

EDN IN TIMES OF COVID-19

October 2020

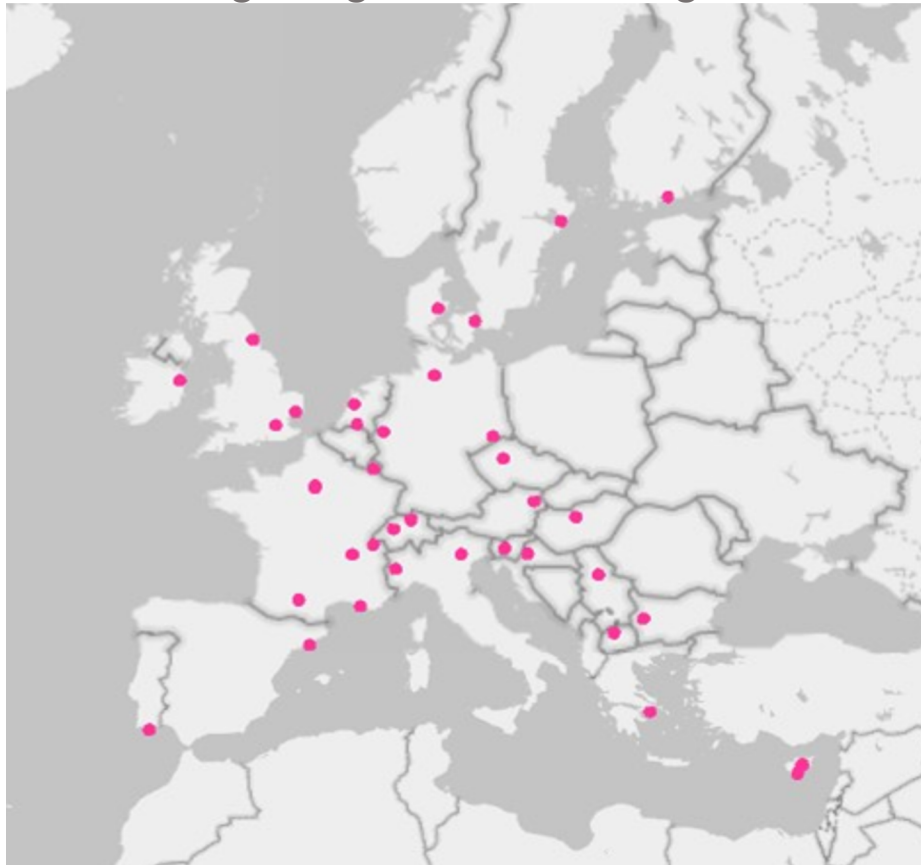


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DANCEHOUSES ACROSS EUROPE

The survey was launched on June 5th and closed on September 30th. The responses ensure a fair representation of the universe of reference: 38 Dance Houses from 23 different countries. The research takes into account the period of time from the beginning of 2020 until August.

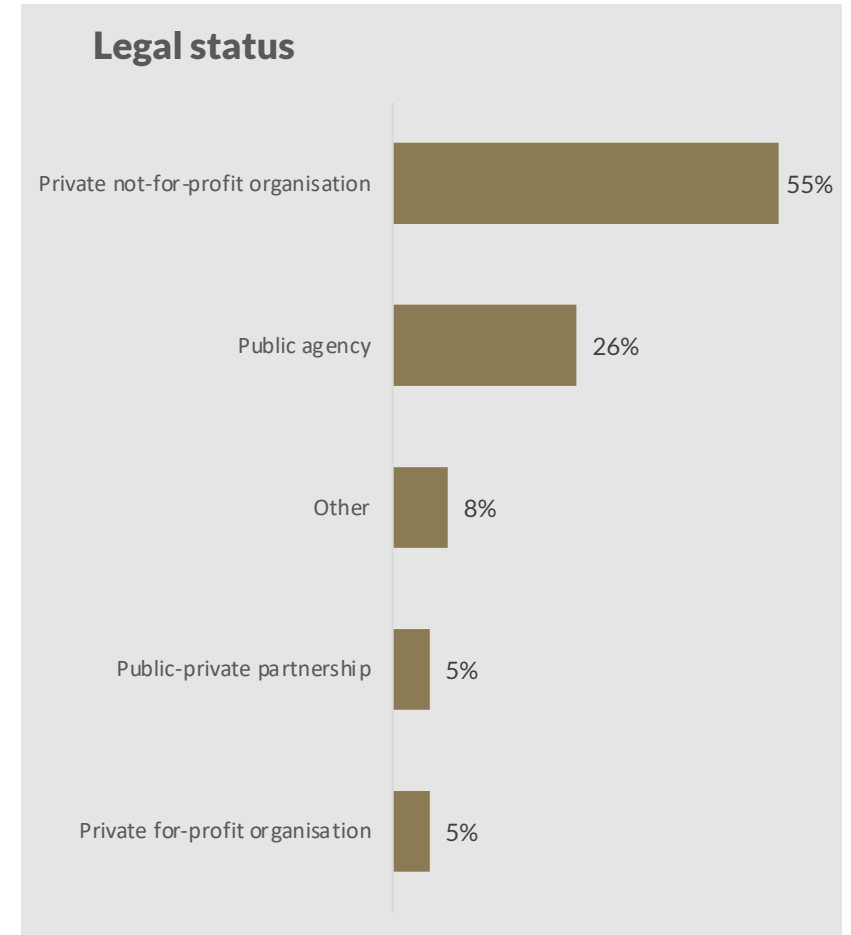


Dancehouses which answered the survey

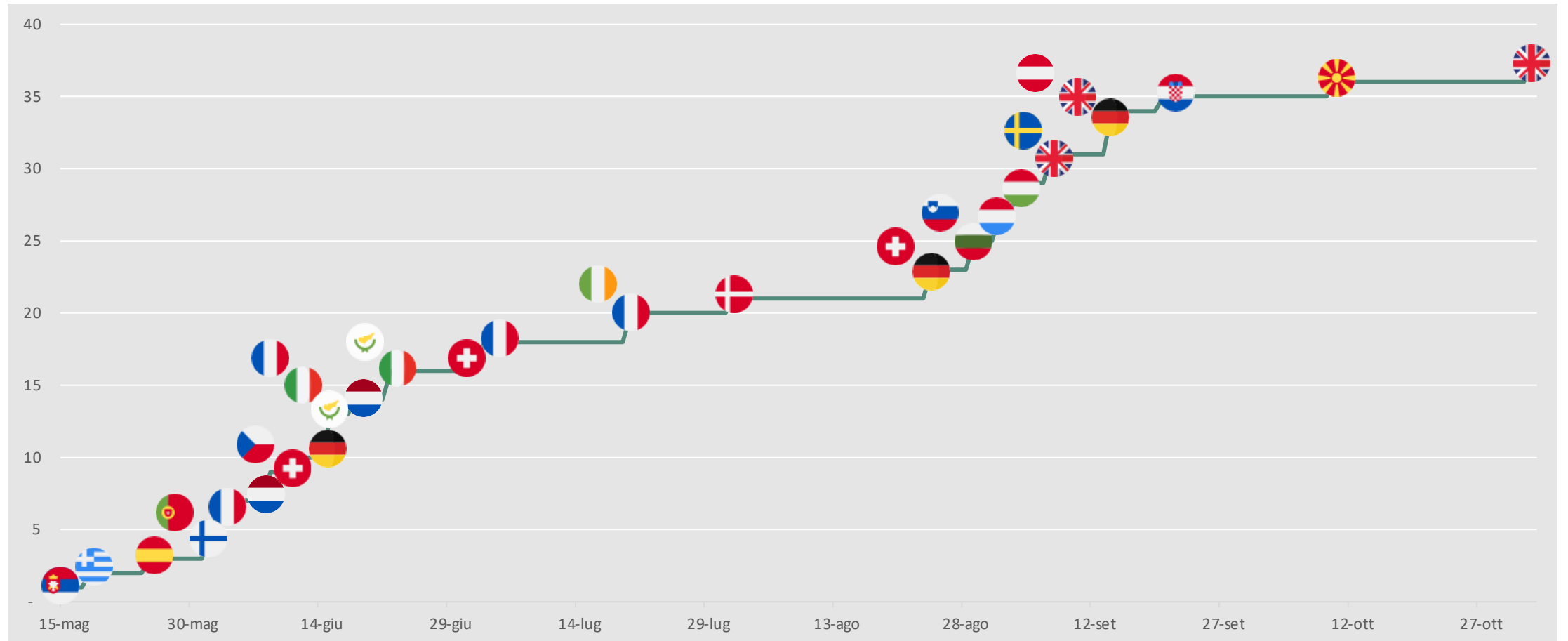
ADC- Association pour la danse contemporaine Genève	K3 Tanzplan Hamburg / Kampnagel
Bora Bora	Kino Šiška Centre for Urban Culture
Centro per la Scena Contemporanea	KLAP Maison pour la danse
CND Centre national de la danse	La Briqueterie - CDCN du Val-de-Marne
Croatian Institute for Movement and Dance	La pLace de la danse CDCN Topulouse/occitanie
Dampfzentrale Bern	Lavanderia a Vapore / Piemonte dal Vivo
Dance City	Lokomotiva
Dance Gate Lekosia- Cyprus	Mercat de les Flors, Casa de la Dansa
Dance House Lemesos	Sadler's Wells Theatre
Dance Ireland	station service for contemporary dance
DanceEast	Stiftelsen Dansens Hus
DansBrabant	Tanec Praha
Dansehallerne	Tanssin talo association
Dansehouse - Lyon	tanzhaus nrw
Dansmakers Amsterdam	Tanzhaus Zürich
Derida Dance Center	Tanzquartier Wien GmbH
DeVIR / CAPa	The Place
HELLERAU Europäisches Zentrum der Künste, Dresden	Trafo
I. & R. DUNCAN DANCE RESEARCH CENTER	TROIS C-L

SAMPLE

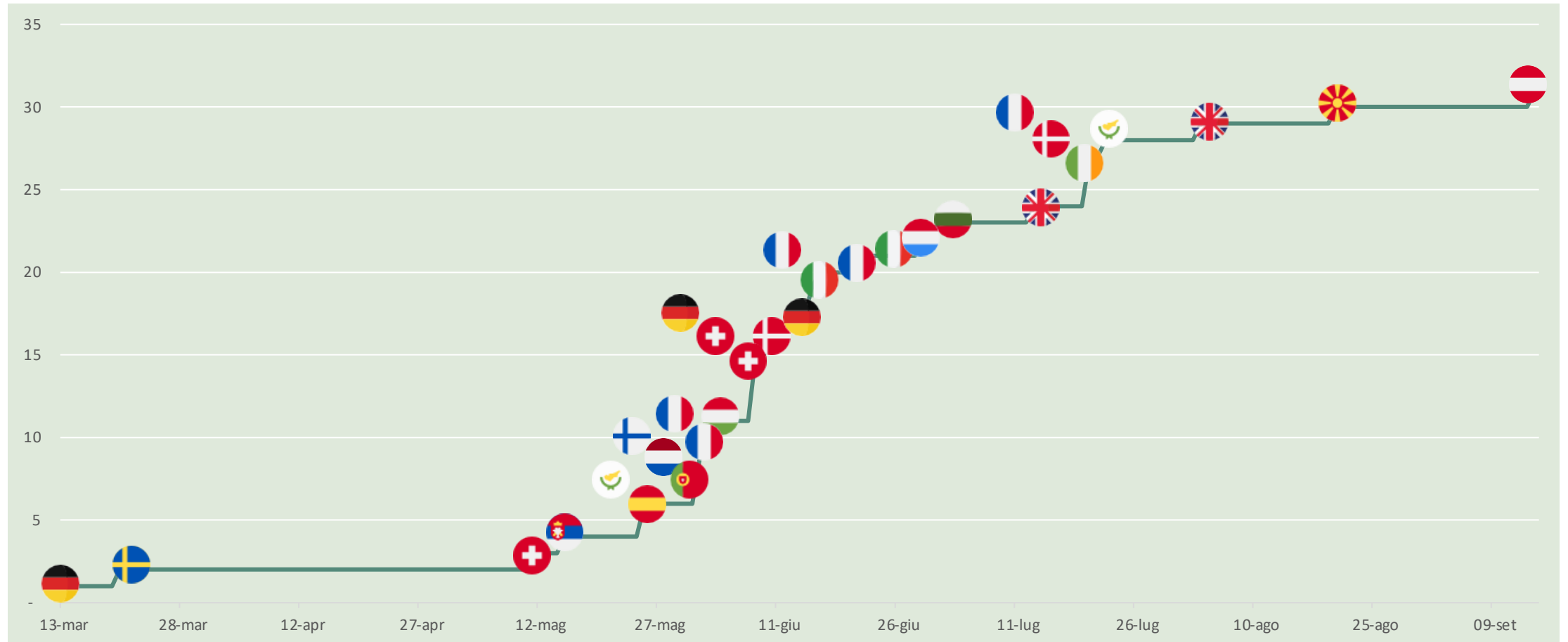
The majority of the respondents are private not-for-profit organisations (55%), followed by public agency (26%) – according to the respective national legislative framework and the previous survey. Just 5% are public-private partnership and private for-profit organisations.



REOPENING FOR PUBLIC



REOPENING FOR ARTISTS



OVERALL IMPACT

DIRECT ECONOMIC IMPACT

**Estimated
total loss of
revenues**

€ 10,6mln

€ 8,6mln + € 1,5mln + € 500k

Performances
programmed cancelled

Rental of spaces

Other paid activities



GENERAL COMMENTARY

Living in these uncertain times, it is hard now to have a profound understanding of the future plans and strategies of the DH for the months to come. When asked about their strategy for re-opening, the great majority of the answers revealed a common sense of urgency towards the implementation of a security/safety protocol in respect with the regulations and the creation of a “safe” environment where audiences can feel comfortable.

All DH are adapting their facilities and procedures to meet the required rules: physical distancing, travel restrictions, hygiene management, online ticketing, traceability, etc. and are re-planning their future activities and seasons in respect with all sanitary measures, making plan Bs and Cs to be ready to adapt to the ever-changing circumstances. In general, many DH are in fact adopting a gradual and slow-paced strategy by planning their future activities little by little waiting for the circumstances to settle. A general preoccupation that emerges is related with the present and future appetite of audiences to re-enter the theatre spaces.

GENERAL COMMENTARY

In general, it is evident that physical distancing measures are impacting heavily on the whole sector and that safety rules are in fact limiting greatly the work of the DH. The reduction of seats available in theatres is especially harder on those running small-sized facilities; the call to implement online services (es. online ticketing) is more difficult for those who do not have the resources (human and financial); physical distancing for audiences and artists is a great barrier to participatory art practices (and not only); and, in general, adapting in real-time to the regulations that in many cases are said to be communicated chaotically and changing really fast, is very problematic.

In this precarious context, we have nevertheless collected few examples that may allow to get a glimpse on what the DH might focus on in the near future: audience development strategies and community-based projects aimed to give relief to people from the problems and fears faced during Covid-19 (Derida Dance Center); staging online productions created during the lockdown in a real-life experience (KLAP Maison pour la danse); incrementing outdoor activities and using alternative locations across town and in the offing (HELLERAU Europäisches Zentrum der Künste, Lavanderia a Vapore); researching on how to innovate without reproducing habits but adapting to the new reality (Centro per la Scena Contemporanea).

AID PUBLIC MEASURES

The majority of the DH have benefited in 2020 from Covid-19 public measures to support their work.

These measures comprehend **national and local financial schemes and programmes for the cultural sector**, directed to cultural spaces, organisations and freelance workers. An example is “NeuStart Kultur” in Germany, a one-billion euros national programme for privately-funded cultural institutions and enterprises to reopen using necessary pandemic precautions.

An indirect support to the DH work comes from **local and national support schemes for freelance artists and independent workers** (although in some countries such as Serbia and Croatia such measures do not exist).

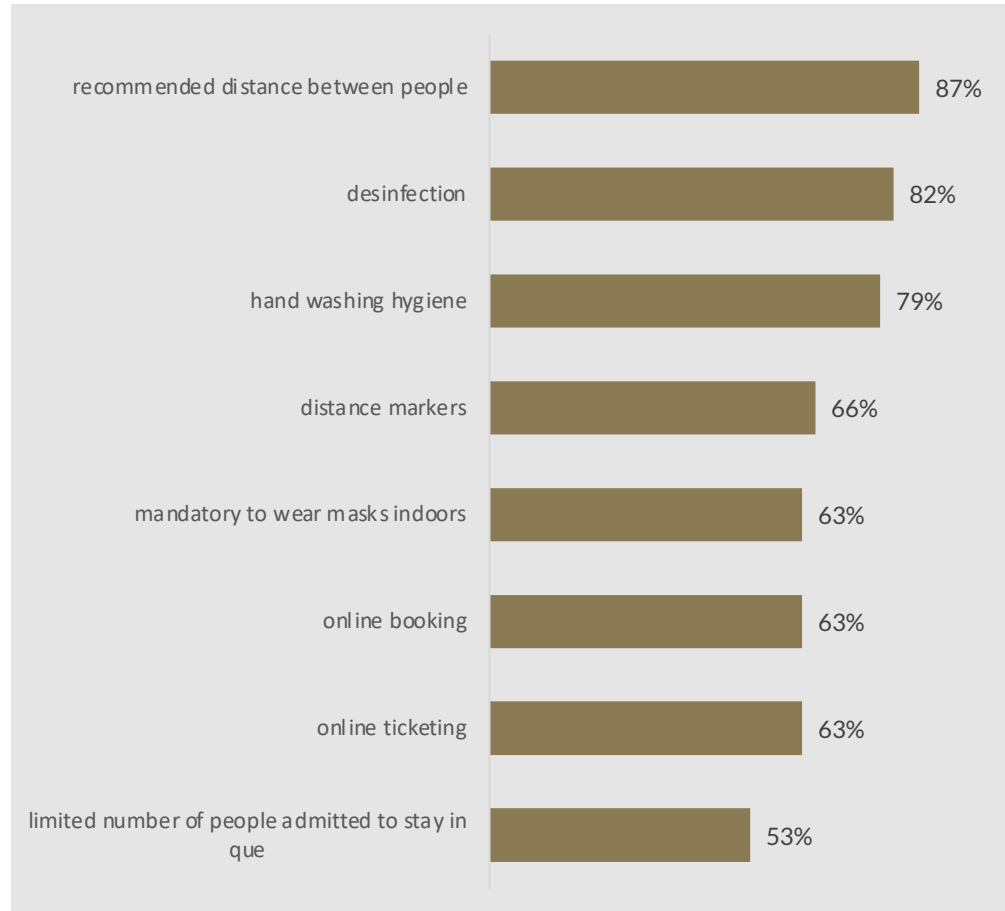
Apart from public measures specifically targeted to the cultural and creative sector, the DH have benefited from **governmental job retention schemes** that allow organizations to claim for some of their employee’s wages when they are put on furlough or flexible furlough because of coronavirus.

FUNDING MIX

Much of the fundraising efforts of the DH have targeted their **main public partners at local and national level in direct re-negotiations and request for complementary funding**. Some others have reached out for support from the European level, for example by applying to the “Culture of Solidarity Fund” by the European Cultural Foundation.

Donations platforms were established to collect contributions from the audience (Tanec Praha, Dansehouse Lyon, Dance City) and in 1 case a crowdfunding campaign was implemented (Trafo).

SPECIAL REGULATIONS FOR ADMISSION

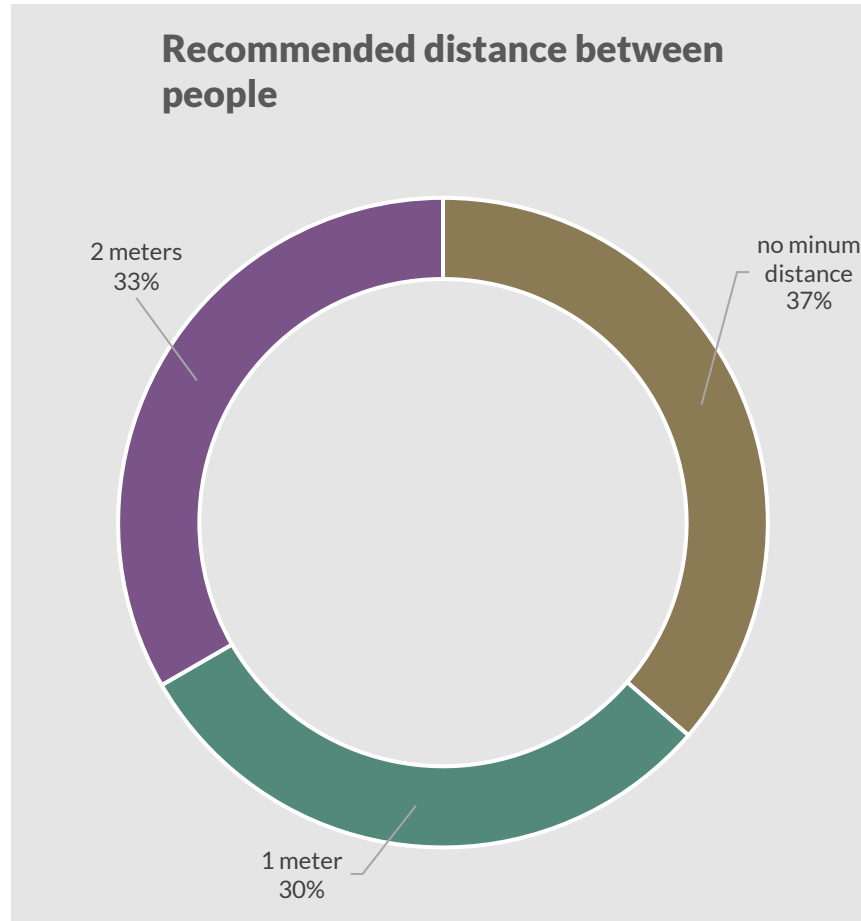


Concerning the special regulations for admission of audiences to the venue, the DH adopted different measures synthesized in the graph below.

Other measures adopted are:

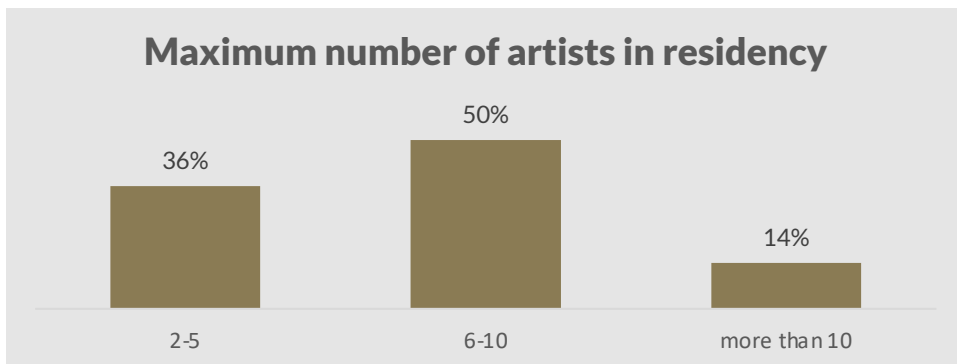
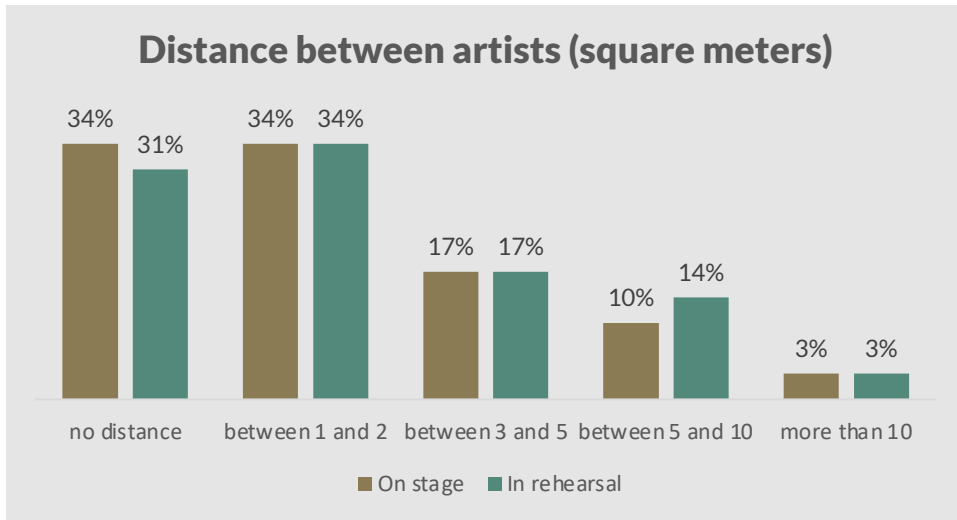
- Health check at the door
- Record contact details of spectators and keep them for 4 weeks
- entrance by turns and times according the row and seat number

RECOMMENDED DISTANCE BETWEEN PEOPLE

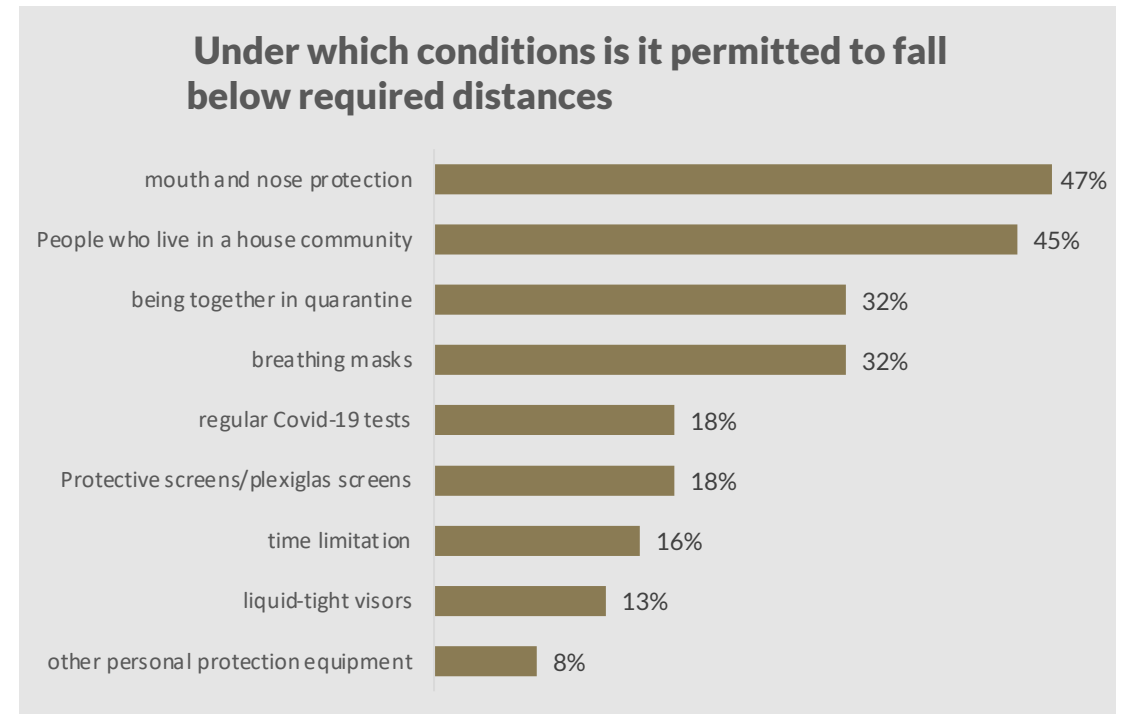


The recommended distance between people varies according to the national dispositions: for $\frac{1}{3}$ of the respondents the recommended distance is 2 meters; for the 30% 1 meter; and for the rest there is no minimum distance.

REGULATIONS FOR ARTISTS



Here you can find a sum up of the regulations concerning artists. The overview shows pretty well the limitations concerning the work of artists.



INTERNAL MANAGEMENT

WORKFORCE

The 43% of the respondents had to reduce its workforce because of the Covid-19 emergency.

Freelancers are the most affected by layoffs (483 persons, with a mean of 32 for each DH), followed by staff with part-time contracts (144 persons, with a mean of 8 for each DH); full-time workers are the least concerned by staff cutbacks.

As highlighted in many other surveys conducted both at European and national level, the independent workers (those with unstable contractual situations) have been the most affected. Cultural freelancers are hit by temporary unemployment, impossibility to exercise their main occupations, and many cannot access social security schemes.

part-time resources laid-off

144 total
8 mean

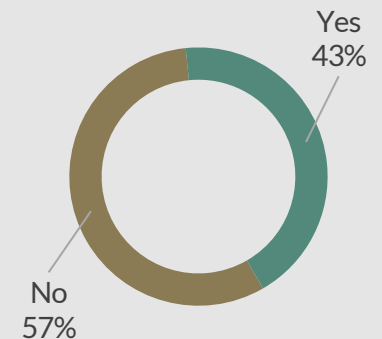
full-time resources laid-off

45 total
3,5 mean

freelancers laid-off

483 total
32 mean

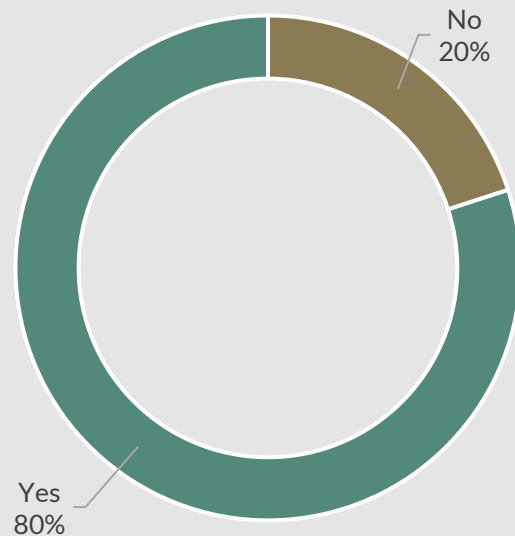
Have you had to reduce your workforce due to corona virus emergency?



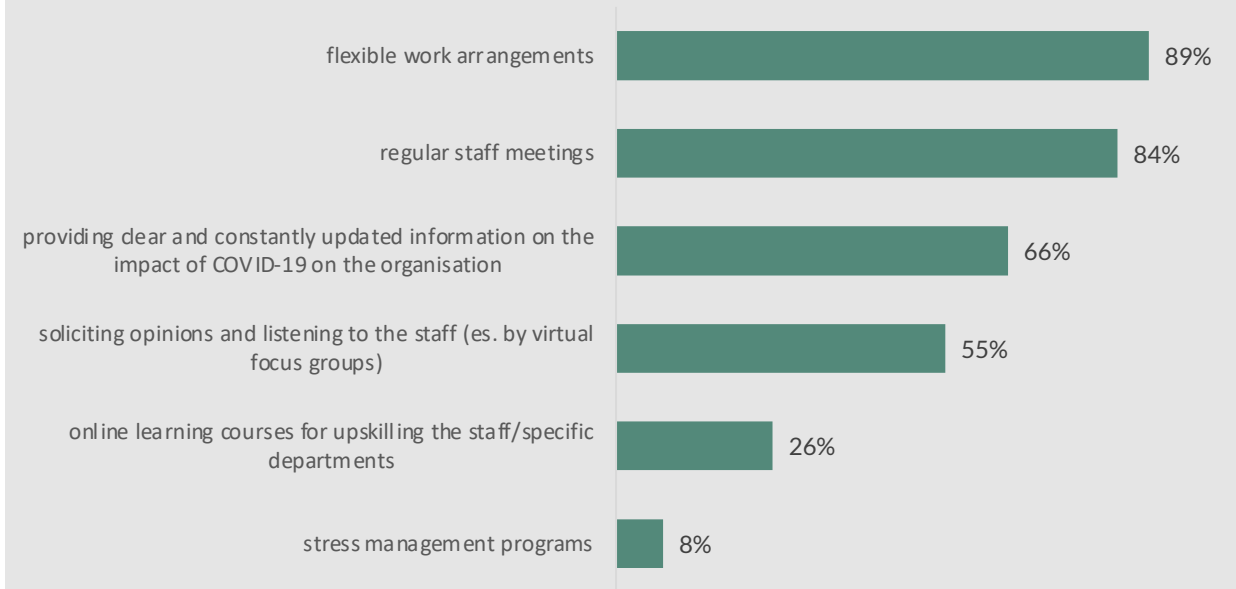
STAFF REMOTE WORKING

The 80% of the DH managed to transpose their core activities into remote working. In order to cope with the new circumstances, the priorities towards the staff have been related mostly with adopting flexible work management (89%) and organising regular staff meetings (84%). The exchange of information between the management and the staff has been seen as an important stabilizer, but the DH did not invest much on either online educational programmes for upskilling the staff nor on stress management programs.

Did you manage to transpose your core activities into remote working



How are you managing the shift to remote working



WAY OF WORKING OF THE ORGANISATION

In some cases, the impacts of remote working and/or of digital productions on the organisations' work and procedures are slowly starting to emerge.

Moving day-to-day work online has not been either an easy nor a fast transition: many DH experimented with the new reality by trials and errors, whereas few others have been coached by external consultants.

The number of internal meetings both at the managerial and the operative levels have increased to face and react to the ever-changing contextual situation; in order to research and gather information, the collaboration with networks have increased as well.

Some DH already acknowledge an improvement of relational and communicational skills as well as a more organized working methodology and better time management (Lavanderia a Vapore, Mercat de les Flors, Lokomotiva).

OVERALL IMPACT IN DETAIL

RENTAL OF SPACES

CLOSURE IMPACT ON RENTAL OF SPACES

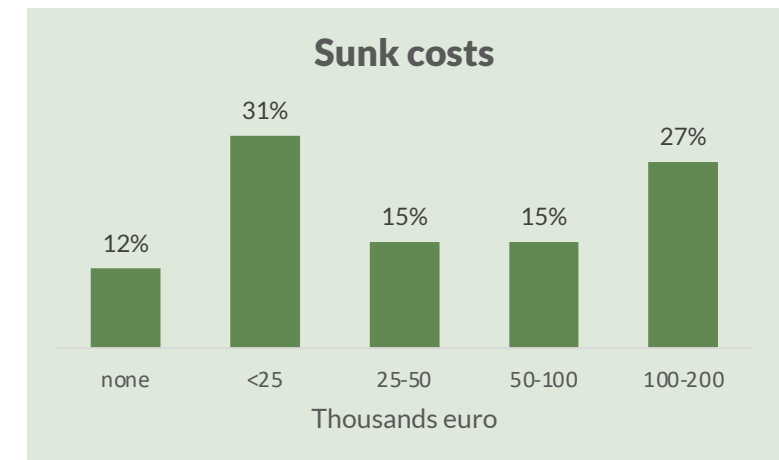
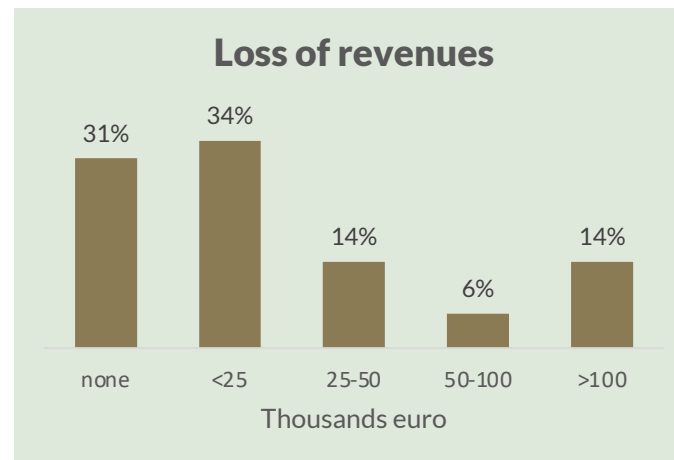
loss for rental of spaces

€ 1,506.260 total
€ 43,036 mean

sunk costs

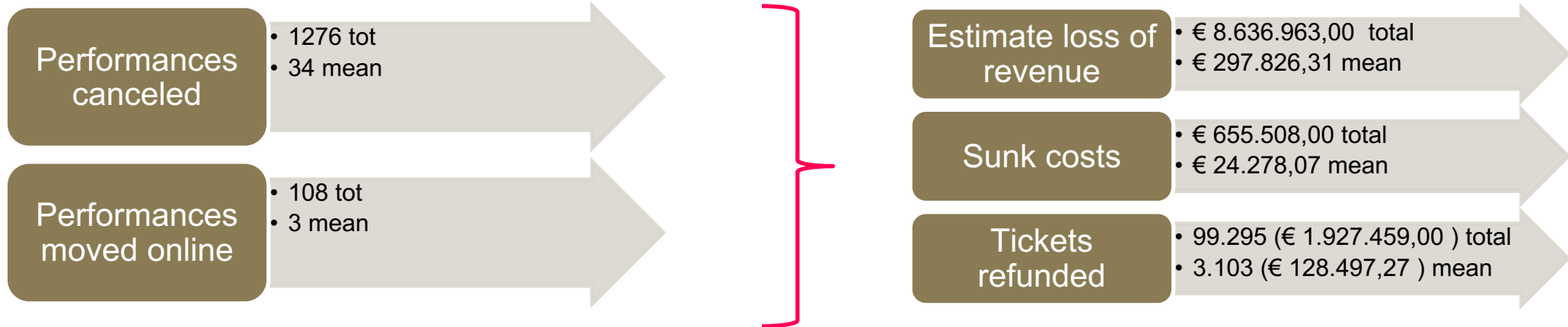
€ 4.742.842 total
€ 182.417 mean

The total loss from rental income impacts for more than 1,5 millions of euros with a mean of more than 43.000 euros for each DH.
The sunk costs derived from the rental activities amount at almost 5 millions of euros, which means about 180.000 euros for each DH.



PROGRAMMING

PERFORMANCES



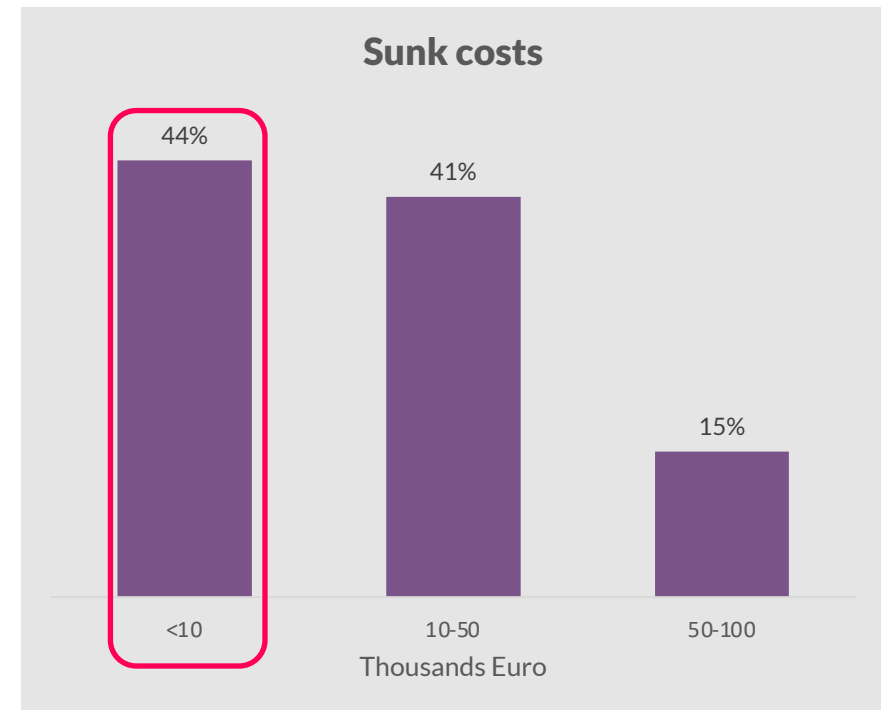
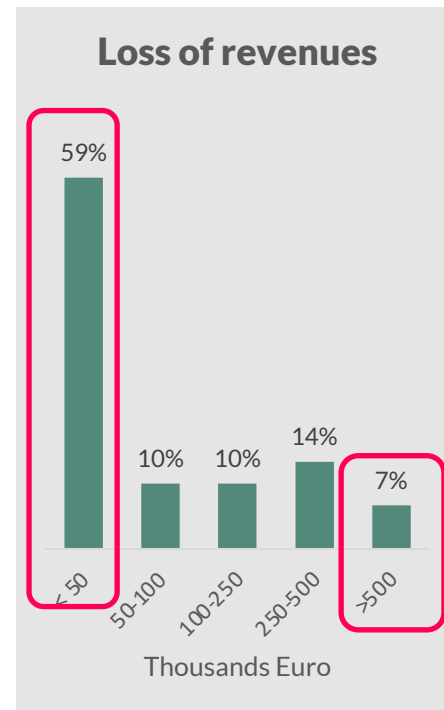
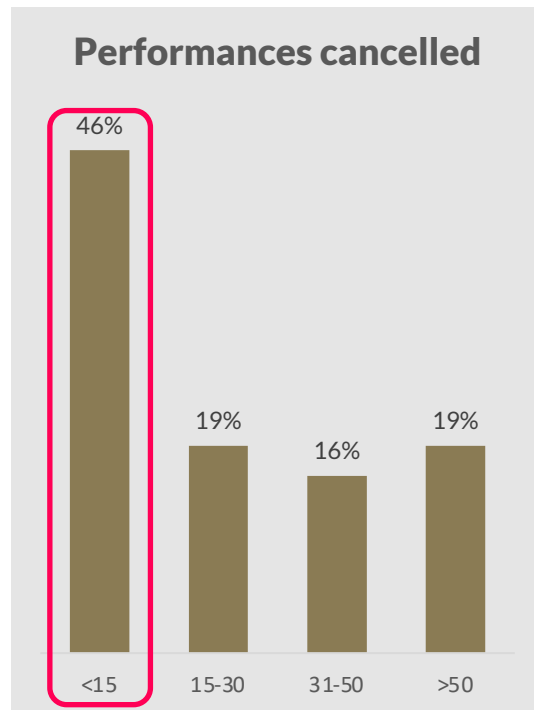
During the closure

- 1.276 shows have been cancelled (with a mean of 34 for each DH) for an estimate loss of more than 8,5 millions of euros (with a mean of about 300k euros for each DH)
- 108 shows have been moved on line (with a mean of 3 for each DH)
- The sunk costs are more than 650k euros
- The refunded tickets amount is about 2 millions of euros, that means a mean of more than 125k euros for each DH. Overall more than 100k tickets have been refunded, that means a mean of 3.000 for each DH.

PERFORMANCES

Going into detail we can observe that:

- The 46% of the DH canceled less than 15 shows; but the 19% more than 50
- For the 59% of the DH the loss of revenues is less than 50 k of euros; for the 14% between 250 and 500 k of euros and for the 7% is more than 500k of euros
- The sunk costs are less than 10k of euros for the 44% of the DH and between 50 to 100 k for the 15% of them.



PRODUCTION

PRODUCTION

The pandemic has had a huge impact on the artists' work:

- 865 - engaged in the production of 157 performances - have seen their shows cancelled
- about 1.000 - engaged in the productions of 173 performances - have seen their shows postponed

These data highlight how artists have been heavily penalized by the pandemic that has prevented them from carrying out their production work and their research path. But this has a huge impact on the DH too, with a total amount of sunk costs of 687.518 euros.

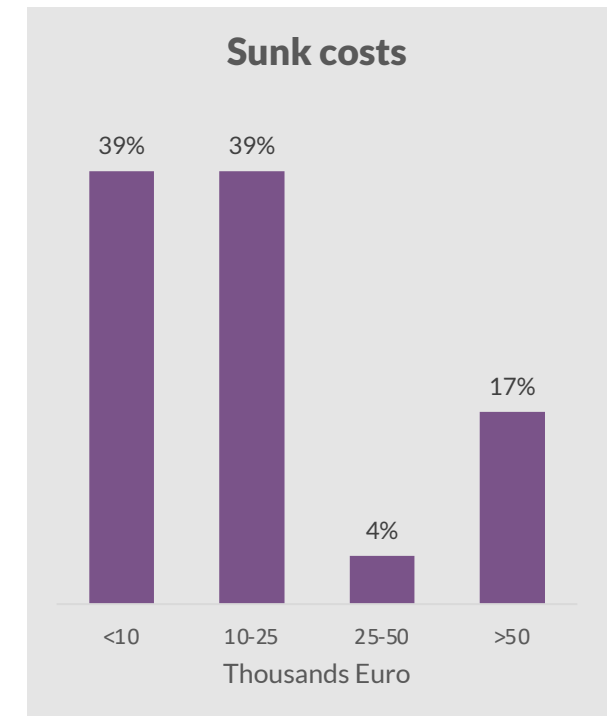
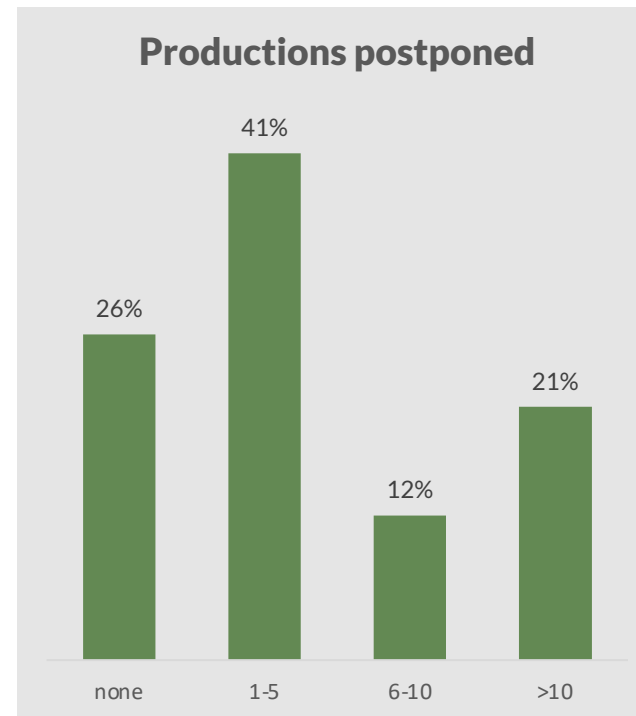
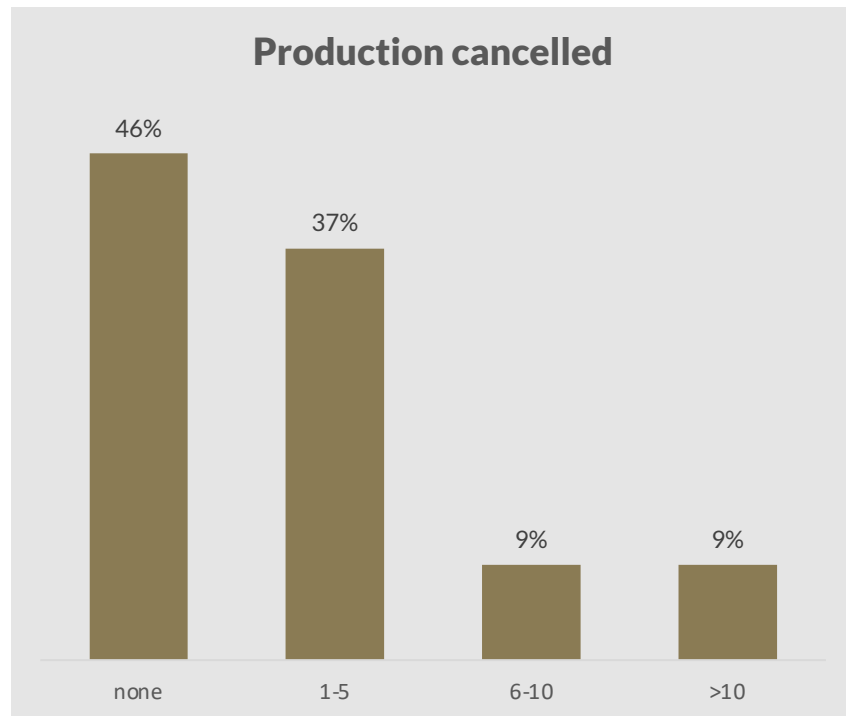


PRODUCTION

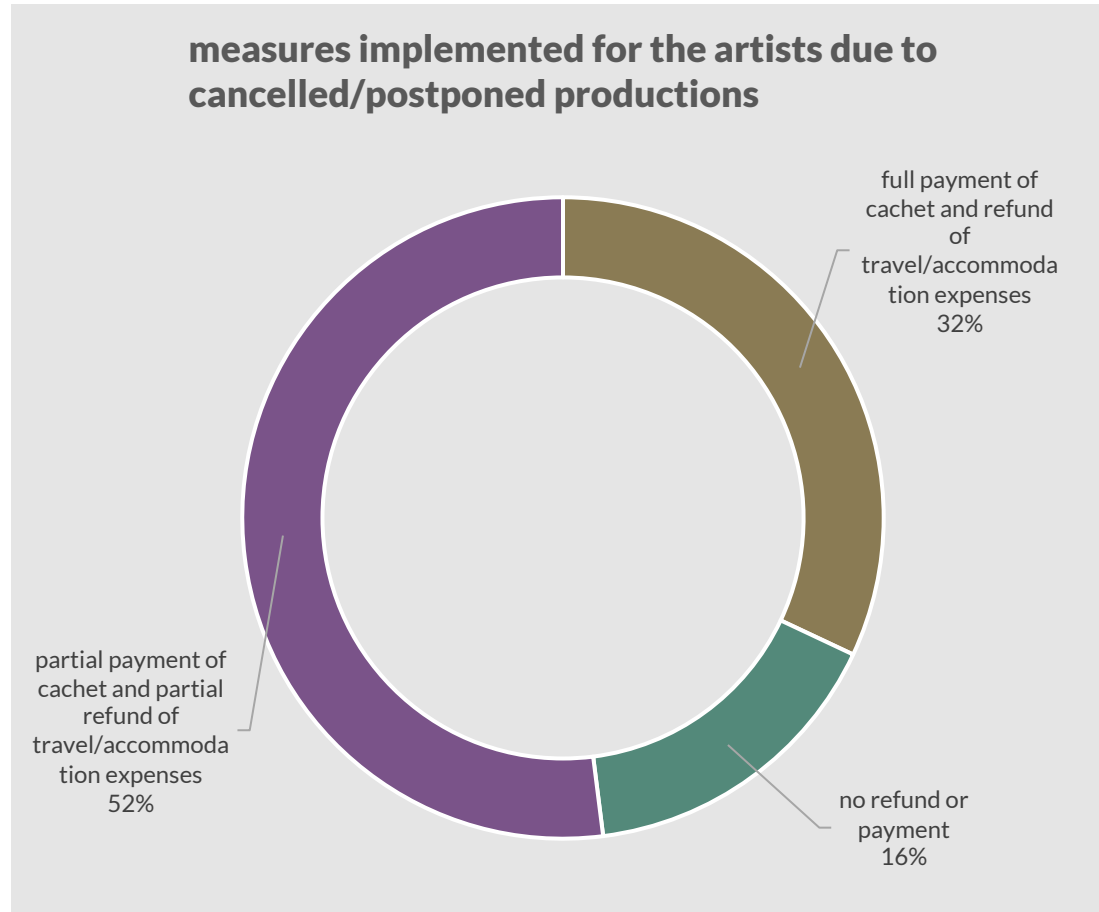
Less than half of the DH did not cancel any production; the 37% canceled from 1 till 5 productions and the 18% more than 6 productions.

About ¼ of the DH did not postponed any productions; the 41% postponed from 1 till 5 productions and the 33% postponed more than 6 new productions.

For the majority of the DH (78%) the sunk costs are less than 25k of euros but for the 17% more than 50K of euros.



PRODUCTION



However, the DH have put in place “solidarity measures” for artists, highlighting their supportive role towards the research activities of dance artists:

- More than half of the DH has given a partial payment of cachet and partial refund of travel/accommodation expenses
- The 32% has given full payment of cachet and refund of travel/accommodation expenses
- Just the 16% didn't give any refund.

RESIDENCIES

RESIDENCIES

The pandemic has impacted largely even on the residency activities:

- 132 residencies have been cancelled (with a mean of 4 for each DH), involving 520 dance artists
- 152 residencies have been postponed (with a mean of 5 for each DH), involving 461 dance artists, whose work was put on hold

The sunk costs for the DH have been estimated in about 70k of euros with a mean of 3.000 for each DO.

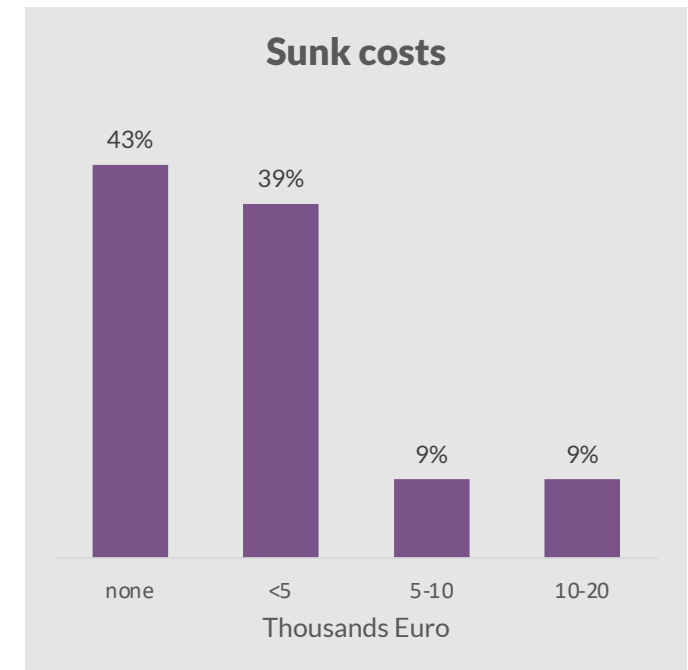
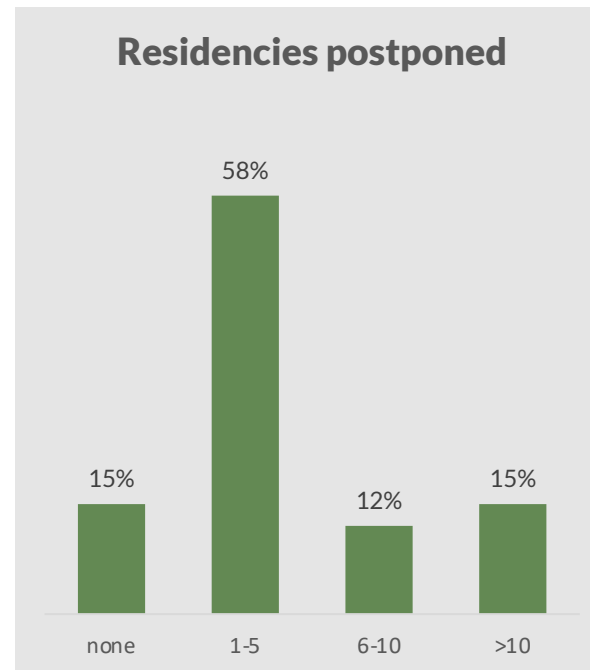
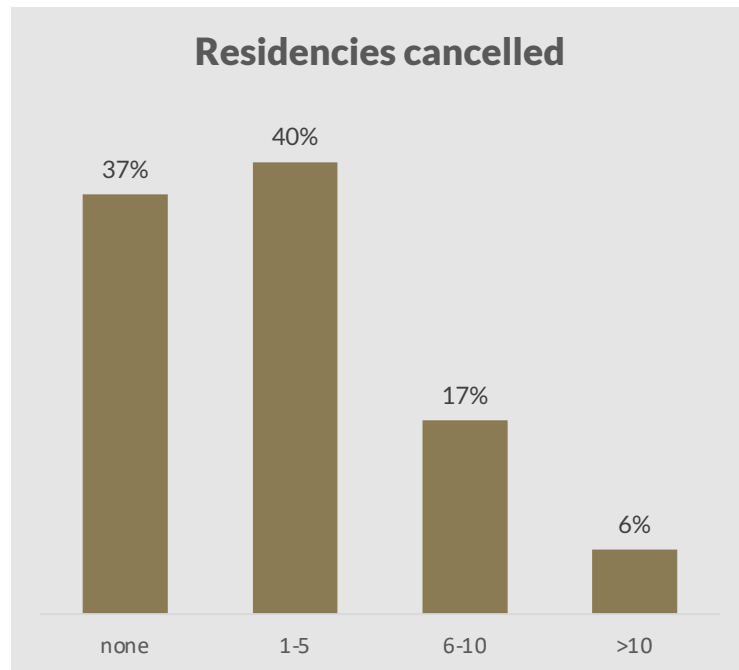


RESIDENCIES

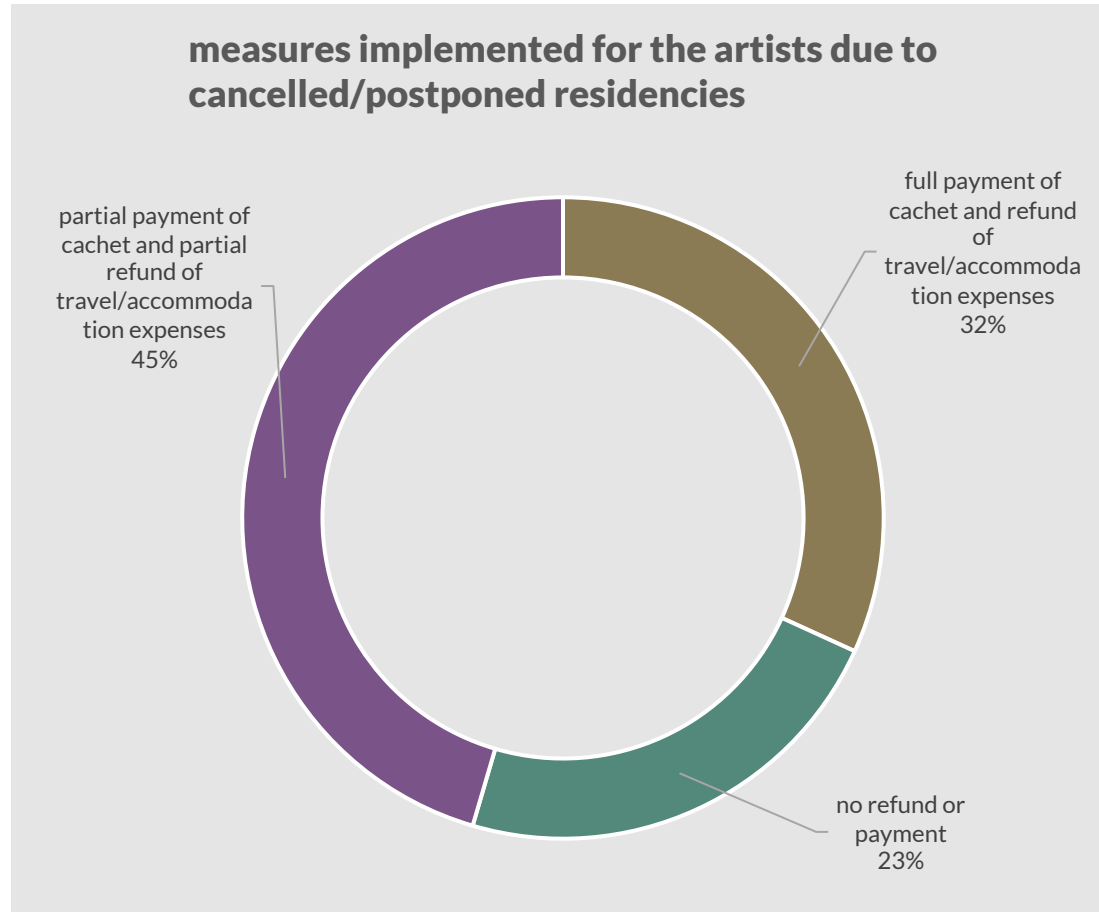
The 40% of the DH canceled from 1 to 5 Residencies, but about $\frac{1}{4}$ more than 6.

The majority of the DH postponed from 1 to 5 residencies and more than $\frac{1}{4}$ more than 6.

For the 39% of the DH the sunk costs are less than 5.000, but for the 8% are between 5.000 and 20.000 euros.



RESIDENCIES



The DH have put in place “solidarity measures” for artists:

- Almost half of the DH gave a partial payment of cachet and partial refund of travel/accommodation expenses
- The 32% gave full payment of cachet and refund of travel/accommodation expenses
- Just the 23% didn't give any refund.

EXPERIMENTATION WITH PRODUCTIONS AND RESIDENCIES

The DH that did not cancel or postpone their activities, have experimented with alternative ways of work in respect with physical distancing, sanitary measures and travel restrictions.

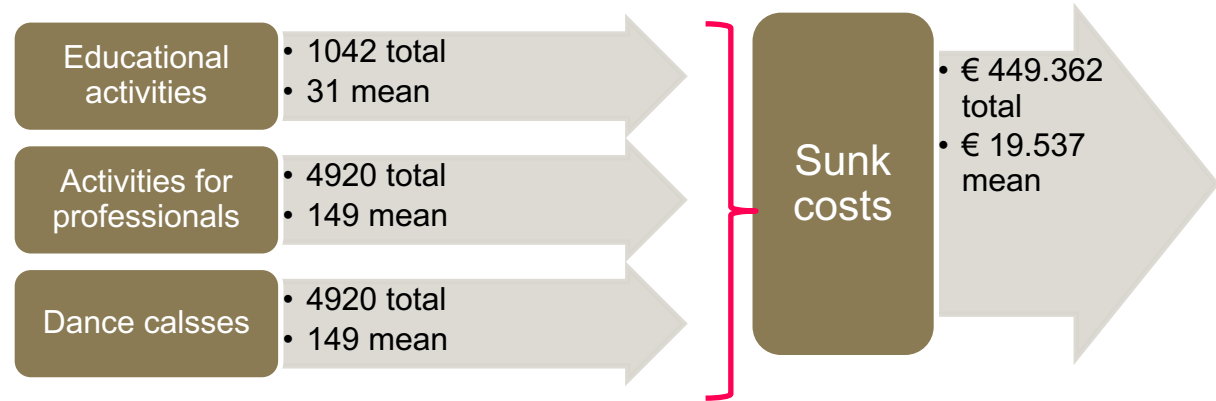
Most of the experimentation regards the **digital transposition of productions, rehearsals and educational programmes**. With regards to residencies, many are still questioning the digital as a viable mean for such activities. Some have adapted the work in residency by prioritizing the artistic research phase by involving artists in online discussions, remote focus groups and talks.

A smaller part took advantage of the online to **stream their archival material or live performances** (both for free and paid-per-view). In some cases, the DH have produced **brand-new online products** such as online magazines (K3 Kampnagel) and online dance contests.

Some have moved productions and rehearsals outdoor or in alternative venues taking advantage of the warm weather.

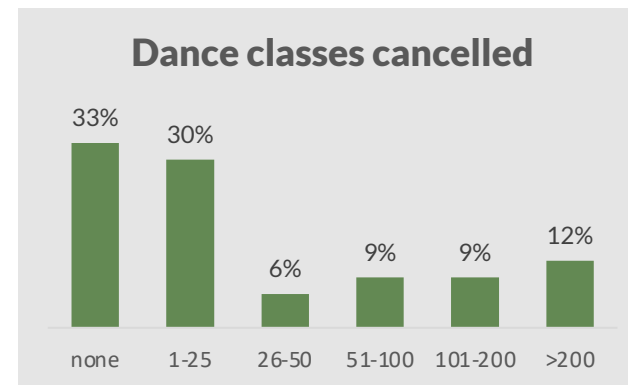
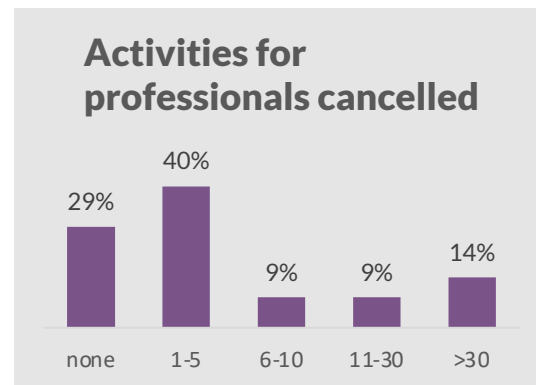
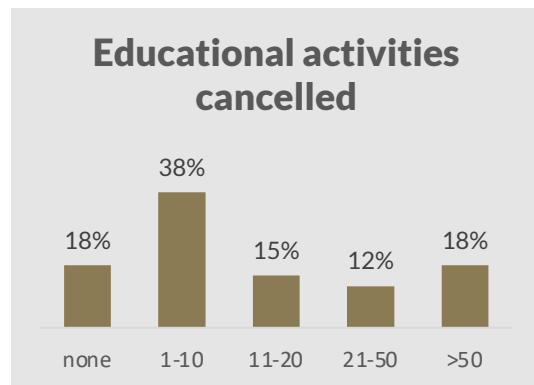
OTHER ACTIVITIES

ACTIVITIES CANCELLED



During the pandemic the DH have had to cancel more than 1.000 educational activities; more than 550 activities for professionals and about 5.000 dance classes, which generates a loss of revenue of about 500k euros.

- The 38% of DH canceled less than 10 educational activities; the 27% from 11 to 50 and the 18% more than 50
- The 40% of DH canceled less than 5 activities for professionals and the 14% more than 30
- The 30% of DH canceled less than 25 dance classes, 1/4 from 26 till 200 and the 12% more than 200.



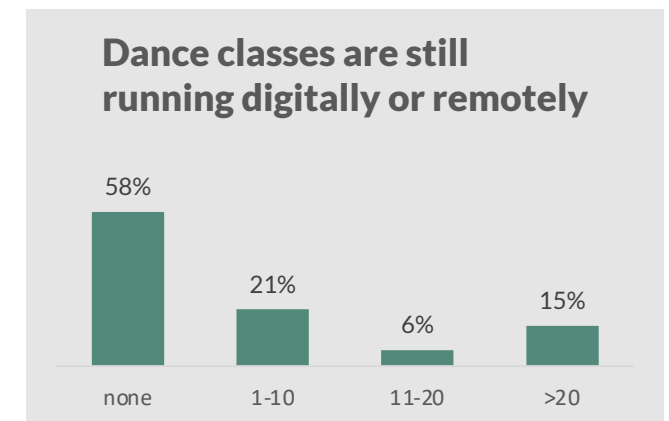
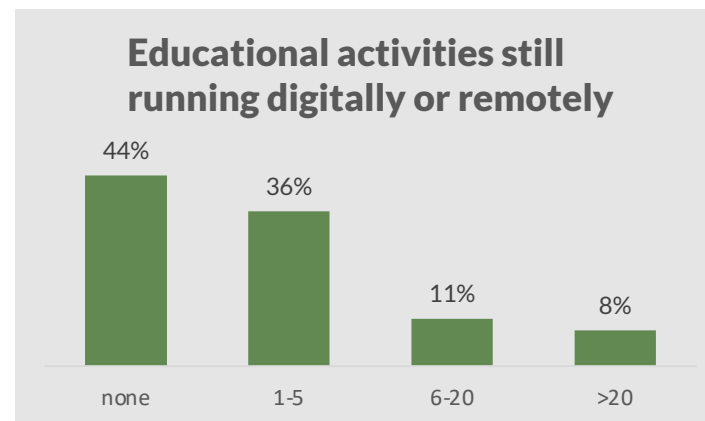
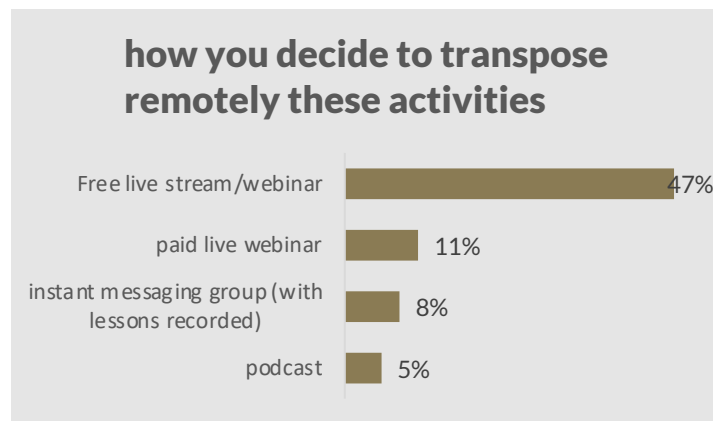
ACTIVITIES TRANSPOSED ONLINE

During the pandemic the DH have transposed digitally more than 200 educational activities and more than 500 dance classes.

To cope with the impossibility of physical participation, they have developed a series of activities via digital means: the 47% developed free live stream and webinar; the 11% paid live webinar; the 8% instant messaging group and 5% podcast.

Undoubtedly, digital has proven to be a good channel for maintaining active relationships with communities. But the digitalisation concern just the 20% of the educational activities and 10% of the dance classes.

	still running digitally
educational activities	206 totale 6 mean
dance classes	516 total 16 mean



FEEDING RELATIONSHIPS AND PARTNERSHIPS

FEEDING RELATIONSHIPS AND PARTNERSHIPS

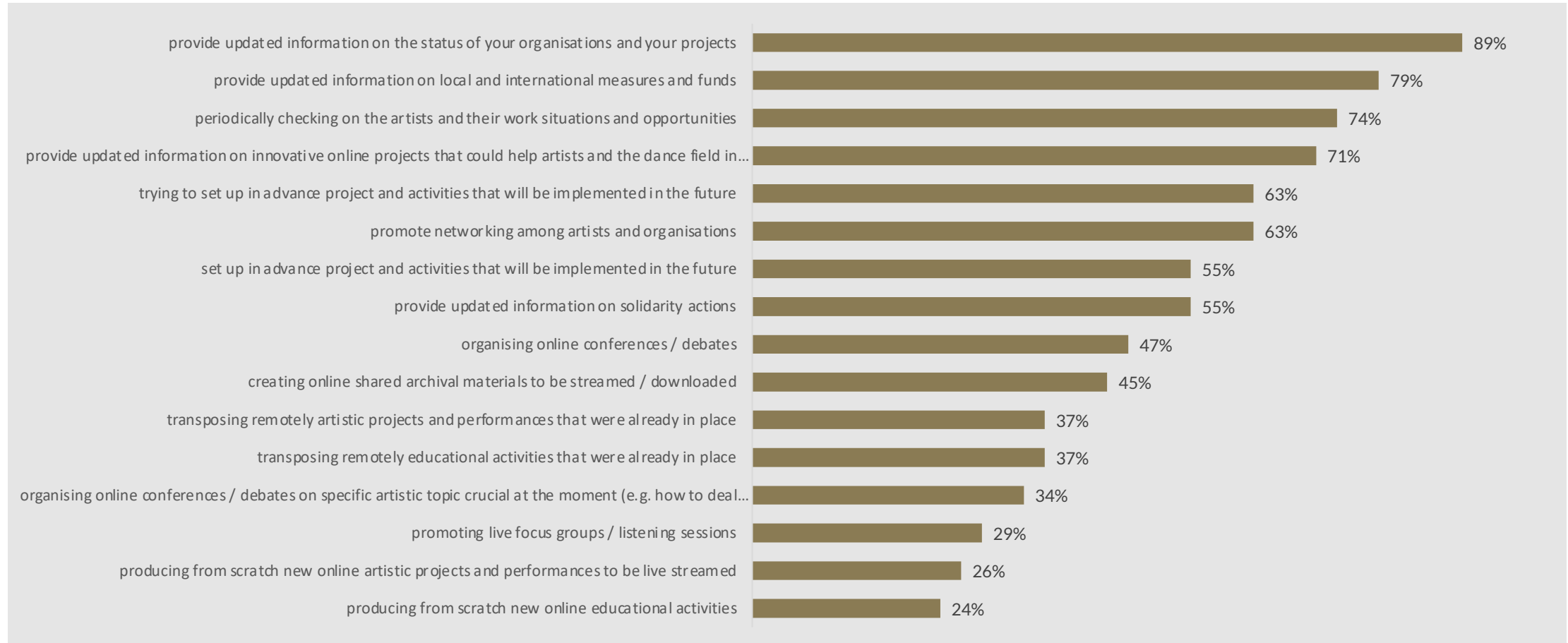
The exceptional time forced the DH to concentrate their efforts and attention in maintaining the relationships with the artists, their stakeholders and partner, and their community of reference.

Much of the effort was dedicated to provide constant and updated information on the status of the organisation and of its projects to both artists, for practical reasons, but also to stakeholders and audiences: in a period of uncertainty, it has been necessary to fast adapt and re-plan activities on the basis of the governmental rules and the general information collected, and to communicate constantly and effectively the status of the projects and offerings.

As seen before, in a moment when cultural organizations' budgets are heavily penalized by public closures and many in the cultural sector are struggling to understand what to do, the DH have embarked on diverse solidarity projects mainly targeted at independent workers and freelancers: much of the communicational activities of the DH was aimed at providing information on available local and international measures and funds to keep the cultural sector and its workers informed and reassured. The DH have promoted and joined also online projects to help to sustain artists and the cultural work in general, while periodically checking on the artists and their work situations.

On an internal level, to safeguard the work of the DH and of the dance artists, much of the work has been devoted to set up in advance project and activities to be implemented in the future waiting for more favorable circumstances and to transpose remotely artistic projects and performances that were already in place.

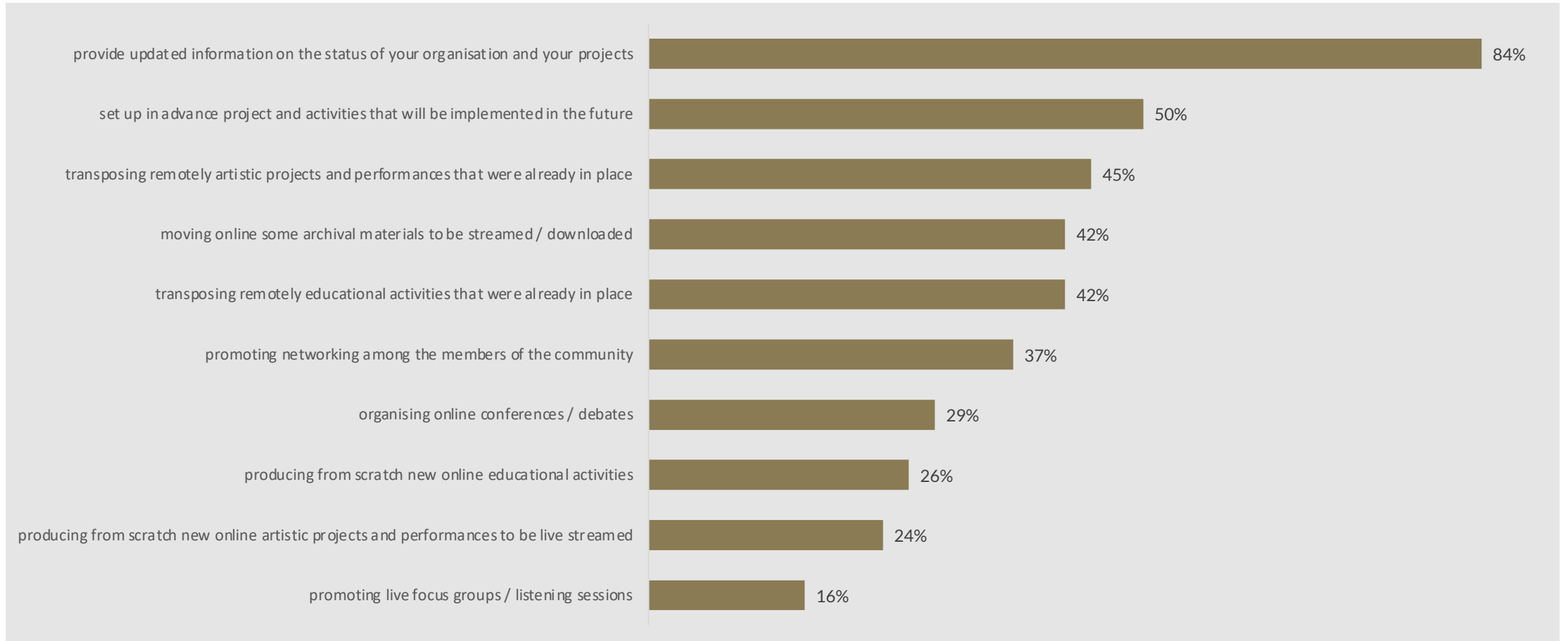
RELATIONSHIPS WITH THE ARTISTS



RELATION WITH NATIONAL AND INTERNATIONAL PARTNERS



RELATION WITH LOCAL AND ONLINE COMMUNITIES



DH IN SUPPORT OF ARTISTS AND OF THE CULTURAL SECTOR

The **implementation of online activities** has offered a relief to the work of freelance artists and cultural workers. Remote activities such as online dance classes, educational activities and productions, have in fact often represented the only way to keep the work of the DH and artists going, during and after the lockdown.

The effort of the DH to **support the sector** is evident. The DH have contributed independently (also by giving free access to their facilities to artists) or by joining European networks and projects - as in the case of “Twenty20 FRAMEWORKS Programme” by Aerowaves or the Swiss online platform “You never dance alone”; in both experiences, an online platform has been created to give a space to artists to show their artistic works.

A great number of DH took part in **local, national and international networks advocating for the sector**. Many signed petitions and promoted campaigns for assisting cultural workers at national level (es. “Support Art Workers” in Greece or the #WeMakeEvents movement), other established funds for the sector with the participation of other cultural organisations and stakeholders (for example the “Solidarity Fund for the Serbian artists and cultural workers” in Serbia) or joined the elaboration of open letters such as the “Proposal for the survival and recovery of the Irish Arts Sector” in Ireland or the “Open letter: Effect of COVID-19 on Creative Europe and the European CCS” by IETM. Many joined and promoted various surveys to monitor the situation of the cultural sector, such as the “After the Interval Survey” on audiences behaviour in Covid times.

FESTIVALS

FESTIVALS LED BY DH

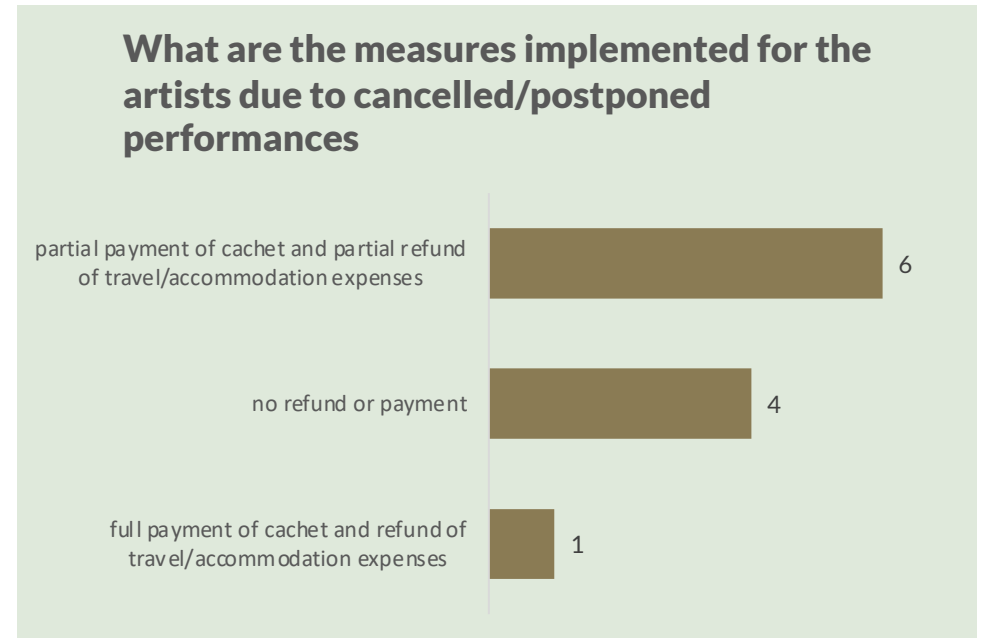
Of the total number of DH, only 14 usually organise festivals:

6 of them have been cancelled, whereas the rest have been partially or totally postponed. If not postponed to the year to follow, the festivals have been re-adapted to the new sanitary measures and phisychal distancing conditions.

The DH decided:

- to transpose part/the entire festival online (2 DH declared to have hired new staff to cope with the technical needs of a digital festival);
- to radically change the line-up, usually preferring national artists over international ones or those artists able to deal effectively with the digital;
- postpone the live shows programmed in the festivals throughout the season 2020-21.

In general, re-programming has been influenced by the contextually reduced availability of venues and artists. Now, the Festivals postponed in the Autumn season, risk to be cancelled due to the uncertain conditions.



FOCUS GROUPS

EXTENSIVE ANALYSIS

In order to stimulate and facilitate the exchange between the DH on pressing questions related with the COVID-19 crisis, EDN organized 3 focus groups on the following topics:

Collaboration and Support to Artists - 24th of June

In the 1st session it has been tackled:

- * How DH engage with artists who are connected to their house within community projects, residency, programs and festivals
- * How DH manage collaborations and future activities
- * How they respond to artist needs during the COVID-19 crisis
- * Future perspectives for management and organizational demands due to the situation concerning collaborations with artists.

Participants: Dance Limerick, TROIS C-L, Sadler's Wells, Station Service for Contemporary Dance, Dance City, Maison de la Danse, Derida Dance Centre, Duncan Dance Centre, Tanzhaus NRW, The Place, Mercat de les Flors, Dance House Helsinki, Euripides Laskaridis, Athens

Dance Houses and Audience - 2nd of July

In the 2nd session it has been tackled:

- * How DH have engaged with their communities and audiences
- * How DH have maintained good communication to their audiences
- * How DH planed to reopen
- * In which way DH correspond to the new situation to feed the relation with their communities.

Participants: Dance Limerick, TROIS C-L, Sadler's Wells, Dancecity, Station Service for Contemporary Dance, Dance City, Maison de la Danse, Derida Dance Centre, Duncan Dance Centre, Tanzhaus NRW, The Place, Mercat de les Flors, Dance House Helsinki, Euripides Laskaridis, Athens

Dance Houses and the Sector/Advocacy - 10th of July

In the 3rd session it has been tackled:

- * What advocacy initiatives DH have started, joined, found in relation to the COVID-19 crisis
- * What kind of new advocacy initiatives DH have imagined and be developed
- * How each DH could support the sector,
- * How the EDN network could manage to develop together with other performing arts networks in term of advocacy

Participants: Dance Limerick, TROIS C-L, Sadler's Wells, Dancecity, Station Service for Contemporary Dance, Dance City, Maison de la Danse, Derida Dance Centre, Duncan Dance Centre, Tanzhaus NRW, The Place, Mercat de les Flors, Dance House Helsinki, K3, Dance Irleand, Trafo, Euripides Lascardis

What follows, is an extensive analysis and report of the main takeaways from the three focus groups.

LONG CLOSURES AND SLOW RE-OPENINGS

Starting from mid-March 2020, all DH closed to the public: at that time, most of the DH closed due to governmental decision, 7 closed voluntarily.

Productions, residencies, educational programs, festivals and events programmed between March and June 2020, have been postponed or cancelled as well as the related promotion, distribution and touring activities.

The majority re-opened their facilities and studios in July 2020, but only to artists or to restricted groups of audiences; the opening comes with very strict regulations on the use of spaces and restricted capacity for audiences: in most studios, only one artist can rehearse at a time and every theatre space has to provide at least 2mt distance for the audiences.

Many of the collateral activities such as educational and training workshops have been cancelled and postponed and restart only in Autumn.

In general, DH planned to open to the public starting from September 2020 and, in the meanwhile, they tried to understand how to deal with sanitary and phisychal-distancing measures.

DEALING WITH PHYSICAL DISTANCING MEASURES

Even if physical distancing and sanitary measures are different for each Country and are continuously changing with the evolution of the situation, all DH's work is being impacted on several levels:

- firstly, the number of seats available for the audience and the related loss of revenues from ticketing,
- secondly, the number of artists allowed on stage and in studios and the related impact on production. As a direct consequence, DH started to re-think and re-set part of their core activities and are forced to focus mainly on local artists, due to the restricted mobility, and often to those who play solo.

In general, all DH reckon that distancing measures are difficult to implement in production phases and are eating up a lot of their time. Some DH are in favor of a contract of co-responsibility that artists can sign assuming the responsibility for working in groups.

THE CHALLENGE OF THE DIGITAL

The acceleration in the digitization of cultural and artistic contents to maintain the relations with the audience and society as a first response to the crisis is unprecedented: during the lockdown, the majority of the DH have adapted their languages onto the digital one in order to reach the communities in their homes and to give continuity to the work of artists, showing their fundamental role as source of resilience for both audiences and professional communities.

The quick and unexpected digitization process took two main directions:

1. the digital transposition of current activities (being it performances and premiers, workshops and dance classes)
2. the creation of new digital contents (webinars and talks on Covid-related issues, dance contests, online magazines and so on)

Digital is currently being questioned as a sustainable source for both the DH to maintain the relation with the communities and for artists to continue their research activities”.

LIGHTS AND SHADOWS OF DIGITIZATION

The positive aspect of the digitization is connected with the **possibility to reach new and wider audiences**, which has been partially achieved, especially in terms of age and nationalities; at the same time some DH reckon **lower level of engagement** especially if compared to performances in presence (many DH experienced quite low average view durations).

The main challenges perceived regards especially the **production side**: most artists are not prepared nor skilled to shift to the digital and moreover some of them fear a decrease in the perception of the value and meaning of the artistic work. In parallel, as many of these initiatives are promoted for free (especially in the first phase of the lockdown), most DH are doubtful about the audiences' willingness to pay for online contents and are uncertain about the future of these activities in the recovery phase. The question is still open as to how digital can facilitate artistic productions and, at the same time, enable an intimate participation to the works of art.

Some DH are working on the **revenue model** trying to monetize from their online and digital activities and products, but the results of these attempts are not yet available. It is fair to say that, in this phase, all DH perceive the digital as an **interim measure** and solely a **complementary tool**.

A NEW WAVE OF SOLIDARITY FOR ARTISTS

All DH are committed to **support contracted artists** and the **contemporary independent scene** in general.

Some DH continued to **support artists with whom they had a commitment**, even by paying fees for cancelled shows.

The majority tested **new ways to communicate artists' work online** and all DH launched an online program to provide paid opportunities for artists.

Many were involved in **think-thanks** and organized several **meetings with artists to understand how to support them and how to adjust their work to current restrictions**.

In general terms, the pandemic has resulted in an opportunity for the sector to come together and for artists to work collaboratively and many DH are embarking on **new forms of collaboration with other peer organizations, mainly at local level**.

ADVOCACY ACTIONS

Social protections for artists as well as governmental subsidies to culture are very uneven in Europe, and the 2020 crisis significantly impacted on the cultural ecosystem that largely responded by joining forces in favor of the sector.

The greater part of DH came together with other cultural organizations to advocate for the sector to aim for financial aid from national governments to face the massive economic impact of the lockdown. The advocacy actions call for recovery measures for both independent and subsidized cultural organizations but also for cultural workers and artists.

The general fear is that the severe economic crisis generated by the lockdown and by a hypothetical second wave, will seriously undermine the sustainability of the cultural sector in the long-term.

CURRENT ISSUES AND DOUBTS

Due to ever-changing safety regulation systems and the absence of clear rules, all DH are leaving with uncertainties related to production and programming that invalidate also their current and future economic sustainability. Due to the sudden reduction in revenues and the uncertain economic situation, many Autumn seasons are reduced, either in terms of the number of artists and residencies hosted or in the number of performances presented to a restricted audience.

Many reckon no clear rules regarding artists agreements and contracts as well as an uncertain future regarding international productions and mobility. Many are also insecure on the general feeling among audiences and their appetite and confidence to re-enter the theater space.

The general concern is on how the DH can remain meaningful to societies.

MAIN CHALLENGES

More than two months of lockdown, with closed and empty spaces, a drastically reduced mobility, the impossibility for artists not only to perform, but also to research, to continue in their paths of artistic and professional empowerment and to practice with their colleagues. Nevertheless, the DH revealed an antifragile attitude that allowed them to reframe their actions and activities to help them to move from an exceptional time, to a new temporary reality. Indeed, the restart is surrounded by uncertainties and constraints that will seriously question the models of sustainability of the DH; structurally fragmented, with a weak economy and critical conditions, with employment suffering from widespread precariousness.

Therefore, if on the one hand the pandemic has accentuated some structural and endemic fragilities in the contemporary dance system, on the other hand it has fostered both a greater awareness within the sector (which immediately started not only to find contextual solutions, but has also started solidarity and cooperation actions both at local and trans-local level) and a renewed creativity to protect first of all the artists, who have shown themselves to be the weakest and most fragile link.

Therefore, the DH have been activated in the first place towards the artists: trying to guarantee them both a total or partial payment of the cachets even when unable to carry out the planned activities; trying to anticipate or postpone scheduled activities; trying to transpose wherever possible activities, dance classes, educational activities digitally; providing information support on recovery measures at local, national and international level.

MAIN CHALLENGES, SPECIFIC PROPOSALS, LESSONS LEARNED AND TAKE AWAY FOR EDN

Here below some tips or possible paths to follow:

- **Digitalization** as artistic media, as tools to communicate with audience, as complementary tools to reach audience. To imagine new way to stay «onlife» there is a need of experimentation, research, and new competencies and skills
- Rethink **mobility** not only for artists, but also for cultural operators and audiences. But what kind of «mobility» is still needed?
- DH and the performing arts sector in general is asked to imagine **new ways of connecting in a world of physical distance** to overcome the social inequalities that the crisis have already further emphasized. How to deal with this topic? How to be relevant now?

USEFUL SOURCES

NATIONAL/LOCAL PUBLIC MEASURES IN RESPONSE TO COVID-19

NeuStart (Germany):

<https://neustartkultur.de/n/>

Solidarity in Culture in Sofia (Bulgaria):

<https://covidnews.euocities.eu/2020/04/18/sofia-financial-help-for-independent-artists/>

Creative Scholarships to support artists and other young specialists in the field of culture - National Culture Fund (Bulgaria):

http://programs.ncf.bg/web/files/sessions/122/terms_document/tvor-ch-eski-stipendii-za-podpomagane-na-mladi-i-na-iztyknati-tvorci-i-na-drugi-mladi-specialisti-v-oblastta-na-kulturata-uslovi-ja.pdf

Extraordinary call for grant applications - support for projects in the field of professional art - (Czech Republic):

<https://www.mkcr.cz/mimoradna-vyzva-k-podavani-zadosti-o-dotaci-podpora-projektu-v-oblasti-profesionalniho-umeni-2354.html>

Grant Agreements for the Year 2020 to Minimize the Consequences of the Crisis of COvid-19 on the Cultural Sector (City of Prague):

http://kultura.praha.eu/jnp/cz/granty/archiv/granty_2020/usneseni_rady_hmp_k_navrhu_na_uzavreni.html

Aid Fund (Germany):

<https://www.bundesregierung.de/breg-de/bundesregierung/staatsministerin-fuer-kultur-und-medien/neustart-kultur-startet-1767056>

COVID-19 Wage Subsidy Scheme (Ireland):

https://www.citizensinformation.ie/en/employment/unemployment_and_redundancy/covid19_temporary_wage_subsidy_scheme.html

NATIONAL/LOCAL PUBLIC MEASURES IN RESPONSE TO COVID-19

Tozo - temporary bridging measure for self-employed persons (The Netherlands):

<https://www.rijksoverheid.nl/onderwerpen/coronavirus-financiele-regelingen/overzicht-financiele-regelingen/tozo>

Balkon-scènes - Corona measures taken by the Performing Arts Fund (The Netherlands)

[https://fondspodiumkunsten.nl/en/corona measures taken by the performing arts fund nl/](https://fondspodiumkunsten.nl/en/corona%20measures%20taken%20by%20the%20performing%20arts%20fund%20nl/)

Government Job Retention Scheme (UK):

<https://www.gov.uk/guidance/claim-for-wages-through-the-coronavirus-job-retention-scheme>

Arts Council England Emergency Funding (UK):

<https://www.artscouncil.org.uk/covid19>

Cultural Recovery Fund application (UK):

<https://www.gov.uk/government/groups/culture-recovery-board>

SOLIDARITY ACTIONS AT NATIONAL AND EUROPEAN LEVEL

Twenty20 FRAMEWORKS Programme by Aerowaves:

<https://aerowaves.org/news/detail/twenty20-frameworks-projects>

Open letter: Effect of COVID-19 on Creative Europe and the European CCS by IETM:

<https://www.ietm.org/en/open-letter-effect-of-covid-19-on-creative-europe-and-the-european-ccs>

Die Vielen (Germany):

<https://www.dievielen.de/>

Weltoffenes Dresden (Germany):

<https://weltoffenesdresden.com/>

Support Art Workers Movement (Greece):

<https://www.facebook.com/Support-ART-Workers-115572620137765>

Proposal for the survival and recovery of the Irish Arts Sector (Ireland):

<http://ncfa.ie/2020/05/27/press-release-ncfa-launches-13-point-proposal-for-the-survival-and-recovery-of-the-irish-arts-sector/>

Culture of Solidarity Fund (European Cultural Foundation):

<https://www.culturalfoundation.eu/culture-of-solidarity>

SOLIDARITY ACTIONS AT NATIONAL AND EUROPEAN LEVEL

Solidarity Fund for the Serbian artists and cultural workers (Serbia):

<https://nezavisnakultura.net/2020/07/16/poziv-za-dodelu-jednokratne-pomoci-fonda-solidarnosti-kulturnih-radnika-i-radnica-srbije/>

#WeMakeEvents movement:

<https://www.wemakeevents.com/>

You never dance alone (Switzerland):

<http://you-never-dance-alone.ch>

After the interval - a FREE National Audience Survey for arts and cultural organisations:

<https://www.indigo-ltd.com/blog/after-the-interval-a-free-national-audience-survey-for-arts-and-cultural-organisations>

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Research group: Luisella Carnelli , Simone Seregni, Elettra Zuliani

www.fitzcarraldo.it

