Beyond Front@: Bridging New Territories

PROJECT DESCRIPTION

# Profile

The 5 co-organising partners from Slovenia, Austria, Croatia and Hungary of Dance Explorations Beyond Front@ a project taking place between 2008 to 2010 are now joined by a sixth co-organiser, from the United Kingdom as well as 6 associated “bridge” partners from: Austria, Greece, Serbia, Slovakia, Portugal, and Italy. These organisations are now proposing the 2-year project entitled: **Beyond Front@**: **Bridging New Territories**.

The previous project resulted in the desire to further develop the collaboration with new activities and extend these to include new partners and expand into new experiences. These aim to not only sustain the effort and success of the earlier project, but also to enhance it and firmly root the project model within the greater European space.

Support for the creative processes and the mobility of artists and their works is one of our main goals. These however cannot be achieved by supporting the activities alone. *“To whom it may concern?”* is the most important question of our project raised through the title of the co-production created in Creation Beyond Front@ 3. In this young artist’s choreography the important question was raised about who was being affected by her work. Why did it matter? What were the results? Not only in terms of financial success, fame or recognition but also in terms of the level of communication achieved with the audience and through the desire to reach a wide range of audiences.

The project’s partners seek to overcome the barriers that keep dance arts marginalised in these geographic areas by addressing needs for co-productions and networking, by mobilising dancers, dance works and audiences, and by providing opportunities for people to meet and develop a shared language about their contemporary dance experiences beyond their respective spoken languages and national cultures.

# Project activities

The proposed project activities represent an integrated approach to our understanding of contemporary dance practices and the greater performative culture and reflect our objectives in improving the quality and conditions of productions and production outputs in the European space, for all of Europe, and not just for inhabitants of the larger dance centres. We believe that these elements are interconnected and that by addressing one aspect, other areas will be positively and tangibly impacted. Thus our “bridges” to these activities are not uni-directional, but in fact, multidirectional, arriving at a dynamic, multidimensional system that is able to address the needs and experiences of all actors in the system: cultural workers, artists, audiences and communities.

The following core activities have been designed to circulate ideas, artists, cultural workers, audiences and artistic/cultural workers. In nearly each activity at least half if not all of the project partners are participating either through promoting it locally, sending a dancer, mounting the work, or literally hopping on a bus with audience members to cross the border into new territories of dance and communication.

Because we know that an important inroad to these target groups is through local organisations, we will first address our “Bridge Partners” activities.

# II.1. Bridging to new partner institutions // Bridging new relationships with “Bridge Partners”

In Dance Explorations Beyond Front@ we were surprised by the importance and the amount of peer-to-peer learning of concrete skills that evolved through the project. The individual organisations in the network learned to “learn from each other” and have come to appreciate not only what it means to be a good partner but also that together we are stronger and our individual efforts have a significant impact when working as a group.

We have developed a model which we have termed “Bridge Partners”. Through this same model, the network developed its initial contacts with Greenwich Dance Agency in London, (they became an informal bridge partner in the 2008-2010 project). In the proposed project, each co-organiser will link to a “Bridge Partner” in a different city who will attend selected project activities and 1 or 2 co-organiser meetings. In this way, Bridge Partners will be exposed to the project and be able to offer their input and share experiences with the Beyond Front@ network. All network members, both co-organisers and Bridge Partners, will benefit from hearing about each others’ experiences and, together, we aim to find ways of formally expanding our activities in a future project. In addition, Bridge Partners will be asked to propose their local dancers as well as dance performances or other artworks to be included in activities such as DCL-in-Progress, DCL Event, Performance Beyond Front@, and Dance Media Beyond Front@.

For the proposed project, we will bridge to the following partner institutions:

1. OperaEstate Festival, Veneto, Italy, directed by Roberto Casarotto. Bridge Partner to D.ID.
2. Machfeld Multimedia Artist Group, Vienna, Austria, led by Sabine Maier, [http://www.machfeld.net/](http://www.machfeld.net/%22%20%5Ct%20%22_blank). Bridge Partner to OHO.
3. Belgrade Dance Festival, Belgrade, Serbia, <http://www.belgradedancefestival.com/2011/index_en.php>. Bridge Partner to Flota.
4. Isadora Duncan Dance Centre, Athens, Greece. Penelope Iliaskou Bridge Partner to Greenwich Dance Agency.
5. Teatro Viriato, Viseu, Portugal. [www.teatroviriato.com](http://www.teatroviriato.com) Bridge Partner to HIPP.
6. Asociacia Sucasneho Tanca / Contemporary Dance Association, Bratislava Slovakia. Petra Fornayova. [www.sucasnytanec.sk](http://www.sucasnytanec.sk) Bridge Partner to Pro-Progressione.

The Bridge Partners bring another layer of collaboration to the Beyond Front@ Network and will help us to connect our activities beyond our national and regional space bringing a significantly larger international dimension to the project, albeit with organisations that are also in some way working “on the edges” of the European dance scene and working in rather “grassroots” ways to build up the level and quality of dance activities in their respective environments.

**D.ID**

OperaEstate Festival, Veneto, Italy is quickly becoming a very important festival in northern Italy with new presentation activities in the field of dance. The festival will be an important resource for suggesting dance performances to present on the partner festival as well as help to disseminate information about the proposed project’s activities through their communication channels in Italy and beyond.

**OHO**

OHO has linked to a Bridge Partner who will help to provide expertise in the areas of video, streaming, live streaming, improving social media and Internet presence of dance and related dance media. a group of recognised Austrian artists in the area of digital and multimedia arts.

MACHFELD |Studio is an aesthetic and interdisciplinary laboratory for artists, technicians and organisations to research and produce media and digital art-products. The main issue is to merge different professions, artistic perspectives and work styles into one collective form, based on a wider understanding of the project. Since 2004 they have

worked interdisciplinary with many artists and companies in multimedia and digital arts. They are the perfect partner to shape our Internet presentation, the Video Source, the Dialogues Beyond Front@ and for bringing their experience and new ideas to implement digital arts into our EU project. Machfeld will participate in Burgenland Tanzstage with a dance performance from Slovakia which includes multimedia stage elements. They are the indirect contact to this dance-company. They will help us to develop and monitor our Video Source and Internet presence. They are very interested to cooperate with other organisations and the issues of how to transport contemporary arts in a young, modern and unusual way. So Beyond Front@ could open them a way to reflect about contemporary dance and one of the main issue of their work-movement (movement in real space or in virtual areas).

**FLOTA**

The Belgrade Dance Festival was founded in 2003 at the initiative of the International Council for Dance CID UNESCO, Paris, and the selector and choreographer, Aja Jung.

Strand 1.2.1\_SI\_Flota\_ProjDesc.doc 3Large audience, positive reviews in local and foreign media, information and educational content aimed at the local dance community, the popularisation of contemporary dance in the region, and the ability for dance arts to find its way to the broadest audience, are just some of the results that determine further the creation of the Belgrade Dance festival.

. Belgrade Dance Festival is a well-organised and prominent cultural manifestation and therefore a good potential partner for our project. The fact that there already exist contacts between the Festival with Flota and HIPP gives the possibility for an easier integration to our activities and communication amongst all partners.

This bridge partner can bring to our project their knowledge in cultural policies, experiences and solutions for organising and developing demanding cultural manifestations in the field of performing arts. Our network will gain a partner who has expertise in producing a first-class cultural event and has connections that enable the implementation and development of a large-scale festival.

Beyond Front@ can serve the Belgrade Dance Festival as an example of good practice in developing and sustaining an international network, finding new ways of bringing contemporary art to a wider audience, a place where they exchange contacts and art works. Through Beyond Front@ network Belgrade Dance Festival can also gain visibility in the wider European region.

**HIPP**

Teatro Viriato is host and home of one of leading dance companies whose Artistic Director is internationally acclaimed choreographer Paolo Ribeiro; the company and the theatre are a very active force in Southern Portugal in developing audiences for contemporary dance, but also creating opportunities to develop young dance talent, they are keen to engage with residency places outside of Portugal and explore the potential for cultural collaboration.

They have an extensive network of collaborators among senior and mid-career choreographers not only from Portugal, Spain, France but also from South-West Europe specifically. Through the connection to the Company of Paolo Ribeiro who is an internationally acclaimed mentor as well as choreographer, we have access to high quality expertise in areas of evaluation of content, creation of content for workshops and choice of artists as well which will enrich our already existing and rich collective knowledge and expertise.

Help and advice in respect to young talent from Portugal region of interest to Beyond Fronta 2 project; assist with distribution of information to artists and dance professionals in Portugal and South West Europe; participate actively in round-table discussions and investigate further opportunity to be a more active partner to the project collaborators and explore potential of collaborating in future through hosting residency and exchanges through residencies.

**GREENWICH DANCE**

Isadora and Raymond Duncan Centre has a shared interest in a range of artists, long history of dialogue, open attitude to collaboration, and excellent track record of hosting international residencies and nurturing artists providing them with a supportive environment to create work. The Centre’s studio space in Athens may be a possible place to house future DCLs or choreographic research. We believe that it is particularly important that in this economically challenging time that Greece does not become culturally isolated/excluded from developments across Europe. Despite the increasing uncertainties in Greece, they are willing to come to meetings as permitted, and at least participate in online discussions, conference calls and in the exchange of information and expertise. Beyond Front@ can be useful for them because it is critically important for Greek cultural organisations to remain connected to partnerships across Europe. The project will provide access to important artist initiatives beyond their national borders will enhance their status with artists seeking opportunities to make international connections.

**PRO-PROGRESSIONE**

Because Slovakia’s dance community is also important in the Central European region, Asociacia Sucasneho Tanca/Contemporary Dance Association offers the Beyond Front@ network relevant connections to the dance community in Slovakia as well as to that in the Czech Republic (50 % of their activities take place there). They are interested to attend festivals and to share the outcomes of our project in Slovakia, involving professionals from Slovakia, also audience, NuDance Festival, as further partner Festival. Pro-Progressione organised with them a small-scale festival in Bratislava in 2010 and is cooperating with them again in 2011.

# II.2. Bridging to artists

# Through four different types of activity we bridge to artists and include them in the creation of new works, in the presentation of those and existing works, and in the exchange with diverse artists from different parts of Europe and in different stages of their careers.

# II.2. A. Dance Communication Lab (DCL)

The purpose of DCL is to give new groups of artists a concrete opportunity to start the process of communication through practical work. Through the open form of improvisation artists can test their artistic compatibility with other artists. Improvisation is at the very core of the creative process in contemporary dance.

DCL contains two types of actions:

* **DCL- in-Progress** is a series of 4 full-day improvisation development activities for 5 core dancers from all 5 co-organiser countries and at least 4 additional locally-based dancers (which often includes international dancers living and working in the respective locality) or dancers invited by the host institution and soon to include dancers from Bridge Partner institutions. DCL-in-Progress has evolved out of the evaluation process of Dance Exploration Beyond Front@ activities as partners and artists expressed the need for a longer process of developing and sharing improvisational skills and methods.
* **DCL Event** is the public presentation of the “results” of DCL-in-Progress. It is performed live for the audience and evaluated through a moderated discussion at the completion of each presentation. This process of communication and creation through improvisation continues to the rehearsal period Creation Beyond Front@ V (CBF5).After this period is over, DCL will be organised in DCL Event form only with new dancers, choreographers and musicians based in all 5 co-organising countries to discover new artists for the collaboration in years to come. DCL Event is planned to continue well beyond the project itself completes.

# II.2. B. Creation Beyond Front@

**Creation Beyond Front@** focuses on artistically challenging dance co productions created and performed by international group of artists from the field of contemporary dance. On the organisational level this is an activity that strengthens the ties among **Beyond Front@: Bridging New Territories** participating organisations and artists. Such collaboration also provides an opportunity for joint presentation programming.

Both co-productions are different in the organisational as well as artistic concept. They represent the peak of sole artistic activities of Beyond Front@: Bridging New Territories project.

* **Creation Beyond Front@ IV** **(CBF4)** is a co-production between Croatian, Hungarian and Slovenian partners. The cultural exchange between Croatian and Slovenian partners is quite strong in general while Hungary, despite its neighbouring position, still represents vastly undiscovered creative potential.

The need for small-scale works within Creation Beyond Front@ has already been noted in the first phase of the Beyond Front@ project wherein artists expressed the need for more frequent performing Opportunities. Because of their nature, small-scale productions and are more easily toured, presented and are adaptable to additional opportunities outside framework of the Beyond Front@: Big City/Small City all of which enables a greater visibility for the project.

* **Creation Beyond Front@ V (CBF5),** a co-production between all participating partner organisations, is **a new development** of activities evolving from DCL-in-Progress. A British choreographer will lead the creative process with five dancers from Great Britain, Austria, Hungary, Croatia, and Slovenia, offering Central European dancers with their emphasis on dramaturgy and a theoretical approach a chance to work with an artist known for physicality and skilled performance, trademarks of British dance. We can help contribute to the skill and knowledge of not only dancers who are exposed to other approaches, techniques and aesthetics, but we also challenge audiences in their understanding and perception of what constitutes contemporary dance in Europe today.

The co-productions of Creation Beyond Front@ represent a testing ground for improvements in other aspects of our activities. A new work needs an audience, needs dialogue to come into being, needs communication among the co- organisers. The success of each CBF is a moment of truth for the network, a place where we engage in a shared risk as well as learning. Issues related to audiences, their structures, elitism, all rise to the surface and reflect our capacities and give us vital information about what else we need to work on in order to reach our goals; and we learn from each other’s experiences and thus grow in areas of audience development.

An integrated approach requires that each partner is engaged in the production, not just passively sending but also hosting and looking at how to contextualise the work in one’s own local context. Shared responsibility, shifting of roles, shared tasks, but also shared risks ... learning how to communicate in different circumstances, these are the fundamental values and methodology upon which our network functions.

# II.2. C. Performances Beyond Front@

Through the Beyond Front@ network and its Bridge Partners we expect that performances be included in the festival programmes of project co- organisers. **Advising** among participating organisations will help to curate the events as focus is directed to upcoming and not yet known artists. This activity creates a pool of information on the artistic achievements on the local level in participating countries and creates support for their visibility within a broader context. This helps to create different programmes which can be distinguished from the current tendencies in the main stream of European dance. Input from Bridge Partners is especially useful here. The **Participating artists** in Beyond Front@: Bridging New Territories get an opportunity to present their previous and current work within a broader context. It improves the visibility of participating artists and the understanding of the context of their work.

# II.2. D. Dance education and cultural education

Activities of the Beyond Front@ network can be seen as a docking station for other activities which can land briefly and take off again. Through this mechanism, Beyond Front@ can link to other institutions and initiatives. As just one example of how this functions, the Front@ Festival in Murska Sobota creates a meeting point for dance schools in Croatia (secondary school), Hungary, Slovenia (secondary school) and Austria (academies). In 2012 an entire day of events will be devoted to these schools and their activities. Flota has been presenting schools from Croatia and Slovenia but has seen a need for including other schools from the region and work with other partners is crucial for this success. This creates bridges among the schools and among the young dancers as well as connecting different generations of dance professionals.

Likewise, Front@ Festival has hosted a seminar for the Culture Contact Point (CCP) programme with representatives from Austria, Croatia, Hungary and Slovenia discussing cultural projects that have received funding from the Inter-Reg and Structural Funds programmes of the EU. In 2010, Asociacija, was given the floor to introduce their Balkan Incentive Fund programme.

# II.3. Bridging to audiences

Audience development is one of the most important of our activities. The issues of

decreasing audiences for contemporary dance can be viewed as problems of access,

education, and communication. Even if we increase access there are often other obstacles to attracting more spectators. Therefore communication is one of the key elements of audience development. The models of one way communication in performing arts have to be replaced by a dialogue at least, if not a polylogue, that suits the level of democratic development of modern society in Europe. Certain groups of the population are shy when it comes to communicating with art(ists) and need encouragement, or a relaxed context in wish to raise questions and reveal personal opinions. Our focus is on addressing the local communities with communication through high quality artistic engagement in small and in big cities as well.

To reach these goals the project partners aim to work together in a synergistic manner to create a new momentum to activate artists, audiences, policy makers and cultural workers.

II.3. A. Audience Beyond Front@

* **Audience Beyond Front@ is a mobility** action aiming to increase audiences in partners activities by essentially “exporting” audiences to a festival across a border. In the activity analysis of the Dance Exploration Beyond Front@ project, the mobility action showed the strongest synergetic impact on visibility, cross border mobility of the audiences, increased number of spectators, relevance of the events to the local communities (decision makers) through increased numbers of visitors from abroad, to name just a few.

**Network** of equally spread events among capital as well as small cities on the edge of these countries that increases the quality of output of events by simultaneously being The mobility action of the Dance Exploration Beyond Front@ project showed increased

* part of the European Capital of Culture and Beyond Front@ . This is a tool for increasing the impact of the programmes of Beyond Front@: Bridging New Territories activities during the European Capital of Culture in 2012. **Communication** with the participants will be moderated during their travels.
* **A Database** of information related to the participating audiences will be gathered for analysis and implementation in future audience development activities well beyond the duration of the project itself.

Segments of the audience to which we intend to specifically bridge in different years

* Intergenerational / active aging – through a project of Matjaž Farič in February 2012 the network will be recipients of his evaluation and perspectives on the results of working with diverse generations in a dance performance
* Students
* Audiences Beyond Front@ has expanded through the demand from the local populations to continue this link to accessing high quality performance simply by boarding a bus bound to a festival in the next country. We aim to connect with tourist agencies to provide information about these activities to clients.
* Rural audience is only increased by inclusion in production --- intercultural, intergenerational, dialogue, they are also targeted in the activities of Community Beyond Front@ (see below)

# II.3. B. Facilitating intercultural dialogues

All too often audiences leave a dance performance thinking “What was that?!” or deriding themselves because they “just don’t get it” and wondering why they even bother to go to see dance performances, even worse, they feel excluded, as if everyone else gets it except for them. Through **Dialogue Beyond Front@** we endeavour to create bridges to support the communication between artists and audiences, art works and audiences, and even between audiences and audiences. Whether in the form of an informal post-performance discussion with the creators, or a facilitated roundtable discussion on a topic related to cultural policy, a seminar on dance theory, or a school assembly for kids who have just participated in a dance workshop and are talking about their experiences, Dialogue Beyond Front@ opens up the space for further contemplation and communication about the “who, what, where, why and how” of dance. It means all kinds of communication. It includes discussions with artists, audiences, seminars and actions.

In the intercultural dialogue we reveal to one another our experiences of watching and performing dance and we also widen each other’s perspectives through this exchange and thus work towards abolishing an inferiority complex. It takes more courage to work on the edge – to build up a scene where there is none. To hold true to a vision of how to fill the gap. Quality of interaction with the festival audience is key. Front@ Festival and Burgenland Tanzstage have both seen increased audiences. The Audiences Beyond Front@ activity has proved to be a very successful way of bringing people together and connecting dance activities to cultural tourism.

Specifically, it directly connects the following project activities:

* **Dance Communication Lab**, where through facilitated discussion the audience has the opportunity to directly communicate with artist.
* **Dance Media Beyond Front@,** where the media functions as a communication tool, for example: Video Source Beyond Front@ served as the starting point for the discussions and seminars where artists are communicating using digital, photo, video or audio material.
* **Performances Beyond Front@** where a moderated discussion with artists and audience takes place after the performance. Direct communication with artists eliminates the gap between performers and spectators and enables a more active role for the audience.

**Dialogue Beyond Front@** seminars include important topics on aesthetics and creation related questions such as the growing lack of understanding the body as a communication tool rather than being understanding it as a medium for non physical concepts of creation. On the organisational level seminars and related discussions should define problems and differences in the 10 countries of all of the participating organisations and articulate measures for solutions in the field of audience development related to contemporary dance as a multicultural artistic practice impacts on local communities as well.

**Audience Beyond Front@** is inseparably connected to the activities of Dialogue Beyond Front@, especially as audiences travel to new locations, encounter new culture, new experiences are generated.

# II.3.C. Developing a shared promotional voice

Another aspect of Bridging New Territories is to find new ways to communicate with our current audience and also with potential audiences. OHO has linked to a Bridge Partner who can help to provide expertise in the areas of video streaming, live streaming, improving social media and Internet presence of dance and related dance media. In addition to improving the website, we will engage the expertise of an arts marketing consultant who will work with the project co-organisers to devise a promotional toolkit for the entire project. The aim is to create a more targeted and uniformed promotional strategy that also takes into consideration the local conditions in each country and utilises the promotional budget in a more focused way leading to greater impact.

# II. 4. Dance as a bridge to the community and different social groups

Through our activities we will continue to open up pathways into various communities and connect them to dance experiences through the project **Community Beyond Front@.** The inclusion of Greenwich Dance Agency as a new co-organiser in the Beyond Front@ network directly supports the network’s objective to bridge to the greater community through dance activities. In its activities, Greenwich Dance Agency uses dance as ateaching tool. Through contemporary dance the proposed project seeks to build bridges between communities of all sizes, especially in areas that are culturally or economically underprivileged. The experience of Greenwich Dance Agency in this regard will be of huge value to the entire network as we examine how to improve our overall and individual impact in this area and share best practices.

Flota organisation will work with primary school pupils and elderly groups in February 2012 in a project for the European Capital of Culture 2012 in Maribor, Slovenia. Although the ECoC project falls outside of the proposed project dates, this experience will be transmitted directly to the partners in Beyond Front@: Bridging New Territories. Already Flota is in communication with Greenwich Dance and D.ID to hear about different models and methodologies for working and getting the best results out of the process.

To build upon the experience that Liz King has had working with different community groups, D.ID in collaboration with OHO will produce 2 Community Dance Projects, this time working with artists proposed by the BF@ network.

The first project will be made with members of the Oberwart Roma Community, another will comprise a group of unemployed people in the vicinity of Oberwart. An experienced Choreographer will be proposed by the partner organisations. Each time, the artist will live in Pinkafeld at the Residents Apartment and develop the project in Oberwart over two working periods giving him/her the opportunity to get to know the community and share the culture whilst bringing innovative methods of creation.

The result of the working processes of both pieces will be shown in the festivals at the Burgenländische Tanztage in OHO, Offenes Haus Oberwart in 2013 and 2014.

Both of these groups are frequently excluded from the public discourse, especially in the Burgenland region. On one hand we can offer them a stage to show their talents and skills. On the other hand they can make new personal experiences, when they work with their body. They can increase their self-confidence and awareness, and improve their communication skills. Thus the participants gain an experience creating and performing, dance education and social interaction. Simultaneously, we extend our audience because we have included more of the community in what we do.



# II. 5. Bridging to different media and other art forms related to dance

Dance Media Beyond Front@ is an activity where dance related audio, video, writing, poetry, drawings, graphic design such as posters and photo materials will be collected in specified digital form for documentation and presentation. It includes also exhibitions and other presentations of collected material.

The aim is to create an opportunities to focus on dance through the perspectives of videographers, photographers, painters, poets, or even set-designers and architects. The goals include creating a repository/archive for dance-related videos and dance works; creating short video documentations about each festival; creating dance videos as standalone art works; communicating about dance through other mediums; promoting dance in inventive ways.

One aspect of the Dance Video activities is to address architecture and performative space. Through the making of a dance video, dance artists participate in a new perception of space and architecture. The space in which one can dance opens up tremendously. The audience’s relation to everyday spaces and environments changes by witnessing its inhabiting by dance and movement.

How can dance be documented for later use? How to present the results of these activities? Video is a vital, necessary and immediate medium. It allows us to capture the moment in a repeatable format that can help us to spread the impact of these moments.

How do people share their experience of dance beyond telling their friends?

* **Video Source**, coordinated by Greenwich Dance Agency and made by participants of Beyond Front@ activities. It is used for documenting a process of development of activities, as stand alone artistic contributions and a tool to foster a communication among participants over long distances in Beyond Front@ programmes and wider audiences across the world. The gathered material will be presented in suitable form on the following websites:
* [www.beyondfronta.eu](http://www.beyondfronta.eu/) – enhanced and upgraded to create an online experience reflective of dance arts
* **EU-funded projects related to arts and culture**: [www.artisttalk.eu](http://www.artisttalk.eu) (a site for talks and discussions by artists)**,** [www.eclap.eu](http://www.eclap.eu) (European Collected Library of Artistic Performance)
* **Social Media and D-I-Y video sites for the general public:** [www.youtube.com](http://www.youtube.com)**,** [www.vimeo.com](http://www.vimeo.com), Facebook, etc.
* **Choreography of words** bridges to writers and poets. The bridge subject is the body, movement or dance. It includes also performing events where poets and writers are collaborating with dancers, choreographers and musicians, but it can also consist of live reading of the authors where body, movement or dance is the subject of literature.
* **Exhibitions** are events where dance is presented through painting, sculpture or photography. We also use methods for presentation where objects of the exhibitions are moving through galleries or open public space in a choreographically organised way.
* **Projections** of video dance and dance films. Where possible, projections will be made on the outside of theatre / venue walls turning theatres from mere “containers” of theatrical events into a canvas for artistic presentations visible in the open public space.

# Adding value to Europe // How it all adds up

The proposed project seeks to be a value-added element for the broader European culture because it provides a contemporary, collective, collaborative, multilingual, multidisciplinary, mobile approach to dealing with the fabric of our lives in a broad spectrum of European environments. The project seeks to offer breadth and depth through its outlook, products produced, questions posed and through its inclusive method of participation. At the same time its high quality is assured as the partnership has grown into a real tangible aspect of collaboration, not just one existing on paper. It is a partnership that looks forward to the future of the creative life of all European citizens and looks to ways to co-create that reality with them.

We wish to include the rest of Europe in the idea of Europe. The project assists to make this happen. Dancers who have met each other on our festival and through our project often meet up again in London, Berlin, Brussels. In Hungary, for example, young and not- yet established dancers have learned more about their own peers, (until then they mostly knew the “big names” but were not informed of their own generation of dancers outside their own country). The Beyond Front@ network has helped to provide a scale of information as we include both upcoming and established artists in the festival programmes and in our respective and joint activities.

# Sustainability

We are a grassroots investment happening outside the hotbeds of the European dance scene. We add vibrancy to the scene and dance developments on the margins of Europe today. To achieve success, we must maintain quality, but quality isn’t achieved overnight, it is something which takes commitment and investment at all stages of the continuum of dance activity. We help provide accessibility to dance education abroad serving as a type of bridge from local to national to regional to greater international context. Dancers have connected with each other well beyond the project. Dancers in one part of the project can grow into choreographers at a later stage. Dancers come from a world that demands engaged and continuing communication; their work involves exposing one another to a different talking body.

An evolution of the project Dance Explorations Beyond Front@, Beyond Front@: Bridging New Territories is an earnest attempt to do the most with limited resources and limited personnel. It is reflective of individual circumstances, capacities and long-term goals and interests. We seek to become a model for cooperation in the EU. But to become a relevant model – we must also respond to the question of the importance of the local to the EU?

As individual organisations we cannot only exist in a bubble. We can only survive and thrive by sharing expertise and knowledge in order to make our independent business/institutions work better as well.

We aim to create a stronger economic model individually through:

* Encouraging local decision makers to invest into local infrastructure
* Enhance International activity which also improves quality of local endeavors
* Create contexts wherein national established artists and young artists gain a sense of belonging to a broader European scene
* Create connections to the place from where you originate
* Being a stepping stone to broader dance contexts and opportunities

Activities from no. 50 to no. 74

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| 50 | *Co-organiser Meeting**Greenwich* | 29/09/2013 | 30/09/2013 | UK, Greenwich | Greenwich Dance (partial partners attending) |  |  |
| 51 | *CBF4 performance**Zagreb* | 14/11/2013 | 14/11/2013 | HR, Zagreb | HIPP |  |  |
| 52 | *CBF5 performance**Zagreb* | 16/11/2013 | 16/11/2013 | HR, Zagreb | HIPP |  |  |
| 53 | *DCL Event**Zagreb* | 15/11/2013 | 15/11/2013 | HR, Zagreb | HIPP (with dancers from all partner countries) |  |  |
| 54 | *Dialogue BF**Zagreb* | 15/11/2013 | 15/11/2013 | HR, Zagreb | HIPP |  |  |
| 55 | *Audiences BF**to**Zagreb* | 15/11/2013 | 15/11/2013 | AT, Pinkafeld | D.iD |  |  |
| 56 | *Co-organiser meeting**Murska Sobota* | 22/02/2014 | 24/02/2014 | SI, Murska Sobota | Flota (all partners attending) |  |  |
| 57 | *CBF5 rehearsals**Pinkafeld* | 29/04/2014 | 06/05/2014 | AT, Pinkafeld | D.ID |  |  |
| 58 | *DCL Event**Oberwart* | 08/05/2014 | 11/05/2014 | AT, Oberwart | OHO (with dancers from all partner countries) | x | TBD-only partial production costs (tech., eq. rent, design, printing, catering); + PR agency |
| 59 | *Performance BF**Oberwart* | 08/05/2014 | 11/05/2014 | AT, Oberwart | OHO |  |  |
| 60 | *CBF5**Oberwart* | 08/05/2014 | 11/05/2014 | AT, Oberwart | OHO |  |  |
| 61 | *Community BF**Oberwart* | 08/05/2014 | 11/05/2014 | AT, Oberwart | OHO DiD | x | TBD-only partial production costs (tech., eq. rent, design, printing, catering); + PR agency |
| 62 | *Dialogue BF**Oberwart* | 08/05/2014 | 11/05/2014 | AT, Oberwart | OHO |  |  |
| 63 | *Audiences BF**To Oberwart* | 08/05/2014 | 11/05/2014 | SI, Murska Sobota HU, Budapest | FlotaPro-Progressione |  |  |
| 64 | *DCL in Progress**Budapest* | 10/05/2014 | 18/05/2014 | HU, Budapest | Pro-Progressione (with dancers from all partner countries) |  |  |
| 65 | *DCL Event**Budapest* | 10/05/2014 | 18/05/2014 | HU, Budapest | Pro-Progressione (with dancers from all partner countries) |  |  |
| 66 | *Performance BF Budapest*  | 10/05/2014 | 18/05/2014 | HU, Budapest | Pro-Progressione | x | TBD-only partial production costs (tech., eq. rent, design, printing, catering) |
| 67 | *CBF5 performance Budapest* | 10/05/2014 | 18/05/2014 | HU, Budapest | Pro-Progressione |  |  |
| 68 | *Audiences BF**to**Budapest* | 10/05/2014 | 18/05/2014 | AT, OberwartHR, ZagrebSI, Murska Sobota | OHOHIPPFlota |  |  |
| 69 | *DCL Event**Zagreb* | 24/05/2014 | 31/05/2014 | HR, Zagreb | HIPP (with dancers from all partner countries) |  |  |
| 70 | *Performance BF**Zagreb* | 24/05/2014 | 31/05/2014 | HR, Zagreb | HIPP |  |  |
| 71 | *Dialogue BF**Zagreb* | 24/05/2014 | 31/05/2014 | HR, Zagreb | HIPP |  |  |
| 72 | *Co-organiser meeting**Zagreb* | 24/05/2014 | 31/05/2014 | HR, Zagreb | HIPP (all partners attending) |  |  |
| 73 | *Audiences BF**to**Zagreb* | 24/05/2014 | 31/05/2014 | SI, Murska SobotaAT, Oberwart | FlotaOHO |  |  |
| 74 | Overall project management & coordination | 01/06/2012 | 31/05/2014 | SI, Murska SobotaAT, OberwartAT, PinkafeldHR, ZagrebHU, BudapestUK, Greenwich | Flota, OHO, D.iD, HIPP, Pro-Progressione, GDA |  |  |