



# European Dancehouse Network

## How to make dance relevant? A catalogue of 25 practices

Working session with artist Quim Bigas

6 groups of projects proposed together with a list of questions to trigger the discussion.

### 1. Virtual

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

Possible questions to have in mind:

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

### 2. Purely led by institutions/purely led by artists

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

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

Possible questions to have in mind:

- What's the role of economy in those projects?
- Are there any differences?
- Which are the similarities?
- Which is the role of the institution when artist decide to take over all the roles?

- Are there any specific reasons behind artist or institutions starting a project?
- Is it possible to have a dance project inside of an institution without artist?
- Are there any commonalities between all those projects?
- Which action would put all of those cases together?

### **3. Local vs International**

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

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

Possible questions to have in mind:

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

### **4. For the professional community**

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

Possible questions to have in mind:

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

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

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

Possible questions to have in mind:

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

## **6. Education**

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

Possible questions to have in mind:

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