EDN

Fit for the Future

Virtualised Dance?

Digital shifts in artistic practices

About the author Marie Fol began her career working for the artist-in-residence information platform TransArtists (2010-2012), before continuing with DutchCulture, centre for international cooperation (2013-2018). Marie Fol has extensive experience in complex project management within national institutes such as DutchCulture, where she was the Head of the Dutch Creative Europe desk, as well as in international settings, specifically in the coordination of European culture cooperation projects such as ON-AiR and Green Art Lab Alliance. She is regularly invited to speak as an expert on artist residencies in Europe, and facilitates training programmes for artists and cultural professionals on practical aspects of mobility such as visas, taxation, and funding. She was delegated by the Dutch government as an expert on cultural mobility in the 2016 Stock-Taking meeting organised by the European Commission.
She has developed and implemented communication and dissemination strategies for the European Dancehouse Network (2018-2020) and is responsible for administration, finance, and partnerships for the Keychange global network. She is the president of On the Move, the international network dedicated to cultural mobility, and regularly contributes to its research activities, including updating its mobility funding guides.

Virtualised Dance?

FOREWORD

In the past year, members of the European Dance Network (EDN), along with all of the stakeholders in the field of dance across Europe, have faced the many impacts of the Covid-19 global pandemic, from dealing with restrictions on training, learning, and rehearsing, to the cancelation of dance performances, works-in-progress, residencies, and outreach programmes. Like many others in the dance sector, they have built emergency responses to both support artistic communities and maintain relationships with audiences, while also helping workers and citizens to cope with unprecedented times.

Since March 2020, we have observed that artists and dance professionals have altered their practices and that the creation, production, and distribution of artistic work have increasingly explored digital spaces and tools. Pre-existing trends have become predominant: from researching and creating remotely to working online with artistic collaborators; from using content-enhancing digital tools to creating work specifically for the Internet. Venues and festivals have experimented with digital ways of presenting work, for example screening extracts from shows, uploading pre-existing videos, and facilitating live chats and performances. Entire segments of choreographic practice were digitalised, which has raised important issues with regard to intellectual property; monetisation; resistance to abandoning live physical encounters; the lack of technical and human resources; the carbon footprint of digital activity; the quality of experience for users / audiences; new forms of dramaturgy and aesthetics; and issues related to mental health, among others.

EDN commissioned researcher Marie Fol to investigate the artistic dimension of this digital shift, to analyse the numerous experiences collected recently, and to see what key conditions would enable a value-driven and integrated digital dimension for dance makers, dance enablers, and dance audiences. From the analysis of challenges and needs, EDN provides a series of recommendations, both to the dance field and to policy-makers, to pave the way to new opportunities and (cross) sectoral collaborations.

We wish you an inspiring read!

Yohann Floch
Secretary General (Feb - July 2021)

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Over the last few years, there has been an acceleration of online experiences being offered by artists and presenters. During the COVID-19 pandemic, the digital sphere – and more specifically the Internet – has offered a temporary solution against isolation, social distancing, and loss of work. But digital developments have been present in contemporary dance for decades, in a similar way to how digital practices have made their way into our daily lives. As new technologies emerge and become part of our existence, the digital shift opens up questions regarding the meaning of space and time. Digital social interaction as well as digital presence challenge our understanding of togetherness. The mediation of digital tools needs to be further explored, as both benefits (barrier-free, immediate connections) and drawbacks (division and isolation) appear for all parties involved. Artists, producers, programmers, audience development professionals, and communication teams have much to contribute to these reflections.

Facing the digital shift in artistic practices, it is crucial to consider artists' needs and processes to further support digital developments rather than focus on external factors that could create artificial needs. Whether by necessity or out of keen interest, contemporary dance professionals have long engaged with digital practices through video recordings, live broadcasts, screendance, and even virtual reality experiences and other digital technologies onstage. Video in the digital sphere has gained increased importance: while video clips are part of the promotion of performances digitally, longer recordings also fulfill a key role in the development of new work and the documentation of an artist's practice. There is a need for artists and companies to be aware of the camera and how it works – and for venues and presenters to equip themselves further to support artists in this development. What appears crucial is to respect artistic intent, always leaving it up to the artist to decide whether to show recordings, to perform digitally, or to show a dance film online – if at all. Well curated, dedicated contemporary dance platforms can further support this pedagogical approach to dance works and dance artists. Platforms facilitate access to contemporary dance while preserving archives that would otherwise be lost on the internet.

Digital space, whether experienced online or onstage, offers artistic potential for choreographers and dancers who want to explore it further. As connections are redistributed outside of big hubs, new forms of meeting, collaborating, co-creating, rehearsing, and producing emerge. By appropriating digital tools, by playing with or hacking them, artists create new codes, rituals, and rules. This learning process takes time, and further steps of research and development are needed. These new methods need to be recognised by venues, presenters, and funders as valid ways to create and produce new works.

It is equally important to understand how the digital shift redefines who is part of the dance community. With the Web 2.0's participatory narrative and with new technologies that redefine the idea of the stage itself, the audience is neither passive nor static. Everyone is invited to take part in the process, to view and be viewed, to engage with the artists and the venues. While these changes existed prior to the Internet, the digital shift is creating a wider space for audiences to take on a new role and redefine interaction. This change is also due to the greater accessibility of the digital space, which operates without the same barriers as a physical venue. No space is barrier-free however, and it is really in the combination of both digital and physical realms that an inventive, inclusive way of programming can emerge.

Appropriating new tools as artists and audiences, becoming equipped for new ways of producing and presenting works, making contemporary dance accessible to diverse audiences – all of these necessary actions have costs that come in addition to the ways that contemporary dance has traditionally been created, produced, and presented. Working with digital tools and/or in the digital sphere requires a large financial investment, which is necessary for the sector to develop further as societal practices evolve. While contemporary dance becomes more present on-screen, its financial model is not suitable for competing with the audio-visual sector. More partnerships between artists, venues, and distribution platforms and channels should be envisaged. Funders should only encourage digital income when it is relevant, not under a one-size-fits-all approach.

While each of the fields analysed by this report provides opportunities, many emerging needs have also been identified. On this basis, the final section presents a set of recommendations for public authorities at different levels, as well as for stakeholders in the field of dance.

Recommendations for all stakeholders:

✴ The learning process that dance in the digital sphere requires, and the related research and development phases, need to be recognised by venues, presenters, and funders as valid ways of creating and producing new works.

✴ It is necessary to equip artists and companies with the knowledge to work with online possibilities – both in terms of film-making skills and digital tools to support communication and marketing, as well as for circulation, presentation, and documentation.

✴ More partnerships between artists, venues, and distribution platforms and channels should be envisaged, in order to facilitate digital distribution and presentation of dance.

Recommendations for venues and other presenters:

✴ Venues and other presenters should be able to equip themselves with professional video recording and editing tools that can be used to support artists.

✴ They should also be able to equip themselves for digital dance and for video screening, with appropriate investment in equipment and in skills.

✴ Dedicated support is also required for the creation, production, and presentation of screendance and the development of its audience.

✴ It is crucial for venues and presenters to keep digital programming and other forms of online activities in their future plans of action, given the greater accessibility they provide. But venues and dance professionals need to balance both in-person and digital content to connect with audiences of various socio-economic backgrounds. Rather than cutting down on costs, keeping (parts of) dance online will require more work, planning, and funding than traditional programming.

Recommendations for national, regional, and local authorities and other funders:

✴ Dedicated support should be made available for the creation, production, and presentation of screendance and the development of its audience.

✴ In a time when online development is booming, it is important to recognise the need for access, archiving, and contextualising of contemporary dance. The strength of platforms dedicated to contemporary dance comes from their pedagogical function that, through the internet, becomes immediately accessible worldwide. Continuous research, development, and investment are needed to keep platforms relevant for professionals and general audiences alike.

✴ Public authorities should also take measures to ensure that increasing attention to digital programming does not prevent traditional audiences from accessing dance. They should also provide support to ensure equal access to online activities, by fostering digital skills and addressing the digital divide.

✴ As digital tools and online presence become more present in society, funders need to invest in digital development for the sector, enabling them to work with digital tools and in the digital sphere, which require significant investment.

✴ Given the limitations of digital monetisation, funders should only encourage digital income when relevant, and refrain from applying a one-size-fits-all approach to the dance sector.

Recommendations for the European Union:

✴ The Council of Ministers, in the context of its current Work Plan for Culture 2019-2022, which recognises digitalisation as a horizontal issue, should examine its implications in terms of dance creation, research and development, the sustainability of economic models, and audience development. This should include fostering the exchange of approaches and best practices among Member States.

✴ In the context of Creative Europe and other funding programmes, the European Commission should support new creation, research, development, production, and distribution in areas related to dance and digital aspects.

✴ In the context of Erasmus+ and other funding programmes, the European Commission should support skill development and peer-learning in areas related to dance and digital aspects.

Throughout the coronavirus pandemic, with the repeated lockdowns and (temporary) closure of performing arts venues around the world, we have witnessed the acceleration of online experiences being offered by artists and presenters. This shift has materialised in new ways of creating, experiencing, and engaging with live art – for creators, enablers (such as producers and presenters), and audience members. Members of the European Dancehouse Network (EDN), along with all of the stakeholders in the dance field across Europe, have moved by necessity to a digital space, more specifically a space mediated by the Internet: 108 performances were organised online by the EDN members during just the first lockdown[1]. The importance of staying connected to diverse communities appeared even more clearly with the other types of activities that were transposed online: 200 educational activities and more than 500 dance classes were organised in these few short weeks. While this represents only 20% of all educational activities and 10% of all dance classes, the need to train the body, to move, to connect, to present, to share experiences, to exchange, is real. And the digital sphere makes it possible.

"We had no other option except to use the internet to stay connected, visible, and sane. This forced us to think differently in terms of time and space" - Karima Mansour

Pointing to a necessary change in practices, Karima Mansour highlights in *Magazine in August*[2] the central role of digital strategies, and especially the Internet, for the dance sector. But in which ways do contemporary dance and digital practices overlap? What practices are we actually talking about?

As countries imposed lockdowns of varying duration and severity, the need to be online was experienced differently in various places. This makes it all the more important to look beyond the COVID-19 emergency response, to what potential the digital shift holds for creators, enablers, and audiences. What will remain once the digital sphere returns to being a choice and not the only way for the dance ecosystem to be experienced? This paper offers a look at the digital shift in artistic practices in contemporary dance, providing insights and best practices about the digital acceleration at hand in the sector.

While the digital shift may be experienced as something that has emerged from the COVID-19 pandemic, contemporary dance has been present in the digital realm since early virtual developments. With the emergence of digital tools, reduced costs for digital filming and producing, affordable cameras and smartphones, the capture of the body in virtual form is part of our common digital experience.

In 2018, EDN member La Briqueterie Centre de Développement Chorégraphique National (CDC) du Val-de-Marne, dedicated an edition of its publication Repères, cahier de danse to "Screendance in the Digital Era"[3]. In this publication, Alessandro Amaducci reflects on the "digital presence":

"In this era of virtuality, of absences and distances filled with the help of technology, the body is the true central actor of the digital age. And the representation of the dancing body has become a sort of visual fashion. Music videos, advertisement, digitally enhanced videos and more generally a large part of contemporary video production make use of the dancing body as privileged subject. The body has not become a virtual cloud of numbers, but a "real" digital presence: bodies dancing with images, feeding on technologies, transforming in hybrid creatures, but always more present in their role as figures" - Alessandro Amaducci[4]

Digital technologies are interweaving with the production of contemporary dance – whether onscreen, onstage, or online. These concepts, while closely interlinked and possibly overlapping, do not cover the same practices for choreographers, dancers, and audiences.

1.1. Dance and Screens

Recording and presenting dance virtually often involves a screen, but dance recorded on video is not the same as dance made for the screen, a practice often referred to as screendance[5].

Dance recorded on video, known as "screened dance" among other terms, is primarily a video recording of a dance performance made and shown onstage, which can be filmed either through a static camera or using multiple cameras, edited or not, etc. It has multiple purposes, among which is a practical approach for dancers and choreographers to document their work, as highlighted by Sarah Whatley in her analysis of "Choreographic objects"[6]. While this practice of screened dance was possible before digital technologies, it became financially viable with the reduction of costs of digital recording.

Video recording is used more and more by choreographers, dancers, and dance companies. Indeed, video recordings can serve to confirm touring opportunities for an existing performance. Taking the case of Aerowaves, the Creative Europe platform for contemporary dance, one can observe the crucial importance of video for emerging choreographers. As stated on its website[7]: "(the) selection process is assisted by watching a video recording; it's really

important that you think about how your work will come across". Aerowaves requests online and digital copies of short recordings of a public performance of the work from beginning to end, including close-ups and wide shots.

"The importance of recording as well as its proper adaptation to the screen is something that Maison de la Danse recognises for its associated artists", explains Beatrice Horn, artistic advisor at EDN member Maison de la Danse (Lyon, France). When associated dancers and choreographers present work at the Maison, they get a professional recording free of charge. Not only is the performance recorded through multiple types of cameras, but it is also edited professionally by an in-house filmmaker. The video subsequently belongs to the artist, who can use it to promote the work further. This type of good practice should be extended to other dance houses, provided they have the resources to do so.

Dance on screen however is not limited to stage performances recorded or even adapted to the video format. Dance and film have a long tradition dating from the early days of cinema and screendance is by now recognised as a specific art form.

"Screendance, in a very wide definition, consists of choreography that's been created specifically for the screen, and directly in collaboration with audio visual materials" – Marisa Hayes[8]

Screendance is known under various names worldwide[9], though what it always encompasses is a synthesis of two media, dance and film. While the two art forms share this long history, Marisa C. Hayes, co-curator of the International Video Dance Festival of Burgundy (France) and editor-in-chief of Repères at La Briqueterie, explains that screendance flourished in France and Belgium in the 1980s and 1990s under the term "vidéo-danse", but remained niche at that time. Since then, more than 90 festivals and platforms dedicated to screendance have emerged worldwide[10]. Independent dance and film artist Jo Cork argues that what is special about screendance is the possibility of movement through the lens[11].

"This is a hybrid art form – consider the relationship between choreography and camera. (...) Camerawork can entirely transform choreography! It can draw emphasis to tiny details and give the viewer a sense of motion as a dancer remains still. It can fragment the body to focus on isolated movements or limbs, or make the viewer feel that they are approaching the dancer; there are endless options." – Jo Cork

Digital developments have impacted screendance in terms of production. Suzy Blok, EDN board member and director of ICK Artist Space in Amsterdam, The Netherlands, raises the point that material used to make film is evolving extremely fast: not only are the costs for film equipment getting cheaper, but software for editing and colour correction is easily accessible to anyone interested. All of this drastically cuts the budget needed to produce a short film ten- to

fifteen-fold. She estimates that the budget for a five- to seven-minute film went from €100,000 down to €7,000 on average. Beyond the financial accessibility, a certain "fluidity of process between camera > computer > production (sic)" appears, as stated by Ellen Bromberg, director of the International Screendance Festival of the University of Utah, USA[12]. Certain aspects of post-production are even specific to the digital era, for instance techniques employing mirroring to create kaleidoscopic effects, or the use of motion blur[13]. Yet Bromberg shares some critical perspective on this technical development, which calls for further artistic maturation: "However, I don't see this ease of process translating to the creation of art on screen"[14].

The democratisation of screendance has the potential to welcome greater imagination and creativity in this art form. In order to support the vitality of screendance, new residency programmes are springing up. Some great examples of this trend include the Screendance Production Residency organised by the Centres Chorégraphiques Nationaux (France), including EDN members La Briqueterie and La Place de la Danse; Utopia Cinema Avignon; the International Video Dance Festival of Burgundy; and, since 2021, ADAMI and the Theater Freiburg (Germany). Since 2018, this programme has supported the creation of screendance with a funded two-week residency to develop a short film. The residency partners then collaborate to distribute the work of screendance created. The involvement of contemporary dance structures in this programme, together with film organisations, shows that screendance might evolve parallel to dance performance, without replacing or competing with it.

Beyond the importance of digital technology on the creative side, digital distribution has also completely changed how audiences are reached, which is what Fabien Plasson, film director and video manager at Maison de la Danse, observed in Repères in 2018[15].

"Since the year 2000, the Internet has become powerful enough to support the diffusion of videos. It became fast and easy to put creations online and to give access to a very varied public. Artists then seized on this new means of distribution. They can now share their works easily and globally, while also creating a direct and unfiltered link with their audience." – Fabien Plasson

In "History of Digitisation in Five Phases"[16], Michael Seemann offers a perspective on the advent of the digital era, starting with the Internet entering many households (Early Networking Utopias, 1985-1995). In Moving to Remediation (1995-2005) and Loss of Control (2005-2015), Seemann looks at new media attempting to replace analogue counterparts, as well as the new space given to social media, with its vast uploading of all kinds of data to the Internet, and the development of smartphones from 2007 onwards and the ensuing era of Big Data. New controlling structures

were superimposed on the Internet, with Web 2.0 services evolving into giant platforms. The acceleration of the digital age has impacted all aspects of society but its relation to the performing arts has always been very complex. As noted by Plasson, online dance expressed itself first and foremost in the distribution of digital videos, as more and more platforms emerged to host such data.

"Just 10 years ago there was barely any dance on YouTube or Vimeo (which were only just beginning, having been founded in 2005 and 2004 respectively). Dance was simply not available unless it was broadcast on television or stored in one of the few physical archives, with strict rules about what and how much could be seen and shared." – Sarah Whatley[17]

Platforms and social media have grown to take up a larger place in society since their emergence twenty years ago, and they continue evolving, with the arrival of new players such as Twitch, launched publicly in 2011 and acquired by Amazon in 2014[18]. With regard to social media, its role in contemporary dance is also a very recent phenomena, with the following major platforms developing in just the last fifteen years: Facebook (2004); Twitter (2006); Instagram (2010); and TikTok (available in China since 2016 and globally since 2018). Scholar Harmony Bench provides a valuable analysis of dance online, especially on social media, in *Screendance 2.0: Social Dance-Media*[19], in which she establishes that the integration of video into social media platforms has enabled dancers and choreographers to create an internet presence for dance, which has ballooned online since 2005.

The Internet thus functions as a new distribution channel. Posting online has been made both easy and immediate, but the online space has become oversaturated: over 500 hours of video are uploaded every minute on YouTube alone[20]. This is one of the reasons that led to the creation of Numeridanse[21] in 2011 by Charles Picq. Numeridanse is an online resource dedicated to artistic and cultural education, headed and coordinated by the Maison de la Danse with the collaboration of EDN member Centre National de la Danse (Pantin, France). It is supported financially by BNP Paribas Foundation and the French Ministry for Culture. Operating as a "multimedia platform for dance", Numeridanse offers free access to a unique video database: filmed performances, documentaries, interviews, fictional video, and dance videos of every genre, style, and form. Thought of as a way to provide an entry-point to the world of dance, its content is highly contextualised and presented in a pedagogical manner that allows anyone to familiarise themselves with dance art. Numeridanse also supports a need for documentation of the intangible heritage of dance, which is a strong added value of digital practices more generally. Recording performances has become central to the transmission and archiving of dance, as the cooperation project European Video Dance Heritage, carried out by EDN members, established back in 2013-2015[22]. In the last decade, some EDN members as well as others in the dance sector have developed digital archives of filmed dance performances – whether in the

form of online platforms such as Numeridanse.tv and the Online Mediathek[23] of Tanzquartier Wien (Vienna, Austria), or in digital(ised) programmes available on demand at the Cinémathèque de la Danse[24] of the Centre National de la Danse CND. Whatley[25] provides further examples of such dance archives in the UK, the USA, Denmark, and Germany, noting however that the resources needed to build and manage them make it financially prohibitive for most institutions and governments to develop more of such initiatives.

While dance practices in the digital sphere have existed since the 1980s and reached a larger base of practitioners and audiences from the 2000s, screened dance, screendance, and dance online however have remained relatively niche in the field of performing arts. All EDN members have had a digital presence for a decade or more, but few have actually invested in online streaming or built a strong social media community. The COVID-19 pandemic and the temporary inaccessibility of traditional dance spaces has helped boost existing online presence, projecting many further into the digital sphere.

The evidence presented in this section serves to highlight the following contextual factors, needs, and opportunities:

✳ The relation between the performing arts and digital contexts is complex and leads to particular forms of expression, which evolve parallel to dance performance in other settings, without necessarily replacing or being in competition with them.

✳ Dance in the digital sphere comprises several practices, including "screened dance", "screendance", and "online dance" among others, each with its own implications. Venues, festivals, funders, and other stakeholders in the dance field should recognise this diversity and adapt support mechanisms accordingly.

✳ Support for professional video recording and editing of dance performances, as already done by some venues, is good practice, broadening opportunities for dancers and choreographers when promoting their work elsewhere.

✳ While the costs of film equipment are decreasing rapidly, there is still a need to develop creation and production in the field of screendance, including through suitable residencies, and research and production support.

✳ There are a number of digital archives of filmed dance performances, which provide access to this heritage to both professionals and audiences. However, the costs involved in making them sustainable remain high and accessible to only a few institutions.

1.2. Digital necessity

From the very first days of lockdown in March 2020, dance companies large and small have been sharing works online like never before, both from their archives and with direct-to-digital presentations. Reasons for this have been diverse: remaining connected to their teams, their artists, and their audiences, locally and internationally; providing work; justifying subsidies, etc.

Like others in the performing arts sector, EDN members moved both their content and their activities online[26]. Les TROIS CL (Luxembourg) brought video recordings online, for instance with the 3 du Trois in April 2020[27], making three performances available online for free for 24 hours, together with new interviews with the three choreographers. In the United Kingdom, The Place developed a similar programme with The Place Online[28], an online digital programme that showcased a performance every Thursday evening. The performance remained available until the following Monday on The Place's website. All screenings were framed by a short introduction from the artist, and audiences had the opportunity to donate in support of the initiative. Trafó (Hungary) set up their *Take a Seat! - online Trafó evenings screening series*[29] on Saturday nights for a period of ten weeks in the spring and summer of 2020, in which a virtual auditorium allowed spectators to book a seat for one of ten performances of dance, theatre, music, and cabaret. Other members developed a kind of online theatre accessible from audiences' desktops: Tanec Praha (Czech Republic) presented PONEC Online Theatre with "recordings of successful performances"[30], while Sadler's Wells (UK) invested in a "Digital Stage", a dedicated platform[31] which offers dance performances, films, and workshops.

These performances, both from archive video materials or live (direct-to-digital), brought with them valuable work – keeping teams busy and providing salaries and fees for associated artists, technicians, communication staff, and other team members. At the compagnie dernière minute / Pierre Rigal, the example of *Press*[32] stands out. Created in 2008 and toured extensively over the last twelve years, the piece was programmed for the 30th edition of Euro-Scene Leipzig[33]. The festival was cancelled a day before its opening due to COVID-19 regulations in Germany, but the organisers decided to still pay all cancelled performances. Having received the fee for its cancelled performance, Pierre Rigal decided to adapt the work into a live-to-digital performance from the

company's studio in Toulouse, France. This experience proved to be successful for the company as the technical team could be employed for this performance, and more bookings came in for international events: Impact Festival (Belgium), BIPOD (Lebanon), and La Plaza de la Danza third edition, an initiative of EDN member La Place de la Danse in Peru, Argentina, Uruguay, and Chile[34]. While Rigal doesn't necessarily imagine continuing to perform Press in this way after the pandemic, the company's administrator Maugein recognises that the direct-to-digital performances not only brought in work for the team but also new audiences for their work.

This example resonates with similar sentiments from the Irish dance field. The Dance Think Tanks, hosted in July 2020 by EDN members Dance Ireland and Dance Limerick, together with Dublin Dance Festival, noted in their Think Tanks Report[35]:

"The "move online" creates a new platform for dissemination and generates new audience connections. People who previously might not have travelled to a venue to see a dance work are watching dance performance online, and participants also reported that working on digital platforms is helping build networks and connections with international collaborators. In this sense, the global pandemic was seen to allow for a re-thinking of dance audiences and the dissemination and production of work".

The evidence presented in this section serves to highlight the following contextual factors, needs, and opportunities:

✳ In the context of the COVID-19 pandemic, dance companies and venues reacted quickly, developing new initiatives or making previously-recorded materials available online and giving them a new life. The digital space was thus recognised as a temporary solution against isolation and loss of work during the lockdown period.

✳ New opportunities observed in this context include the possibility of obtaining new contracts and of reaching audiences who would not have accessed these works unless they had been made available online.

1.3. New audiences

A much-celebrated benefit of online dance during the COVID-19 pandemic has been the connection it has brought, as people engage with archive materials and livestreams, as well as other types of content. With no challenges of translation (apart from adapting to the screen), dance enjoys a low threshold for accessibility. Keeping audiences active and engaged is a vital aspect of online activities, as once contact is lost the venue will need to start again from scratch with the next performance. And yet audiences showed up, often younger and more international than those who would have attended the venues in person. For some, digital or remote participation was nothing new: any artist or audience member who belongs to or is allied with the disability community has fought for remote access in past years[36]. The scale to which remote participation and remote access has developed during the pandemic is essential for the future accessibility of contemporary dance, which cannot go back to a theatre-only model.

A similar learning experience took place at Tanec Praha with regard to online dance education. As reported in the Fondazione Fitzcarraldo survey, EDN members moved over 500 classes online during the first lockdown of March-May 2020 alone[37]. While this is only 10% of the regular number of dance classes offered by EDN members, many of these classes have continued throughout successive lockdowns. Organised primarily as a way for professional and amateur dancers to continue practicing dance (with all the restrictions that go with limited home space), dance classes have found audiences both locally and internationally. While one could all of a sudden train with artists from around the world through Zoom, Instagram, or YouTube Live, there was an additional unexpected benefit for local audiences. Kreuzmannová and Perroud found out that the contemporary dance lessons at PONEC Theatre[38] were being attended by Czech residents from outside of Prague, thus reaching people in the region who would not have joined the classes in person. This is why they already envisage continuing to offer dance lessons online in addition to in-person when classes resume in the theatre.

Reducing the accessibility threshold worked during this period. Barrier-free approaches clearly moved past the proof of concept, both for audience members and for artists, with participation now possible independent of physical presence. However, this techno-optimist perspective could also be blind to new forms of exclusion.

Online dance brings its own set of imbalances: to access dance via the Internet, one needs digital literacy as well as decent equipment (such as an adequate screen, sound, and internet connection), which is a concern for Elisabetta Bisaro at La Briqueterie:

"While it is very clear what we gain on one side (younger, more international audiences, experts from afar), it is impossible to nurture relationships with the most vulnerable audiences, especially in socio-economic terms. Not everyone has a computer. We dictate access through our know-how and the means we have – which results in losing the ecology of our house."

The digital divide brings with it the risk of losing the 'usual public', local audiences that have been targeted by active policies of engagement over the preceding decades. It takes more than merely going online to maintain both the social connection and the relevance of the venue. It is important to keep this in mind when developing programmes, as the choice between physical or digital access should not by itself dictate access to dance as an art form.

In One Dance UK Magazine, Lizzy Maries, digital content producer at Pavilion Dance South West (PDSW) in the UK, expresses disbelief that dance companies, venues, and festivals will go back to 'the way it was'[39]:

"Digital programming is here to stay. We know we have audiences who experience barriers to coming to the venue in-person, before and beyond COVID-19. Live performances at 7pm will always be hugely loved, but digital programming can be a great leveller – available to a new parent who needs to be at home with a baby, or to someone living with anxiety for example. What we need to consider, as producers and programmers, is who digital keeps out and why."

The evidence presented in this section serves to highlight the following contextual factors, needs, and opportunities:

✳ Forms of digital participation and digital programming initiated in the context of COVID-19 deserve further attention, as they have proved successful in reaching new audiences both at home and abroad.

✳ At the same time, it is necessary to be aware of, and take measures towards, forms of exclusion in the digital realm, including the need for digital equipment, internet access, and other aspects related to the digital divide.

1.4.   The digital frontier

Though some forms of dance shared by dance venues, festivals, producers, and other dance practitioners were made for the screen, especially in case of films and screen-dance, hardly any of the work shared in the first weeks or months of lockdown was made specifically to be presented on the Internet. A strong feeling of limitation was experienced in the dance sector, as Tanec Praha director Yvona Kreuzmannová expressed in August 2020 during the Tanzmesse Online Platform: "No online content will ever replace what we need. To be with the artists, to be onstage"[40]. A year into the pandemic, some of the EDN members who engaged with online streaming of dance performances are revising this position. TROIS-CL director Bernard Baumgarten looked at the rise and fall of ready-made, archive material in *La Glaneuse*[41]:

"We streamed these recordings at first, for lack of anything better. They were not intended for the general public, but for programmers who want to see works before programming them. At the beginning, there was a sense of curiosity, but the audience got tired of it. The quality has nothing to do with live broadcasts, which are very, very expensive." – Bernard Baumgarten

Dampfzentrale's co-managing and artistic director Anneli Binder took a stronger stand by not going online, as she explains in *Neue Wege*[42]:

"Since the first lockdown, we - the Dampfzentrale team - have done everything to make the encounter with art and with bodies possible again: constantly finding new concepts of protection, finding solutions, moving on. All of this exhausted us. We decided, together with our family of artists, against the immediate transfer of art to the Net. The sensuality of dance and music dies in the face of two-dimensional screens and data streams." – Anneli Binder

Dance artists report facing pressure to move dance performance into a digital environment, which leads them to raise questions about the integrity of the art form[43]. This point also came up during the Digital Conference jointly organized by the Zürcher Theater Spektakel and Tanz im August / HAU Hebbel am Ufer in August 2020, as reported by Marta Keil[44]:

"For many dance and performance makers, this [switch] would mean to change completely the core language of their work and, in consequence, to abandon unique and well-developed artistic languages in order to now learn to create from scratch."

What appears clear is that not all artists are ready for, capable of working with, or even interested in the digital space. Separate from a judgement of potential value, it is important to distinguish between artists who want to engage online and those who don't. As reported by Wolfram Sander, programme director of Theater and

Dance at HELLERAU (Germany), their associated artists were not curious about the turn towards the digital realm. Bisaro adds that "not everything should be made for livestream and social media. Contemporary dance is a live art, being alive, in person." Streamed dance cannot pretend to replace live art. As Polivtseva argues, "Live arts have a unique power to place us in the 'here and now', where we are exposed to a reality at a given moment, without any intermediary means of communication"[45]. The pandemic and the resultant impossibility of participating in the performing arts in the usual way as creators, presenters, and audiences has however, at the very least, moved dance online for a lack of anything else.

A key issue should be to respect the differing intents of choreographic works, with some created for screen but not for online, some for museums or galleries, some for big movie theatre screens – and some not for a screen at all. Tanec Praha's Kreuzmannová and Perroud share the wise consideration to "take time to feel yourself, [to] be honest in the digital sphere". Many artists will not continue with their digital experiments after this crisis, but it will expand the stage for others.

However, having stated this, what comes next? What if the prominence of the digital space endures longer than planned? As the pandemic persisted, venues and programmers postponed shows, residencies, etc, first until autumn 2020 and then until the first quarter of 2021, only to have to cancel or postpone once again when the end of that quarter had been reached[46]. Digital presence cannot be avoided in this moment. Though the limitations listed above challenge artists, venues, and audiences to experiment further with online dance, there is also much to take away from a year of experimenting with digital means on a global scale.

The evidence presented in this section serves to highlight the following contextual factors, needs, and opportunities:

❋ Digital practices do not replace onstage dance, but should be seen as complementary and parallel, with each having advantages and disadvantages. Therefore, artists' right to determine the suitable setting for their creation and performance should be respected.

❋ Digital practices require their own language, their own particular intent. In this respect, it is important to consider the need for adequate reflection, exploration, and research in both determining the suitable form of each project and in developing artistic languages and techniques.

❋ It is possible to present high quality dance via digital means, but doing so requires a very large financial investment, and this should be taken into account by funders and supporters.

1.5.   Adapting to the screen

Faced with limitations on accessing venues and performing on stage, dance makers experimented with the possibility of dance film. Dance writer Emily May, who explored these new dynamics with four screendance curators in a *Springback* article from January 2021[47], explains:

"Many artists have been turning to screendance during the pandemic: an art form that allows them to create work that will be seen in the medium it was made for. This experimentation has been encouraged by dance organisations, who are offering funding, commissions, and online screendance workshops".

Some companies worked with filmmakers to make cinematographic interpretations of their work, such as ICK Dans Amsterdam working with Arno Dierickx for *Blasphemy Rhapsody* (2021)[48]. Others shot work on location that was edited into a dance film, such as Nicole Beutler's *Still Life on the Island* (2020)[49]. Screendance professionals recognise the newly acquired visibility for this art form[50]:

"Dance exploded onto our screens in 2020 in a way screendance practitioners scarcely dared to hope for. The pandemic created a very particular space for larger audiences to discover screendance, and to understand that as a creator, it should be approached as more than documentation of live work – it is a hybrid art form in its own right. It has hugely exciting possibilities and, in today's digital culture, is very much on the rise."- Jo Cork

As Martine Dekker, director of the Dutch screendance festival Cinedans, puts it, "dance film is no longer a sideshow"[51]. The increased recognition of screendance can help choreographers and dancers to rethink their approach to documentation. It does not require them to renounce their artistic practice but to develop a new appreciation for film as a medium. An increased awareness of the moving image and the various facets of screen production will go a long way in presenting screen dance online, and will have a lasting impact, ICK Artist Space director Suzy Blok hopes. She recalls the EDN Atelier for Artists, organised in May 2020, which focused on "how to communicate online"[52]. It served as "a crash-course to open the eyes of the participants and give input through many examples of not only how to use the camera, but also space, sound, and image". Tanec Praha's Kreuzmannová and

Perroud concur that dance for camera and dance on screen requires a combination of skills, tools, and proper training, which has yet to be offered to all interested dance artists.

As dance makers, venues, and audiences are pushed into the digital sphere by necessity, it is key to reiterate that not all dance should exist online or persist in a digital-only form after the crisis. But there have been positive aspects to this period, the increased awareness and development of screendance being one of them. This does require more support from funders and cultural operators, as not all artists are equally equipped for this work. Another great lesson of the crisis has been with regard to audiences and lowering the threshold for access – although this should be combined with in-person access and audience engagement strategies, so as to avoid new forms of exclusion and division. One must acknowledge that "moving online" represents a shift for the sector. The scale at which this move is happening is new and is reshaping the sector at the moment – one expression of this being in shifting power dynamics. Almost all artists are using the same platforms. As choreographer Gwendaline Bachini suggests[53], the digital sphere brings with it a new economy outside of institutionalised structures. There are new points of access available to audiences and networks, with greater potential for distribution and fewer gatekeepers.

The evidence presented in this section serves to highlight the following contextual factors, needs and opportunities:

✳ The context of COVID-19 has contributed to giving renewed visibility to screendance. This should be supported further, by recognising the specificity of this form and giving access to quality, curated content to emerging audiences.

✳ It is also necessary to provide access to training to produce quality dance films (e.g. working with the camera, film-making skills, digital tools) as well as to documentation more generally.

✳ The current context also changes traditional forms of gatekeeping, introducing new ways to access digital content, and providing new opportunities as a result.

Appropriating the digital space

Creators and presenters have moved online in order to stay connected and visible, both to other artists and to audiences. Such a large presence of online dance has resulted in a range of online performances never before seen. But digital presence is not only supported by video – with This is not the End. This is a new Beginning, Virve Sutinen, artistic director of Tanz im August Berlin, invites dance professionals and audiences to remain connected digitally: "Even though nothing can take the place of live performance, it is still important to keep conversations going on."[54]

2.1. Digital collaborations

Digital exchange among artists as well as between artists and presenters has been taking place globally since the Internet became accessible to the majority. What the pandemic has brought is a redistribution of this process, as conversations have been decentralised entirely, and local or international hubs have lost their relevance. During the TanzBremen Digital Think Tank in January 2021, dancer and choreographer Serge Aimé Coulibaly shared how the crisis has led to a much closer digital exchange with other African dancers and choreographers, a "rethinking of anchoring our work in our country"[55]. Other artists' perspectives shared during this Think Tank pointed towards "new ways of international collaboration while avoiding extensive travel: finding small teams in different countries who do research on the same topic, exchanging content via digital communication, and realising the projects locally."[56]

In the Dance Think Tanks hosted by Dance Ireland, Dance Limerick, and Dublin Dance Festival, Irish artists stressed the relevance of digital collaborations:

"The connectivity developed between artists during the global pandemic – especially through online meetings and events that have allowed artists from every location on the island and internationally to attend – should be maintained and built upon."[57]

Choreographer Hiroaki Umeda proposes a variation on such digital collaboration with Movers Platform. Working with seven dancers ('movers') from Greece, Taiwan, and Japan who have unique forms of movement that cannot be categorized in existing dance styles, the piece is developed long-distance, with each dancer creating a five-minute

solo individually, sharing progress and videos regularly. Online meetings are held with the choreographer every two weeks, developing the solo pieces further. In May 2021, all seven dancers will meet for the first time with the choreographer, who will complete the work with group scenes and duets. The show's premiere is planned for the 25th Spring Forward Festival, organised by the European Aerowaves Network and taking place in collaboration with the art company Dan.c.ce Unitiva and the Cultural Capital of Eleusis in Eleusis, Greece[58]. Such an initiative is a variation on those analysed by Keil in her *Notes and Reflections on "How to be Together"*[59]:

"Another strategy that has popped up recently and that seems to offer a response not just to the COVID-19 crisis, but also the issue of hypermobility and its ecological implications: temporary artistic collectives or working groups, consisting of an initiator in one geographical location and an implementing artist in another, who prepare new, local versions of a performance that can't be travelled, or who work remotely on completely new material." - Marta Keil

More opportunities for inventing and piloting such experiments are emerging. The work done by Jérôme Bel prior to COVID-19 comes to mind, and continued with Dances for Wu-Kang Chen (2020), produced from scores during the pandemic with rehearsals taking place over Skype between Paris and Taipei[60]. The Goethe Institutes in South America supported similar initiatives with their open call "Kreative Prozesse über Distanz" (Creative Processes over Distance)[61]. With this call, four international projects were selected to work on creative exchanges that would not take place through physical encounters. The call focused specifically on projects that would look into the possibilities offered by the digital realm for randomness, open-endedness, and new formats in creative processes.

LIFT Festival (UK) is launching a commissioning series for UK and international artists focused on 'Concept Touring', projects where international collaboration can happen without, or with greatly reduced, travel[62]. Selected international artists will receive cash commissions and mentorship from leading worldwide curators and artists to develop an idea, a process, or a realised work that will then travel independently of the artist. These "new models of international artistic exchanges"[63] pave the way for sustainable collaboration mixed with digital spaces. A redistribution of power dynamics is taking place thanks to such opportunities to rethink the role of hubs and main presenters.

The evidence presented in this section serves to highlight the following contextual factors, needs, and opportunities:

*   The centrality of digital exchange today brings possibilities to foster new forms of joint reflection and collaboration and redistribution of power in a more multidirectional way, beyond the main players and traditional hubs.

*   Indeed, digital approaches can enable dance agents to meet, collaborate, co-create, rehearse, and/or produce work. Support should be made available for these more sustainable and diverse forms of collaboration.

2.2.   Passive viewer, active dancer

The appropriation of digital space is an issue of interest for artists, but maybe even more so for audiences. As dance scholar Dr. Martina Ruhsam outlines in her exchange with Beatrix Joyce[64], the spectator can be understood to be more passive, as content is given to viewers, and there isn't the same deep exploration of the dancer's body when viewing dance through a screen, as spectators are presented with a depiction of the body within a predetermined frame, unlike when watching a performance live. Even in a setting that should allow for interaction, there is still the possibility for audiences to remain passive, such as by keeping one's video off (on Zoom) and not leaving the private, cosy space of their home.

Dance writer Anastasio Koukoutas argues that this shift towards the individual experience makes things more trivial, with performances becoming yet another commodity in the abundance of what is circulating online[65]. If the audience decides what, and especially how, to watch when it comes to dance, what then is the role played by venues, festivals, curators, and programmers?

However, much depends on the spectator as well as on the work presented. In another Dis[]tanz conversation, Tanzfabrik Berlin's Jacobo Lanteri places the power to create dramaturgy back in the hands of spectators, arguing that it is they who decide how they watch dance, on which screen, at what time, in which position. Makers and presenters have to give up control of how the performance is shaped, as the spectator can even decide to stop, (re)start, scroll through, or pause a performance – at least when it is not livestreamed[66]. As Pallant states in *Forward Steps*[67]:

"The recent rise of the home environment as a performance venue has led to concerns that contemporary dance will become yet another thing to be offered up for convenient consumption, or reduced to background noise. Yet bringing work into the audience's home does break down theatrical hierarchies between performer and spectator – doubly so, if the audience are also the performers." – David Pallant

Online as a medium

From the start of the lockdowns, two main models emerged: videos from archives (including screendance works) and direct-to-digital livestreams. Some artists also took a chance at adapting their stage work to the digital realm. With the emerging use of Zoom[68], performing artists have explored how this video-telecommunications software could be used for staging live performance – see for example Zephyr Brüggen's adaptation of Georg Büchner's *Woyzeck*[69], Simon Fenn's *Be Arielle F*[70], or Forced Entertainment's *End Meeting for All*[71]. Particularly interesting with Zoom is how the 'stage' has the potential to include audience members, functioning as a panopticon where the viewer can themselves be viewed. Such experiments have been further supported by funders, as a way to look at the specificities of digital performance[72].

More 'traditional' online explorations by dance artists have already existed for some years surrounding the use of social media. Certain dance artists have focused on the interaction that social media enables. Elina Häyrynen and Natasha Lommi, together with Noora Geagea, Janne Hast, and Kaisu Hölttäm, experimented with taking dance online with TARGET Helsinki[73]. The project took place during the COVID-19 pandemic but was initiated and approved for funding beforehand. In addition to videos, live transmissions, and images, the collaborators were interested in the impact of social media presence on the relationship between the artist and the audience. "TARGET Helsinki demonstrated that encountering the audience through social media can be meaningful and even more direct than the traditional discussion with the audience after a performance," Häyrynen said in an interview with Anni Leino[74].

Going back to Bench's *Screendance 2.0: Social Dance-Media*[75], one needs to observe the mechanisms at play with all social media platforms. The Web 2.0 has redistributed information infrastructure: it does not follow the traditional model of information distribution, in which content travels from a small number of providers to a large audience of receivers. However, neither the Internet nor Web 2.0 have levelled the playing field for the production and distribution of content – even less so since the emergence of big platforms, GAFA[76], and other digital content providers. Inequalities exist because the Internet's infrastructure is imbalanced; individual connection at a relatively low cost is not guaranteed and censorship exists online. Despite these issues, Bench argues that certain processes of participation are at play with social media:

"Nevertheless, actual inequalities do not mitigate social media's strong guiding narrative of participation, which ensures that computer and internet users continue uploading, downloading, manipulating, commenting on, and reading and watching web content, thereby building and reinforcing web communities and social networks" – Harmony Bench

Bench presents different ways in which dance accommodates and reflects the specificities of social media strategies in its composition as well as reception, integrating users and audience members as collaborators of sorts. Bench defines a topology of works, from crowdsourced choreographies to flash choreographies and viral choreographies, "travelling from dancing body to dancing body via a media interface, with faithful remakes or covers of itself"[77]. In the last decade, many examples of such works have emerged, including the fABULEUS *Rosas Remix Project*[78] that started in 2013 and found a new impulse during lockdown; or more recently, *Animal Kingdom* by Akram Khan company and Numeridanse (2020)[79], which aimed to collectively invent and invest in a new, digital space. Artists are also imagining how they can bring digital audiences to the stage once their work is possible in theatres again. Suzy Blok shares the example of Keren Rosenberg, an artist-in-residence at Dansmakers Amsterdam / ICK Artist Space, who explored online possibilities in 2020 after her premiere was postponed three times[80]. Developing work on AEJAA[81], a digital performance space where she works with DJs and VJs, Rosenberg has created Going Primal (2021), an online rave with collaborators from all over Europe. Participants join a dance class that transforms into a performance, becoming ultimately a rave – a way to connect and reconnect internationally through dance. While designed specifically for an online space, Going Primal will also be shown on stage, with Rosenberg working on a bridge for online communities and dance communities to come together.

Online dance is thus not only a way for dance artists to reach their audiences directly, but also a way to increase and facilitate participation. Beyond visibility, it has the potential to create a form of community around the creators, dancers, choreographers, and other actors of the contemporary dance scene.

Online intimacy

Other digital artistic practices have grown during the pandemic. Intended as much as a way for artistic collaboration to function as a form of interaction with audiences, audio work has found a new place in contemporary dance. This type of guided choreography existed prior to the lockdown, as for example with Guided Choreographies for the Living and the Dead, a series of audio works by American choreographer Faye Driscoll, initiated in 2019 and continued during the pandemic with a commission by Berlin's Tanz im August in 2020[82].

Audio works respond well to the digital fatigue that everyone is experiencing due to remote working and the overwhelming presence of screens in our daily like. Calling on other senses, artists recreate a proximity and a sensorial complexity that does not always translate through video. In *Notes and Reflections on "How to be Together"*[83], Keil presents more examples of audio work, qualifying them as intimate:

"Practices of listening, especially as a voice is directly plugged into our ears, seem to be indeed effective in building a sense of intimacy" – Marta Keil

It can also be a way to rethink what being together means. Dancing Museums partners La Briqueterie and Tanec Praha both recall the importance of such audio work in international collaboration, as a new way to create during a pandemic and to connect together. The Audiowalk prepared by dancer Tereza Ondrová works as a parallel city guide[84], which leads listeners through an in-situ walk that will most likely be experienced in another setting. Produced by Tanec Praha, Audiowalk offers Dancing Museums' international partners a walk through Prague, a new way to mediate a city when mobility is impossible, as well as a reflection on what it means to meet and to share.

Other initiatives to confront limited social interaction and physical distance operate in similar ways, such as *1000 Scores. Pieces for Here, Now & Later*[85] by Helgard Haug, David Helbich, and Cornelius Puschke, initiated in June 2020; or I'm Here by Yasmeen Godder[86], in which the choreographer posted fabric, paint, and an instructional video to participants, and invited them to make a body print in the privacy of their own home.

The above-mentioned artistic strategies point towards the idea of activating audiences. As spectators of dance on screen, audience members are invited to take part in the performance or even co-create the choreographic process, as the audio works or instructions permit. Once again, this is not specific to the digital sphere, as co-creating with audience members can be and has been done in venues. Nonetheless, the idea of giving tasks to the audience, thereby transforming spectators into participants, is particularly interesting at a time when physical limitations are imposed, and physical activity is reduced.

These projects have found immediate relevance during the pandemic, though one could question their longevity once social restrictions are eased again. The meaning of an audience in the digital sphere deserves to be explored further, and the new rituals invented during these experiences allowed to continue. But part of the revolution in the choreographic process that new technologies offer is the relationship performers have with the audience. With audiences becoming part of the immediate creation of a performance, choreographers can reference or interact with images, actions, and sounds drawn from personalised social media and personal tech devices. Curiosity and time are required to see where this engagement with audiences will lead.

With this new intimacy and potential for participation, dance makers and audiences are in immediate proximity. Social media redistributes the essence of the network, and of the interaction.

2.3.   A new role for programmers

While the Web 2.0 allows for an immediate relationship between artists and audiences, they first need to find each other in a space saturated with images and videos. One can only be overwhelmed by such vastness, which reinforces a landscape of digital consumerism and uninterrupted flow that leads to reduced attention[87]. This profusion of content, and the digital pollution that it creates[88], can lead to digital fatigue, especially during the pandemic as stated by Brown in *Screening Times*[89]. On the one hand it is interesting to freely discover what artists upload to YouTube or Vimeo, however there is on the other hand the strong possibility of the audience scrolling past, and that works aren't seen in their entirety. Faced with incredible amounts of content, audiences need guidance with performing arts presented online. The challenges of accessibility, while expressed differently, are also present online: more contextualisation might be needed; content in local languages is crucial to make artworks accessible to audiences not at ease with English; while international audiences need their own dedicated approach. There is a need for programmers to work hand-in-hand with online communications and audience development professionals to include all aspects relevant to the digital space that might not be part of usual dance programming.

From the perspective of a festival curator, Lanteri looks at the digital space as a separate entity, with a different geography requiring translation[90]. As participants of TanzBremen's *Hybrid Advanced*[91] concluded, programmers are being taken out of their comfort zones, developing new working methods, and working more closely with artists than ever before.

While it is a different experience, the dramaturgy of a festival can be experienced through the digital space, one just needs the knowledge to adapt to it. Much experimentation took place during 2020 and 2021 in an effort to learn what works digitally, with Aerowaves' Spring Forward[92], B.Motion Danza[93], Les Plateaux[94], Czech Dance Platform[95], K3 TanzHochDrei[96], and more all going online. Many of these events worked with Springback Production, a specialised production team who devised online interactive events disseminating artists' works and involving dance professionals and audiences across Europe and the world in discussions and workshops[97]. While keeping some live elements, especially in the form of discussions between professionals and exchanges with the audience, the programmers and presenters put work into contextualising dance videos and films – recording interviews specifically for the event, providing a historical perspective, making a work resonate across the entirety of a video playlist. Looking back at Café Plateaux, Bisaro recalls the importance of having good knowledge of the technological tools, their possibilities, and their limits. Café Plateaux was a webinar with some parts pre-recorded and others presented live, and this mix involved an interesting process, though one not without its risks. While not all aspects of the webinar were equally successful, it is a model that can complement what future professional events offer.

This curating and producing work is quite similar to the editorialising work done by Maison de la Danse on Numeridanse.tv. Alice Poncet, head of Numeridanse, explains that the platform aims to reference choreographic works, making them accessible through a pedagogical and contextualised framework. Numeridanse is not intended to replace live performance but to offer an entry point to a choreographer's work. At a moment during which companies large and small are increasingly present online, this curation and contextualisation, whether on a dedicated platform or in the framework of a festival, is crucial for the reception of artists' work.

2.4.   What economic model?

Online festivals and individual performances are attended by international participants, often in numbers far greater than those who would have shown up in person at the theatre. At the very least, the digital sphere offers a new way to stimulate the work of a dance maker, as geographical and financial limitations would have prevented some people from attending a performance in its live version. There are many people ready to engage with dance through digital means. Does this mean that there is also a business model for online dance? Poncet refuses to see Numeridanse as a distributor, which would in effect require a different legal status and oblige the platform to develop its own income stream, putting it in competition with the audiovisual sector. Dance venues and platforms operate online thanks to public funding, which often requires them to present online work free of charge. The question of monetisation has yet to be sorted out, as many are not ready to pay the same amount for an online performance as they would for a live theatre show. But is it possible to think of other business models?

At the EDN Online Atelier[98], promoter and producer Sofie Marin argued that it is possible to earn a living online as an arts entrepreneur. The most important and sustainable way of going about this is by creating a community around one's work and developing a subscription model, such as through Patreon or donations on the maker's website. There is greater stability to be found with large groups paying in smaller amounts, as opposed to having just a few big funders. But Lizzy Maries concedes that at the level of dance makers and companies, "making money is very, very tough."[99]

For bigger companies, such as Nederlands Dans Theater[100] (NDT) or the English National Ballet (ENB)[101], the momentum for monetisation seems to have been reached, either through live-to-digital performance or by developing their own platforms. In 2013, NDT developed a partnership with Pathé Cinemas that was subsequently stopped due to insufficient audience numbers for the enormous costs. In 2020, NDT successfully developed the idea of live streaming again, this time with live broadcast featuring camerawork by an in-house creative content maker, whose role was to help bring the atmosphere and dynamics of the choreography to the screen. The technology behind the live stream was thoroughly explored and tested, and rights issues were resolved[102]. ENB went further by setting up its own distribution platform, though ENB Head of Digital Daniel Alicandro doesn't encourage all dance professionals to follow that particular route:

"There are lots of ways to think about monetisation without setting up your own platform, whether premiering content on YouTube and driving donations, or looking for distribution through existing platforms." – Daniel Alicandro[103]

TV and other existing platforms might be another way to find audiences, especially when watching a performance online is less common for older audiences. In that sense, it is interesting to note that the pandemic brought into being two new temporary TV channels dedicated to the performing arts, Podium 19[104] and Culturebox[105], in Belgium and France respectively.[106]

Developing a dedicated distribution platform (or developing distribution through an existing commercial platform) is not a priority for EDN members interviewed for this report. They would rather put artists in contact with audiovisual platforms interested in their work — such as Maison de la Danse's associated artist Fouad Boussouf developing work with CultureBox[107] — rather than engaging with subscription or transactional Video-on-Demand (VOD) platforms. Polivtseva also warns against "shifting towards the commercially-driven virtual platforms [as it] might affect the economic model of the performing arts, which heavily rely on public funding"[108].

While there is much potential for video-on-demand[109], it is difficult to see how contemporary dance can find space for itself in a very competitive market focused on other types of content. Beyond figuring out the intellectual property rights applicable to documentation, screendance, or live-to-digital performances and recording[110], the contemporary dance sector would have to position itself within a very competitive audiovisual sector.

Further collaboration with networks such as IMZ, the international business network dedicated to the promotion of the performing arts through audio-visual media[111], operating with the support of Creative Europe, could open ways for dance professionals to find their way in this booming environment, in which they could occupy a well-curated niche. But performing arts exist beyond the screen and it seems unlikely that a purely online economic model will be able to sustain itself after the crisis the sector has endured due to COVID-19. However, the digital sphere brings forward other forms of sustainability, most importantly in terms of the social dimension that has been challenged and deemed unnecessary during the pandemic.

The evidence presented in this section serves to highlight the following contextual factors, needs, and opportunities:

✳ Given the new opportunities available, as well as the difficulties in terms of monetisation, it seems advisable for most organisations in the contemporary dance sector to avoid competition with the audiovisual sector, working instead to develop a niche within the online and audiovisual landscapes. This could be facilitated by collaboration with relevant networks such as IMZ.

✳ Where and when relevant, distribution through existing platforms and cultural channels should also be explored.

✳ It is unlikely that a one-size-fits-all model in terms of digital monetisation will exist, but each artist or company should look for the right model to fit their specific circumstances.

✳ Ultimately, it is important to be aware of the limitations of the online realm in terms of monetisation, and to understand that a balance between live performance and online presentation remains necessary.

2.5. Distant socialising

As spectators begin to engage as participants, digital spaces become transformed into meeting places or "melting spaces"[112]. Theatre and media scholar Martina Leeker looks at theatre and performance in the pandemic time as a form of distant socialising, providing everyone with training in participation in virtuality, which in turn becomes reality[113].

Some venues and events are experimenting with virtual rooms for exchange, live chats during a performance, or shared moments after the performance. During TanzHochDrei Digitial, K3 Tanzplan offered a "Zoom Foyer" before and after performances[114]. The Foyer became a space for Q&As with the choreographer, replacing the exchanges one would have had in the theatre after the performance ended. Venues thus find a way to recreate togetherness, to create new connections through a shared digital experience.

A shared moment

For reasons that often have more to do with intellectual property and authors' rights[115], video performances and screendance films are usually available online for only a very short period of time, ranging from a day to a week. Jonathan Thonon, in charge of the Impact festival at the

Théâtre de Liège (Belgium), experimented with a digital festival in autumn 2020. As part of the festival, the organisers decided to offer certain performances and experiences live only, without replays. Thonon compares this experience to the way sport is shown remotely but is nonetheless experienced "live", and still manages to bring people together[116]. With its interactive Feis The Competition, Dance Limerick played with the idea of liveness through a competition that took place during the show, in which the audience was invited to interact, replicating existing models of reality TV competitions[117]. It can be difficult however to produce and distribute live streamed performances, as the costs for such productions run high[118]. Many companies are also not equipped to deal with the technical demands required for high quality livestreaming, although more and more funding opportunities are appearing in support of companies on this path[119].

Some others go further, experimenting with existing platforms that allow "watch parties", such as Twitch. Katrina Ullmann reports on the experience of Tina Lorenz from Staatstheater Augsburg (Germany): "The tool enables a direct exchange between the theatre and the community via an additional image and sound channel and can, Lorenz says, 'counteract the isolated, solitary reception experience'."[120]. This is one of the largest challenges of the pandemic, which echoes demands for accessibility from diverse audience members. TanzBremen's Think Tank brought up further reflections around digital presence, presented by rapporteur Elisabeth Nehring under the term "digital co-presence"[121]:

"Could digital co-presence and virtual interaction replace bodily co-presence? Listening to the presentations today made one thing clear: when we are talking about advanced forms of digitality concerning art and communication, we are not talking about an alternative to reality, but about a creative space of its own." – Elisabeth Nehring

While distant socialising might take another form after artists and audiences join together in the theatre again, an increased permeability between digital and "in person" events is appearing.

The evidence presented in this section serves to highlight the following contextual factors, needs, and opportunities:

✳ The meaning of togetherness and shared time is changing with digital experiences, somehow redefining time and space in the context of dance, and there is the potential to develop new tools and events accordingly.

✳ The unicity of digital co-presence and virtual interaction should be considered.

III. BACK TO THE (DIGITAL) STAGE

As we look at opening up venues again, the impact of the pandemic will also resonate onstage. Between practical aspects of post-COVID-19 creation, the increased prominence of the digital experience in contemporary dance has yet to fully unfold. But dance has a long history of engaging with digital tools, which will find new resonance as we look at getting back on stage.

3.1.   Digital dance

Digital developments are not limited to the screen, either on film or on the Internet. Beyond the use of digital cameras and digital post-production, new technologies have been shaping dance practices since the development of computers, beginning with a slow, experimental stage from the 1960s to the 1980s, and continuing with an accelerated convergence of practices from the 1990s onwards[122]. Software and 3D imagery were used by Merce Cunningham in the 1980s and 1990s; motion capture and other technological developments were an inspiration to Johannes Birringer and the Electronic Dance Theatre. Choreographers and dance makers were early adopters of digital technologies which showed the potential not only to enhance the physical presence of the dancer or support a performance's narrative, but also to integrate computer technology within the creative process itself. The impact of new technologies as essential tools in the creative processes of dance and the exploration of the moving body is further supported by Preciado-Azanza and Akinleye's research paper "Dancing the digital age: a survey of the new technologies in the choreographic process".[123] Since the early 2000s, scholars and theorists have been paying increasing attention to digital developments that open paths to new reflections in terms of the non-human and post-human age, of relationships with the body, and the link between the physical and digital realms. However, as Dr. Sarah Rubidge noted in her 2004 keynote speech, "Dance Criticism in the Light of Digital Dance"[124], new questions emerged about the artistic relevance of dance performances involving these new technologies. Fifteen years later, this question was raised again by Maison de la Danse's Beatrice Horn, who noted that while some dance performances using digital technologies are very appealing to the eye, the dance movement has remained very limited in its use of technology. With a few notable exceptions, the use of technology in dance is not yet interesting enough in artistic terms. This observation is shared with others in the dance sector, such as Colette Sadler who founded and curated the *Present Futures* festival[125]:

"Dance, for Sadler, is not necessarily threatened by technology (despite the sometimes-holy aura placed around it): current robotics she's seen pale in comparison to the sophistication of the dancer's trained, technical body." - Róisín O'Brien

Towards more hybrid works

Despite space being given for this technology-focused field within contemporary dance to develop, there are still only a few prominent figures who have dominated the international scene of the last two decades, such as Gilles Jobin, William Forsythe, Adrien M/Claire B[126], and MIKIKO. The limited number of practitioners can be explained by the fact that many technological developments are very new and often prohibitively expensive. On the software side, choreographers often work to develop their own versions of existing software, hacking and coding to further adapt technology to their needs. This requires specific knowledge of computer technologies, and also frequently necessitates collaboration, with more and more choreographers learning how to programme so they can exert full control over their work, as for instance with Gwendaline Bachini or Troika Ranch's Mark Coniglio.

Also worth mentioning is The Motion Bank, a project initiated by the Forsythe Company in 2010 to create online digital scores[127]. In the last ten years, the project has evolved to develop methods and tools for capturing, enhancing, and presenting contemporary dance[128]. The project is focused on documenting and transmitting contemporary dance, but its unique framework around creative coding[129] makes it a particularly relevant project for bridging digital arts and choreographic work. Technology is not made for dance, but through such practices dance can infiltrate and reappropriate these new media.

In her reflection on Troika Ranch's work, The Washington Post's dance critic Sarah Kaufman sees the potential for innovation in the practice of using technology to create art[130]. Going beyond the mere intensification of performance, where digital components are simply adds-on, and considering more hybrid works, Kaufman shares the examples of Loopdiver (2009) and Swarm (2015), in which Dawn Stoppiello and Mark Coniglio use Kinect sensors and interactive performance programmes Isadora and NI Mate to create works which are not just supported by technological tools but created with them. "What inspires Stoppiello and Coniglio is this: Technology is changing our habits, perhaps even our thinking – but most fundamentally, our bodies". It is in these hybrid formats that Eli Commins, a writer and director of live performances, sees the most potential for digital integration, where the subject of the performance is itself at stake[131].

A further recent example of this kind of hybrid performance is discrete figures (2018) by ELEVENPLAY (MIKIKO), Rhizomatiks Research (Daito Manabe), and Kyle McDonald. Analysed by Ellen Pearlman in *AI Comes of Age*[132], *discrete figures* shows the potential for crossing contemporary

dance with machine learning and deep learning: five dancers interact with cubes of images and light, drones, cameras, and machine-learning algorithms that emulate the performers in real time. New technologies are engaging with reality more and more, making simultaneously digital and physical creation possible.

> **The evidence presented in this section serves to highlight the following contextual factors, needs, and opportunities:**
>
> ✳ Today, new technologies are an essential tool in the creative processes of dance and the exploration of the moving body, opening a path to post-human co-creation. Dance can explore the transformation of bodies in a technology-based world, and support to this end for research, creation, and production should be made available.
>
> ✳ Artists are increasingly taking control of new technologies not designed with them in mind, and need to learn new (digital) languages and how to hack them.
>
> ✳ At the same time, it is necessary to keep a critical eye on the artistic relevance of digital dance, which is often variable.
>
> ✳ New technologies are still expensive: it is difficult for a venue to equip itself properly, and performances using digital technologies are often very costly to tour. This should also be taken into account by funders and support mechanisms.

3.2. Digital (on) stage

Even before the pandemic, the development of gaming and immersive technologies had been opening the door to imagining digital stages. Since 2014 the Heinrich-Böll Stiftung has hosted conversations with German theatres to think about digital space, from showing working online to the digital stage. Developed as yearly conferences on the topic, "Theater und Netz"[133] has offered the space for performing arts professionals to think through the possibilities and relevance of a digital stage. More specifically, virtual reality (VR) and other technologies for augmenting and adapting reality hold the potential for dance to coexist in both virtual and real spaces. In "Réalité virtuelle et spectacle vivant – première partie : la danse"[134], Maxence Grugier puts dance at the centre of the new challenges in terms of writing, access, and choreography. He questions the

relations between science, research, and artistic creation for innovative and hybrid work. Artists are reappropriating tools for their creation; dance is not intruding into VR but dancers are taking hold of it in order to create. Bringing the audience into a new environment, dance in VR offers a primarily new access point to danced performance – closer, more alive, and sometimes participatory.

Many experiments in VR creation have taken place in recent years. CyberRauber experimented in 2016 with the idea of bringing theatre into virtual reality, and later dance with Cyberballet[135]. As VR needs interactivity to work properly, a feeling of presence for the audience, a focus on the performer, and on action in general, all become important. The most recent edition of the BFI London Film Festival (LFF) hosted a new virtual and augmented reality strand, LFF Expanded[136]. This strand offered a way into contemporary dance creation in VR and other formats such as 360° film as well as more traditional films and documentaries. While this technology is still emerging (the price of equipment alone makes it prohibitive for many to engage with it), it shows potential to recreate an audience that is together yet apart.

Although not trying to create work in VR, Aerowaves is currently experimenting with Springback Ringside[137], a project intended to document dance in VR. While sceptical at first, participating partner Kreuzmannová felt very comfortable in the 3D space: "It is a great experience though it doesn't replace live performance. It helps formulate where live dance is magical". This immersive experience allows for an atmosphere-rich presentation while audiences are not allowed back physically in venues. Aerowaves' proposition is traditional in how it engages with audiences: it offers a traditional use of the stage, without challenging the relationship between audiences and artists. But VR sets allow spectators to not only immerse themselves in the experience, but also to take part. This is something that has already been experienced in gaming; Dance Central for instance requires players to dance in their (physical) bodies in order to activate their avatar (digital bodies)[138]. It is also a central question in Bachini's work[139], in which she proposes an immersion of the spectator inside the work, making them actors in their own choreography.

Digital stages face similar challenges as dance in digital space, ranging from adaptation to the medium to creations playing with codes and aesthetics, developing new methods and rituals, and looking for interaction. The development of augmented reality and haptic technology[140] blurs the line even more between stage and digital space. As the body once again becomes central to how technology is experienced[141], dance online and onstage have the possibility to meet and evolve further.

The evidence presented in this section serves to highlight the following contextual factors, needs, and opportunities:

✳ Virtual reality and haptic technologies open up opportunities for permeability between digital space and the physical stage, which should be further explored by artists.

✳ Immersive experiences offer possibilities to recreate an audience while being apart – again redefining the meaning of togetherness.

✳ The role of the audience, as in the digital space, can change in VR. Participation by the audience within the artistic work should be explored.

3.3. Going further – a field in development

Digital dance is currently in a "research and development" phase of its rapid evolution. Creation and production costs are diminishing gradually alongside the increased availability of hardware and investment in software. It is however still difficult to programme or tour performances, as venues and festivals are often not equipped to show such work. Nonetheless, some initiatives have emerged in the last decade to support the development and presentation of digital and hybrid dance.

Initiated in 2002 by ARTE and La Ferme du Buisson (France), TEMPS D'IMAGES was originally created out of the observation of one issue in particular: the worlds of moving image and performing arts are not separate but interact constantly wherever technology is used as a bridge rather than a boundary. From 2003, TEMPS D'IMAGES developed into a European network (which includes two EDN members, Trafó and Tanzhaus nrw), playing an active role in developing the potential for creative exchange and collaboration between the performing arts and the moving image. Tanzhaus nrw continued its yearly Temps d'Images festival after the end of its European funding, hosting its 16th edition in 2021, and for the first time digitally only.[142] The annual festival presents dance productions that deal experimentally with digitality and new technologies, allowing Tanzhaus nrw to position itself as a space both for the production (with associated artist Choy Ka Fai, for instance) and the presentation of such works.

Recognising the need for investment in research and development for the creation and production of digital works, BNP Paribas Foundation developed a partnership with EDN members Maison de la Danse and Sadler's Wells, together with Théâtre de Liège (Belgium) to explore future innovations in dance with Dansathon[143]. A dance and technology hackathon, this event took place simultaneously in London, Liège, and Lyon in September 2018. Five interdisciplinary teams in each of the three cities combined dance and new technologies such as motion capture and AR/VR to explore new ways to create, perform, and share dance with a diverse audience. Teams were provided with space, relevant technology, and support from coaches and mentors, to test possibilities and produce a prototype, exploring questions such as 'how can we make dance more viral and accessible?' and 'how can digital dance cross social, physical, and cultural boundaries?'. At the end of the hackathon a jury evaluated the projects based on what had been created, awarding a funded fellowship to the best project in each city, with further support for the winners to continue their creation from Sadler's Wells, Maison de la Danse de Lyon, and Théâtre de Liège. A second edition of this "trade meeting for dance and new technologies" was planned to coincide with the 2020 Lyon International Dance Biennale[144].

More of these initiatives focusing on creation and production of dance and digital media practices are currently emerging, possibly as a result of the pandemic. With the *Open Futures 2021* call[145], EDN member Dance Limerick (Ireland) is partnering with the Light Moves Festival of Screendance to offer a two-week funded residency for a dance artist and a media artist to focus on areas such as video mapping, real-time image capture and/or generation, motion sensors, cinematography, coding, immersive video, game engines, real-time/interactive sound, generative audio, and moving image installation methods. Another dance and dance film festival, TANZAHOi in Hamburg, Germany, is looking at digitally streamed, trans-media, and hybrid works to complement traditional forms of performance and dance film. Taking up the task to "share live-digital as a new art form and contribute to the development of its language", the festival aims to incorporate these aspects in its forthcoming editions[146].

Reflecting on the need for further research and development in digital technologies, as well as the limitations of what is currently offered online, Dachverband Tanz Deutschland together with the Association of German dance archives (Verbund Deutscher Tanzarchive), have created the programme 'Tanz Digital'[147]. Part of the support package for the dance sector during the pandemic, Tanz Digital will provide support for dance artists, companies and institutions to develop work specifically for the digital realm, whether onstage or online. Livestream, on-demand, and other live content will be made accessible. The funding scheme also encompasses editorial and legal support to present material online, which is beneficial to the sector as

established through previous examples. Tanz Digital offers an encompassing approach to the digital scene, incorporating work with innovative choreographic and artistic formats and the testing of new recording and production formats. While it has emerged during the pandemic, Tanz Digital is helping to equip the sector for future developments, and its model could serve as a framework for other local, national, or European funding programmes in this hybrid sector.

Such programmes are not intended to replace dance or to divert funding away from it, but rather to offer the possibility for digital dance and dance in digital spaces to develop and reach a high level of artistic quality. This type of funding and support has the potential to be replicated elsewhere, allowing for a diversity of online practices to emerge and gain ground in the ecosystem of dance.

The evidence presented in this section serves to highlight the following contextual factors, needs, and opportunities:

❋ Digital dance remains in a "research and development" phase, and sufficient space and time for research, development, and production are still needed.

❋ In terms of presentation of work, further exploration of ways of presenting digital dance is required, and this should continue to exist parallel to traditional forms of performance.

The current shift: on- and offstage, on- and offline complementarity

Digital technologies, whether on screen, online, or utilising other computer technologies, are influencing how society develops. Before the COVID-19 pandemic, the impact on contemporary dance remained visible to only a limited group of enthusiasts, including artists, programmers, digital arts professionals, interested audiences, and an increasing number of digital natives. The period of 2020-2021 opened the gates for finding ways through a (relatively) new medium, both in terms of creation and in terms of production and presentation. This does not mean however that all aspects of the contemporary dance value chain exist, or should exist, digitally. The challenges of the digital shift are linked to the development of tools and their related new uses, rules, and codes. The frictions and tensions that were observed throughout recent months are not a confrontation of traditional versus post-human dance, but the maturation of a new, digital space for dance. As audience expectations evolve and digital technology is more present than ever before, digital practices establish a creative space of their own, one that is not in competition with contemporary dance live on stage. Collaboration is here to stay, and so is increased accessibility. Technologies will continue to be present, to evolve, and to be reappropriated by artists and audiences to suit their wishes and needs. Through hybridisation of experiences and online engagement, artists, programmers, and audiences can help to prevent letting the digital sphere become just another commodified space and claim it instead as public space, on- and offstage, on- and offline.

Thinking about Seemann's analysis of digitisation, it seems that we have been pushed towards "The Great Restructuring", with concepts of community and society being profoundly changed by the presence of the Internet and other technologies in our lives. In an age that "radically questions power structures without prior knowledge of the structures replacing them"[148], one can see a change is in the making, without its results and impacts being clear just yet. While live performance will continue to happen onstage, in-situ, with and for audiences, digital dance and dance in digital space represent a field that is shaping engagement, participation, and thinking further. With venues and festivals devising events with both online and on-site programmes, complementarity of those spaces appears, each adding value to the other.

Findings and recommendations for the sector and for policymakers

This report has examined the ongoing transformations of dance in the light of the digital shift. While each of the fields analysed provides opportunities, many emerging needs have also been identified. On this basis, the final section presents a set of observations and recommendations for public authorities at different levels, as well as for stakeholders in the field of dance.

General observations:

✳ The digital sphere offered a temporary solution against the isolation and loss of work during the COVID-19 period. But digital practices existed before this period and have their own languages, from dance using digital technologies onstage to screendance mixing film and dance. The transfer of dance to the digital sphere requires that artistic intent be respected. It is up to the artist to engage in online creation, and to decide whether or not to show recordings, to perform digitally, or to show a dance film online.

✳ The digital sphere, whether experienced online or onstage, offers artistic potential for choreographers and dancers who want to explore it further. As connections are redistributed outside of big hubs, new forms of meeting, collaborating, co-creating, rehearsing, and producing emerge. By appropriating digital tools, by playing with or hacking them, artists create new codes, rituals, and rules.

✳ Through a renewed form of accessibility, digital tools are recreating who is part of the dance community – either online through the Internet and Web 2.0 participatory narrative, or onstage with augmented reality and haptic technologies. There is a new community of practice mediated by digital tools, which gives another role to the audience – potentially more powerful, and more central to the creative process too.

✳ While contemporary dance becomes more present on-screen, its financial model is not suitable for competing with the audio-visual sector. It also seems unlikely that digital monetisation will offer a sustainable income stream for most of the sector.

Recommendations for all stakeholders:

✳ The learning process that dance in the digital sphere requires, and the related research and development phases, need to be recognised by venues, presenters, and funders as valid ways of creating and producing new works.

✳ It is necessary to equip artists and companies with the knowledge needed to work with the camera, both in terms of film-making skills and digital tools, to support communication and marketing, as well as circulation, presentation, and documentation.

✳ More partnerships between artists, venues, and distribution platforms and channels should be envisaged in order to facilitate digital distribution and presentation of dance.

Recommendations for venues and other presenters:

✳ Venues and other presenters should be able to equip themselves with professional video recording and editing tools that can be used to support artists.

✳ They should also equip themselves for digital dance and video screening, with appropriate investment in equipment and skills.

✳ Dedicated support is also required for the creation, production, and presentation of screendance and the development of its audience.

✳ It is crucial for venues and presenters to keep digital programming and other forms of online activities in their future plans of action, given the greater accessibility that they provide. But venues and dance professionals need to balance both in-person and digital content in order to connect to their audiences of various socio-economic backgrounds. Rather than cutting down on costs, keeping (parts of) dance online will require more work, planning, and funding than traditional programming.

Recommendations for national, regional and local authorities and other funders:

✳ Dedicated support should be made available for the creation, production, and presentation of screen-dance and the development of its audience.

✳ In a time when online development is booming, it is important to recognise the need for access, archiving, and contextualising of contemporary dance. The strength of platforms dedicated to contemporary dance comes from their pedagogical function which, through the Internet, becomes immediately accessible worldwide. Continuous research, development, and investment are needed to keep platforms relevant for professionals and general audiences alike.

✳ Public authorities should also take measures to ensure that increasing attention to digital programming does not prevent traditional audiences from accessing dance. They should also provide support to ensure equal access to online activities, by fostering digital skills and addressing the digital divide.

✳ As digital tools and online presence become more present in society, funders need to invest in digital development for the sector, enabling them to work with digital tools as well as in the digital sphere, which requires a large investment.

✳ Given the limitations of digital monetisation, funders should only encourage digital income when relevant, and refrain from applying a one-size-fits-all approach to the dance sector.

Recommendations for the European Union:

✳ The Council of Ministers, in the context of its current Work Plan for Culture 2019-2022, which recognises digitalisation as a horizontal issue, should examine its implications in terms of dance creation, research and development, the sustainability of economic models, and audience development. This should include fostering the exchange of approaches and best practices among Member States.

✳ In the context of Creative Europe and other funding programmes, the European Commission should support new creation, research, development, production, and distribution in areas related to dance and digital aspects.

✳ In the context of Erasmus+ and other funding programmes, the European Commission should support skill development and peer-learning in areas related to dance and digital aspects.

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actualitat_noticies_detall.cfm?id=
40365&url=melting-spaces-when-
restrictions-become-options-.htm

- **Pôle Emploi Scènes
et Images,**
"Table Ronde 1 decembre 2020 -
Création artistique et nouvelles
technologies : comment le numérique
impacte-t-il le spectacle vivant ?, 5ᵉ forum
entreprendre dans la culture
en Auvergne-Rhone-Alpes",
1ᵉʳ December 2020.
See:
https://gwendalinebachini.com/2020/11/30/
table-ronde/
and https://vimeo.com/503011599

- **Beatrix Joyce Dis[]Tanz**
Podcast, 2020
http://beatrixjoyce.com/index.
php/2020/05/14/dis-tanz/

Interviews on Zoom with EDN members and dance professionals

- **Elisabetta Bisaro, head
of international development,
and Marisa C. Hayes, Editor-
in-Chief Les Repères,
La Briqueterie CDC
du Val-de-Marne, France**
on 26 March 2021
https://www.alabriqueterie.com

- **Beatrice Horn, Artistic
Advisor, and Alice Poncet,
Coordinator Numeridanse,
Maison de la Danse, Lyon,
France**
on 25 March 2021
http://www.maisondeladanse.com

- **Yvona Kreuzmannová,
Founder and Artistic Director,
and Markéta Perroud,
Artistic Co-Director, Tanec
Praha, Prague, Czech Republic,**
26 March 2021
https://tanecpraha.org/en/

- **Wolfram Sander,
Programme director Theater
and Dance,
and Christoph Bovermann,
Artistic production
coordinator Tanzpakt Dresden,
Hellerau,**
Dresden, Germany, on 30 March 2021
http://www.hellerau.org

- **Suzy Block,**
Head of ICK Artist Space, Amsterdam,
Netherlands on 30 March 2021
https://www.ickamsterdam.com/nl/

- **Suzanne Maugein,
administrator at Companie
dernière minute /**
Pierre Rigal, on 26 March 2021
https://pierrerigal.net

**All links were
last accessed
on 5 April 2021.**

ENDNOTES

1. In the 2020 study carried out by Fondazione Fitzcarraldo on the impact of the first lockdown on EDN members (EDN in times of COVID-19, 2020), 108 performances, 200 educational activities, and more than 500 dance classes were listed as having moved online. The timeframe of the first lockdown is not clearly established, as this period varies according to (EU) country, but is on average from mid-March to early May 2020.

2. Magazin in August is the publication of the Tanz Im August festival, which could not take place as planned in August 2020 in Berlin, Germany. Tanz im August 32. Internationales Festival Berlin, Magazin im August, 21-30.8.2020, Online & Outdoor, Special Edition, 2020.

3. « La vidéo-danse à l'ère du numérique », published in French by La Briqueterie. All quotations from Repères, cahier de danse in the current document have been translated into English by the author.

4. Amaducci, Alessandro, "Présence Numérique", in Repères, cahier de danse 2018/1 n.40, La Briqueterie / CDC du Val-de-Marne, 2018.

5. Boulègue, Franck and Hayes, Marisa C., "Introduction" in Art in Motion: Current Research in Screendance, ed. Franck Boulègue and Marisa C. Hayes, Cambridge Scholars Publishing, 2015.

6. Whatley, Sarah, "Transmitting, Transforming, and Documenting Dance in the Digital Environment", TDR The Drama Review 61:4 (T236) Winter 2017, New York University and the Massachusetts Institute of Technology, 2017.

7. See: https://aerowaves.org/artists/how-to-apply/

8. Marisa C. Hayes, co-curator of the International video Dance Festival of Burgundy (France) and editor-in-chief of Repères at La Briqueterie, in conversation with Emily May, in May, Emily, "Screening Times", Springback Magazine, January 2021.

9. As American choreographer and director Mitchel Rose puts it in The Case Against Dance Film (2020): "dance-film, screendance, videodance, dance on camera, dance FOR camera, dance for THE camera, choreocinewhatever" - https://vimeo.com/400687294

10. Ha Hayes, Marisa, "État des lieux : Plateformes et festivals de vidéo-danse a l'ère numérique", in Repères, cahier de danse 2018/1 n.40, La Briqueterie / CDC du Val-de-Marne, 2018.

11. Cork, Jo, "Dance on Film: Find your Creative Voice" in The One Dance UK Magazine, Issue 10, Spring 2021.

12. Hayes, 2018.

13. Payri, Blas, "Une approche de la chorégraphie en post-production numérique", in Repères, cahier de danse 2018/1 n.40, La Briqueterie / CDC du Val-de-Marne, 2018.

14. Hayes, 2018

15. Plasson, Fabien, "La vidéo-danse sur internet : l'exemple de Numeridanse", in Repères, cahier de danse 2018/1 n.40, La Briqueterie / CDC du Val-de-Marne, 2018.

16. In: FFT Düsseldorf, Tanzhaus NRW, Claiming Common Spaces II – Kunst und digitales Leben, 23-25.5.2019, Bündnis internationaler Produktionshäuser, p.12-15.

17. Whatley, 2017.

18. See: https://en.wikipedia.org/wiki/Twitch_(service)

19. Bench, Harmony, "Screendance 2.0: Social Dance-Media." Participations: Journal of Audience and Reception Studies 7.2 (November 2010): 183-214.

20. Data from 2019. See: https://www.statista.com/statistics/259477/hours-of-video-uploaded-to-youtube-every-minute/

21. See: https://www.numeridanse.tv/en/about

22. More information: https://www.ednetwork.eu/activities/european-video-dance-heritage

23. See: https://mediathek.tqw.at

24. See: https://www.cnd.fr/en/section/92-cinematheque-de-la-danse

25. Whatley, 2017.

26. Fondazione Fitzcarraldo, 2020.

27. The event is no longer available on Trois C-L website, although the Facebook event can still be accessed: https://www.facebook.com/events/199661818032629 .
This model of digital 3 du Trois was repeated a few times in 2020.

28. See: https://www.theplace.org.uk/place-online

29. See: https://trafo.hu/en/programs/takeaseat

30. See: https://divadloponec.cz/en/ponec-online

31. See: https://www.sadlerswells.com/whats-on/2020/sadlers-wells-digital-stage/

32. See: https://www.pierrerigal.net/spip.php?page=mot_en&id_mot=2

33. See: https://www.euro-scene.de/v2/en/festivals/2020/programm/uebersicht/gesamtprogramm-mit-kurztexten.php and notice of cancellation here: https://www.euro-scene.de/data/de/festivals/2020presse/pressemitteilungen/downloads/2020-10-30_ENG_Pressemitteilung.pdf

34. See: https://laplacedeladanse.com/agenda/saison-20-21/la-plaza-de-la-danza-2

35. McGrath, Dr Aoife, Dance Think Tanks Report hosted by Dance Ireland, Dance Limerick and Dublin Dance Festival, 2021.

36. See Alves in Pallant, David, "Forward Steps" in Springback Magazine, September 2020.

37. Fondazione Fitzcarraldo, 2020. A snapshot of what members offered audiences is listed on this page: https://www.ednetwork.eu/news/dancehouses-in-may-and-june

38. See: https://divadloponec.cz/en/ponec-online-contemporary-dance-lessons

39. Maries, Lizzy, "No Looking Back", in The One Dance UK Magazine, Issue 10, Spring 2021.

40. See 56'40'' in the YouTube video recording of the event on this page: https://www.tanzmesse.com/en/programme/2020/online-platform/

41. Rolland, Marie-Laure, « Les leçons d'une année "cauchemardesque" pour la danse contemporaine – Interview de Bernard Baumgarten », in La Glaneuse, 2021.
Text translated by the author.

42. Binder, Anneli, "Verschwindende Körper (Disappearing bodies)", in Neue Wege 3.2021. Text translated by the author.

43. McGrath, 2021.

44. Keil, 2020.

45. See: Polivtseva, Elena, "Live arts in the virtualizing world", IETM Report, May 2020.

46. It is important to note once again that venues have not opened under the same conditions in various European countries. While Spanish venues were initially closed for only a few months, those in other countries have remained closed to the public since the second wave of COVID-19 in autumn 2020.

47. May, 2021

48. See: https://www.ickamsterdam.com/en/company/productions/blasphemy-rhapsody-cinematografico-113

49. See: http://www.nbprojects.nl/en/performances/still_life_on_the_island

50. Cork, 2021.

51. See: http://cinedans.nl/dansmagazine-interview-with-director-martine-dekker/

52. The report of the Online Atelier can be found here: https://www.ednetwork.eu/activities/online-atelier

53. Intervention by Gwendaline Bachini during the online event "Table Ronde 1 decembre 2020 Création artistique et nouvelles technologies : comment le numérique impacte-t-il le spectacle vivant ?, 5e forum entreprendre dans la culture en Auvergne-Rhone-Alpes".
See: https://gwendalinebachini.com/2020/11/30/table-ronde/
and https://vimeo.com/503011599

54. P.8-9 of HAU Hebbel am Ufer, Digital programme book for the 32nd edition of Tanz im August – before COVID-19, 2020.

55. Ullmann, Katrin and Nehring, Elisabeth, "Hybrid Advanced, Making a Festival Fit for the Future", Digital Think Tank on 28-29 January 2021, Documentation, TanzBremen, 2021.

56. Ibid.

57. McGrath, 2021.

58. See: https://www.dancce.gr/movers-platform-project.html for the open call. With Spring Forward being postponed by a year, one could imagine that the Movers Platform would also be postponed to premiere in May 2022, although no information has been shared publicly on this point. See also: https://aerowaves.org/news/spring-forward-in-elevsis-postponed/ for the new dates of Spring Forward.

59. Keil, 2020.

60 See: https://horse.org.tw/en/performances/dancesforwukangchen/ and http://www.jeromebel.fr/index.php?p=2&s=81&ctid=1

61 See the open call here: https://www.goethe.de/ins/ar/de/kul/ser/con.html (in German) and the results with selected projects here: https://www.goethe.de/ins/ar/de/kul/sup/pcd.html (in German)

62 See: https://www.liftfestival.com/wp-content/uploads/2021/03/Open-Call-Concept-Touring.pdf

63 P.5 in Polivtseva, 2020.

64 See: Dis[]tanz podcast episode with Martina Ruhsam, http://beatrixjoyce.com/index.php/2020/05/14/dis-tanz/

65 See: Dis[]tanz podcast episode with Anastasio Koukoutas, ibid

66 See: Dis[]tanz podcast episode with Jacobo Lanteri, ibid

67 Pallant, 2020

68 See: https://zoom.us

69 See: https://www.theaterkrant.nl/nieuws/de-thuisrecensent-woyzeck-adaptatie-in-isolatie/

70 See: http://presentfutures.org/be-arielle-f

71 See: https://www.forcedentertainment.com/projects/end-meeting-for-all/

72 The National Association of Swedish Art Societies is for instance developing a new exploratory project, "Performance on Zoom", for artists who want to explore and develop possibilities of digital performance. Central questions for the funder are what art can look like in the future, and how it can meet audiences in new ways. This call is particularly interesting as technical training is included for the selected companies, offering guidance on a technical tool that is new for many professionals: https://sverigeskonstforeningar.nu/projekt/performance-pa-zoom-x-10/

73 See: https://www.targethelsinki.com

74 Leino, Anni, "Target Helsinki – Social Media as a Playground for Dance Artists", in Finnish Dance in Focus 2020-2021, Volume 22, Dance Info Finland, August 2020 – see https://www.danceinfo.fi/en/articles/how-does-dance-art-fit-into-digital-platforms-and-social-media-target-helsinki-project-experiments-with-new-channels/

75 Bench, 2010.

76 GAFA stands for Google Amazon Facebook Apple, an abbreviation for four Big Tech companies.

77 Bench, 2010.

78 See: https://www.rosasdanstrosas.be/en-home/

79 See: https://www.numeridanse.tv/en/participatory-project/animal-kingdom

80 See: https://www.ickamsterdam.com/en/artist-space/artists/keren-rosenberg-80

81 See: https://aejaa.com/home/info/

82 See: https://www.tanzimaugust.de/en/production/detail/faye-driscoll-guided-choreography-for-the-living-and-the-dead-1/ and a review by Emily May for Springback Magazine: https://springbackmagazine.com/read/faye-driscoll-guided-choreography-living-dead/

83 Keil, 2020.

84 See: https://www.dancingmuseums.com/artefacts/audiowalk-all-you-need-is-a-phone-and-headphones/

85 Set up as an online performance space that presents new instructional works by international artists in the performing arts, 1000 scores offers connection for people in isolation and allows for a new experience of one's surroundings. See: https://1000scores.com

86 See: http://www.yasmeengodder.com/works/im-here

87 Dis[]tanz podcast Joyce and Koukoutas, 2020.

88 See the point, "let's not go too far by justifying the complete digitalization by the environmental urgency", Polivtseva, 2020, p.5.

89 May, 2020.

90 See: Dis[]tanz podcast episode with Lanteri, http://beatrixjoyce.com/index.php/2020/05/14/dis-tanz/

91 Ullmann and Nehring, 2021.

92 See: https://aerowaves.org/festival/spring-forward-2020/

93 See: https://www.operaestate.it/it/festival/bmotion and https://www.ednetwork.eu/activities/bmotion-2020 for more details on the event.

94 See: https://www.alabriqueterie.com/fr/les-plateaux/28e-edition and the replay of Café Plateaux (Springback Production event): https://www.youtube.com/watch?v=YfOG4Tfv_t0

95 See: https://vimeo.com/showcase/7909036

96 See: https://k3-hamburg.de/en/stage/tanzhochdreidigital/

97 See: https://aerowaves.org/news/springback-production/

98 See: https://www.ednetwork.eu/activities/online-atelier. The Atelier took place online on June 11-12, 2020.

99 Maries, 2021.

100 See: https://www.ndt.nl/en/story/live-streams-how-nederlands-dans-theater-is-reaching-physical-and-digital-audiences/

101 One Dance UK, "Dance: On Demand?" in The One Dance UK Magazine, Issue 10, Spring 2021.

102 See: https://www.ndt.nl/en/story/live-streams-how-nederlands-dans-theater-is-reaching-physical-and-digital-audiences/

103 Ibid.

104 See: https://www.uitinvlaanderen.be/podium19

105 See: https://www.france.tv/spectacles-et-culture/

106 See: https://contredanse.org/ndd-80-nouvelles-scenes-alternatives-des-plate-formes-numeriques-au-petit-ecran/

107 See: https://www.france.tv/spectacles-et-culture/theatre-et-danse/2395963-nass-les-gens-par-la-compagnie-massala-a-la-maison-de-la-danse-de-lyon.html

108 Polivtseva, 2020.

109 There is an explosion of VOD at the moment, with VOD revenues going from €388.8 million in 2010 to €11.6 billion in 2020, as presented in the European Audiovisual Observatory report "Trends in the VOD market in EU28" (2021). VOD subscriptions increased 800-fold over that period, benefiting a few massive companies offering film and TV series content. Transactional VOD (rental and retail) is also mostly driven by theatrical films. While VOD catalogues are more diverse than film and series only, audio-visual competition is not to the advantage of the contemporary dance sector.

110 Broadcasting dance performances cannot be done without arranging the rights for the music, the performance of the dancers, the choreographer, and other members of the artistic team. Live recordings can no longer be used for other purposes; if a company wants to broadcast a performance again, it must arrange for the rights again. Some information is provided on the CND website – in French only: https://www.cnd.fr/en/page/106-law

111 See: https://www.imz.at

112 Title suggested from the following event: https://www.llull.cat/english/actualitat/actualitat_noticies_detall.cfm?id=40365&url=melting-spaces-when-restrictions-become-options-.htm

113 Statements made during the event We love digitality. Does digitality love us back?, organised by the Institut Ramon Lull, with Judit Carrera and Priv.-Doz. Dr. Martina Leeker, 16 March 2021 https://www.llull.cat/english/actualitat/actualitat_noticies_detall.cfm?id=40365&url=melting-spaces-when-restrictions-become-options-.htm

114 See: https://k3-hamburg.de/en/stage/tanzhochdreidigital and here for an example of the Zoom Foyer: https://k3-hamburg.de/en/service/calendar/event/53974

115 Intellectual property rights have to be arranged again with each party involved, for each live stream.

116 Fol, Marie, "Rapport session d'information du 16 décembre 2020 sur le numérique dans les pratiques artistiques et les festivals", On the Move in the framework of PARI! Mentoring programme, 2021.

117 See: https://dancelimerick.ie/event/competition

118 Rolland, Marie-Laure, Les leçons d'une année "cauchemardesque" pour la danse contemporaine – Interview de Bernard Baumgarten, in La Glaneuse, 2021.

119 See for instance the German TANZAHOi International Dance and Dance Film Festival, which provides €4,000 for the "Dance Stream" of selected works, which consists of dance productions that can only exist on film. See more in the 2021 open call: https://tanzahoi.org/dance-stream-open-call

120 Ullmann and Nehring, 2021.

121 Ibid.

122 More detailed analysis on the development of digital dance can be found in Gündüz, Zeynep, Digital dance: (dis)entangling human and technology. Rozenberg Publishers, 2012.

123 Preciado-Azanzam Gonzalo and Dr Akinleye, Adesola, "Dancing the digital age: a survey of the new technologies in the choreographic process", in Journal of Genius and Eminence 5 (1) 2020, Tinkr, 2020. This article considers 58 selected dance works created during the period 2000-2018 by renowned choreographers Wayne McGregor, Garry Stewart, Dawn Stopiello, and Bill T. Jones, all using various new technologies, from set design to robotics, 3D creative informatic tools, multimedia installation, and more.

124 Rubidge, Sarah. "Dance Criticism in the Light of Digital Dance", keynote paper at Taipei National University of the Arts. Seminar on Dance Criticism and Interdisciplinary Practice, 2004.

125 O'Brien, Róisín, "Present Futures" in Springback Magazine, March 2021

126 It is interesting to note that Adrien Mondot and Claire Bardainne are a computer scientist and a graphic designer, respectively. In their dance performances, they work with dance collaborators who interact with images, forming a collaborative group creating with dance and new technologies. See: https://www.danceinforma.com/2015/05/05/the-digital-dance-future/

127 See: http://www.motionbank.org/en/content/about.html

128 See https://medium.com/motion-bank for more texts from Motion Bank's team and information about Choreographic Coding Lab.

129 "Creative Coding refers to the growing community of digital artists who use the language of code as their medium." http://www.motionbank.org/en/content/research.html -

130 Kaufman, Sarah, "Choreography and computers", in The Washington Post, 15 March 2013.

131 Fol, 2021.

132 Pearlmann, Ellen, "AI Comes of Age, in PAJ 126 (2020), 2020. AI stands for "Artificial Intelligence".

133 Which can be roughly translated as 'Theatre and web'. See: https://www.boell.de/de/tags/theater-und-netz

134 Grugier, Maxence, "Réalité virtuelle et spectacle vivant ; Première partie : la danse" in Revue AS - Actualité de la Scénographie N°212 – avril 2017 (VR and performing arts – part one: dance).

135 See: http://wp11159761.server-he.de/vtheater/de/cyberballet/

136 See: https://springbackmagazine.com/read/bfi-lff-expanded-dance-virtual-reality-documentary/

137 See: https://aerowaves.org/news/new-projects-25-years-documentary-springback-ringside/ and https://aerowaves.org/news/aerowaves-vr-initiative-met-its-first-audience-in-rijeka/

138 See: https://uploadvr.com/dance-central-vr-preview/

139 See Animo for instance as an example of interactive VR: https://gwendalinebachini.com/portfolio/animo-cycle-de-creations-2012-2018/

140 Haptic technology, also known as kinaesthetic communication or 3D touch, refers to any technology that can create an experience of touch by applying forces, vibrations, or motions to the user. An example of such technology can be seen here: https://www.ultraleap.com

141 See for instance the research project MIREVI, which stands for Mixed Reality and Visualization, part of the media department at the University of Applied Sciences Düsseldorf (HSD), Germany. The team works in sectors such as health, wellbeing, business, engineering, as well as the arts, exploring facial expressions, finger tracking, and body movement. See: https://mirevi.de/about/

142 See: https://tanzhaus-nrw.de/en/specials/festival/temps-dimages-2021

143 See: https://dansathon.eu

144 This event has been postponed and is now scheduled for 2021. See https://dansathon.eu

145 See: http://www.lightmoves.ie/open-futures-2021

146 See: https://tanzahoi.org/#about

147 "Digital Dance" in German. See: http://www.dachverband-tanz.danceinfo.de/index.php?id=173&L=1

148 M.Seeman "The History of digitisation in five phases" in FFT Düsseldorf, Tanzhaus NRW, Claiming Common Spaces II – Kunst und digitales Leben, 23-25.5.2019, Bündnis internationaler Produktionshäuser. https://produktionshaeuser.de/wp-content/uploads/2019/04/CCSII_Magazin.pdf