

tanzmehr BÜHNE

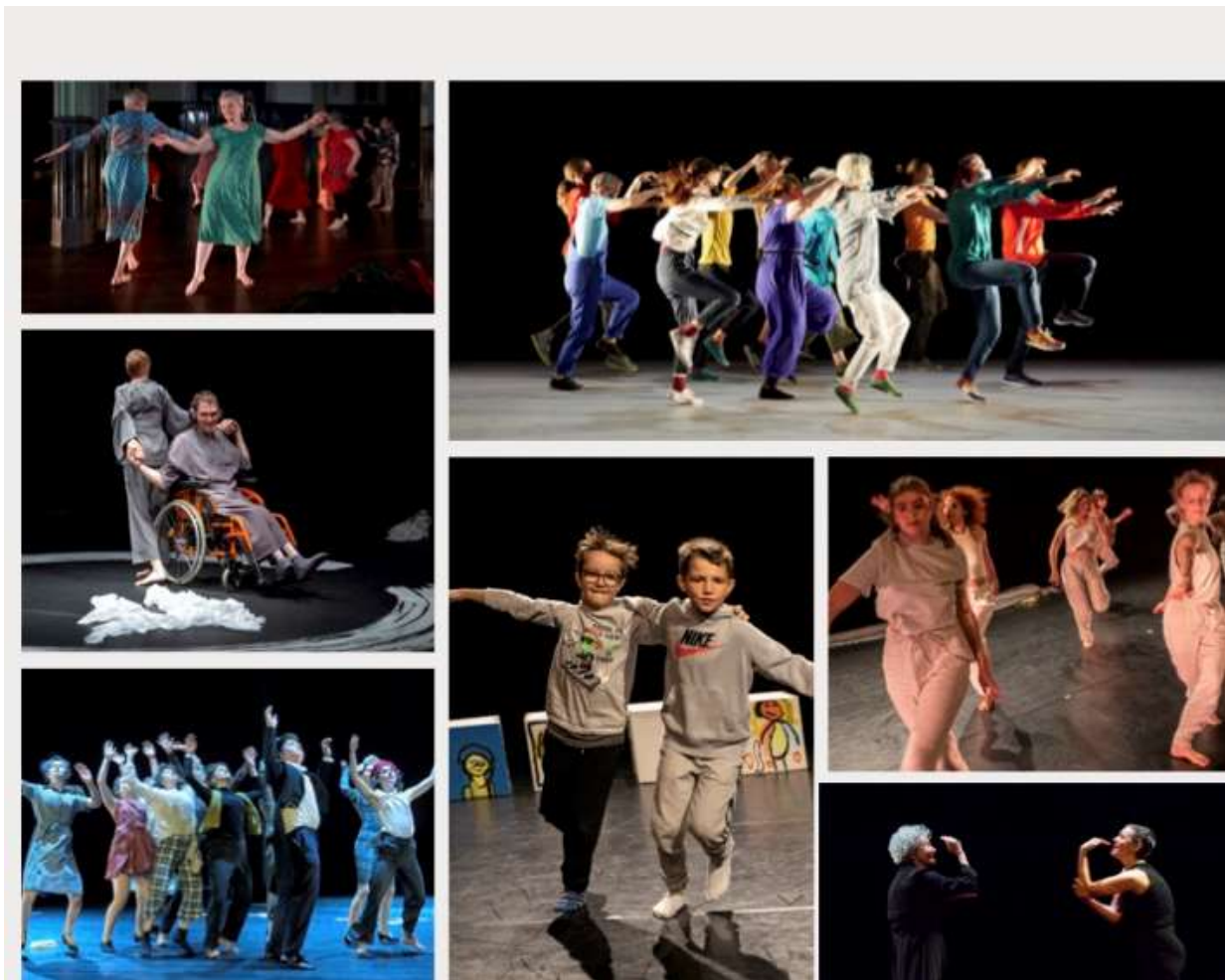
mit*ein*ander*es Tanzfestival
festival de danse ensemble*autrement*
together*and*other dance festival

Final Report

Tanzmehr Bühne

together*and*other dance festival

November 3 – 6, 2021, Kulturmarkt Zürich



Group picture collage – Fotos: Christian Glaus, Elisa Murcia, Maria Cheilopoulou, Andreas Hagenbach

Submitted in December 2021 by

Tina Mantel (Artistic Director) and Johanna-Maria Raimund (Production Manager)

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1. Course of the Project

The festival was held as planned with 16 groups from all parts of Switzerland. A total of 168 dancers between the ages of 6 and 83 could be seen on stage at Kulturmarkt. Each evening four different pieces were presented which represented a wide range of contemporary dance, with respect to their dance language and the configuration of the groups.

1.1. Planning and Call for Proposals

This was the first edition of Switzerland's only community dance festival in this form, so a great deal of effort was necessary preliminary to the festival, to spread information to dance practitioners from all over Switzerland. For example, we held several virtual kick-off meetings in November and December 2020 to communicate the festival's vision to the Swiss dance scene and to sharpen the idea of the festival together with the dance professionals. The dancers brought in their questions about the planned format and their needs and possibilities as producers of dance pieces (in 2020, almost no new dance pieces were produced because of the beginning Corona crisis), which had a particular impact on the timeline of preparations and contributed to our decision, to postpone the festival to autumn 2021 instead of spring 2021.

Invitations for applications were sent out to groups and choreographers in January 2021 in German, English and French via various newsletters. The network, built up by artistic director Tina Mantel over the years contributed a great deal to the fact, that between January and March 2021 almost 40 projects applied for participation in the festival. Facebook, Instagram and Mailchimp accounts were set up to launch the festival over Social Media and Newsletters. All of these channels were used intensively for the distribution of application information as well as for marketing the festival. The uncertainties in connection with the pandemic made planning difficult for both the festival management and the applicants.

1.2. Program Selection

For a qualified selection from the large number of projects submitted, a catalogue of criteria was drawn up. The production manager and artistic director sorted out applications that didn't meet the central formal criterion: non-professional dancers developing a project together with a professional choreographer. The call for proposals explicitly excluded pure dance school presentations or final projects of training courses. The following selection criteria were publicly communicated: Artistic quality and cooperative development process, convincing realisation, independent dance language, variety of the program selection in terms of duration, choice of themes, group composition, size and location of the group (all language regions).

After this pre-selection, the remaining around 30 applications were viewed by a program group. The final selection was made together with the aim of creating a program as diverse as possible.

The production manager and artistic director decided on the details of the programming (order, day of performance), taking into account the availability of the groups.

The program group for the Tanzmehr Bühne Festival 2021 consisted of the following: Christine Ginsberg (artistic director Kulturmarkt since spring 2021), Tina Mantel (artistic director Tanzmehr Bühne), Johanna-Maria Raimund (production manager Tanzmehr Bühne), Susanne Schneider (artistic director of Verein Beweggrund, Bern), Dieter Sinniger (then director of Kulturmarkt) and Catherine Vitte (dancing life expert and audience representative).



Gruppe (La) Rue Serendip, Mittwoch, 3.11.2021, Foto ©Christian Glaus



Solist Rocco Primoceri, Freitag, 5.11.2021, Foto ©Christian Glaus

1.3. Realisation of the Festival

We are very happy, that all invited groups were able to travel to Zürich as planned and realise their projects. In times of a pandemic, this could not be taken for granted. The artistic quality of the projects was for the most part high to very high. The pieces were carefully staged and all fulfilled the claim of a cooperative creation process between participants and choreographers. A total of 168 dancers and 7 musicians were on stage, led by 23 choreographers and directors.

The performances were accompanied by 4 moderators. Each evening, they bridged the gap between stage and audience with their personal announcements and comments.

Tina Mantel and Johanna-Maria Raimund were assisted in the realization of the festival by four volunteers and the team of Kulturmarkt.

The rooms available at Kulturmarkt allowed almost all groups their own dressing room.

The technical requirements, which included not only lighting but also settings for live musicians and film projections, could be met to everyone's satisfaction.

The dancers, their escorts and team were provided with warm meals during the day, an evening buffet and snacks in the dressing rooms.

On three of the four evenings, all the groups of the evening warmed up together on stage.

A total of eight groups made use of the offer to have their stage rehearsals photographed by Christian Glaus in order to get publicity material for further performances.

Rolf Frey from arttv made live video recordings on all evenings with four cameras, which will be made available to all groups towards the end of the year. A link to this video material will also be placed on the website <https://www.tanzmehr.ch/tanzmehr-b%C3%BChne/>

1.4. Realisation of the Supporting Program

An important part of the festival idea was the exchange and networking among the choreographers and the dancers. This happened spontaneously backstage and after the performances, but was focussed on in the supporting program.

Warm-up together before each performance

The 30-minute warm-up was led by a different choreographer every day and brought all the groups of the evening together on stage. The feeling of community through the joy of meeting new and unknown people through dance was an enriching experience for all participants. Here, the motto of meeting at eye level was put into practice and the stage of the Kulturmarkt was almost bursting.

Group Window Thursday November 4

At the Group Window, six choreographers/group leaders shared their group and choreographic work processes with non-professional dancers in form of presentation coupled with practical exercises.

The format was very suitable for getting to know each other's similarities and differences. In addition to the choreographers involved, group members and a few external people took

part. At the group window, the following people presented their working methods: Joelle Dumas (FR) - group "Persona Grata", Tina Mantel (ZH) - group "manntanzt", Nicole Caccivio (BE/Berlin) - group "Age Compagnie", Caroline de Cornière (GE) – group "Cie. C2C", Roger Nydegger (ZH) - group "Tanztheater Dritter Frühling" and Simon Wenger (BS) - group "ECHTJETZT!".

Round Table Friday November 5

Choreographers and directors of groups who work with non-professionally dancing people were invited to discuss their challenges and needs. Also two dancing life experts took part in the meeting. They outlined how they can support each other and which cultural policy hurdles stand in the way of their work. The idea of a manifest for artistic community dance in Switzerland emerged and is to be developed further. The output of ideas and wishes was large and proves the need for discussion and action in this area of dance mediation. (see appendix "Statements Round Table")

Round Table participants: Tristan Bénon & Prunelle Bry, Federica Normanno & Rocco Primoceri, Joëlle Dumas, Caroline de Cornière, Rosangela Gramoni, Tina Mantel, Susanne Schneider, Roger Nydegger. Moderation: Johanna-Maria Raimund.

Panel discussion "Dance and Participation" Saturday November 6

Another concern of the festival management was not only to increase awareness of artistic community dance among dance professionals and audiences, but also among organisers and funding institutions. To this end, a public event was held with the following central question: What is artistic community dance and what does it need to flourish in Switzerland? The panel consisted of: Caroline de Cornière (Chorégraphe GE), Daniela Lehmann (Head of Zürich Tanzt ZH), Anna Bürgi (City of Zürich Culture, Head of Dance) and Hannah Künzi (young person and dancing life expert BE).

Tina Mantel introduced the topic in an input presentation. She explained the newly created term "artistic community dance", which was the focus of Tanzmehr Bühne Festival. The essential framing conditions were defined as well as the prerequisites that both, choreographers and life experts ideally possess, in order to realise an artistic community dance project together. She located need for development of artistic community dance in Switzerland and why this work should be supported better. One advantage of a strengthened artistic community dance would be, for example, sustainable audience development for cultural institutions, more exchange with society in social institutions and increased participation in dance as an art form for different population groups.

The input presentation was followed by a lively discussion between panel members and guests, under the moderation of Gabi Mojzes. In addition to interested dance professionals, representatives of funding agencies and foundations were also present.

Unfortunately, it was not possible to motivate dance organisers to visit the podium or the festival.

1.5. Participants in the Tanzmehr Bühne Festival 2021

Groups:

Caccivio en Compagnie D/BE, Compagnie C2C GE, compagnie dansehabile GE, ECHT JETZT! BS, Federica Normanno & Rocco Primoceri GR, Junges Ensemble hermesdance BE, Junges Tanztheater akar BE, Lisa Lareida Dance BE, Mastazz Dance & Co. FR, Neoli BE, PERSONA GRATA FR, Quantic Movement TI, (La)Rue Serendip GE, Tanzensemble UPK BS, Tanztheater Dritter Frühling ZH, unneArts ZH, Pre-programme/moderation Friday: manntanz ZH

Choreographers:

Nicole Berndt Caccivio, Caroline de Cornière, Simon Wenger, Federica Normanno, Karin Hermes, Regula Mahler and Britta Gärtner, Lisa Lareida, Anaïs Kauer, Nora Werren, Joëlle Dumas, Nunzia Tirelli, Tristan Benon & Prunelle Bry, Rebecca Weingartner, Bettina Holzhausen & Katrin Oettli, Priska Habegger.

Concept and artistic direction: Tina Mantel

Production management: Johanna-Maria Raimund

Volunteers: Catherine Vitte, Joëlle Dumas, Nadja Trimboli, Markus Kaiser

Production: Verein Tanzmehr

Co-production: Kulturmarkt Zürich

1.6. Goals achieved and unachieved

We have set ourselves goals on four levels : a) society, b) participating life professionals, c) choreographers and d) dance organisers.

a) Society

We intended to give more and other people access to dance as an art form. On the one hand, we succeeded in doing this through the diversity of the dancers involved, some of whom had never before come into contact with dance and the stage before taking part in their project - for example, the school class from the Jura in the group "(La) Rue Serendip". The audience was also very diverse. There were not primarily dance professionals in the stands as usually at dance performances. The high quality of the pieces shown, together with their dance-aesthetic, thematic and cross-generational variety and cross-generational diversity, convinced the audience, as evidenced not only by the applause on the spot, but also the feedback that audience members left for us in the postit collection (more on this in the statistics in chapter 4.3 of this report). We are proud, that we were able to attract groups from all parts of the country. Five from French-speaking Switzerland, one from Ticino, one from Grisons and the other nine from Basel, Bern, Biel and Zurich.

In retrospect, we can say: although only three groups came from Zürich and the certificate requirement applied, the audience came in large numbers (on average 88% occupancy).

b) Participating life experts

The dancers were extremely appreciative of the opportunity to perform on a professional stage and in the context of a festival. Performing at the festival allowed the pieces to grow, which was a valuable experience for all, especially for the children and young adults, but also for the participants with mental disabilities. It gave them confirmation of the quality and relevance of their performance. The excursion to Zürich, encounter with other groups and enthusiasm of the audience were enriching. Some of them realised for the first time, that their dance work is part of artistic community dance and can understand it now in a wider context. They expanded their idea of dance and which people can participate in it. For example, the young people found it inspiring, that older, frail people can also express themselves through dance.

Unfortunately, due to lack of space, it was not always possible for all participants to attend the performances of other groups.

In addition, hardly no group members stayed beyond their own performance day, which meant that the encounters between the dancing life experts of different groups probably took place primarily on the day of the performance, e.g. during the warm-up.

It was regrettable, that the participants were so homogeneous in terms of skin colour. We intend to address groups of and with POCs in a more targeted way in the next festival edition.

c) Choreographers

Our intention to strengthen the choreographers in their work with life experts was fulfilled. Our festival has already given the opportunity for two of the groups to share an evening of performance at another venue, because they got to know and appreciate each other at the festival.

At the Round Table, directors and choreographers talked about their passions for artistic community dance. They collected the biggest obstacles to this work and what changes in dance policy would be necessary.

This led to the need for a "Charta for Artistic Community Dance", which the choreographers in their cantons could use to inform their relevant authorities.

The desire for future meetings to follow up on the steps initiated at the festival was expressed. The greater visibility that we had set for the choreographers and their groups was achieved through the festival marketing campaign, which included newsletters, portraits of the groups on social media, posters on the cultural billboards in the city of Zurich, a flyer insert in a municipal cultural mail order and the groups' own mailings.

The website <https://www.tanzmehr.ch> showed all the groups with photos and performance descriptions in three languages. Because no dance organisers were present and apart from two -beautiful- announcements on radio, no articles were published, the range of visibility was narrower than hoped for.

d) Dance Organisers

Unfortunately, we have not been successful in convincing event organisers to visit the festival, despite a notice in the RESO (Swiss Dance Organisers' Network) newsletter and personal invitations from the artistic director. Some of them had registered, but had to cancel for health or scheduling reasons. This underlines the lack of understanding and interest in artistic community dance on the part of many organisers.

With a short version of the final report we will inform organisers about the course of the festival and send them the trailer. In this way, looking back on the festival and looking forward to a possible repetition, we hope to generate more interest among organisers.

1.7. Challenges

The biggest challenge was the funding of the festival (for details see chapter 2). Another challenge was the structural conditions at the venue: We knew that the auditorium of the Kulturmarkt did not have enough space to offer all the performers seats in the performances. So that they could still watch other groups, live transmission of the video recordings to a monitor in the rehearsal stage was planned. Unfortunately, unexpected technical complications arose, which, despite good preparation, could not be solved on any of the four festival evenings.

The biggest shortcoming in the infrastructure of Kulturmarkt concerns the sanitary facilities. There were too few toilets for the number of participants, especially near the stage. Unfortunately, only the theatre and the foyer in the Kulturmarkt are wheelchair accessible. It would have been desirable if this had applied to all the rooms. Since we only had one dancer in a wheelchair at this edition of the festival, he could be carried over the steps by his colleagues.

Corona accompanied us in all stages of planning and realisation and required additional time and human resources (thinking about and preparing Plan B, certificate control, more difficult coordination with groups). On a positive note, however, there were no known contagions at the festival. There was only one cancellation due to an infection, but this fortunately did not affect the participating groups. However, a new moderator had to be found on short term.

1.8. Successes

We have successfully realised a new and unique national festival of artistic community dance with a small team. We consider the greatest successes to be the diversity and quality of the works shown and the great response and large number of groups from non-German-speaking Switzerland.

The participants, the audience and our co-production partner Kulturmarkt were very happy with the result. The fact that our vision succeeded so well in the difficult environment of an insecure epidemiological situation is very gratifying.

A discovery was the role of the moderators, who addressed the audience every night between the pieces and guided them through the evening. In keeping with the idea of the festival, these were not dance professionals, but people with a love for dance who reflected the versatility of our participants and the audience. The moderators were Hanspeter Blatter (senior), Corinna Arbenz (in sign language with simultaneous translation), the men's dance group «manntanz» and Michelle Stainbrook (high school student). They gave their voices to the audience when they shared their personal impressions. The moderation in sign language created a particularly vivid bridge between dancers and audience.

2. Funding

Except for a deficit of about 2.8%, the festival was able to achieve the minimum budget of around 86,000 CHF. This is primarily due to funding at national level from the federal office of culture and the support of private foundations. The granting of additional funding to help cover the deficit from Corymbo Foundation deserves special mention.

Unfortunately, for this first Tanzmehr Bühne in Zürich, it was hardly possible to obtain public funding at the municipal and cantonal level. In particular, the two refusals for the contribution from Kultur Stadt Zürich put a heavy strain on our budget, even though the subsequent assumption of the costs for the supporting programme was gratifying. Despite great efforts, we were not able to close the funding gap, even with further applications to private foundations. Thus, the financing of the optimum budget used for the submissions, which amounted to about 95'000 CHF and in particular a more realistic remuneration for the work of the festival directors was unfortunately not achieved until the end.

Two cost items in the optimal budget were misjudged:

Firstly, in retrospect, the amount we requested from the Federal Office for Cultural Participation Funds was a little too modest.

Secondly, the technical costs for set-up and performance were not included in the original budget. Our co-production partner Kulturmarkt had set the technical costs for set-up and performance too low in the original co-production budget.

For our part, we festival directors did not sufficiently check or correct this amount. Due to a misjudgement on both sides in this respect, Kulturmarkt thankfully reimbursed us more than half of the technical costs for the final invoice.

3. Continuation

Already during the festival, the need for continuation of this festival idea was expressed by participants and spectators.

The management team is also motivated by the success of the first festival to use the experience gained for another festival edition, probably in 2023.

We would like to further develop the understanding and acceptance of artistically valuable projects with non-professional dancers on an ongoing basis and not just only through a festival. Ideas exist, financial and time resources would need to be found. (see also the appendix "Round Table Statements").

4. Statistics - Evaluation

4.1. Admissions

Number of Visitors	Mi 3.11.	Do 4.11.	Fr 5.11.	Sa 6.11.	
Reduced Price	6	15	4	12	
Normal Price	39	51	16	30	
Students/AHV/IV	13	22	20	14	
Dance Professionals	13	7	39	10	
Free Entrance	18	12	26	24	
Total	89	107	105	90	
Capacity	80%	97%	96%	82%	88.75%
Capacity without Free Entrances	65%	86%	71%	60%	70.50%

Ticket Revenue	Mi 3.11.	Do 4.11.	Fr 5.11.	Sa 6.11.	CHF
Reduced Price	300	750	200	600	
Normal Price	1365	1785	560	1050	
Students AHV/IV	325	550	500	350	
Dance Professionals	195	105	585	150	
Total	2185	3190	1845	2150	9370.00
Commission Ticketpark					-566.40
Reduced Price Donations					-555.00
Total Revenue					8248.60

4.2. Press Reviews

Cultural reporting on dance in the independent scene has been almost non-existent for quite some time. Unfortunately, our festival also attracted little interest from the press. We were all the more pleased to receive two radio reports in the run-up, especially from the renowned Maya Künzler on Radio SRF, who, in addition to the interview with the artistic director, also visited the rehearsal with the UPK group and their choreographer Rebecca Weingartner.

SRF Kultur Radio : Preliminary Report on the festival, interview with Tina Mantel and rehearsal visit, by Maya Künzler, 3.11.2021

Radio Toponline: Preliminary Report on the festival and interview with Tina Mantel, by Céline Greising, 3.11.2021

Both radio reports are linked at <https://www.tanzmehr.ch/mit-ein-ander-es-tanzfestival/>.

4.3. Audience Echo

As an uncomplicated and spontaneous possibility to comment on the experienced pieces, post-its were distributed to the audience, which could be stuck on a wall in the foyer. The feedback was emotional, analytical, subjective or differentiated. Here is a selection :

Wednesday November 3

Thursday November 4

Mosaïques: Schöne Bilder im Spiel mit den Tüchern. Schöne Bewegungen im Spiel mit den Bändern.	L'ouïe fine: So viel Lust und Freude	Nonverbale Irritationen: Berühren und Berührtwerden – nichts Selbstverständliches, aber Grundlegendes.
MEGA cool, offen + authentisch + spannend	Danke für die Hühnerhaut !	Super ! Freude!
Wir sind viele: Eindrücklich: Das integrative Element und die Diversität im Alter. Wir sind alle <u>Bewegte</u> und wir <u>bewegen</u> uns.	Danke vielmal! Super job! Les enfants jurassiens et autres artistes.	Mega eindrücklich: nur schon dieser individuelle Auftritt! Und Abgang. Gegen Schluss: Alle zusammen <u>EIN KÖRPER</u>
J'adore	Pure Freude	

Magnifique – Danke!	Das Licht war super	D'Emma isch super
Ich bin tief berührt und beeindruckt von eurem Ausdruck. Chapeau 😊	Super Gebärdensprach Moderation! Phantastisch!	Positive Kraft in Farbe und Tanz!
Unbedingt öfters solchen Produktionen eine Bühne bieten!! ❤️ es geht nicht um «können» sondern um Ausdruck! Danke	Ideen mega! Tanz, Musik, Darstellung zum Mittanzen!	Tolles Festival 😊
Super super super lässt möchte gleich selber auf die Bühne springen und mitmachen. Aber Musik etwas zu laut (in der 1. Reihe) 3 ganz verschiedene Stücke, die ich jetzt verarbeiten muss, weshalb ich nach der Pause heim gehe. Keep the good energy	Die Seifenblase fliegt auf dem Surfbrett - Das Quadrat befreit strukturierend - 16 Schüsse sind 100'000 Nazis zu viel - Danke jeder Generation, dass wir hier sein können! Hier! 😊	Abwechslungsreich, vielseitig, generationenübergreifend – sehr weiblich
Das war ein unglaublich tolles Erlebnis. Ihr seid super	❤️ FRAU TANZT	Feedback zu Gruppe «ECHT JETZT!»: John Cage meets

, Vielen Dank! Sarah und Julia		minimal music, das ergibt minimal art. DANKE!
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Friday November 5

Eindrucksvolle Vielfalt, ausdrucksvolle Performers, das Generationen Thema hat mir sehr gefallen. Würde mich freuen in Zukunft mehr zu erleben.	Vielfältig alt und jung inspirierend	Inspirierend!
Vielfalt, Zusammenhalt, Beziehung Authentizität Freude Berührung	Ein berührender Abend! Unvergessliche Bilder.... Sehr warme Moderation eine Bühne die anregt, so viel Energie im Raum – einfach Hochgenuss pur!!!!	Sehr beeindruckt! Inspirierend zum nachmachen
Alle Gruppen: <u>Keine</u> Sekunde langweilig, Danke!	Einmalig Einzigartig Grossartig wunderschön	TANZT WEITER SO!
Le plaisir de partager	Augenblicke, einmalig! Fantasievoll. Beeindruckende Choreografie.	Die Vielfalt der Performerinnen macht den Abend zu einem Erlebnis!
Sinnlich 😊 WOOW	Genial gerne wieder	
Volle Fülle Tanzkraft kostbares Leben und würdevoller Abschied		Super gsi

Saturday November 6

<p>♥ wonderful performance, very moving ♥ Samstag: die erste – sehr sehr schön!!!! Freitags: Augenblicke!!!! So so schön! ✨ Donnerstag: Die Brot-Katze! Wundergut & die Mithera «The Woman» Milch und Blut – sehr sehr gut, wahnsinnig. Vielen Dank & viel Glück mit Tanzmehr ♥</p>	<p>Sehr schönes Festival ! Einziges Verbesserungspotential: Fast alle Performer*innen waren weiss. Repräsentation von POC wäre toll. Aber sehr schön das Stück mit den non-abled-bodies!</p>	<p>Sehr schöner, variierter, abwechslungsreicher Abend ! Die Faszination und Leidenschaft am gemeinsamen Bewegen ist greifbar ! Bravo an alle !</p>
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! Gratulation et bonne chance! ! C'est formidable travailler ensemble comme ça ! ❤️ - salutations Fatima ❤️	Super ! 👍	Dansehabile – so menschlich, so bewegend, so unvergesslich. Danke!
Wunderbar!! Danke für the journey. BRAVO ❤️ Merci beaucoup	Ich habe vor Freude geweint!	Impressionné et maintenant sans limite !
Poesie in den Bewegungen – berührende, auf Personen zugeschnittene Choreographie. Bravo für das Teilen der Freude der Tanzenden	Berührend Humorvoll Spannung Individualität und Gemeinschaft DANKE!	Beaucoup d'émotions et de plaisirs partagés. De sourires et d'expressions positives. Bravo 😊 Cool
Bravo à tous les danseurs, chorégraphes et musicien !!! Une magnifique soirée remplie d'émotions ...		

4.4. Group questionnaires

We invited the group directors and choreographers to fill out an electronic feedback form about their experiences at Tanzmehr Bühne Festival 2021 (the form was available in a French and German version). The return came from 16 of 17 directors.

The first part of the form asked about their satisfaction with the following areas: Organisation and planning, technical support, infrastructure Kulturmarkt, catering, accommodation.

All were very or rather satisfied.

In addition, they commented on the supporting programme, described their challenges and the importance of the Tanzmehr Bühne Festival for their group.

We found remarkable the information about the financing of their rehearsal work (which our festival could not co-finance): Seven groups were either self-supporting or financed the rehearsal work through contributions from the participants. Two groups financed themselves through crowdfunding, four through their supporting association and only three with the help of public funding.

Among the wishes for a next Tanzmehr Bühne festival, it was mentioned several times that there should be more time and space for exchange among each other.

5. Appendix – Statements from the Round Table Diskussion

Passions – why we work with non-professional dancers

Breaking the tyranny of body conditioning
 Different aged bodies together enriches all
 Vulnerability and fragility
 “other” bodies moving differently feeds my professional practice und is inspiring
 Working with true emotions
 Working out of the box
 Giving more people (men, elderly, people with disabilities etc) access to dance
 Helping people to manifest authentically through dance
 Interest in what dance can do for and with people and bodies

Bridge between professional virtuosity und (non-prof) fragility and imperfections in one piece, where there is no difference anymore.
 Perfection within imperfection
 Bringing movement together with text and content
 Changing standards, pushing boundaries
 Giving room to own non-normative discoveries
 Collaboration with sensibility
 No infantilisation!

Values for society

Art needs to represent society. Professional dance shows very homogenous bodies on stage (young and athletic) . Other bodies are needed to give audiences the chance to identify, connect and reflect parts of themselves.

What is not shown, does not exist. Giving more people a voice through community dance.

Offering a safe space where all is possible.

Obstacles and questions

TIME – SPACE - MONEY

Everybody is a dancer – but not everybody is a choreographer! it needs professionals to succeed.

It takes a lot of patience, flexibility, openness, generosity to create a safe space, to spark pleasure in dancing, so that individual and original movement can develop

Need to be „authentic“

Working together on eye level AND carrying artistic responsibility

Non-professionals have different hopes, dreams and insecurities about performing

Difficulties between participants – group process

Need for „harmony“ or „equality“

Non-professionals bring their personal issues more into the process. This can be a difficulty and a resource!

Answers: symbolic contract defining clear responsibilities; regular exchange to voice conflicts during process

The money issue:

Should the work of non-pro's be paid?

What are other forms of rewards?

Is there a connection between motivation and money?

Pro's and non-pro's seek and need other rewards

Funding is a big issue

Needs

Take action on national, canton, city level

Is it art or is it Teilhabe/Community Art?

Which pots can support our work? Art, social dept., educational funds

Leading discussions with funding institutions

Supporting each other:

Exchanging knowledge on foundations; inviting other groups for mixed evenings of community dance; writing a national charta of artistic community dance

Ressources

Sharing our knowledge about foundations

Inviting other groups for mixed evenings of community dance

Writing together a national paper, to inform our local decision makers

Manifesto/Charta of artistic community dance

- What is it
- Why it is important (benefits for society)
- What it needs
- Best practice examples national and international