragments, research sources, imagery), original content created for DRAFF by artists (diaries from development processes, digital communications between the artist and DRAFF team over a period of time), artist-to-artist conversations initiated by DRAFF, and long-form interviews with artists.

To date, DRAFF has mounted 2 successful exhibitions and issued 3 print editions of the magazine. DRAFF, in partnership with Dublin Dance Festival, was the 2016 recipient of an Aerowaves (Creative Europe) award for a content creation project.

How

- DRAFF magazine (in print only): issued quarterly. At present, the magazine is freely available in Dublin city, and available outside Dublin via online subscription at a cost of €32 for 4 issues. DRAFF works with artists from around the world to imagine how their show or research interest can be presented in an exciting and intriguing way. Artists are contacted initially to establish what their process and current work entails, proposals are made regarding what content could work in the magazine, and the artist then submits materials digitally/by post/in person to DRAFF. All design work, PR and business administration are currently undertaken by the DRAFF team. DRAFF magazine also features listings of upcoming work relevant to the featured artists.
- DRAFF exhibitions: usually commissioned by theatre or dance festivals who wish to excite and interest existing and new audiences by offering a different way “in” to the work showing in the festival. As is the method with the magazine, DRAFF works with festival artists to display the process behind their show and agree a suitable format to communicate the work. A typical DRAFF exhibition includes a mix of images, objects, and sound.
- DRAFF on film: the third strand of the DRAFF project. Films usually present behind-the-scenes footage and interviews with the artists, often with a connection to material included in the magazine. Films are created by DRAFF team member and theatre maker José Miguel Jiménez who often travels abroad to capture artists at work, in their hometown, or on the road between performances. The aesthetic of DRAFF films is particular and in keeping with the overall DRAFF style.

Why

The inspiration for DRAFF arose from a frustration with the usual channels available to artists to communicate about their work, as well as a desire to create a platform for artists to speak about their work as they wished. DRAFF hopes ultimately to become a place where artists make statements, stage experiments, pose provocations and extend the lifecycle of their work beyond the stage. DRAFF recognises that a show is just one point along a spectrum of activity, a spectrum on which all points are often of equal importance to the artist. DRAFF tries to offer a space for this work, the work that spills over from the stage and is part of the everyday work of the artist.

For whom

DRAFF is for the entire arts sector and for arts audiences.

For theatre and dance artists (including lighting, costume and set designers), DRAFF is a space of play, a hub of dialogue and a forum for communicating about work.

For producers and programmers, DRAFF is an invaluable source of information about the global arts ecosystem, informing about upcoming work, the processes of artists and the potential for commissions/collaborations.

For arts audiences, DRAFF is a way in to the curious world of the artist, a stimulating exposition of ideas behind work for the stage and a potential source of illumination in the aftermath of a performance.

FESTIVAL DELTEBRE DANSA

Organisation/Partners	Roberto Olivan Performing Arts Partners: SÓLADOS EN DANZA (ES), Brussels Contemporary Dance Competition (BE), Fontys School of Fine and Performing Arts (NL), Bureau du Québec à Barcelone (ES), Onassis Cultural Centre Athens (GR).
City, Country	Deltebre, Spain
Years	From 2004
Brief description	<p>Festival Deltebre Dansa is a unique event held in an exceptional place, Deltebre, in the Ebro Delta (Catalonia, Spain), attracting 160 contemporary dancers and circus artists from around the world. The festival offers the unique experience of immersion in an intense artistic activity.</p> <p>For 15 days workshops and masterclasses are led by international artists with an extensive programme of activities for beginners. In addition, the festival presents a diverse, avant-garde and free entrance performance programme.</p>
A question	Might the culture of decentralisation be a new cultural paradigm?

Online information

Website	www.deltebredansa.cat
Video	https://vimeo.com/176013618
Other relevant links	https://www.facebook.com/deltebredansa https://twitter.com/DeltebreDansa https://vimeo.com/channels/deltebredansa

Classification

Lead by	Dance company
Beneficiaries	Professional community / Individuals (personal benefits) / Social groups (social benefits)
Scope	Local / International
Location	At a particular place

Description

Festival Deltebre Dansa seeks to create a multidisciplinary artistic atmosphere through three main strands: professional workshops for professional contemporary dancers and circus artists, workshops for beginners, and the wide-ranging programme of avant-garde performances.

This annually held project takes place every summer in the idyllic setting of Deltebre, at the heart of the Ebro Delta, to become a capital for the performing arts for the 15 days of the festival.

Context

In a world where artistic and cultural references always seem to have their origins elsewhere, and to gain most acclamation in capital cities, festival founder and artistic director, Roberto Olivan has successfully made his hometown of Deltebre an artistic and cultural reference point. With a passion, intensity of spirit and years of hard work the creation of Festival Deltebre Dansa is a clear illustration that the decentralisation of culture can operate as a new cultural paradigm.

Aim

Deltebre Dansa's primary goal is to develop deep pedagogical practise within the dance world, through learning and both a physical and mental training. The international festival has created a world class and multi-cultural space for presenting different contemporary disciplines while offering an exceptional environment for festival goers to meet and explore the essence of movement, to learn and create new forms. Essential components for Festival Deltebre Dansa are conviviality, creativity and humanity, within a framework of vocational training in the performing arts.

Beneficiaries

As an example, during Festival Deltebre Dansa 2016:

- 160 professional participants were selected from 650 pre-registrations from more than 55 nationalities. Under the guidance of 24 international teachers 14 professional workshops took place and 450 participated in 6 different workshops for beginners.
- 43 free entrance performances involving over 120 international artists and 15.000 spectators.
- 230.000 website visits; 8.822 Facebook followers; 1.099 Twitter followers and 90.157 plays on Vimeo and Facebook.

Actions

- Professional workshops: Deltebre Dansa offers high-quality training for professional contemporary dancers and circus artists from around the world. Each year the workshops programme is arranged through prior selection. Workshops are carried out by internationally renowned teachers.
- Workshops for beginners: Deltebre Dansa promotes activities for non-professional participants mindful of therapeutic benefits they can provide through helping people express their feelings and emotions through movement. Workshops include those led by professional choreographers.
- Performances: during the 15 days of the festival, there is an avant-garde, free entrance, high-quality performances programme presented in several arts disciplines.

Methodology

The festival redesigns its infrastructure every year, adapting to the needs of each new edition, always with the overriding imperative of ensuring accessibility to the performing arts for everyone. Deltebre Dansa creates a vibrant cultural workplace, welcoming more than one hundred artists from around the world and thousands of spectators.

Impacts

- Training excellence: Deltebre Dansa is committed to providing a strong educational role in the performing arts. Moreover, to maintaining and strengthening cooperation with national and international institutions in order to promote culture.
- Social integration: the workshops for beginners present performing arts in an active, dynamic way. Each edition attracts more and more people participating in these classes.
- A wide-ranging performance programme: during the festival the city becomes a large stage that opens many different doors. One of the most important impacts that the festival has achieved over the years has been to change attitudes through merging the educational role of the festival with an avant-garde, multi-disciplinary performance programme.

Festival Deltebre Dansa was awarded the EFFE (Europe for Festival: Festival for Europe) Label 2015-2016, in recognition of excellence: for its artistic commitment, community involvement and its global international reach.

Remarkable / differential aspect of the project

Crucially for more recent editions Festival Deltebre Dansa has documented its activity, setting out to capture the experience of participants, teachers and spectators, such as:

The ephemeral city (edition 2012) [<https://vimeo.com/54858938>]

The small revolution (edition 2013) [<https://vimeo.com/88500904>]

The journey (edition 2014 and the tenth anniversary of the Festival) [<https://vimeo.com/118228015>]

Culture Makes Us Free (edition 2015) [<https://vimeo.com/152150161>]

#culturemakesmefree (edition 2016) [<https://vimeo.com/176013618>]

among others, and spots too:

awakening [<https://vimeo.com/65899748>]

#abagofexperiences [<https://vimeo.com/97325008>]

#Emotionsinside [<https://vimeo.com/128342330>].

The Festival's documentaries have been screened at VideoDanzaBA (AR) and Curt-Redó Film Festival (Catalonia). They have been awarded prizes such as, the Deltebre City Council Award 2013, and the Curt-Redó Film Festival 2015 Audience Award. Deltebre Dansa's audiovisual material totals, to date, over 90.157 plays globally.

DANCING MUSEUMS

Organisation/Partners	<p>Lead partner: La Briqueterie – CDC du Val-de-Marne (FR).</p> <p>Co-partners: Comune di Bassano del Grappa (IT), D.ID Dance Identity (AT), Dansateliers (NL) and Siobhan Davies Dance (UK).</p> <p>Participating museums: Arte Sella (IT), Boymans van Beuningen (NL), Gemäldegalerie Wien (AT), Le Louvre (FR), Mac/Val (FR), Museo Civico (IT), Museo di Palazzo Sturm (IT), The National Gallery (UK).</p>
City, Country	Vitry-sur-Seine, France
Years	2015-2017
Brief description	<p>Dancing Museums, a partnership project, brings together 5 European dance organisations and 8 internationally renowned museums to explore new ways of interacting with audiences.</p> <p>The 5 selected dance artists embark upon a 2-year research and development project participating in week-long residencies in each of the partner museums. They are joined by digital artists and experts from other fields such as history of art, education, curation, visual arts and social media to contextualise the research and stimulate new thinking.</p> <p>The project aims to implement new methods to engage audiences and enhance the journeys which people make when walking through rooms of historical artefacts and art spaces; drawing the public’s attention to contemporary dance as an inclusive, communicative form.</p> <p>Participative performative events are produced at the end of each residency, where the protagonists are the artists and the public, therefore creating an environment that blurs the boundaries between spectator and maker.</p>
A question	What can museums and dance organisations do to facilitate greater participation in the experience of art?

Online information

Website	www.dancingmuseums.com
Video	Videos are available on the “artefacts” section of the website
Other relevant links	https://www.facebook.com/Dancing-Museums-455374791301823 http://dancingmuseums.tumblr.com

Classification

Lead by	Institution
Beneficiaries	Professional community / Social Groups (social benefits)
Scope	International
Location	Itinerant

Description

Dancing Museums, a 2-year cooperation project, (funded by the European Commission through its Creative Europe Programme), brings together dance organisations and museums to explore new ways of interacting with audiences.

Context

La Briqueterie-CDC du Val-de-Marne (FR), Comune di Bassano del Grappa (IT) and D.ID Dance Identity (AT) had been working with Dance Umbrella/London (UK) and Dansateliers/Rotterdam (NL) on a one-year artist-development initiative, entitled *B Project*, which invited European choreographers to research and create new dance formats inspired by the universe of the painter Hieronymus Bosch, whose death 500 years ago will be marked in 2016. *B Project* was co-funded by the Hieronymus Bosch 500 Foundation.

B Project took the partners and their 5 associated young choreographers on a journey of discovery, entering the collections of major museums in the cities of London, Paris, Rotterdam, Venice and Vienna and interacting with conservationists, mediators and experts from different fields. It showed the value and importance of no longer treating museums as places where knowledge about others is produced, but much more as a point of contact between people and cultures. In fact, dance has proved to be a medium in which thought, feeling and action are all contributors to the process of learning and making; and the public is drawn to it by its immediacy.

Following this fruitful partnership, 5 dance organisations explored and developed further new, transnational approaches to audience engagement across different art forms and museums. If museums play an essential role in helping people to understand their place in the world and its heritage, the live performance experience remains one of the few vital places of engagement in the contemporary world. Dance is able to connect with the museum's collections as well as engaging visitors in a creative and participatory dialogue across art forms.

Aim

Dancing Museums aims to define and implement new strategies for engaging audiences and enhancing the journeys that people make when walking through rooms of history and art spaces. The motor of the project is dance, an artistic discipline that, more than others, is able to immediately creatively engage audiences since its focus is on the human body and on individual experience.

Its objectives are to:

- Create an environment which dissolves the borders between spectator and maker.
- Activate original artistic forms that integrate educational and participative elements, by removing barriers (emotional, cultural, physical) which may prevent access to the experience of the visual arts and dance for new and existing audiences.
- Share knowledge across art forms and across multiple, different organisations and develop the professional skills of the participating personnel.
- Develop new, innovative cross-genre approaches to public engagement across the arts, museums and dance and explore new digital tools.
- Build effective, positive and proactive relationships with local communities.

Beneficiaries

Four levels of active participants:

- Artists: reflecting on the relationship between their art form and different audiences and contexts and embedding audience development into their own artistic development.
- Project partners and their staff: integrating fresh and innovative audience engagement activities within their own programming and sharing skills and best practices to broaden level of expertise.

- Museum education staff: promoting access to culture through artists and audience learning processes that are creative, active and exploratory and maximise social impact.
- The public: proactive and creative involvement in artistic projects and improved sense of ownership.

Methodology/Actions

Co-ordinated by each partner and guided by shared priorities, each city develops its own activities, according to what is relevant in its particular environment.

- The research should have outcomes in which members of the public are engaged, both as audience or spectators and as active participants.
- The project explores creative ways of using digital technologies to achieve the project aims and extend the project's reach.

Each partner selects 2 artists (1 choreographer/dance maker, 1 media/video artist) in order to form a group total of 10 artists involved in the whole project. A senior dance artist, acting as mentor, guides the artistic group. The research, physical and intellectual, is conducted primarily in the museums. Experts from the educational departments of the associated museums collaborate with the group and support the artists and the partners in learning together new ways to connect with and engage the public.

Each city hosts at least one residency. In each residency, the mentor and the 5 choreographers/dance makers (1 per involved city) develop their participative activities involving community groups (i.e. young people, elderly people, amateurs), previously identified by each host organisation. In each city a local media/video artist accompanies the dance artists.

Each residency consists of a week-long, preparatory session for the local choreographer/dance maker and the museum education staff to allow the dance artist to identify areas of interest in the collection and arrange to work with a specified, target group. In week 2, dance artists from the partner countries join in helping devise participative activities in collaboration with the local dance artist, media/video artist and the museum's education department. Each partner focuses on the audience that best suits the specific local context and interests of the partner cities.

Dancing Museums culminates in the creation of a new participatory, performative work in each of the five European cities highlighting the role live performance can play in enhancing understanding and engagement in art. Some activities (for example, durational dances, choreographic guided tours and trails) may take place in more than one city thereby permitting further development.

Throughout the project, the research process is made publicly available through a series of presentations and thematic seminars. A digital record on the Dancing Museums website includes text, audio recordings, interviews, videos and images from inception to the finish of the project. It is a rich source for reference and a live archive of best practice. The partners aim to continue to archive innovative practice around how dance and the visual arts can work together for the benefit of both – and for the wider public.

Impact

By promoting professional development both at staff and artists level, Dancing Museums creates a space for artists to develop their practice in communication with other art forms and to share skills across multiple organisations, audiences, work practices and local contexts. By being exposed to different European arts practices and diverse local communities, both artists and cultural operators search for formats through which they can meaningfully engage with a broad and diverse range of people. In return, public involvement is critical in sharpening artistic research and deepening awareness and understanding of contemporary artists and dance organisations, about how best to communicate beyond the confines of the smaller theatre format.

RE: ROSAS! THE FABULEUS ROSAS REMIX PROJECT

Organisation/Partners	Rosas, fABULEUS
City, Country	Belgium
Years	From 2013
Brief description	<p>In 1983, dance company Rosas put itself on the map with <i>Rosas danst Rosas</i>. The production has since been staged all over the world. To celebrate its 30th anniversary, Anne Theresa De Keersmaker sought to give something back to audiences and to reach out to new ones.</p> <p>She approached fABULEUS, a dance and theatre company more in contact with younger people. fABULEUS suggested creating a website with tutorial videos in which Anne Theresa taught the basic moves, step by step, from the second part of <i>Rosas danst Rosas</i>. Anyone interested was invited to make their own version and post a video of it on the site: <i>you dance Rosas</i>. The setting could be different with a different number of dancers... anything was possible.</p> <p>This invitation proved a huge success with videos coming from all over the world. Also, there were many spin-offs (workshops, an exhibition and even a live staging with 6 young <i>GIRLS</i> together along side the original Rosas cast).</p>
A question	How can you challenge (young) people to identify with cultural (dance) heritage and make it their own?

Online information

Website	www.rosasdanstrosas.be
Video	https://www.youtube.com/watch?v=lzybBknQSA8
Other relevant links	www.fabuleus.be www.rosas.be

Classification

Lead by	Two performing arts companies
Beneficiaries	Professional community (the companies) / Individuals (personal benefits) / community groups (social benefits)
Scope	International
Location	Mainly virtual but with a lot of local spin offs

Description

Context

In 1982, Anne Teresa de Keersmaeker made a breakthrough into the European dance scene when she debuted with her choreography *Fase*, which paved the way for the establishment of a dance company, Rosas. On May 6, 1983, De Keersmaeker's first choreography for the company, *Rosas danst Rosas*, gained international recognition.

The 30th anniversary of this landmark, award-winning work in 2013 prompted Anne Teresa to contemplate a new life for this repertoire piece. How to deal with history? How can you bring repertoire to life instead of putting it behind glass as a museum piece?

In the article entitled *Beyoncé, De Keersmaeker - and a dance reinvented by everyone*, published in The Guardian online on 9th October 2013, Judith Mackrell wrote that in 2011 Anne Teresa de Keersmaeker had gotten “into a brief spat” with the world famous singer Beyoncé, “accusing the singer of plagiarising elements of her choreography for the video, Countdown. De Keersmaeker claimed acidly that she’d seen local schoolkids perform these moves with greater skill than Beyoncé”.³

Indeed, de Keersmaeker’s daughter who, aged 16, had become more and more interested in the strong, feminine material of *Rosas danst Rosas* had once pleaded with her mother to teach the choreography to her classmates.

All this led Anne Teresa to consider there might still be a contemporary interest in the material, that it might appeal to young people. Instead of stubbornly defending it against plagiarism it would be much more interesting to make the work available to everyone.

Aim and beneficiaries

De Keersmaeker approached *fABULEUS*, a Leuven-based dance and theatre company whose main goal is to provide a professional artistic context to young talent. The company makes performances with young people on stage as well as with young professionals. Their performances reach audiences of all ages, with a special focus on children and young people. In Belgium the company is one of the pioneers in the creation of (abstract) dance performance for a young audience.

fABULEUS invited dancers world-wide to make their own version of *Rosas danst Rosas: you dance Rosas* from the second section of the piece, which is actually the easiest to perform, but also the most memorable. The original material is a scene in which four women seated perform a sequence of repetitive moves, fiercely exaggerated versions of ordinary gestures such as fiddling with their hair, adjusting their clothes, slouching, slumping and twitching.

The aim was to reach everyone –professionals and amateurs, groups and individuals, streets and schools, women and men, young and old, contemporary, urban, flamenco or Bollywood dancers...– and to present all these different interpretations together without any difference, or ranking.

Actions and methodology

The 2 companies constructed a website with background information about the history of the piece. This included 4 tutorial movies in which de Keersmaeker herself and dancer Samantha van Wissen gave instructions on how to dance the second section of *Rosas danst Rosas*. They showed step by step the movements and explained possible choreographic structures to combine these movements, finishing with Anne Teresa’s open invitation, “Now go and make it your own and show us the result!”.

³ www.theguardian.com/stage/2013/oct/09/beyonce-de-keersmaeker-technology-dance

Composer Thierry De Mey gave permission for his original music to be downloadable freely on the website (people were encouraged also to try out different kinds of music). A platform was created for people to upload their own video on the website.

The project was launched in June 2013. To stimulate media awareness the choreography was taught secretly to four female presenters of StuBr, a Belgian radio station very popular with young people. They were the very first to upload their *StuBru danst Rosas* on the website.

Over the summer various institutions/schools/social groups, active in explaining the project, were offered the possibility of hosting a workshop from a Rosas dancer to help get started. This achieved a broader variety in the responses that, in turn, helped inspire other groups and individuals, and kept the topic live through the summer and into early autumn.

Impacts

The 30th anniversary was celebrated in October 2013 with a live performance of *Rosas danst Rosas* in Kaaithheater, Brussels, accompanied by an impressive exhibition of all of the videos uploaded.

Following Mackrell's article in The Guardian, in the first months of the project, more than "1.500 people from all over the world" danced *Rosas danst Rosas*, "sending in over 10 hours of footage". It is "enchantingly evident" to see "how many different colours and nuances the choreography has absorbed. In the original version, the tension between the women's supercharged gestures and the tight minimalist grid of the work's structure carried a subtext of anger, frustration, and effort. Yet", by contrast, in one video "we see a crowd of tiny kids turning it into a game and a group of baton-twirling cheerleaders dance it surreally on a subway. We see men dancing it, pregnant women, and teenage boys".

As Mackrell wrote, "Filmed in an office, de Keersmaeker's work may look claustrophobic, yet it becomes a joyous image of release when danced on a roof, descending an escalator or, Bollywood-style, on the beach. Most transforming of all is the realisation that a work originally viewed as dark, difficult and challenging has now taken on an entirely new life as a globally connected project".

Following the initial response, there have been various spin-offs, workshops, flash mobs inspired by Re: Rosas.

3 years later the project while not as vivid as in 2013, is still alive. People still send in footage. At the moment there are more than 350 videos on the website and the variety of settings and approaches is really remarkable.

A remarkable/differential aspect of the project

One video submitted by 7 girls (aged between 10 and 14) who danced in a *fABULEUS* production called *GIRLS*, Anne Teresa found so moving that she invited them to perform their piece live in Kaaithheater immediately following *Rosas danst Rosas*. As the audience applauded, and the Rosas dancers exited, the seven girls ran on stage to perform their *GIRLS danst Rosas*. Anne Teresa and her dancers watched breathlessly from behind the curtains and after this short epilogue joined the girls to take a bow.

MOV-S CHILE: IMPORTANCIA DE LA SOCIEDAD CIVIL ORGANIZADA Y SU INCIDENCIA EN LA POLÍTICA PÚBLICA (The Importance of Organised Civil Society and its Impact on Public Policy)

Organisation/Partners	Mercat de les Flors (ES) and NAVE Centro de Creación y Residencia (CL)
City, Country	Santiago, Chile
Years	2007-2015
Brief description	<p>A seminar took place in Chile in October 2015. Prominent dance agents in Chile and theorists on dance and movement from different countries met in various cultural venues to discuss the importance of organised civil society and its effect on public policy.</p> <p>The purpose was to diagnose the problems and challenges facing the dance sector with the aim of proposing tools and methodologies to generate interchange, knowledge and projects to improve conditions for the artistic community.</p> <p>MOV-S was begun in 2007. During its first 3 years (Barcelona 2007, Galicia 2008 and Madrid 2010) it was an itinerant congress with a traditional format of meetings, lectures and presentations and with its own artistic programme. In 2012, MOV-S was re-conceptualised as a space for collective thought and action.</p>
A question	How to think together?

Online information

Website	http://nave.io/2015/10/mov-s-se-realizo-por-primera-vez-en-chile/#more-2329
Video	http://nave.io/programa/mov-s-politicas-del-cuerpo-espacio-pensamiento-accion-colectiva/
Other relevant links	https://www.youtube.com/watch?v=LVGyCm4Z4fQ

Classification

Lead by	Institution
Beneficiaries	Professional community
Scope	Local with international connections
Location	Itinerant

Description

Context

MOV-S is defined as a forum for thought and collective action focused on the politics of the body. As a seminar for analysis and reflection its purpose is to diagnose the problems and priorities of the dance sector with the aim of offering tools and methodologies to generate interchange, knowledge and projects that will improve conditions for the artistic community.

Participating in MOV-S are institutions, independent spaces, artists, managers, programmers and other agents working within the field of movement arts.

MOV-S is an initiative of Mercat de les Flors, Barcelona, directed by Francesc Casadesús. Since 2010, the project has been led by Natalia Balseiro who has had to respond to a new reality; one transformed by new economic, socio-cultural and political conditions. The urgent purpose now is to understand the needs of the sector and to address its many challenges. This has entailed remodelling MOV-S from being a congress to becoming a peripatetic forum visiting different cities in Spain encouraging deeper reflection through workshops and seminars. Throughout all its deliberations it has welcomed the presence of Latin-American artists and this has led to seminars being held in Mexico (2014) and Chile (2015).

MOV-S Chile continues the aims of the initial project at an Ibero-american level. It sets the problems and priorities of the Chilean dance sector within local, regional and national contexts. Chile's MOV-S, entitled, *The Importance of Organised Civil Society and its Impact on Public Policy*, was directed by María José Cifuentes, a Chilean researcher and the artistic director of NAVE, a Creation and Residency Centre.

Rationale

MOV-S Chile took place from 15th to 18th October 2015 in Santiago de Chile at NAVE. The seminar was conceived as a discussion forum with participation from different representatives of civil society in Chile; independent agents and organisations from dance as well as from other arts and cultural sectors. The seminar allowed an opportunity for collective deliberation of common issues, such as, labour laws and the relationship between dance, education and society. It sought to identify and consider experiences of collaboration, and to introduce other methodologies and the languages of other social and political practices into the performing arts; to share codes and strategies to foster a renewal of management, creation, education and practice in relation to dance policy. The seminar was supported by Mercat de les Flors, el Consejo Nacional de la Cultura y las Artes del Gobierno de Chile, NAVE and by the Spanish Research Group, Artea.

The methodology of the seminar was conceived and overseen by a team of experts, including Cristina Alonso, Graner (Barcelona); Victoria Pérez Royo, Artea (Madrid); David Gutierrez, (Colombia) Red de Conceptualismo del Sur. Two public workshops open to the community were organised: *Networking projects and collaborative actions*, directed by Natacha Melo (Uruguay) and *Curatorship, mediation between us all*, by Catarina Saraiva (Portugal).

Actions

Over the four days of the seminar the main challenges for dance in Chile were identified. Several sectoral concerns regarding national cultural policies were identified, principally:

- Lack of labour laws to cover every aspect of dance work.
- Lack of dialogue between the dance sector and the Ministry of Education. Even though several programmes had been attempted since the 80's, dance was still excluded from being an essential part of the school curriculum.

- Lack of markets. The sector has realised that the concept of a cultural industry is not applicable to dance policy. Although a market has been created to some extent, dance has not adapted to suit the requirements of the industry.
- Lack of representation and participation. Despite the existence of a governmental agency for dance, terms such as “participation” and “inclusion” used by different governments are treated with distrust. Lack of confidence in government pronouncements and public programmes allied to the precariousness of the sector exacerbates feelings of isolation among dance practitioners.
- Lack of resources. Dance remains one of the most poorly resourced sectors. Every day dancers and choreographers abandon creative work for teaching since artistic creation does not pay. The existing system is not capable of valuing an artist’s contribution to society –as knowledge provider as well as creator– and so the economic opportunity to see this sector grow is lost.

After much reflection, 3 main topics of interest were selected with the intention of inaugurating specific projects and actions at local and national level:

- Governance: The creation of a cultural cooperative arose from the notion of economic collaboration on an artistic project. This temporary (1 year) project is envisaged as a means of raising the profile of independent projects and situations in the country. The mission of this Chilean Cooperative of Body and Movement is to make visible at national level the networks, relations and ways of making dance based on the concept of available resources. Its first action is to develop a series of monthly fanzines documenting local reality that will be shared with the national community.
- Education: In 2016, the MOV-S seminar group will carry out a study to consider how best to introduce dance into schools as a creative experience, widening the present focus on execution and interpretation. The intention would be to broaden the deliberations about body and movement by seeking the views of other professionals, such as health workers, in the course of the study.
- Public Policies: In terms of public policy, 3 actions were proposed:
 - A document explaining the main needs of dance was given to the new Performing Arts Law Commission to inform future legislation.
 - A proposal and strategy was formulated to assist the dance sector in establishing a consultative council.
 - A MOV-S representative participated in a governmental Public Policy meeting organised in Colombia in November 2015. The purpose of this meeting was to articulate the needs of the dance sector in Chile, in a Latin American context, in order to build regional public policies.

Proyecto Pregunta, a project organised by the Chilean collective, Mil Metros 2, is being embarked on with the intention of gathering more information. In each of the public squares throughout the country, this question will be posed, *What would you ask of dance in your country?* It is hoped that the answers that citizens give to this question will guide the next steps the Cooperative will take in proposing projects that will have an impact on national public policy.

Brief Description

An inaugural MOV-S seminar took place in Chile in October 2015. Prominent dance agents in Chile, and theorists on dance and movement from different countries, met in various cultural venues to discuss the importance of organised civil society and its impact on public policy.

The purpose was to diagnose the problems and challenges facing the dance sector with the aim of proposing tools and methodologies to generate interchange, knowledge and projects to improve conditions for the artistic community.

MOV-S was begun in 2007. During its first 3 years (Barcelona 2007, Galicia 2008 and Madrid 2010) it was an itinerant congress with a traditional format of meetings, lectures and presentations and with its own artistic programme. In 2012, MOV-S was re-conceptualised as a space for collective thought and action.

TAKE-OFF: JUNGER TANZ

Organisation / Partners	<p>Leading organisation: tanzhaus nrw (DE)</p> <p>Partners: FFT Düsseldorf, Tonhalle, Junges Schauspielhaus (DE) / 10</p> <p>Partner schools (DE): Theodor-Andresen-Schule (Förderschwerpunkt Geistige Entwicklung), LVR-Gerricus-Schule (Förderschwerpunkt Hören und Kommunikation), LVR-Gerricus-Kita (Förderschwerpunkt Hören und Kommunikation), LVR-Schule am Volksgarten (Förderschwerpunkt körperliche und motorische Entwicklung), Realschule Luisenstraße, Katholische Hauptschule Itterstraße, Katholische Hauptschule Sankt Benedikt, Hauptschule Bernburger Straße, Heinrich-Heine-Gesamtschule, Goethe Gymnasium, Montessori Grundschule am Farnweg.</p>
City, Country	Düsseldorf, Germany
Years	From 2005
Brief description	<p>Take-off: Junger Tanz, up to 2010 one of 9 Tanzplan-Deutschland projects, introduces children and youths aged 0 to 18 to the aesthetics and techniques of contemporary dance. Since 2006, a multitude of partners from Düsseldorf's cultural and educational sectors and from science and politics have been exploring new, sustainable structures for dance for young audiences under the direction of tanzhaus nrw.</p> <p>Take-off: Junger Tanz, offers training firmly establishing dance art in theatres, schools and youth centres, where regular dance productions for children and young people are created. The project was rigorously evaluated (up to 2010) by the Heinrich-Heine University Düsseldorf.</p> <p>Supported by the City of Düsseldorf and the State of NRW, tanzhaus nrw was able to guarantee the continuation of the project beyond the end of Tanzplan Deutschland in 2010, and has introduced new ideas, such as a residency programme, which assist choreographers in the development of productions for a target audience of young people.</p>
A question	How to develop an exchange between contemporary dance professionals and a young audience with little or no prior experience of dance?

Online information

Website	<p>www.tanzhaus-nrw.de</p> <p>www.take-off-junger-tanz.de</p>
Video	
Other relevant links	<p>http://www.tanzplan-deutschland.de/v_duesseldorf.php?id_language=1</p> <p>http://www.kulturstiftung-des-bundes.de/cms/de/programme/kunst_der_vermittlung/archiv/tanzplan_duesseldorf_2360_24.html</p> <p>https://de.wikipedia.org/wiki/Tanzplan_Deutschland</p> <p>http://tanzhaus-nrw.de/training_tabs?category_id=82</p>

Classification

Lead by	Institution
Beneficiaries	Professional community / Social Groups (social benefits)
Scope	Local with international connections
Location	Itinerant

Description

Take-off: Junger Tanz is promoted by the Office for Cultural Affairs of the City of Düsseldorf as well as the Ministry for Family, Children, Youth, Culture and Sports of the State of NRW. Take-off: Junger Tanz is a co-operative project of cultural, educational and social institutions in Düsseldorf under the overall management of tanzhaus nrw.

Over the past 10 years dance for young audiences has evolved rapidly at tanzhaus nrw. Through Take-off: Junger Tanz children and youth dance productions have been created not only here but also at other Take-off partner institutions in Düsseldorf, such as the Forum Freies Theater (FFT), the Junges Schauspielhaus and the Tonhalle. From the very beginning this project sought to bring dance to young people through as many different institutions as possible. In cooperation with tanzhaus nrw and through the initiative of Take-off: Junger Tanz many choreographers from the independent sector have ventured to create works for young audiences for the first time. In addition it affords various cultural institutions and art departments the opportunity to experiment with dance in their own environments. Children and youth theatres, for example, are currently researching contemporary forms of expression in which dance can play a special role. Take-off offers institutions the possibility to implement such new developments.

A major goal is to continue pursuing international cooperation. Artists who work for and with young people should be able to do so in an artistically inspiring context. This includes international exchange with experts, collaboration possibilities with other artists and the support of a national and international network. Supporting choreographers interested in exploring this field is the key to the development of dance for young audiences.

Cooperation with state schools has proved a further important aspect of Take-off: Junger Tanz. The cooperation entails a diverse array of tasks: from the procurement of dancers and choreographers, who regularly teach at schools in the mornings or during afternoons, to the youth performances at tanzhaus nrw, which a class group –and sometimes entire schools– attend. Inviting young people to get involved in the creative process and in discussions is an essential component that must be actively pursued as the field of contemporary dance for and with young people continues to develop. Moreover, partner schools involved in Take-off: Junger Tanz, since 2006, have the possibility of presenting the works of choreography that they have developed together with professional dancers and choreographers in an annual schools show, the so-called Take-off: Show off, on the big stage.

A book published by Beltz entitled, *Aufwachsen mit Tanz. Erfahrungen aus Praxis, Schule und Forschung* (Growing up with dance) is a record of Take-off: Junger Tanz. Tanzplan Düsseldorf up to 2010.

Facts

- Ca. 2 productions / year
- Ca. 8 coproductions / year
- Ca. 20 guest performances / year
- 1 dance camp / year
- 1 Choreolab / year
- Ca. 2 battles / year
- 11 partner schools
 - Ca. 17 dance classes / week
 - Ca. 5 project weeks / year
 - Ca. 50 workshops / year (generally connected to attended pieces)
- Discourse: Discussions / talks / workshops / symposia
- Budget: €350.000 / year

Examples

- Open call 2014
 - Open call for aspiring choreographers to develop a small experimental piece for children.
 - Selection of three concepts: development of three 20 minute performances.
 - Children's jury (4 pupils from 2 partner schools) selecting one experiment to be developed into a complete performance.
 - *Bomba mix* of Alfredo Zinola & Ximena Ameri.
 - Rehearsals of *Bomba mix* at Tanzhaus nrw, involving school classes of partner schools to try out specific scenes and ideas and as outside eyes.
 - Premiere of *Bomba mix* at Tanzhaus nrw: April 2015.
 - Also: Coproduction of *A cloud of milk* of Milla Koistinen, one of the three experiments, that started with a research week in a partner school, involving 10 pupils of this partner school on stage.
 - Premiere at Tanzhaus nrw: October 2016.
- Coproduction *School of moon* (Eric Minh Cuong Castaing/Shonen)
 - Residency at tanzhaus nrw during the rehearsal phase. Involving 6 pupils of partner schools.
 - Premiere: Klap Marseille/Ballet de Marseille.
 - 3 weeks of rehearsals at Tanzhaus nrw for the "Düsseldorf version" - Involving:
 - One complete school class of a partner school.
 - Ballet girls from the Academy at Tanzhaus nrw.
 - Performances at Tanzhaus nrw: May 2016 (2 evening and 2 school performances).

CAMPING

Organisation/Partners	Centre national de la danse, Pantin
City, Country	France
Years	From 2015
Brief description	<p>In Pantin, Paris, as well as in Lyon, CAMPING becomes an international choreographic platform, a space gathering students and artists from all over the world.</p> <p>For 2 weeks, CAMPING offers a strong programme of workshops, conferences, films projections, professional meetings, public presentations and performances.</p>
A question	How can we imagine in France a place that brings together training, exchange of multiple experiences, from young to more experienced professionals, with the presentation of different art forms in the context of an institution?

Online information

Website	www.cnd.fr
Video	
Other relevant links	

Classification

Lead by	Institution
Beneficiaries	Professional community / Individuals (personal benefits) / Students
Scope	Local with international connections
Location	At particular places

Description

Context

CAMPING is a multidisciplinary and international platform dedicated to choreographic art, to the diversity of its practices and transmission methods. In a spirit of openness to other art fields, young professionals and experienced artists, as well as dance practitioners and the wider public have the opportunity to meet and gather, for a strong 2 weeks experience.

Aim

CAMPING's goal is to gather professional dancers or future professional dancers, independent artists, teachers and well-known choreographers, researchers as well as anyone who wishes to immerse themselves in an intensive choreographic experience. By structuring interchange between different generations of artists and by mixing choreographic art with other art forms, CAMPING wishes to create a laboratory mixing disciplines and generations.

Beneficiaries

- Over 100 students, from 17 international art schools.
- More than 20 artists invited to teach workshops.
- 150 professional dancers participating in workshops and other activities.
- 100 children following a tailored version of CAMPING: CAMPING Kids.
- 10 theater partners, presenting over 20 performances.

Actions

- 20 workshops or courses of various techniques and methods can be attended. Through a large panel, from contemporary dance to performance, visual arts, these workshops are led by renowned personalities from the choreographic world.
- 10 performances, 2 different cycles of conferences are programmed
- A dozen international art schools are invited to participate in CAMPING. Each has its own designated space for the 2 weeks event and offers courses every morning. Students are given the opportunity to present their own works, thus their identity, specificities and educational project.
- Debates are organised through a programme of conferences as well as roundtables. Topics are linked to workshops and question new models of operation, circulation or production. These exchanges also take place during more informal gatherings, such as mealtimes, or parties.
- The stay of 100 students coming from France and abroad is coordinated by CND.
- International partnerships, as well as other funding sources are developed.

Methodology

Every day:

- Breakfast from 9am to 10am
- Courses led by students themselves
- Lunch from noon to 2pm
- Workshops from 2 to 6pm
- Professional resources available for all
- Physiotherapist from 11am to 2pm
- Performances, conferences and gathering at night

Impacts

- Mobility: CAMPING enables students and artists from all over the world to gather in one place in order to learn and share together.
- Diversity: Bringing different art forms together, in different contexts, for a wider audience.
- Structural development/Trust and collaboration between new partners: CAMPING encourages new partnerships between CND and other institutions, such as Institut Français, Pro-Helvetia, theatres in the Paris area, and provides a space for schools and students to network.

A remarkable/differential aspect of the project

Creating a space where programmers, emerging and more established artists, students and the wider audience can all be brought together in one location.

GALA

Organisation/Partners	Jérôme Bel Dance Company
City, Country	France
Years	From 2015
Brief description	<i>Gala</i> is a Jérôme Bel production. 20 professional and non-professional dancers and performers of all ages and with different backgrounds regarding age, sex, skills and dance styles are involved. They all share the stage for one hour, they all share their devotion to dance. They all perform their movements with honesty and, they all do their best. It's a big celebration of each individual's movement and dancing possibilities. Performers and the audience together share the pleasure of dance.
A question	How to engage people in dance and how to enable them to enjoy dancing?

Online information

Website	www.jeromebel.fr
Video	
Other relevant links	

Classification

Lead by	Artists
Beneficiaries	Individuals (personal benefits)
Scope	Local
Location	At a particular place

Description

"Gala forces audience expectations to the fore, and blurs the lines between failure and success in performance as it suggests that theater is community, both onstage and off. It's a tour de forc , wildly entertaining, and through the delib rate exploitation of conventional form, truly radical" (New York Times).

There is reason to suspect that "gala" can be traced back to Old French, and meant "enjoyment". It becomes even more suggestive of enjoyment when one goes to J r me Bel's *Gala*. The tireless French choreographer invites a colourful group of people to join in an evening of dance. The 20-person ensemble includes young and old, lay and professional dancers, people of different abilities. Despite this heterogenous range, it is not the debate about the theatre as an inclusive venue or a participatory project that is being conducted here. The evening is devoted to dance; to what it means to be human in its uniqueness and, the possibility of discovering it, experiencing its very existence in dance.

"I think that the imagination of dance is more important for this work than its execution, that every dance is a report to the world..." says J r me Bel. During the evening tales thus develop through the various snippets of dance and scattered dance forms, where otherwise nothing is spoken, nothing is related. A richness emerges in the cacophony, in the thicket of voices, and the jumble of different movement postulates the crashing of choreographic expectations. *"Ever tried. Ever failed. No matter. Try again. Fail again. Fail better"*, wrote Samuel Beckett. Most recently William Forsythe, with his *"Yes, we can't"*, worked on the Beckettian ode to misfortune. J r me Bel, too, is an uncompromising advocate of the difficulties that the so-called failure means, and recognises that failure makes it possible to question anew.

What perhaps has never happened has never been experienced, the novel, the idiosyncratic repeatedly flares up again in his "gala" evening, like the Cheshire Cat in *Alice in Wonderland*. The mischievous, the gay, the gaining of perspectives may be a secret r cipe for success as to why the evening has already touched and moved people in many venues. And virtuosity? Yes, it is there too. However, it becomes a side issue, a detail –it is, after all, just one feature of many in this evening of the "gala". Because where skill reaches its limits, enjoyment definitely begins.

THE PERFORMANCE SHOP

Organisation/Partners	.pelma.Lia Haraki
City, Country	Limassol, Cyprus
Years	2014-2016
Brief description	<p>The concept of The Performance Shop is based on the idea that the accessibility of a performance can be enhanced by placing the performance in a different frame. Instead of a museum, or a theatre, a shop has been chosen. Any individual can book, witness or experience a performance.</p> <p>The project is a pop up shop that opens for a month in any city and is available for its local community. It includes works from performing arts with a focus on the body and the senses.</p> <p>Performances include works by local and international artists. Visitors have the chance to choose from a variety of shows.</p>
A question	How can performance be made more accessible and available for the local community?

Online information

Website	theperformanceshop.org
Video	https://vimeo.com/160054358 (password: shoptheperformance)
Other relevant links	liaharaki.com

Classification

Lead by	Artists
Beneficiaries	Professional community / Individual (personal benefits) / Social groups (social benefits)
Scope	Local / Local with international connections / International
Location	At a particular place

Description

"The Performance Shop is a public gesture which stands somewhere between offering and gift, artistic experimentation and social sensitivity. It is a gesture that is given generously and with a sense of offering so that in the end it transforms the experience itself as well as the participants, the performers and the spectators" (Steriani Tsintziloni, Artist/Dance researcher).

What (Context)

The Performance Shop is a project conceived by artist Lia Haraki and organised by her and her collaborators (.pelma.Lia Haraki).

The Performance Shop is a pop up shop that can open for a month in any city and be available for its local community. So far the Shop has opened in Nicosia in November 2014 (pop up festival) and in Limassol in December 2015 (Funded by the Ministry of Education and Culture).

At The Performance Shop any individual can walk into the shop and book, or order, a performance or just pass by and witness a performance happening on display in the window of the shop.

The Shop includes artworks from the fields of performing arts and performance art which have the body and the senses as a central element. Performances include works by local artists based in the particular city of the pop up shop, as well as by international artists. The choice of artists and works is made by an open call and the curation of The Performance Shop's committee which includes Lia Haraki, one of her collaborators and a locally- based artist.

Visitors may choose from a variety of shows (as listed in the sections below) on a printed menu that is available within the shop as well as from the website. The menu doubles as a catalogue with a description for each performance and a price list.

Performances include:

- Private performances: one-on-one performances which must be pre-booked.
- Performances to order: individually ordered for a selected location.
- Invited works: complete performance works hosted within the premises of the shop.
- On Display shows: of short or long duration by invited artists performed in the window of the shop, watched by pedestrians that pass by.
- Workshops: related to performance practices for the professional and local community.

How (The aims)

- Easy accessibility to the world of performance.

The concept is that accessibility to a performance is increased by changing the performance context. Replacing a museum, a gallery or a theatre with a shop brings performance into everydayness, into the middle of a busy street. Any individual can recognise a shop as a familiar structure and therefore a performance, when placed there, has a lower threshold for the audience to approach and experience it.

- Art that is cheap enough to be bought by many.

The shop must be funded by someone (institution, festival) since one of the policies of the project is to maintain low prices for the visitor to experience a performance. By putting a price on people's work we make a very conscious decision to commit to the performance experience and to get the most out of it.

The difference between performance and other products on sale is that performance is immaterial, non-tangible and so individuals that buy it will value it for different reasons (see philosophy).

- Discovering the performer in everyone.

The idea of providing performance frames that allow individuals themselves to perform in dialogue with professional performers (not a wider audience) is one of the aims of the shop since it encourages creativity and free expression. Through the 'private performances' (one-on-one) individuals can dare to be active in ways they might never before have experienced, and this is a discovery they are entitled to make.

Why (The contribution to the fields)

- Experience as an alternative to beauty.

Performance at The Performance Shop is treated as an experience rather than as a spectacle, as a pathway to self-awareness rather than entertainment, as the ultimate luxury of our time which comes down to experiencing something totally unique and personal.

- A meeting place for performance art and performing arts.

Artists from different fields can be found in the Performance Shop sharing methodologies and ways of creating and using the body as an expressive tool through workshops and laboratorios (Performance Laboratory, December 2015)

For whom (The methodology/philosophy)

Live art that makes you feel alive.

It is for individuals of all ages, race, gender, sex, and profession.

The Performance Shop might not give individuals an object or a product to take home but through experiencing a live artwork it gives them the time and space to feel, think and sense. The act of performance within The Performance Shop offers a very safe frame for individuals to connect more closely with their inner self and their personal values. There is a very big chance, therefore, that these personal realisations can awaken a greater awareness and that individuals may reach a blissful state in the middle of the day, by connecting with themselves through others. The particular performance experiences will gain a place in the individuals' memories and become a reference they may always recall.

Alexandra Mathaiou in a publication in the *City Live magazine* (2/12/2015) wrote about The Performance Shop:

"We are talking about a genius concept of a circumstance where the center of weight of a performance is shifting in order to raise the spectator to an active denominator who is almost an equal fellow traveler of the performer, with a decisive role in the development of the experience he is to have..... The Performance Shop is a venture of a very high level. Entertaining but never digestible, thought provoking in a way that only performance can achieve once it hooks you and does not let go".

Marina Abramovic herself in a conversation with Lia Haraki (Athens March 2016) found the concept *"a very good and fresh idea in the field of performance"*.

PLANET DANCE

Organisation/Partners	The Place (Chris Thomson, Sanjoy Roy and Magali Charrier)
City, Country	London, UK
Years	2015
Brief description	<p>From time to time people tell us that although they have watched dance performances and enjoyed them they would not mind having some kind of ‘users guide’ to contemporary dance. “Is it one style, or many? How does it relate to other kinds of dance? Does it have a particular meaning?”</p> <p>So we decided to commission dance writer and critic Sanjoy Roy and animator Magali Charrier to create a short series of films introducing the world of dance. We asked them to combine gentle humour and real ideas. To be light-hearted but not lightweight, if you like.</p>
A question	How to increase the audience interested in contemporary dance?

Online information

Website	http://www.theplace.org.uk/blog/place-blog/planet-dance-our-animated-guides
Video	https://www.youtube.com/watch?v=4aeBhLakp3c https://www.youtube.com/watch?v=AUZ9a06fOKg https://www.youtube.com/watch?time_continue=1&v=D0UZZH8qdJ8 https://www.youtube.com/watch?time_continue=1&v=BuzGb7VvIMQ
Other relevant links	

Classification

Lead by	Institution
Beneficiaries	Professional community / Individual (personal benefits)
Scope	Local with international connections
Location	Virtual

Description

The making of Planet Dance

The Place is one of the foremost centres for contemporary dance in the UK and is based in Camden in central London. It is home to London Contemporary Dance School, a 285 seat theatre, Richard Alston Dance Company, an Artist Development programme and an extensive range of participatory programmes. The Place deliberately pushes the boundaries of contemporary dance and nurtures the next generation of dance artists.

The theatre at The Place is London's busiest dance theatre, presenting over 100 professional and 45 student and young people performances to more than 22,000 people a year. We were interested to find out more about our audience and discover who they were.

We suspected that they were people similar to us –people who either work in the arts, dance or performance students and other people with a vested interest in seeing new, contemporary work – and we were eager to explore how we might widen this range of people.

We worked with audience consultants Morris Hargreaves McIntyre who have developed their own audience segmentation methodology based on motivation and cultural beliefs not socio-economic descriptors. They identified our core audience as those who like to go to risky, edgy, quirky events – the new, the latest in art and culture (in segment terms Stimulation and Essence). Essence audiences are typically discerning, spontaneous, independent and sophisticated. Audiences from the Stimulation segment are active, experimental and like to discover new, contemporary things and events. This audience fills our theatre consistently to about 60% which feels positive for a theatre deliberately presenting artists few people have heard of yet.

The Place is funded by Arts Council England (ACE) and their mission is "Great Art for Everyone". The emphasis in their latest funding round focused on access, diversity and increasing "non-traditional" audiences, in other words ACE actively want to promote the arts to new people.

The Place is in the middle of an extremely diverse and vibrant city of 8.6m people and we don't just want the theatre full of dancers and their (our) friends. We think conversations with people from other backgrounds about the art we present can be just as, and often even more, interesting.

The research told us that some of our missing audience –our "missing" segments– compared to other dance venues in London were the segments Expression and Affirmation. Audiences in the Expression segment are usually receptive to new ideas, confident, have a strong sense of community and expressive. The Affirmation segment is characterised by audiences with a strong sense of self-identity, they are aspirational, enjoy quality time with their friends and family and like to learn new things and self-improvement.

One way to increase attendance amongst these segments identified as under-represented in our audiences seemed to be to focus on learning and what they take away after the show.

We felt that if we could find ways to connect with the audience's prior experience and build on that, we could broaden and deepen their whole experience as an audience member, so that they felt they were coming to more than just a performance. If this worked, we could create a really loyal, advocating audience.

The more we talked about this, the less we were interested in it as a means to an end (higher audience numbers) and the more it seemed like something that could help shape our programming

Spectator School

Inspired by colleagues from Théâtre de Vanves and their L'école du spectateur, we started thinking about how we could apply some of these ideas to The Place in a constructive way. We already had strong existing practice under the heading of learning and participation so we decided to create events for audiences in which learning deepened their experience and understanding of the performance.

On average about 30% of our audience across the year are first time attenders and for some shows, this is as high as 70%. These new audiences create an interesting challenge for us as a lot of the feedback we get is along the lines of “it was enjoyable but I didn’t really understand it’. We realised that the more we broadened the programme and contextual events the more it appealed to a new, possibly interdisciplinary audience.

The origins of Planet Dance

Planet Dance started as a didactic idea, to make a series of essays or video lectures to help people watch dance and understand it choreologically or gain skill in “reading” movement material. It was rooted in our conviction that people –especially our under-represented audience segments– enjoy learning and feel empowered by it. We were very active in the creation of Planet Dance as both creative and executive producers and, working with dance journalist Sanjoy Roy, we considered several approaches. We wanted whatever we produced to have a long shelf life and didn’t want anything too located in style or in time. We felt it was important for them to have an element of humour, to be non-didactic and yet to contain real ideas. We wanted it to be watchable online (i.e. short) and invite immediate sharing but also to be worth watching more than once.

We finally settled on animation as a way of making our “lessons” accessible and unlocated in any one style, genre, period, or even gender. It is an art form with huge freedom, and in which humour is natural, not forced, but one which can also deal with ideas. It has its own poetry and its own potential for expressiveness: colour, line, timing, sound, so that the outcome is more than just information. We had experience of working with a very talented animator and illustrator who understands dance – Magali Charrier– and so commissioned her to make the films, along with Sanjoy Roy who wrote them.

It took eight months to make the films. We decided on the general “lo-fi” look of them early on and tested it on a small group of the target audience (dance curious but not particularly dance knowledgeable). We decided on a non-specific central character – not male or female, without even specific shape and opted for a male voice on the voiceover because it was the most “transparent” to our test audience. Even after editing the text to a manageable length, images gradually replaced words and it slowly became the finished version. It takes a lot of time to achieve simplicity without being simplistic.

Analytics

In January 2015, the films were uploaded to The Place YouTube channel, with links to them on our Facebook page. The response to them was overwhelmingly positive and they are now also available to view on BBC Online. We had several requests for translation and now have them with French, Spanish and German subtitles, with a Swedish translation currently in process.

- YouTube:
 - Planet Dance: 27.360 views
 - Body Talk, episode 1: 10.913 views
 - Body Talk, episode 2: 6.215
 - Body Talk, episode 3: 5.934
 - Total views: 50.422
- Facebook :
 - Planet Dance: 74.720 people reached, 189 likes, 319 shares, 8 comments
 - Body Talk, episode 1: 7.420 people reached, 7 likes , 6 shares
 - Body Talk, episode 2: 13.384 people reached, 85 likes, 38 shares
 - Body Talk, episode 3: 10.764 people reached, 71 likes, 25 shares

How our audience has changed 2012-2015:

In 2015 we had our audience data analysed again by Morris Hargreaves McIntyre. It showed us that our approach is working and that we are moving away from an over-reliance on the Essence segment to a more balanced and varied demographic:

- 2012 Audience segmentation:
 - 45% Essence, 19% Expression, 15% Stimulation, 12% Affirmation, 8% other.
- 2015 Audience segmentation:
 - 35% Essence, 21% Expression, 21% Stimulation, 11% Affirmation, 12% other.

ACT YOUR AGE

Organisation/Partners	Nederlandse Dansdagen/The Dutch Dance Festival (NL), Centro per la Scena Contemporanea (IT), Dance House Lemosos (CY)
City, Country	Europe
Years	2012-2013
Brief description	<p>Act Your Age was a 2-year European dance project focusing on the pressing global question of ageing. In cooperation with the Centro per la Scena Contemporanea (IT), Dance House Lemosos (CY) and the Dutch Dance Festival (NL), choreographers tackled the challenging subject of age and ageing of European citizens, and the consequences for artists, dancers and the performing arts.</p> <p>One of the greatest challenges most European societies face today, is the growth of the elderly population. Despite the fact that over-65s will make up almost a quarter of the population in less than 30 years, seniors seem to be excluded rather than included in our modern societies that increasingly focus on youth. With dance, an art form predominantly working with young bodies, we decided to change that with Act Your Age.</p>
A question	How can dance challenge and broaden the dominant ideas about ageing and the older body?

Online information

Website	www.actyourage.eu
Video	https://www.youtube.com/watch?v=lyRiQvjbozE
Other relevant links	https://www.youtube.com/watch?v=xllgvxQ0BzE https://www.youtube.com/watch?v=iDodLt5X6G0 https://www.youtube.com/watch?v=-ssSALbsVCC https://www.youtube.com/watch?v=WclrWwnvT-M https://www.youtube.com/watch?v=hpjbavexHyQ https://www.youtube.com/watch?v=Tmb6rqqo_zig https://www.youtube.com/watch?v=hUVRt5oFwxc https://www.youtube.com/watch?v=2-9kchdG7hg https://www.youtube.com/watch?v=i3npT9jKJpk https://www.youtube.com/watch?v=AfZxEglz2K0 https://www.youtube.com/watch?v=YDsJrDsX5Xg https://www.youtube.com/watch?v=z7vU-vB6fG0

Classification

Lead by	Institution
Beneficiaries	Professional community / Individual (personal benefits) / Social groups (social benefits) / Health care organisations and scientific institutions
Scope	Local with international connections / International
Location	Itinerant

Description

Context

One of the greatest challenges most European societies face today is the growth of the elderly population. Despite the fact that over-65s will take up almost a quarter of the population in less than 30 years, seniors seem to be excluded rather than included in our modern societies that increasingly focus on youth. With dance, an art form predominantly working with young bodies, it was decided to change this tendency with Act Your Age.

Act Your Age was a 2-year (2012-2013) European dance project focusing on the pressing global question of ageing. In cooperation with the Centro per la Scena Contemporanea (Italy), Dance House Lemosos (Cyprus) and the Dutch Dance Festival (the Netherlands), choreographers tackled the challenging subject of age and ageing of European citizens, and the consequences for artists, dancers and the performing arts.

The Dutch Dance Festival, one of the leading dance festivals in the Netherlands, coordinated the project. Situated in Maastricht, an internationally oriented Dutch city sandwiched between Germany and Belgium, the festival attracts an audience from all over the Netherlands, as well as interested audience members from these neighbour countries. The festival celebrates, stimulates and boosts current developments in Dutch dance; and besides an exquisite range of dance performances, the Dutch Dance Festival also hosts debates, workshops and master classes. Throughout the year the organisation works not only on the festival but on special festival productions as well.

Aim

The aim of the programme was to create an intergenerational dialogue and raise awareness on the value of such a dialogue: in the dance field, as well as within the local communities involved in the project.

Another aim was to generate alternative images in relation to ageing as tools to question dominant definitions of excellence and beauty.

Beneficiaries

- 3 partners
- 9 participating choreographers
- 26 artistic contributors
- 3 satellite partners
- Erasmus University Rotterdam
- Faculty Vitality and Ageing at Leyden Academy
- Health care organisation Envida Maastricht
- 7800 audience members

Actions

Act Your Age comprised artistic research, workshops, expert/community meetings and 9 new autonomous dance works. The project sought to create an exchange between the European elderly, young dance makers, health care professionals, science, business and a broad audience. By giving the elderly a prominent place, Act Your Age aimed to constructively and innovatively contribute to the discussion about ageing and the depiction of the older body.

3 satellite countries, Ireland, Turkey and Finland also engaged in dialogue. This additional dialogue provided points of reference and sharpened the focus of the project because of the different contexts for ageing in each of the countries. The first year (May 2012 - May 2013) concentrated on workshops and research and the second year was dedicated to presenting the outcomes of this research. Progress was shared to the public at the festivals of each partner country. In July at the Operaestate Festival Veneto in Bassano del Grappa (Italy), in September at the Open House Dance and

Performance Festival in Lemesos (Cyprus) and in October during the Dutch Dance Festival in Maastricht (the Netherlands).

The project concluded in December 2013 in Maastricht, the Netherlands by the Act Your Age Festival. Performances of existing and new work with older dancers, both professional and amateur, were shown and people could attend workshops, debates and exhibitions. Boundaries between different generations and areas of expertise were transcended as a mix of people watched and talked about performances together such as dance professionals, scientists, health care workers, politicians and the general public.

Methodology

What makes the specific methodology of the project unique is the fact that the research weeks were open in nature and they incorporated the social environment and also made a start in addressing established research methods and formats in a critical way. For the participating artists the weeks were the opportunity to try out different research methods and formats, incorporating them in their creation process, and generate material for their final performances.

Impacts

As it turned out, by addressing the topic of ageing so explicitly, age as segregation between people was diminished and therefore it created an enormous shared ground between the different parties involved. This can be considered a successful result in itself. Moreover, Act Your Age was able to initiate change on many different levels due to its focus on dance. Act Your Age has touched people's lives, but it is also researching new ways to connect with society by creating active participation, inclusion and involvement. As the connection with dance showed to be able to bring actual change in people's health and wellbeing, Act Your Age started to generate interest from scientists in medicine and health care management experts, as well to create a debate on the relation between art, vitality, health, beauty, enjoyment and share the findings with different fields.

Act Your Age also had a big impact on the dance organisations involved in the project. Roles and hierarchies implicitly alive in the field of dance were shifted by the project. Audience members became active participants and co-creators, artists became the facilitators of an intimate dialogue, scientists were drawing questions from artistic practice and facilitating organisations started to review their roles in audience development. Skills were thus shared and transferred and sustainable relations between audience, artists and organisations were built. In retrospect, by focusing on ageing Act Your Age did not only find creative answers to the challenges ageing faces our society with; it also found ways to address challenges the European dance sector is facing, such as audience development and the professionalisation of the sector.

A remarkable/ differential aspect of the project

New and alternative images of ageing have been presented to a broad audience, which unlocked new kinds of audience experiences, including different ways of discussing the relationship between the dance form and ageing. This project concretised the argument that the autonomous power of dance as an art form can successfully address pressing social aspects.

SKYTALI (Relay)

Organisation/Partners	The Isadora & Raymond Duncan Dance Research Center Athens (GR), Reon artistic company (GR)
City, Country	Greece
Years	2012-2016
Brief description	<p>Skytali is a new space, a community that embraces movement research and provides dancers and educators with the artistic tools for acting both individually and as a group.</p> <p>Skytali is a vibrant educational project that introduces movement and the art of dance to primary school children.</p> <p>It is based on a continuous process of sharing and learning through doing. It constantly redefines itself through the empowerment of its members, reinforcing community and personal skills such as taking the initiative, cooperating and connecting.</p> <p>Every year Skytali traces a 7-month long educational cycle. This includes dance and pedagogical complementary training for young professional dance artists and the introduction of dance classes into public primary schools.</p> <p>Game playing is the main approach that Skytali uses, connecting the everyday actions of children with the art of dance. Performances mark the point where Skytali intersects with the community and the broader public and where each participant experiences successively the roles of creator–dancer–spectator.</p>
A question	How to inspire and create new spaces of exchange between art and community?

Online information

Website	www.skytali.gr
Video	
Other relevant links	https://www.facebook.com/projectc.skytali/

Classification

Lead by	Artists / Institution / Independent agent
Beneficiaries	Professional community / Individual (personal benefits) / Social groups (social benefits)
Scope	Local
Location	Itinerant

Description

What is Skytali?

Skytali is a multi-layered educational programme based on movement and dance, addressed and offered to dancers, educators, choreographers and primary school children. It is ratified by the Greek Ministry of Education and supported by the Duncan Dance Research Center and the Reon artistic company. Conceived, and initially coordinated by Penelope Iliaskou (artistic director of the DDRC) and Polina Kremasta (dancer and choreographer), Skytali enjoys the support of a group of committed dancers, choreographers and academics, who voluntarily participate and contribute to its programme.

The Skytali programme emerged out of desire to invest in both present and future generations. It is a project, a community, a vibrant structure, a network, a new space, a home, a boat, a door, a movement, a way of life.

Aims

- Make dance art relevant in society.
- Bring dance, movement, improvisation and creativity into schools.
- Nurture a new generation of dancers and teachers and also an audience.
- Give new dancers an opportunity to perform, create and gain teaching experience through practice.
- Create communities.
- Reach out to other artists and academics (educators, film makers, photographers, musicians, philosophers, dance therapists, etc.).

Beneficiaries

The Skytali programme has been operating for 4 years and each year it has seen a spectacular increase in its membership. It has reached:

- 50 participant dancers
- More than 600 pupils
- 28 school classes
- More than 5.000 spectators
- 4 experienced choreographers
- 40 teachers
- 20 artists and academics

Actions

Skytali has evolved along the 2 separate but intimately interconnected pathways running in parallel: Training and Practice:

- Training of new participants (professional dancers, educators with dance experience):
 - For 3 months the dancers work in separate groups of approximately 15-20 dancers. An experienced choreographer works with each group, sharing his choreographic methodology and craft and supporting the group in gaining the knowledge and experience necessary for performance. At the end of this training period each group presents a short piece based on the actions of falling and running.
 - The group participates in a series of workshops that includes psychology, educational practices, sound and rhythm, philosophy, dance therapy, led by established artists and academics.
 - Regular meetings take place between trainees and the programme leaders to monitor progress in relation to the programme's goals and to refine ideas and practices.

- Finally, each group is subdivided into groups of 3 or 4. These smaller groups are then each given full responsibility (practically, organisationally, and creatively) for the school class they will teach.
- Practice period in public primary schools for a cycle that lasts two months with 10 classes (one per week), during the main school programme. The group introduces dance to the class through improvisation based on the actions of running after and falling down.

Basic to this programme is the provision that there is not just one teacher standing in front of a class of students but a whole group.

The performances are a highpoint of each cycle. The dancers perform pieces they have created with their choreographic mentors and the students present the work they have produced with the dancers.

Each participant (dancers and students) undertakes in turn the role of creator, performer and audience member.

“Footprint” action: in every Skytali’s cycle the end is also the beginning. The students relay and use the information and inspiration gained in order to offer or change something in their environment or community (family, school, neighborhood, city, country, planet).

Methodology/philosophy

Skytali’s pedagogy is based on continuous sharing and learning; sharing information and tools and learning through doing. Its methodology is to pass the relay baton and inspire the other to take it up.

The classes are movement experience lessons and not a typical dance technique course. They are based on two fundamental movement actions, running after and falling down; 2 symbolically charged actions, familiar to children, linked with the joy of playing but also with various aspects of social behavior.

Through the use of improvisation, creativity and playing, the everyday movement vocabulary is connected with the art of dance. The specific material worked on in each class is determined by the students themselves.

Some of the principles followed in class:

- Play first –learn later– have fun.
- The teacher is an improviser.
- I teach by proposing things that I would like to play as well.
- I inspire the students to take initiatives, to propose, to act.

Impacts and contribution to the field/fields

- Skytali creates a new space in which people can stand on their own.
- It brings young artists in contact with experienced ones.
- It offers a space for practice and exchange.
- Some participants subsequently find jobs and connect with dance schools, choreographers, festivals, etc.
- The participants learn to take initiatives, act, react and share.
- Participants cooperate and deal with problem solving.
- Participants learn about volunteering, social impact, self-organisation, direct democracy and collective action.
- Skytali connects people to a broader artistic community.

All the above applies also to the participating students:

- Skytali reaches young audiences who might not otherwise have the opportunity to encounter dance.
- Students meet and make friends outside of a formal classroom environment.
- Students learn about dance, and make a connection between everyday movement and creative art activity.
- Students gain experience in social behaviour. They consider and articulate deeper meanings of running and falling.

Skytali collects the information and records the several stages of action offering them as a source of reference. These recordings provide information for publications about dance, improvisation, choreography and playing games.

FLOOR ON FIRE

Organisation/Partners	HELLERAU - European Center for the Arts Dresden
City, Country	Dresden, Germany
Years	From 2015
Brief description	In a new interpretation of the principle of a breakdance battle, the dancers from the fields of breakdance, ballet and contemporary dance perform in different orders of appearance and attempt to outdo their opponents with their own performances.
A question	What reveals the need for a new dance format?

Online information

Website	http://en.hellerau.org/floor-on-fire-3
Video	
Other relevant links	

Classification

Lead by	Institution
Beneficiaries	Professional community / Individuals (personal benefits)
Scope	Local and international
Location	At a particular place

Description

Breakdancers versus ballet soloists, street style versus contemporary dance: Floor on Fire-Battle of Styles is an innovative dance format which brings different styles together. In a new interpretation of the principle of a battle, dancers from the fields of breakdance and urban dance, ballet and contemporary dance attempt to outdo their opponents with their own performance. A panel of experts decides, with input from the audience, who will make it to the next round. A top-quality show with a fascinating mix of different dance styles.

Floor on Fire is a new format developed by HELLERAU–European Centre for the Arts, Dresden, to celebrate dance in bringing together dance artists from different genres and styles, giving them a chance to meet and exchange creative ideas on the dance stage. Every performance is unique. The dancers and the audience equally enjoy the creative challenges which arise from the Battle of Styles.

Alongside the performances of Floor on Fire with experienced professional, we have also developed another format which is mainly aimed at family audiences and during which newcomers and learners can challenge one another.

Whether it involves experienced professional dancers or up-and-coming performers, Floor on Fire is a captivating, enchanting and electrifying experience.

The “battle stage” format originates in breakdance and hip-hop culture; it involves individual dancers or entire teams coming up against one another. International and national competitions are enjoying increasing popularity. The biggest international breakdance competition, Battle of the Year (BOTY), attracts large numbers of visitors and dancers every year.

Floor on Fire-Battle of Styles is a format which challenges every single dancer to show their creativity, with movement and dance being practised as a way to meet, communicate and share ideas. Ballet, contemporary dance and breakdance come face to face on an equal footing and are judged according to equal criteria. The question is not about whether one dance style is more interesting than another, but about who manages to make this dance encounter the most creative on stage through spontaneity, humour and musicality. This leads to incredible improvisation and unprecedented collaboration between the dance styles.

“In our battles, we have a rule that says ‘no touching!’ If you touch your opponent, you’ve lost. But here you have to watch out that you treat your opponent –and above all your partner– well”. Alex Miller, breakdancer of The Saxonz.

On stage at Floor on Fire-Battle of Styles the “call and response” principle applies. The dancers directly confront one another, bringing the different dance styles and performers into direct contact. There are not only encounters on stage: Floor on Fire offers various audiences and public spheres the chance to discover new styles and genres in a relaxed atmosphere. Here, dance is revealed as the foundation and basis for communicating and meeting.

The dancers

The dance organisation, The Saxonz, co-initiated Floor on Fire-Battle of Styles and have won the Battle of the Year twice, making them the reigning German breakdance champions. At the Battle of Styles they stand out especially for their creativity in playfully reacting to dancers from other styles.

By appearing in the Battle, the dancers of the Semper Opera House in Dresden and the Leipzig ballet company show that even top dancers are not afraid to experiment. With their daring leaps and interludes, the ballet groups soon fire up even the breakdance audience, presenting themselves and their ability from an unaccustomed angle with surprising improvisation.

TanzNetzDresden is another important partner for the Battle of Styles. Floor on Fire gives dancers from the independent Dresden dance scene new ways of presenting themselves and adopting the ideas of their counterparts in other genres. The groups of contemporary dancers are also regularly complemented by dancers previously in the Forsythe Company or contemporary dancers from Leipzig, Görlitz and Berlin.

The Palucca University of Dance, Dresden, in particular, is closely associated with the newcomer format.

With last year's event, Floor on Fire has successfully established itself as a platform where the entire Dresden dance scene meets and exchanges ideas. Together with key players and representatives of the Semperoper Ballett, the breakdance scene, TanzNetzDresden, the Forsythe Company and the Palucca University of Dance, HELLERAU–European Centre for the Arts is creating a place which prioritises and celebrates the joy of dance and the high technical and artistic qualities of all those involved.

TIPPERARY DANCE RESIDENCY & TIPPERARY DANCE PLATFORM

Organisation/Partners	<p>Tipperary Dance Residency / Iseli-Chiodi Dance Company.</p> <p>Funding partners: Irish Arts Council, Tipperary County Council, Tipperary Excel Arts Centre.</p> <p>Partnering venues: Tipperary Excel Arts Centre, Nenagh Arts Centre The Source Arts Centre, Tigh Roy Ionad Cultúrtha.</p>
City, Country	Tipperary, County Tipperary, Ireland
Years	From 2008
Brief description	<p>Tipperary Dance Residency supports two entities:</p> <ol style="list-style-type: none"> 1. Tipperary Dance Platform, an artist led programme dedicated to providing resources for dance and enhancing awareness of the artform in regional Ireland. The platform provides opportunities for professional dance artists, as well as presentations and participatory events for the community. It culminates with the International dance festival TDP that takes place each October. 2. Iseli-Chiodi Dance Company. An international creation and repertoire resident company.
A question	How to make dance relevant regionally with strong national and international connections?

Online information

Website	<p>www.iselichiodi.com</p> <p>www.tdp-danceplatform.ie</p>
Video	
Other relevant links	

Classification

Lead by	Artists
Beneficiaries	Professional community / Individuals (personal benefits) / Social Groups (social benefits)
Scope	Local with international connections
Location	At a particular place

Description

Tipperary Dance Platform is an artist led dance resource and development programme, created and implemented by Alexandre Iseli and Jazmin Chiodi, dance artists in residence and directors of Tipperary Dance Residency, since 2008.

Context

Tipperary Dance Residency was inaugurated in response to:

- The desire of two artists to build a relevant project contributing to the development of dance.
- The dramatic cuts in arts provision that took place in the years following the downturn in the Irish economy.
- A consequent lack of funding to sustain development of dance infrastructure, and the concentration of available resources in fewer locations. To a degree this context was set by national and local arts policies that focused on direct funding for individual artists, essentially once-off projects, on a competitive one-year cycle basis. In this context fewer dance venues were encouraged to present programmes of dance or to nurture local artists leading the artists and the artform to be less well supported.

Aim

The Tipperary Dance Residency aims to build the capacity of local dance artists.

The Tipperary Dance Residency aims to pilot an integrated programme that could be implemented across regional Ireland addressing the lack, and limited distribution, of resources available for the arts and, in particular, for dance.

Objectives

The programme has 3 interrelated strands: local outreach and education projects with events in schools and community settings; the resident dance artists and their company Iseli-Chiodi Dance Company; the wider professional dance sector in Ireland. The programme's objectives are to develop and progress activities in each of these 3 strands.

Beneficiaries

The beneficiaries of the programme are:

- The dance artists in residence, Alexandre Iseli and Jazmin Chiodi - Iseli-Chiodi Dance Company.
- Members of the local community who discover dance through classes, workshops, performances, dance in schools programme, school performances and through the festival TDP (Tipperary Dance Platform).
- Professional dance artists who can access week-long residencies through the TRY! residencies programme with opportunities to show finished work at the festival.
- Opportunities are offered also for training, research and networking through Laboratories in addition to presenting finished work on stage or showcasing work-in-progress during Tipperary Dance Platform.

Actions

- TDP Tipperary Dance Platform, international festival: performances, showcases, video projections, laboratories, visual installations, forums, and cine-club.
- Iseli-Chiodi Dance Company, resident artists: creation, international collaboration, performances, international touring. 7 creations, 11 countries, and >80 performances between 2010 and 2016.
- TDP'LAB: a fully-subsidised, mentored training and research laboratory for professional artists, inviting guest teachers from abroad (6th LAB in 2016).
- Iseli-Chiodi Dance Company-led research laboratories.
- TRY! residencies for dance artists, a 2-week residency programme offering dance studio, mentoring, accommodation and transport, fully-subsidized by TDR. (7th round, 2016)
- Dance-in-schools programme (>3,000 children since 2008).
- Dance school groups working on 2-year cycles, and performance in the theatre (3 groups since 2009). Working with primary school children in a follow-up programme emphasising the impact of dance-in-education.
- Shows for schools (7 shows since 2009).
- Networking (IETM, Tanzmesse, APAP, Baltic Bubble).
- Exchange with partner resources and organisations: Coline (FR), Le Marchepied (CH), Le Grand Studio (BE), Festival Mouvements sur la Ville (FR), Teatro Victoria (ES).

Tipperary Dance Platform (TDP), an annual, week-long, international dance festival, is the main event organised by the Residency. Founded in 2010 (7th edition in 2016), the festival is focused on stimulating and provoking encounters and exchange between emerging dance artists, established artists and the local community.

It aims at sustaining standards of excellence, cultivating diversity, exposing Irish-based artists to international work, and enhancing awareness of dance in the region.

Methodology

The work philosophy at Tipperary Dance Residency is centred on resource sharing, exchange and collaboration with artists, venues and resources organisations from the country and from abroad.

The rationale is to seek to enhance all aspects of the artform: professional training, audience development, artistic education, creation, production, performance, international connectivity, and resources provision. The programme is an attempt to develop and pilot a structural model for dance development across Ireland.

At Tipperary Dance Residency, dance is not envisioned as a support for entertainment, but as a medium with the capacity to raise awareness and discussions on countless issues revolving around the topic of the body and embodiment, including, but not only: equality, sensorium, emotional life, sexuality, health, etc. We consider that such awareness brings invaluable information when envisioning political themes such as education, gender equality, cultural choice, abortion, and many more.

Impacts

The multifaceted aspect of the project implies that there may be numerous impacts. For example, it:

- Provides resources for independent artists to develop their work in the long term.
- Contributes to a regional dynamics for dance and for arts in general.
- Contributes to creating a stimulating environment encouraging newly emerging artists to remain in a country from which, for lack of opportunities, previously they might have been forced to emigrate.
- Provides new touring resources for dance companies and artists.
- Provides fresh development models.
- Brings artistic diversity locally and nationally.

A remarkable/differential aspect of the project

Tipperary Dance Residency is an example of a multi-faceted, independent, artist-led programme. Hosted by a venue that is not dedicated specifically to the artform, Tipperary Dance Residency demonstrates the efficacy of maximising capacity through collaboration and sharing resources.

BE SPECTACTIVE!

Organisation/Partners	Comune di Sansepolcro (IT), Capotrave/Kilowatt Festival (IT), Fondazione Fitzcarraldo (IT), Université de Montpellier 1 (FR), Universitat de Barcelona (ES), Lift (UK), York Theatre Royal (UK), Tanec Praha (CZ), Bakelit Multi Art Center (HU), Teatrul National Radu Stanca/Sibvest (Ro), Domino/Perforacjie Festival (HR), B-51/Ex-Ponto Festival (SI).
City, Country	Italy, France, Spain, UK, Czech Republic, Hungary, Romania, Croatia, Slovenia
Years	2014-2018
Brief description	Be SpectACTIVE! is a European project based on audience development, involving some of the most innovative European organisations working on active spectatorship in contemporary performing arts. Its members are European festivals, theatres, universities and a research centre.
A question	How can the audience be part of the dancers' creative processes?

Online information

Website	www.bespectactive.eu
Video	https://vimeo.com/search?q=be+spectactive https://www.youtube.com/channel/UCdEQOHhf1gyCW39C4Y6wh-g
Other relevant links	https://www.facebook.com/bespectACTIVE/ https://twitter.com/bespectactive/

Classification

Lead by	Artists / Institutions
Beneficiaries	Professional community / Individuals (personal benefits) / Social Groups (social benefits)
Scope	Local / Local with international connections / International
Location	Itinerant / Virtual

Description

What we do?

Be SpectACTive! aims to strengthen links between audience engagement, artistic creation and cultural organisations. Its main activities will be 21 new theatre and dance shows, 54 creative residencies, 30 workshops (with 1.000 local spectators who will choose and programme 108 shows), 4 international conferences and a constant online interaction between artists and web-users. All aspects of Be SpectACTive! Will be the subject of a research project to evaluate their impact and effectiveness.

Why?

In an age of personalisation and ubiquitous interactive platforms –where audiences increasingly demand active participation in culture rather than passive consumption– BeSpectACTive! enables European arts organisations to explore new models and concepts of “participation”, “accessibility”, “interaction” and “social cohesion”. It focuses on the interaction between cultural activities and new concepts of citizenship and legitimacy, including the most advanced theories of participatory governance.

Key Word

The key word is active spectatorship. It refers to each mechanism through which audiences, namely spectators or citizens, take on the role of decision makers with regard to the many aspects needed to carry out a theatre or dance festival. The project aims to give the audience a decision-making role, providing spectators with individual responsibilities in a common space of creation.

Actions

- Creative residencies and Live Show productions: the project will produce 12 new theatre and dance shows that will come to life through a relationship with the audience. The 12 companies involved are carefully chosen through a common assessment process agreed by the artistic directors of theatres and festivals partners to the project. 3 creative residencies (in 3 different countries) will be allotted to each company. The creative residencies are crucial for connecting with local audiences and for the artists to engage with different cultural contexts. Artists offer groups of local spectators an opportunity to observe and critique their rehearsals in process.
- Online show productions/interactive platform: thanks to this platform, the artists present and discuss their creative research with the audience, using cross-media files such as texts, images, videos and music. 9 new dance projects will be produced. Each choreographer and his/her dancers will have 2 residencies in 2 different theatres in Europe. During each residency, the choreographer and the dancers work together with a local filmmaker, who films and carries out the editing of their work.
- International Conferences: each year a public international conference is held (4 in 4 years) in which outcomes of activities are presented. International experts are invited. The methodology applied by the researchers is disseminated and new organisations, wishing to improve their strategies of active spectatorship, take part in the discussion.
- Communities: A local group of spectators has been created in every city of the network who work year-round to select part of the programming for different theatre/festival. Throughout Europe people have been empowered, their opinions taken into account, their suggestions carefully followed. In this project, there are no “educational” activities where an audience is taught by an expert how and what to appreciate as good art. There are not even community art actions. Rather, the project is a peer exchange where everyone (audience, professionals, artists) actively learns, listening to the others.

- Research: the research focuses on the concept of active spectatorship through investigating the multiple impacts stemming from the participative methodologies used. A multidimensional mainly qualitative evaluative approach will be developed and implemented over the 4 years of the project. Its aim is to assess how and to what extent active spectatorship has an impact, in terms of stimulating audience development and diversification, improving the relationship quality, reinforcing audience's commitment to the participating organisations and enhancing the organisation's capacity to understand the creative process. The research project will also analyse how active spectatorship modifies and affects the modus operandi of the artist during the creative process and how this can influence the programming of artistic organisations.
- Information policy: the website includes news and other events on active spectatorship and audience engagement.

FROM STAGE TO PAGE

Organisation/Partners	Mariela Nestora
City, Country	Athens, Greece
Years	From 2011
Brief description	From stage to page is an artist-led initiative, which aims at “locating” the Greek dance scene. Greek choreographers, dance practitioners and theorists write about dance in Greece. Dance artists write about their own work. Dance theorists write about the Greek dance scene or reflect on the contents of from stage to page. Interviews of choreographers, articles by theorists and updates of current developments are digitally published biennially.
A question	Which is the Greek dance scene, who, what, how?

Online information

Website	https://fromstagetopage.wordpress.com/
Video	
Other relevant links	https://issuu.com/fromstagetopage/docs/fromstageto_page_vol.1_interviews

Classification

Lead by	Artists
Beneficiaries	Professional community
Scope	Local with international connections
Location	At a particula place / Virtual

Description

From stage to page-blog and publication on the Greek dance scene

From stage to page is an artist-led project which aims to locate and identify the Greek dance scene of contemporary choreography and to place it on the European map. Responding to the scarcity of texts written about the Greek dance scene, the simple idea behind this project is for dance artists themselves to write about it.

Context

In Greece, independent dancers and choreographers lack adequate structures, and financial means, to develop and communicate their work to other European audiences, artists, dance theorists, institutions and universities. There are numerous choreographers making interesting work, which rarely travels outside the local scene while at the same time there is also a lack of discourse. The idea of writing as visibility arose from this insight: a dance scene needs to be written about in order to gain wider recognition. "If no one else is writing about us, we should write it ourselves". At the same time there were very few dance theorists-critics and texts on current dance developments. Moreover, some Greek dance critics portrayed the Greek dance scene strictly in negative terms in local and European dance magazines and journals.

Aim

From stage to page issued an open call inviting dance artists to reflect on and write about their work. The aim was to not only to present a project or work –as this is available on artists' websites– but also to reveal how the artists think and create. This material was to be published in English (translated as necessary by stage to page) since the intention was to communicate and increase visibility in Europe.

The aims of this project are: to communicate our work, within Greece and abroad; to provide a platform for thinking about choreography and practice; to articulate this thinking; to claim a place for Greek dance; to develop a map of the Greek dance scene and to distribute a printed version to dance studies departments in universities currently teaching contemporary Greek dance.

Beneficiaries

This project provides an insight into the artists' work, how they think about dance, how they create. It offers a record of Greek dance makers in Greece including an update on current dance developments. It benefits each artist independently and the Greek dance community as a whole.

Actions

- 2011: open call
- 2011: materials collected
- 2011-2013: interviews conducted
- 2013: Interviews (vol.1) published online
- 2013 (October): From stage to page presented at IETM meeting in Athens, the *Before and After* symposium. Questions about the Greek dance scene collected by international guests and responses published.
- 2015: from stage to page presented at the EDN meeting in Athens
- 2016: interviews (vol.2) published online

Methodology

This blog as a vehicle for identifying the Greek dance scene, written by artists rather than theorists, raised many questions on eligibility, more so since both the content and participation were left up to the choreographers. Artists took full responsibility for portraying themselves and their work, responding to different suggested headings:

Manifesto, Method, Self interview, About the work, On why, Research/Theory, Dance Company, Images, Quotes.

The initial plan was to collect materials via the open call, then to publish them as an online blog and finally to create a printed publication. However, the materials received were too disparate for this purpose, so the decision to create a publication from interviews was made.

The interviews were conducted asking the same questions of each artist; questions inspired by the self interview questions in *everybody's interviews*, published by *everybodies publications*, edited by Mette Ingvarsten and Alice Chauchat, in 2008. This material would lead to a biennial publication of a volume of interviews with choreographers conducted by From stage to page/Mariela Nestora, using the same layout of questions for all artists, plus expanding from the stage to page blog to include theorists, artists of the diaspora, and providing a biennial follow-up of artists interviewed in each volume.

The first volume (vol.1) contains interviews with 12 choreographers (9 Athens-based Greek choreographers – a prolific new generation, 1 Canadian Athens-based maker, 1 diaspora artist, 1 new choreographer) and one article by 1 theorist.

The second volume contains interviews with 12 choreographers (4 diaspora choreographers, 1 new choreographer, 1 new generation Athens-based artist, 2 choreographers of interventions/durational works, 3 established, older generation choreographers, plus the follow-up of vol.1 artists on what has changed over the past 2 years) in addition to an article co-authored by 2 theorists.

Both volumes have been published online.

Impacts

From stage to page is ever more relevant now than before as a tool due to the lack of resources for production. The desire to identify and form a dance scene is a recent development within the Greek dance community. The increase of Greek artists living and working abroad offers an opportunity for observing the differences between works made by Athens-based artists and Greek artists who, as part of the diáspora, work within different production systems. Moreover, due to the current socio-economic-political situation in Greece, there has been a growing interest in Greek dance. Under these circumstances it is relevant for Greek artists to identify themselves and formulate an understanding of their own scene rather than to allow this identification to be exclusively formed by the gaze of “the other”. Also, the inclusion of choreographers of interventions or durational works gives further opportunity to reflect on an expanded notion of choreography. Our hopes for the future are to print and distribute more publications, to have more artists involved, to open a dialogue between dance makers and dance theorists and to increase interexchange with other artists.

A remarkable/differential aspect of the project

An invitation to dance theorists to look at current choreography, to create occasions for dance artists to practice thinking and to articulate how we think about dance, to invite and welcome more collaborations between theory and practice and to provide a platform for an international peer exchange, not exclusively on a practical level.

EN RESIDÈNCIA. CREADORS ALS INSTITUTS DE BARCELONA (In Residency. Artists at the secondary schools in Barcelona)

Organisation/Partners	Institute of Culture of Barcelona (ICUB) and Barcelona Education Consortium (CEB). In cooperation with the association A Bao A Qu, Graner-Mercat de les Flors, Foundation Joan Miró, MNAC–National Museum of Art of Catalonia, Sala Beckett/International space for drama creation, Heliogàbal and MACBA–Museum of Contemporary Art of Barcelona.
City, Country	Barcelona, Spain
Years	From 2009
Brief description	<p>Since 2009, ICUB and CEB have promoted En Residència, a pioneering programme in the country aimed at bringing contemporary art to state secondary schools through continuous, direct contact between an artist and students. Through En Residència artists are invited to conceive a work they will then produce with a group of ESO (mainstream secondary education) students over the academic year, as part of their school timetable. At the school the artists create their own work which is a professional piece and forms a part of their repertoire, whilst dissemination is carried out through participation, discussion and the direct contact of students with the work and the artist.</p> <p>Thought and analysis are important aspects of the learning process, and blogs are created in order to channel and share the activities. Over 8 years 50 residencies have taken place in 32 different schools in Barcelona with artists in visual arts, dance, performing arts, poetry, music and sound research.</p>
A question	How to bring contemporary arts to state secondary schools through direct contact between artists and pupils?

Online information

Website	<p>http://www.enresidencia.org Provisional landing WEB, only in Catalan. Coming soon...our website in English, Spanish and Catalan.</p> <p>Blogs of dance residencies:</p> <p>Toni Mira in residence at Comas i Solà Institute (2016-2017): http://blocsenresidencia.bcn.cat/comasisola1617</p> <p>Societat Doctor Alonso in residence at Montjuïc Institute (2015-2016): http://blocsenresidencia.bcn.cat/montjuic1516</p> <p>Aimar Pérez Galí in residence at Menéndez y Pelayo Institute (2014-2015): http://blocsenresidencia.bcn.cat/menendezpelayo1415</p> <p>LosCorderos in residence at Milà i Fontanals Institute (2013-2014): http://blocsenresidencia.bcn.cat/milaifontanals</p> <p>Angels Margarit in residence at Joan Coromines Institute (2012-2013): http://blocsenresidencia.bcn.cat/joanacoromines</p>
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Video	Videos about Dance residences: Societat Doctor Alonso in residence at Montjuïc Institute (2015-2016): https://vimeo.com/176604865 Aimar Pérez Galí in residence at Menéndez y Pelayo Institute (2014-2015): https://vimeo.com/143609884 LosCorderos in residence at Milà i Fontanals Institute (2013-2014): https://vimeo.com/98425176 Angels Margarit in residence at Joan Coromines Institute (2012-2013): https://vimeo.com/67587962
Other relevant links	Blogs of all the residences, since 2009: http://blocsenresidencia.bcn.cat/20152016

Classification

Lead by	Institution
Beneficiaries	Teenagers (12-16 years)
Scope	Local
Location	35 Public Secondary Schools

Description

En Residència pursues a 3-fold objective:

- To encourage students to develop their own creativity through continual contact and discussion with an artist, and to think about art through their own personal experience.
- To promote and generate situations and contexts to stimulate artistic innovation and creativity.
- To help transform schools into centres that host creativity and spaces for artistic experimentation and innovation actively encouraging interconnection between aspects of contemporary culture and education, between art and thought.

Participants

- The artists. Through an open call artists are invited to submit proposals for a work of their own that they would like to develop with the understanding that the work will be modified, to some extent, through interaction with the specific school context in which it is to be developed. The teams of mediators are those that invite artists to join En Residència.

Eligibility criteria for artists are that:

- They should be established artists with a proven track record.
- Their practices and productions should be capable of generating discussion and establishing connections with the other participants.
- They should be both assertive and empathic by nature, and capable of adapting to a context outside of their usual working environment.
- They do not necessarily have to be art teachers, although often they are artists with links to the world of training and education.

From the outset, the emphasis is very much on the requirement for the project to be the artist's own work. The working process does not take the format of a workshop or art class; the aim is not to teach what contemporary art is, but rather to enable the participants (students, teachers, mediators...) to experience all the processes related to the creativity:

from the concept stage to production and public presentation, including research and documentation.

To this end, the artists adapt their usual creative practices and processes: adapting physically to a process outside their usual work place (studio, workshop, art factory...) in a classroom at a state secondary school; and adapting “politically” since En Residència requires them to take part in a process in which, although their authorship is not questioned, they need to establish a dialogue, to be open to negotiation, to accept a degree of participation in their work by students and teachers and mediators. Depending on the artist’s usual working routine and their view of artistic practices, this dialogue with other parties will lead to initiating processes similar to those in a collaboration.

- The Students. En Residència assigns students an active role to play participating in a creative process through dialogue with the artists and the teacher. En Residència enables participants to develop different dimensions and aspects of themselves, developing personal creativity and learning about contemporary culture through the connections established during the project.

En Residència involves groups of 15-20 students necessitating adjustments to be made to school timetables in order to provide a regular, weekly 2-hour slot with the artists and a one-hour follow-up session.

The teachers. Teachers play a key role: in helping the residency adapt to the learning needs of a specific group of students; linking the project to material and context related to their subject speciality or to other curricular subjects; liaising with the artist in making these connections and linking the residency to the school; encouraging a transformation in the ways contemporary art is seen at the school and managing follow-through.

En Residència necessarily requires the participation of a teacher as a reference point in the project and it is recommended that 1 or 2 other subject teachers should take part. To facilitate and deepen the project’s impact on a school’s ethos and practices.

The interdisciplinary nature of the project enables teachers from any knowledge area to take part in it. Residencies have been led by teachers of technology, music, social sciences, Catalan and Spanish languages and natural sciences.

The selection of the participating schools follows an open public call. Each year, a selection committee –comprising 7 experts on interconnections between culture and education, appointed by the Arts Council of Barcelona– decide which schools will take part in the project.

The mediators. The residencies are coordinated by teams of mediators, experts in the interconnections between culture and education. Their duties, divided into 2 broad categories (curatorial and coordinating), entail the overall management of each residency in all its complexity. Accordingly, they manage the process in its different dimensions (artistic, educational, relational and productive). As the project gradually becomes clearly defined, one of their most important tasks is to facilitate the connections that each residency should establish with the other associates (cultural centres in the neighbourhood or city, professionals, guests, cultural projects etc.). Mediators also play an important role in communicating and raising the profile of the residency.

That is why the expertise and know-how required of mediators also includes a general skill that we can summarise as “familiarity with the cultural system (and, particularly, the art system) and the education system”. This knowledge should be combined with more specific skills and abilities that can help to develop an art project within the school environment.

The association A Bao A Qu is the main mediation team of En Residència. It has coordinated 29 of the 50 residences developed since 2009. A further 5 mediation teams have been established: Graner-Mercat de les Flors (for dance residences), Sala Beckett (for drama residences), Heliogàbal (for music residences), Foundation Joan Miró (for visual arts residences) and MNAC (for visual arts residences).

DANCE FOR HEALTH

Organisation/Partners	Dance for Health
City, Country	Rotterdam, The Netherlands
Years	From 2012
Brief description	<p>Dance for Health was founded by Marc Vlemmix. As former Artistic Director of Danshuis Station Zuid in Tilburg, he was diagnosed with Parkinson's in 2010.</p> <p>Together with Andrew Greenwood, he developed a dance movement programme based on the model of the Mark Morris Dance Group and the Brooklyn Parkinson Group from New York. They further refined the method in the first years of Dance for Health with the help of participants in a pilot programme in Tilburg and Rotterdam.</p> <p>Since 2013 the Foundation has sought to improve the quality of life of people with chronic movement restrictions under the motto "Change people's life through movement". Originally specifically for people with Parkinson's, it is now developing methods for people suffering with rheumatism and MS.</p> <p>People are invited to take responsibility for their own physical, mental and emotional wellbeing through participation in an accessible, affordable, innovative, high-quality dance programme that will enrich their daily lives.</p>
A question	How can dance improve the health and well-being of a community?

Online information

Website	www.danceforhealth.nl
Video	http://www.youtube.com/watch?v=1UH4Ekd1YjU
Other relevant links	https://www.youtube.com/watch?v=fK72S7utepQ https://www.youtube.com/watch?v=gAWaJ0Ox2Ps https://www.youtube.com/watch?v=7AmdU0NMbo8

Classification

Lead by	Artists / Institution
Beneficiaries	Social Groups (social benefit)
Scope	Local with international connections
Location	At a particular place

Description

Dance for Health was founded by Marc Vlemmix. As former Artistic Director of Danshuis Station Zuid in Tilburg, he was diagnosed with Parkinson's in 2010. Together with Andrew Greenwood, he developed a dance movement programme based on the model of the Mark Morris Dance Group and the Brooklyn Parkinson Group from New York. They further refined the method in the first years of Dance for Health with the help of participants in a pilot programme held in Tilburg and Rotterdam.

Since 2013 the Foundation has sought to improve the quality of life of people with chronic movement restrictions under the motto "Change people's life through movement". Originally specifically for people with Parkinson's, it is now also developing methods for people suffering from rheumatism and MS.

Context

"If I let it affect everything, it's gonna own everything. I don't deny it or pretend it's not there, but if I don't allow it to be bigger than it is, then I can do everything else!" (Michael J. Fox).

Being passionate about dance all his life, and founder of Danshuis Station Zuid, Marc Vlemmix was diagnosed with Parkinson's disease at the age of 37. Despite trying to ignore it and continuing to live as if nothing had changed, unconsciously the disease started to affect everything. By quitting his yoga class and weekly gym, he was avoiding the confrontation with his balance problems and decreasing muscle strength. By focusing 200% on his work, he was desperately trying to hold on to the past.

Something had to change. In the beginning of 2012 he decided to go into the dance studio to rediscover his body and enrich his mind through dancing. By doing the unexpected, facing and embracing his limitations, a whole new world of endless possibilities opened up. The limitation became an enrichment.

He founded Dance for Health, to inspire people living with Parkinson's with dance classes, not only to support their mobility, but also to awaken possibilities.

Marc Vlemmix says: *"Especially in this changing time, in a world in transition, art can really move something. How? Being innovative and inspirational to people. By helping to let go the old and creating space for the unknown. It feels like I have more energy than ever. I strongly believe, it's the power of dance that can make a difference in society as it did in my life. Let's change people's life through movement"*.

Regarding Marc Vlemmix:

Marc Vlemmix (Asten, 1972) is initiator of the foundation Dance for Health in Rotterdam, which provides dance classes for people living with Parkinson's.

He has dedicated his professional life for almost 20 years to the performative arts. While studying Art and Culture sciences at Erasmus University he started his career as programmer of the city theatre in Arnhem. In 2005 he was asked by the Ministry of Culture to become artistic entrepreneur of a new dance production platform in the southern part of Holland, Danshuis Station Zuid. He developed an innovative concept where dance creation, talent development, education and participation are approached as one, all connected.

Philosophy

Dance for Health invites people to take responsibility for their own physical, mental and emotional wellbeing by offering an accessible, affordable, innovative, high-quality dance programme that will enrich their daily lives.

Thus, the project encourages people to develop their own opportunities and gain more confidence.

Contribution to the field

Dance for Health contributes to the preservation of independence and optimises wellbeing of people with restricted mobility. Telling and imagining stories, (live) music and sharing emotions are linked to specific areas such as balance, flexibility and coordination.

The creative process is about fun, connecting with others, personal development and a renewed confidence in one's own body, all just as important as the movement itself.

Actions

- The only way to make purpose out of change is to dive into it completely, move with it naturally, and then one can feel it, and then own it.
- Simultaneously to integrate music, dance and imagery which are designed to enhance the joy of creating something from within oneself. Thus, it becomes a personal ritual or at least a personal dialogue with body and mind.
- Juxtaposing momentary and long-term goals that enhance the process of body and mind balance. (For example offering movement patterns that help them regain freedom in a particular area. There is no such thing as a stiff body, but an inflexible mental channel.)
- Dancers are encouraged to find a way to measure their personal progress. They develop a finer and finer perception to interact with what is available within themselves. Then little by little the stakes are raised.

Recommendation

Professor of neurological movement disorders at the Radboud University Nijmegen, The Netherlands, and founder of Parkinson's Centre (ParC) Bastiaan Bloem is a specialist in the field of Parkinson's disease and movement.

He states that: *“Most patients find it difficult to lead an active life. Professor Bloem sees dance as a very interesting way to move for people with Parkinson. Firstly because it is a very enjoyable way of moving. Secondly because it is a very social way of moving, and third –and this is unique for dancing– because it is a completely different way of moving. Through dance a new learned programme for the brain can possibly help to move better”.*

SADLER'S WELLS SUMMER UNIVERSITY

Organisation/Partners	Sadler's Wells
City, Country	London, UK
Years	2015 – 2018 (Current and 2 nd edition) 2011 – 2014 (1 st edition)
Brief description	<p>Summer University offers a number of dance professionals the chance to take part in a 4-year project, meeting for 2 weeks each year to share work, hear talks, explore methodologies and philosophies of performance making and extend their own practice through self-study and focused interventions.</p> <p>The course is free to join and open to dance makers and other artists involved in the performing arts who are interested in choreographic practice and in the future possibilities of dance as an art form. It is open to people based in the UK, with no more than 5 years professional experience as a dance maker.</p> <p>Summer University is directed by choreographer Jonathan Burrows, in collaboration with Eva Martínez, Artistic Programmer for Sadler's Wells. Guest speakers and workshop facilitators will be experienced professionals from the worlds of dance, theatre, visual arts, philosophy and artistic development.</p> <p>Year 1 of the second edition of the Summer University took place between 14-27 September 2015 at Sadler's Wells.</p> <p>Year 2 took place between 4-14 July 2016 at Sadler's Wells.</p>
A question	How can an institution such as Sadler's Wells support the development of professional dance artists, interested in extending their practice?

Online information

Website	http://www.sadlerswells.com/jerwoodstudio/summer-university/
Video	https://www.youtube.com/watch?v=pMTLOHEnSPY (this video is the 1 st edition of Summer University from 2011-2014)
Other relevant links	

Classification

Lead by	Institution
Beneficiaries	Individuals (personal benefits)
Scope	Local with international connections
Location	At a particular place

Description

Launched in 2011 through an open call, Sadler's Wells Summer University supports the development of professional dance artists interested in extending their practice. The first edition of the project ran successfully between 2011-2014.

1st edition Summer University graduates (2011-2014)

Melanie Ingram, Amy Bell, Vicki Igbokwe, Wilkie Branson, Jamila Johnson-Small, Cameron McMillan, Efrosini Protopapa, Hemabharathy Palani, Danya Hammoud, Alexander Whitley, Valentina Golfieri, Hetain Patel, Gillie Kleiman, Lorena Randi and Matthias Sperling.

2015 marked the 1st year of the 2nd edition which will run through to 2018.

2nd edition Summer University artists (2015-2018)

Kwame Asafo-Adjei, Neil Callaghan, Theo Clinkard, Katye Coe, Nicola Conibere, James Cousins, Dan Daw, Antonio de la Fe, Adrienne Hart, Alexandrina Hemsley, Stefan Jovanovic, Stephanie McMann, Joe Moran, Patricia Okenwa, Katerina Paramana, Eva Recacha, Alesandra Seutin, Charlotte Spencer, Pepa Ubera and Marquez Zangs.

Summer University 2nd Edition - Year 1: A summary

The second edition of Summer University offered a refreshed approach to the idea of emerging artists taking the time to have dialogue with artists across the dance and arts sector.

The programme was also focused towards UK-based artists and was not open therefore to international applicants.

The programme will take place over 4 years, with each, yearly, 2-week session devoted to exploring what it means to be an artist working with dance and choreography today. This first year saw a group of 21 artists take part, chosen through an open application process and national call out.

Throughout the 2 weeks, participating artists discussed their choreographic and compositional processes and questioned how dance is made, encouraged by the curation and leadership of choreographer Jonathan Burrows, and the guidance of Eva Martínez. They were joined by 7 guest speakers from across the cultural sector who interacted with the participants very openly, bringing insights from their various roles and ways of working. This first year was a chance for artists to get to know each other, a huge part of the programme, fostering a sense of artistic debate and curiosity about dance practices.

Selection process

Applicants are invited via open application distributed nationally to a large list of organisations and networks. Applications were sought from dance makers and artists working with performance with up to five years' professional experience, and advertised widely. The scheme was also advertised on the website and across the many Sadler's Wells social media outlets, including Twitter and Facebook. There was a conscious effort to keep the application forms straightforward to fill in and send, to minimise the time it would take to apply. In areas that are more in the minority of dance genres (such as Contemporary Ballet and Urban/Street Dance), special guidance was sought. It was important that disabled artists would form part of this new edition, and this was achieved. Selection criteria was based on the artists' creative work to date, strength of reason for applying, choreographic potential, need for support if working outside major urban areas, and ability to be able to contribute to –as well as benefit– from the programme.

Guest Speakers

Frank Bock: founder member of The Featherstonehaughs Dance Company and curator for Independent Dance. He was invited to come on the first day to facilitate a session about what it means to work in a group and make decisions. This set the tone for active listening and highlighted the sense of personal responsibility for learning.

Hugo Glendinning, photographer. This was a hands on sessions, with participants taking photographs and hearing what considerations a professional photographer brings to his work.

David Hinton, dance filmmaker came to speak with choreographer Siobhan Davies about their work together. This session was about collaboration, and what film and dance do for each other.

Eva Martínez, Artistic Programmer and Artist Development at Sadler's Wells led a session requested by participants on curating and programming dance. She also led one of the group coaching session for half the group.

Michael Morris, Co-director of Art Angel, London, was interviewed by Eva Martínez about his approach to producing and how he works with artists.

Alistair Spalding, Chief Executive and Artistic Director, Sadler's Wells, met the artists and spoke about the new building project in East London and what Sadler's Wells could do to support a strong choreographic culture.

Catherine Wood, Tate Performing Arts Curator held an open session led by Eva and Jonathan, and afforded a rare opportunity for an open conversation about the role of dance in visual arts currently; how it is positioned and remunerated, as well as questions about each other's worlds.

Fearghus O' Conchúir, choreographer and coach, Clore Fellow was invited to lead a group coaching session, introducing the process of action learning set. This session enabled the group to work through personal concerns and to solidify the dynamic of the group.

What they did

From September 14th to September 27th the 20 participants took part in 20 sessions, with 3 open studio days to round off the day.

The structure of the working days/days off was changed making room for self-directed moments of gathering and reflection. This was in order to foster in participants a sense of agency: one of the core aims of the programme. The Open studio day was a way to give space for reflection. The studio was booked and available for artists to be in with only light touch involvement from the organisers. This worked for some artists and not for others depending on needs and personal circumstances, but was a worthwhile experiment. The aim of the Open topic sessions was for the source of knowledge to be not just external but to consider the knowledge the participants could share with each other. Feedback was positive on this structure and this enabled spontaneous moments of expertise sharing and shared questions.

For the second edition a specialist skill session on dramaturgy took place in Summer University. This was led by Efrosini Protopapa, a Summer University graduate, and was open to more people than just the participants, free of charge. It created a different dynamic with a more in-depth focus in one area over 2 days.

The programme included visits to shows at Sadler's Wells (Hofesh Shechter and Wild Card Botis Seva) as well as a spontaneous tour of the Architectural Association where one of the participants is a student.

Particular attention was given to creating other ways of interacting: walking and talking as a mode of exchange was a favourite as well as social times over lunch and after each day when a full hour was given to "un-winding" for those who wanted to stay behind without the programmer mentor or speakers being present.

MOVING FUTURES NETWORK & MOVING FUTURES FESTIVAL

Organisation/Partners	Dansmakers Amsterdam, Dansateliers Rotterdam, DansBrabant, Generale Oost, Random Collision
City, Country	Amsterdam, Rotterdam, Tilburg, Arnhem and Groningen, The Netherlands
Years	From 2013
Brief description	<p>By creating a widespread national network and by joining forces with local theatres and partners, the partner dancehouses increase exposure possibilities for the work of emerging choreographers.</p> <p>Moving Futures is network with a shared a vision of how best to design programmes for the development of talented emerging dance artists in contemporary dance. It facilitates a critical dialogue, which sharpens working methods, individual identities, ways of thinking and operating.</p> <p>The Moving Futures festival presents the works of the choreographers within a rich context that allows the audience to meet the artists, their work, and more generally to connect to innovative dance in diverse ways.</p> <p>Both the network and the festival facilitate encounters between makers, audience, programmers and producers. Through strong collaboration amongst the partners and with local theatre venues and partners, the dancehouses strive towards visibility and exposure for a new generation of choreographers in the field of contemporary dance.</p>
A question	How to give visibility to a new generation of choreographers and enhance the connection to audience?

Online information

Website	www.movingfutures.nl
Video	https://vimeo.com/140935559
Other relevant links	

Classification

Lead by	Institution
Beneficiaries	Professional community / Individuals (personal benefits) / Students from schools, academies, universities and others.
Scope	Local with (inter)national connections
Location	Itinerant

Description

Moving Futures Network was founded in 2013 by the directors of Dansmakers Amsterdam, Dansateliers, DansBrabant, Generale Oost and Random Collision, 4 geographically spread dancehouses in the Netherlands and one partner working within a University (Studium Generale) context. The network initiated the Moving Futures Festival, a 3-day long festival giving visibility to the work of a new generation of artists. At the moment, the festival travels to 10 different cities in the Netherlands and to one German city.

Context

Due to the many changes in the field, programming dance is not as it used to be. The touring system in the Netherlands had for a long time been very rich and varied. Many dance companies would present a piece on their premier about 30 to 40 times. For less known choreographers, the list would be less extensive, but a selection of theatres/programmers would have the curiosity and the resources to programme still unknown artists. This situation has changed over the last decade, theaters started to programme less contemporary dance because of decreasing audience numbers and with the last major cut downs in art's budgets in 2013, many theaters have seriously reduced or even completely ceased to risk programming contemporary dance. Dance that is programmed is exclusively that of a small selection of companies, who have built their audiences over the last 2 to 3 decades and are therefore known by the public. Faced with these circumstances the way a new generation of choreographers work has changed completely. Financial resources are smaller and, also, working methods have changed. Pieces are developed over a longer time period and pieces are kept alive over a longer period of time. Dance makers are very aware of their context and have a desire to encounter the audiences with whom they share their work. As a majority of the programmers will not take the risk of programming a still unknown young artist, the Moving Futures partners have therefore decided to find a possible solution.

The Moving Futures Festival is a curated programme fanning a variety of works of a new generation of choreographers with talks, workshops, interdisciplinary connections, party and film. It facilitates a dialogue on many levels, philosophical, political, related to the theme or the methodology of the work. The activities of the festival are spread over three days, with activities in the months before, leading up to the event. 6 programmers embraced the idea for the first edition, another 4 expressed their interest for the second edition and the festival piloted the model in Mainz in March 2016. Moving Futures festival gives visibility to a new generation of choreographers, who are extremely aware of their societal and political context and are very interested in engaging in a dialogue with their audiences.

Aim

The partners of the network have a strong belief in the power of the performative and moving body and are convinced that the creative process is not over as soon as the new piece is premiered. The interaction with the audience is crucial to further understanding the potential and the impact of a piece, not only for the choreographer, but also for the dancers/performers. Innovative dance can be accessible to a wider audience – sharing the magical impact on a larger-scale and thus creating a wider support.

The aims of the project is to:

- Give visibility to the work of a new generation of artists.
- Offer a platform for dialogue with the audience, peers and programmers.
- Give access to a network of programmers.
- Further develop the work by performing it several times.
- Encourage a wider support for innovative dance.

Beneficiaries

Moving Futures highly values the development of the artist and equally strives for an open dialogue with the audience, engaging audiences in artists' talks, and also in the creative process.

- Around 10-12 choreographers per edition.
- Around 12-15 dancers per edition.
- 5.000 direct audience members and 20.000 indirect audience members, through interventions in the public space and online promotion.
- Partners, choreographers and audience members participating in a rich dialogue about the work in relation to theme, society, methodology etc.
- Audiences participating in workshops and meet and greets in the form of talks before or after the show, or contextualized around specific themes.

Actions

Moving Futures was implemented through:

- Writing collectively a number of applications to finance the festival.
- Finding partners to collaborate within local contexts.
- Selecting the artists; each partner proposes a choreographer, or 2. Based on quality, length and availability, the partners decide on a programme that offers a combination of the works. Trust, discussion and critical reflection are basic to the decision making for the programme. For an opening (first edition of the travelling festival) it is important to plan a premier in a host city, ideally more than one.
- Finalising the programme per city; choosing a contextualising programme that fits the local context and reflects the programme overall.
- Preparing the festival. A production leader and a coordinating technician mapped out all the technical riders in combination with the variety of festival venues.
- For adjustment to the programme the production leader gives feedback on possibilities along with actual possibilities and adjustments are made, if necessary.
- A special PR and communication strategy is prepared and launched approximately 8 weeks ahead in the opening city, with a stand alone website, a branding visibility, press releases etc. Online ticketing is communicated clearly with the theatres.
- The touring of the festival; which is a challenge as each daily performance-programme consists mainly of 2 to 3 pieces, which means that choreographers have to deal with restrictions.

Methodology

The main methodology to prepare, curate and organise the festival is collaboration, which starts with the 5 partners and extends between local partners.

The main methodology for the curation of the festival is to find themes, combination of activities, relating activities, facilitating meets and greets, so that a fruitful dialogue can be had.

Impacts

- Mobility on a national level for emerging artists.
- Building and attracting new audiences.
- Facilitating a lively dialogue amongst a variety of people: partners, choreographers, audience, philosophers, researchers, and programmers.
- Structural and further development of the artists' works.
- Trust and collaboration between partners: by having an open, curious, critical and generous attitude towards each other.

A remarkable/differential aspect of the project

Moving Futures has formulated an answer to the lack of courage or financial means to programme contemporary dance, in particular of an emerging generation of choreographers. It is built on trust and a shared philosophy and, maybe most importantly, the capability to collaborate.

EINES DEL DAN DAN DANSA / CAIXAESCENA

Organisation/Partners	Mercat de les Flors / Obra Social “la Caixa”
City, Country	Barcelona, Spain
Year	From 2016
Brief description	Online application offering dance education tools, including teaching resources, to implement a dance programme in primary schools. Launched in September 2016 and available to the entire educational sector.
A question	What type of educational tools are we providing for schools to integrate dance into the mainstream classroom and to facilitate access to the arts? What kind of transformation are we aiming at?

Online information

Website	www.caixaescena.org (to be published in January 2017) www.mercatflors.cat/publics/els-educatius-de-0-a-18-anys-2015-16/
Video	
Other relevant links	

Classification

Lead by	Institution
Beneficiaries	Social Groups (social benefits) / Educational community (teachers and students)
Scope	Local with international connections / 2016-17 (Spain); from 2017 (international)
Location	Virtual

Description

Context

Eines del Dan Dan Dansa (Dan Dan Dansa tools) is a comprehensive set of education and instruction materials that have been created from Mercat de les Flors' leading dance education project for children and young audiences, Dan Dan Dansa.

Directly working with educators, since 2006 the Dan Dan Dansa project has been actively promoting the integration of dance in schools as a valuable educational practice in the classroom. Its ultimate objective is for dance to become a regular and normal component of children and young people's education that is integrated within the framework of the mainstream education system. Dan Dan Dansa offers a series of training and sensitising activities for teachers with educational resources that include a methodology for the practice of dance in schools.

Eines del Dan Dan Dansa is the online component. The use of IT offers an easier access and a more direct and democratic distribution of dance educational materials. Eines del Dan Dan Dansa helps transform the physical and practical material into an on-line language that opens up further possibilities. It encourages both teacher and student to discover the world of dance through an app where materials of diverse formats will coexist: interactive programmes, videos, visual aid materials, pedagogical guidelines with specific reference to teaching and the competencies included in the curriculum, bibliography, webography, etc...

For this particular project, Mercat de les Flors joined forces with the Foundation "La Caixa" and its programme CaixaEscena. The objective of this programme is to encourage performing practices with an educational scope by supporting the teachers to include the arts in the mainstream school curriculum and to contribute to young people's overall development through art.

Both institutions contributed in the digital shaping of the main pedagogic resources of Mercat de les Flors through the online platform of CaixaEscena. This can be accessed initially throughout Spain, and subsequently internationally.

Key elements

- Widen the scope of the long-term educational offer of Mercat de les Flors through developing pedagogic materials.
- Digitally express this as a series of online resources.
- Target the primary schools teaching sector offering resources to work with dance materials that take into account the codes and procedures of teachers in the classroom.
- Devise pedagogic resources in line with the competencies, contents, strategies and values of the statutory education curriculum.
- Integrate artistic language within statutory school programmes. Currently, dance is not included within the statutory educational framework in Spain.
- Contribute to the holistic development of children through experiencing the body, movement and dance in schools.
- Generate an interest for performance practices as an after-school activity, in the longer-term.

The resource

The online application will include different kinds of materials organised in 5 overarching themes:

1. History of dance
2. Body
3. Space
4. Composition

Each includes:

- Videos with renowned choreographers and other experts introducing a range of content to teachers.
- Pedagogical guidelines for teacher with references to the competencies included in the current mainstream school curriculum.
- Bibliographies, webographies...

Contribution to the field

Promotion of dance in schools as a normal school subject, through an open source online application offering practical activities for work with school children. Devised specifically for primary school teachers, taking into account the values, contents and competencies embraced in the statutory school curriculum.

GREEN PARK CULTURAL OCCUPATION

Organisation/Partners	
City, Country	Athens, Greece
Years	2015-2016
Brief description	Green Park is an occupied, self organised space in the centre of Athens born of the experiments and struggles of the last few years in Greece. Green Park, occupied since June 2015, seeks to function as an evolving cultural and political intervention in the here and now of Athens, in a struggle against cultural and artistic monopolies, “creative cities” and their production lines of co-optation. This ephemeral experiment comprised of fluid methods that refuse the enclosures of formal political representation attempts to collectively explore forms of critical, artistic, political and theoretical production and their relationship to the public and dominant social narratives. A public programme of exhibitions, performances, screenings, lectures, workshops and publications aims to challenge perceptions of what constitutes contemporary cultural production in the current shifting socio-political landscape.
A question	Which structures and forms of cultural production can we self-institute?

Online information

Website	www.greenparkathens.wordpress.com
Video	
Other relevant links	

Classification

Lead by	Artists
Beneficiaries	Professional community / Social groups (social benefits)
Scope	Local with international connections
Location	At a particular place

Description

Green Park space was occupied in May 2015 and opened to the public in June 2015 with an intense 10 day programme that included performances, talks, discussions, workshops, ephemeral sculptures, concerts and other activities.

The group of people that initiated and carried out the action emerged from previous experiments of recent years such as the occupation of Embros Theatre (by Mavili Collective in 2011 and other collective formations), activist interventions and acts of cultural critique that have taken place over the last years of crisis.

The occupation of Green Park had an ephemeral horizon and sought to function as an intervention in the here and now of Athens. Seeking to test the potential of bottom-up artistic collective structures in the face of institutional monopolies and to create hybrid forms of cultural production that bring together artistic, political and social discourse.

Green Park's work continued after June 2015. In September it hosted the conference *Institutions Politics Performance* and in November 2015 a first model of operations (Use #1) was designed to create relations with the neighbourhood, host residencies and talks by international artists and theorists, and produce a programme of works, concerts and social works.

As a cultural occupation the space continues precariously without declared aims. It seeks to keep investigating practically what an intervention in the here and now might be –evolving over time– by producing diverse and ephemeral structures, festivals, conferences and works by different collective formations and groups.

The activities of Green Park have been supported by the surrounding neighbourhood, the artistic community and audiences across different art forms.

MASKA, INSTITUTE FOR PUBLISHING, ART AND EDUCATION

Organisation/Partners	Maska
City, Country	Ljubljana, Slovenia
Years	From 2000
Brief description	Being an interdisciplinary organisation dedicated to production and dissemination of knowledge in the field of theory and art, Maska has approached dance as an extended field of research, artistic production, education and experiment in the widest sense of the word. Since the year 2000, an interdisciplinary approach has become indispensable for Maska and a number of performances, book titles, journal issues, workshops, lectures and seminars have been produced in collaboration with local and international partners. Maska has conceived a particular approach to reaffirm and rediscover the hidden history of dance in Eastern Europe, creating and developing the platform East Dance Academy.
A question	

Online information

Website	www.maska.si
Video	
Other relevant links	

Classification

Lead by	Artists
Beneficiaries	Professional community
Scope	Local with international connections
Location	Itinerant

Description

Being an interdisciplinary organisation dedicated to production and dissemination of knowledge in the field of theory and art, Maska has approached dance as an extended field of research, artistic production, education and experiment in the widest sense of the word. Since the year 2000, the interdisciplinary approach has become indispensable for Maska and a number of performances, book titles, journal issues, workshops, lectures and seminars have been produced in collaboration with local and international partners. Maska has conceived a particular approach to reaffirm and rediscover the hidden history of dance in Eastern Europe, creating and developing the platform East Dance Academy.

East Dance Academy

Maska created a platform, East Dance Academy (EDA), with the intention of contributing in particular to the articulation of an alternative history of contemporary dance and performance art in Eastern Europe and Europe in general. The aim of EDA is to detect the places, areas and events where contemporary dance and interdisciplinary performance appeared.

Contemporary dance was not institutionalised until the decline of the communist regime in the 1980's, but it was constantly present and it developed in interdisciplinary experimental forms, such as, experimental music and theatre, video, performance art, etc.

EDA emphasises interdisciplinarity, crossing the boundaries between disciplines and strong social contextualisation of artistic production. In this sense, it brings together an audience from different fields and different perspectives. EDA is a working space in which the participants display historical examples of performances and actions in their local context, which might offer possible examples that will help in considering contemporary dance and performance art from a broader cultural perspective.

EDA can be understood as the continuation of the processes of articulating the history of contemporary art in the context of Eastern Europe, which started in the field of visual arts and resulted in the East Art Map project conceived by the Irwin group.

EDA was developed in collaboration with Centre for Drama Arts (Zagreb), The Walking Theory (Belgrade), National Dance Centre (Bucharest) and Tanzquartier Vienna.

Reenactments

Maska was among the first to reflect the history of dance by restaging experimental dance performances. The legendary performances produced in Slovenia in the late 60's and early 70's (Pupilija, papa Pupilo and the Pupilceks, Monument G) were reconstructed and reenacted through complex research. The performances were the result of an interdisciplinary approach based on workshops, research, oral historicisation, documentation, and resulted in the performances *Pupilija, papa Pupilo and the Pupilceks - Reconstruction, Monument G 2*, as well as in the festival *The Shocking Gala Show*, in 2009.

Publications

Maska, performing arts journal (published quarterly) is dedicated to consideration of dance, choreography, body politics, historicisation as well as cultural policy in the field of dance and performance. Recently, the following issues have been published: *Movements in Contemporary Dance I and II, Documents & Performance, Projected Temporality, Body, Philosophy, Art II. (Non)Movement and Public Space...*

Several book titles have been published that further develop reflection on contemporary dance; most acclaimed is the book by Bojana Kunst, *Artist at Work*. Maska published the reader on contemporary dance as well as a monograph dedicated to the Slovene experimental performance group Pupilija Ferkeverk.

Education

Maska's basic education project is the Seminar on Contemporary Performing Arts. The seminar is a year-round programme with lectures by internationally acclaimed scholars, artists and writers. Other activities include the organisation of lectures, talks, debates, workshops, etc. Several conferences have been organised on theory and contemporary art (Fiction Reconstructed, Biotechnology, Philosophy, Sex, Postdramatic Condition...) as well as public debates on cultural politics. The lecturers and students are involved in many European conferences and seminars.

TIMeSCAPES

TIMeSCAPES is a long-term artistic research and production platform initiated by 5 cultural organisations –BADco. (HR), Maska (SI), Walking Theory (RS), Science Communications Research (A) and Film-protufilm (HR)– focused on theory, essays on performance and film, methodological tools and workshops. Through the research, documentation and artistic reflections and discussions, the project has a double objective.

First, by reflecting on the working conditions of creative workers, it contributes to the discussion on the current (short-term, project-oriented and inflationary) organisation of work in culture. Secondly, it contributes to investigate viable models of artistic research at the intersections of different theories, practices and communication. The communicational and experimental dimension of the project deals with the ways in which artists and academics can be enabled to develop a common ground of thinking as well as sustainable methodologies and practices of production within the performing arts.

The Audience Council

In July 2013, Bunker Institute, Via Negativa, Contemporary Dance Association Slovenia and Maska inaugurated The Audience Council, an event of unusual format addressing the question of why to watch us. The Audience Council's objective is to launch, establish and maintain connections between various performing practices that gravitate toward the field of contemporary independent performing arts, and profile this performing practice over a long term so that it gradually becomes distinguished as "Ljubljana's independent scene". Ljubljana is above average as an extremely fertile and richly productive centre of contemporary performing practices. However, the relatively large number of groups and individuals with original and effective creative practices that are successfully presented at European venues and that constitute Ljubljana's independent scene have so far failed to connect and unite as a more efficient creative force. The Audience Council strives to join these artists defining the most elementary common denominator as the essence of their existence – i.e. the spectator. What do we see when we watch, how do we watch, why do we watch, how do we understand what we see, etc.? The Audience Council attempts to establish an open flow exclusively of theatre experiences, views, reflections and expectations.

www.ednetwork.eu

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