

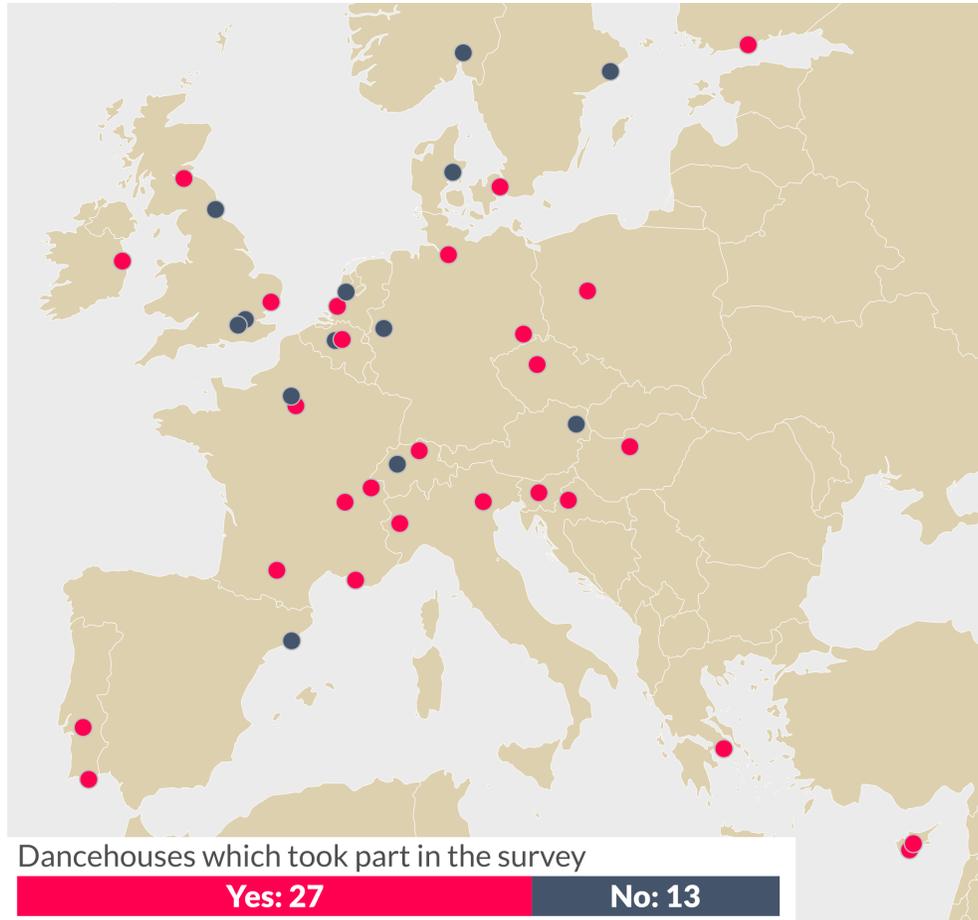
# STATE OF THE ART OF EDN

Fondazione Fitzcarraldo

Paris, June 21 2019



# DANCEHOUSES ACROSS EUROPE



## Dancehouses which joined the survey

ADC - Association pour la danse contemporaine Genève	K3 - Zentrum für Choreographie   Tanzplan Hamburg at Kampnagel
Art Stations Foundation Poznań	Kino Šiška Centre for Urban Culture
CDCN Toulouse / Occitanie - La Place de la Danse	KLAP Maison pour la danse Marseille
CSC - Centro per la Scena Contemporanea Bassano del Grappa	La Briqueterie - Centre de développement chorégraphique National du Val-de-Marne
Dance Base - National Centre for Dance Edinburgh	Lavanderia a Vapore - Centro Regionale per la Danza
Dance Gate Lefkosia Cyprus	Maison de la Danse Lyon
STEGI - Dance House Lemesos	O Espaço do Tempo Montemor-o-Novo
Dance Ireland Dublin	STUK Kunstencentrum Leuven
DanceEast - Jerwood DanceHouse Ipswich	Tanec Praha
Dansateliers Rotterdam	Tanssin talo / Dance House Helsinki
Dansehallerne Copenhagen	Tanzhaus Zürich
DeVIR/CAPa Faro	The Isadora & Raymond Duncan Dance Research Center Athens
HELLERAU - Europäisches Zentrum der Künste Dresden	Trafó - House of Contemporary Arts Budapest
The Croatian Institute for Movement and Dance	

# PARTNERSHIPS AMONG MEMBERS



Dancehouse	Nr. of partnerships
CSC - Centro per la Scena Contemporanea Bassano del Grappa	15-20
Dance Ireland Dublin	
K3 – Zentrum für Choreographie   Tanzplan Hamburg Kampnagel	
La Briqueterie	
O Espaço do Tempo Montemor-o-Novo	
Dansateliers Rotterdam	10-14
HIPP- The Croatian Institute for Movement and Dance	
Tanzhaus Zürich	
Maison de la Danse Lyon	
CDCN Toulouse / Occitanie – La Place de la Danse	
STUK Kunstencentrum Leuven	
Dance Gate Lefkosia Cyprus	
KLAP Maison pour la danse Marseille	

# EDN ATELIERS



Barcelona, Spain  
30 November 2014  
7  
2014



Lyon, France  
26-27 March 2015  
4  
2015



Düsseldorf, Germany  
22-23 May 2015  
9



Montemor-o-Novo, Portugal  
7-8 June 2015  
5



Bassano del Grappa, Italy  
August 2015  
11



Dublin, Ireland  
11-12 December 2015  
2



Helsinki, Finland  
February 2016  
5  
2016



Amsterdam, the Netherlands  
11-13 March 2016  
5



Wien, Austria  
April 2016  
4



Dresden, Germany  
20-22 May 2016  
7



Stockholm, Sweden  
20-21 February 2017  
1  
2017



Ljubljana, Slovenia  
March 2017  
3



Hamburg, Germany  
31 March-2 April 2017  
9



Akamas, Cyprus  
April 2017  
3



Lemesos, Cyprus  
4-5 October 2017  
7



Barcelona, Spain  
16-17 February 2018  
4



Praha, Czech Republic  
6-9 May 2018  
5



Dublin, Ireland  
29-30 June 2018  
4

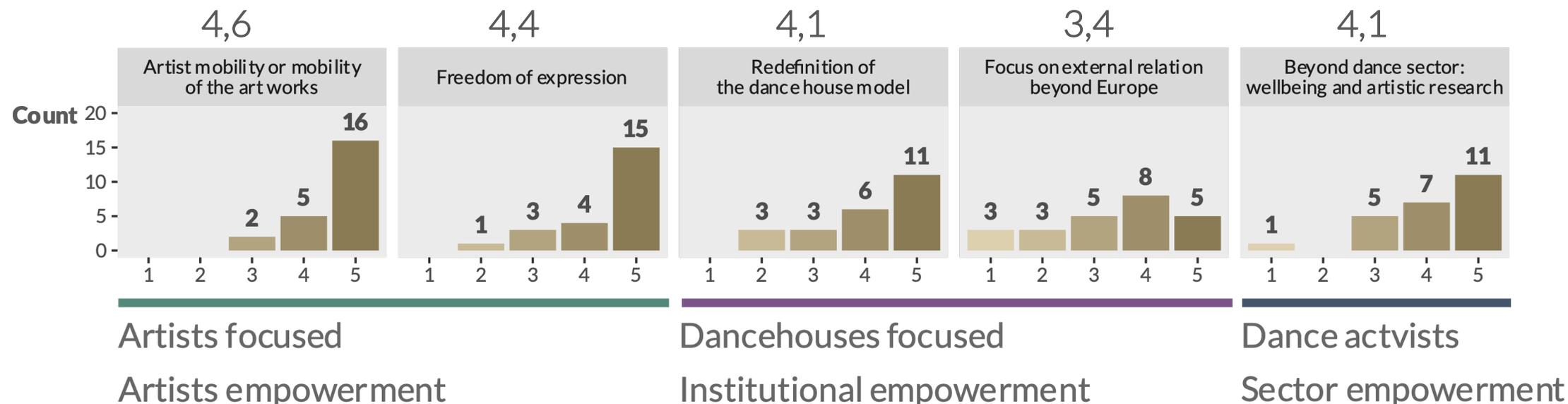


Bassano del Grappa, Italy  
25 July -6 August 2018  
12



Rotterdam, the Netherlands  
9-10 October 2018  
5

# WHICH PRIORITIES EDN SHOULD DEAL WITH?



Trafó – House of Contemporary Arts Budapest

Dance Ireland Dublin

K3 – Zentrum für Choreographie | Tanzplan Hamburg at Kampnagel

Dansateliers Rotterdam

Dance Gate Lefkosia Cyprus

CSC - Centro per la Scena Contemporanea Bassano del Grappa

Tanzhaus Zurich

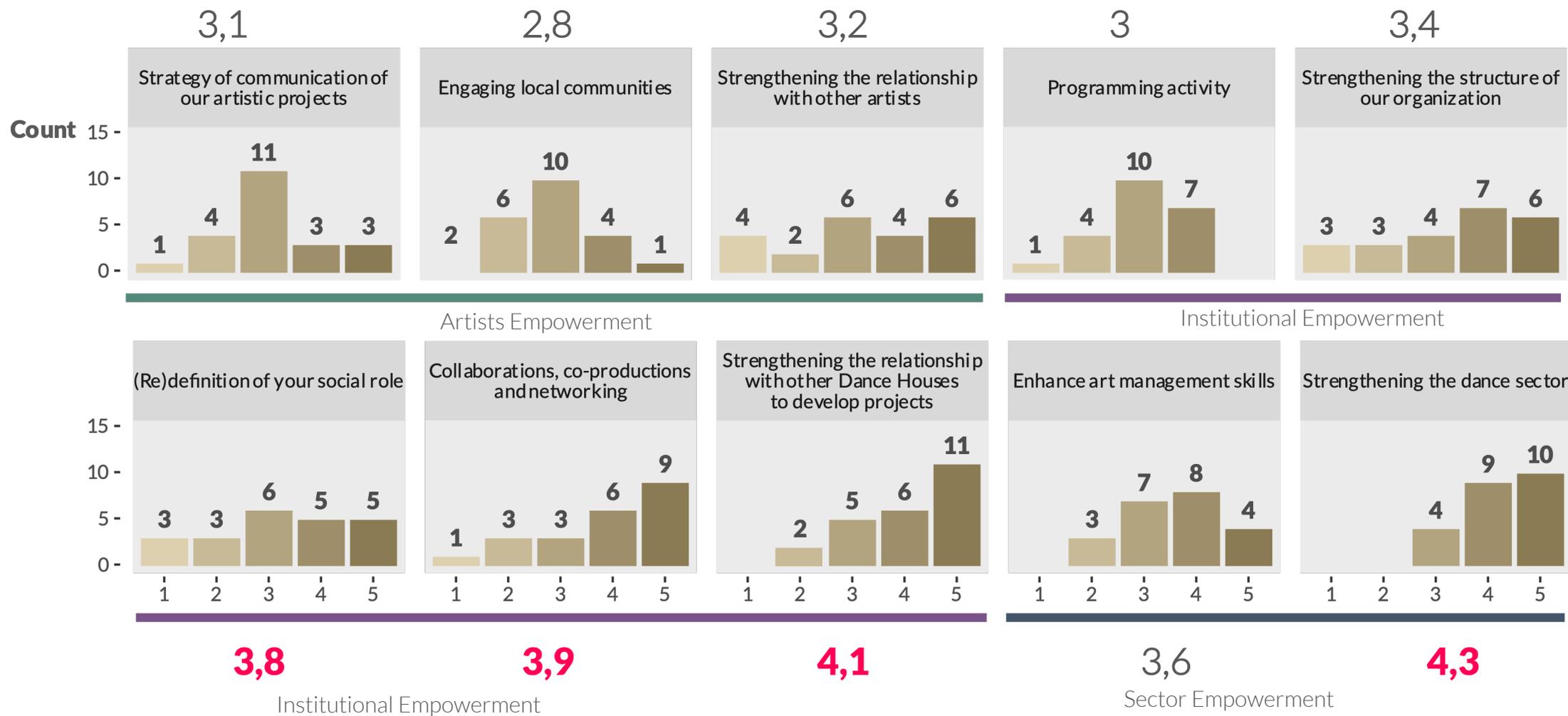
ADC - Association pour la danse contemporaine Genève

STEGI - Dance House Lemesos

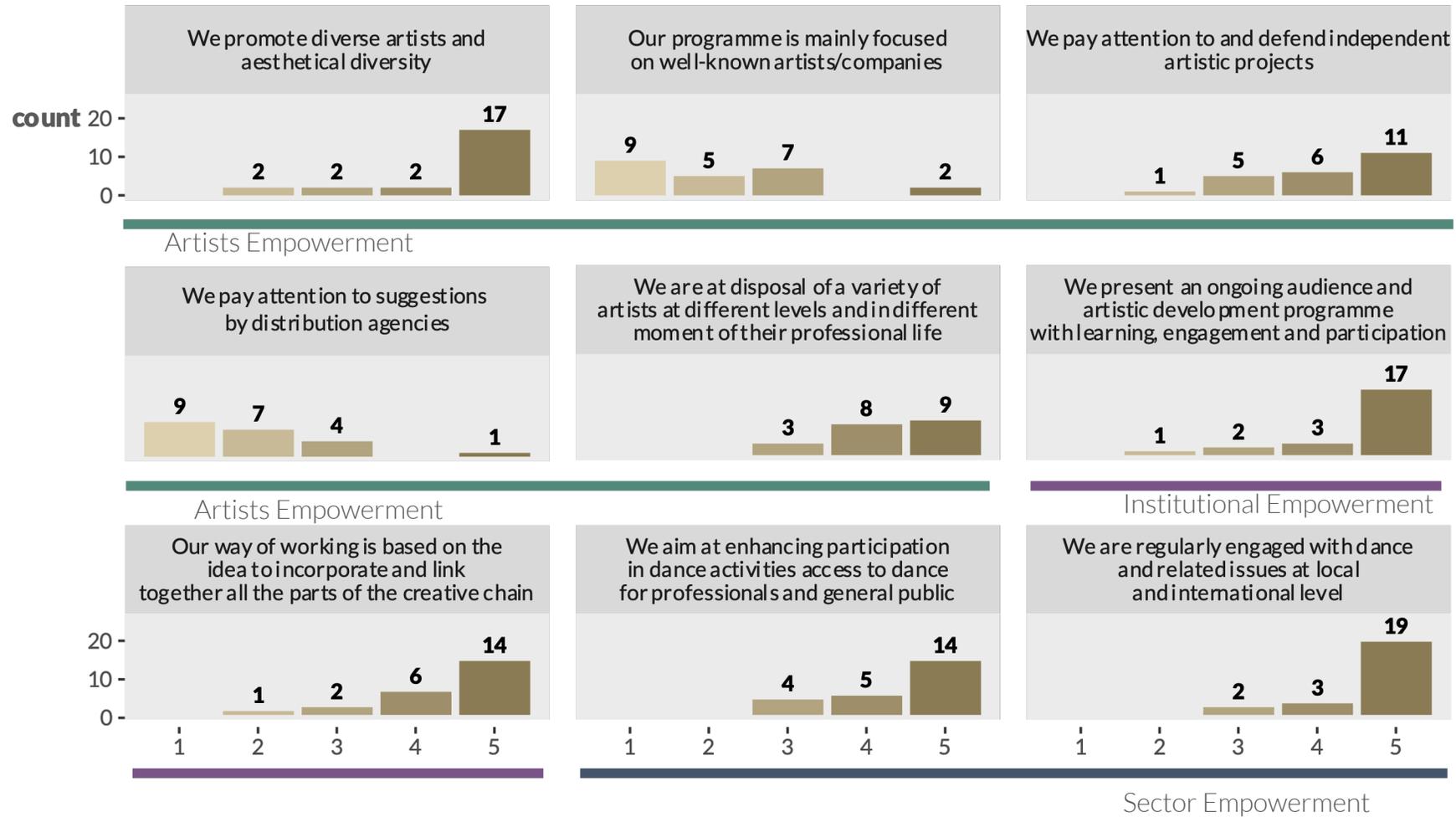
Tanssin talo / Dance House Helsinki

The Isadora & Raymond Duncan Dance Research Center Athens

# IMPACT OF EDN ON DANCEHOUSE ACTIVITY

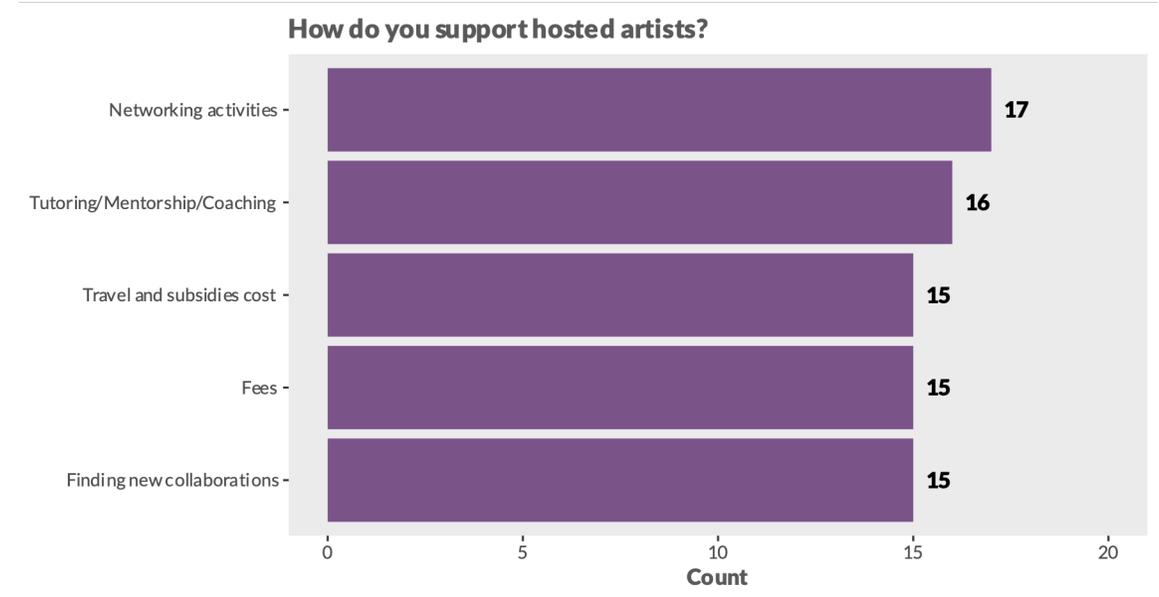
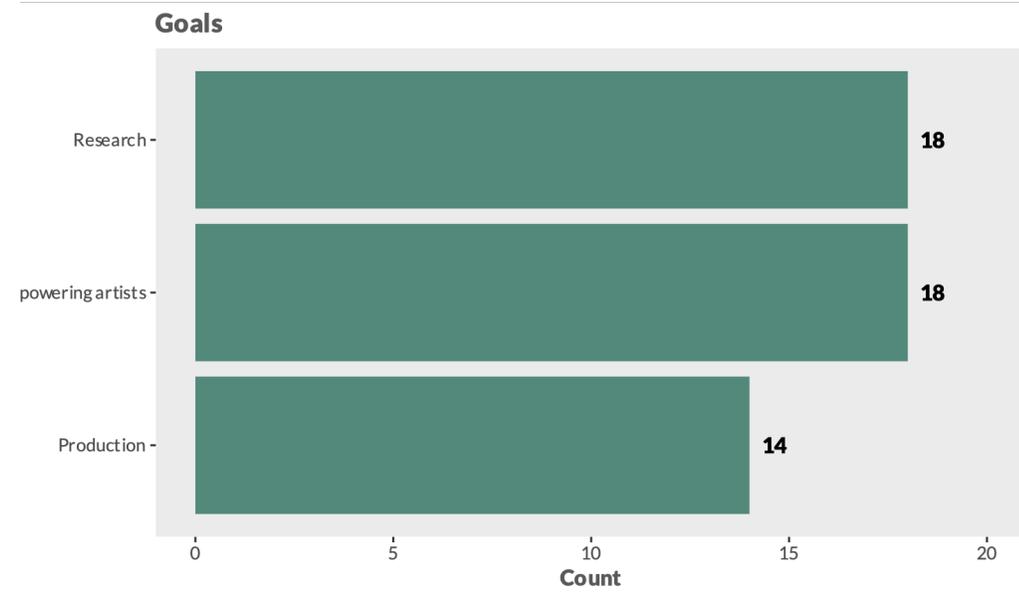


# THE ROLE OF THE DANCEHOUSE



# GOALS OF THE RESIDENCY AND SUPPORT PROVIDED

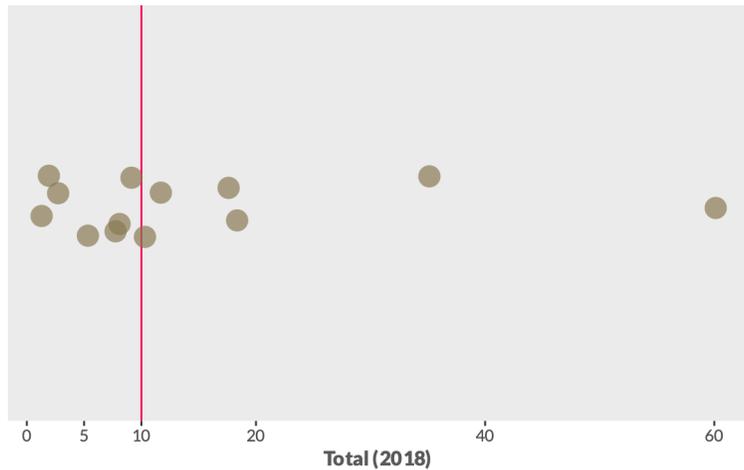
Most of the dancehouses share the same opinions on the goals of a residency and the support they provide to the hosted artists



# PRODUCTION

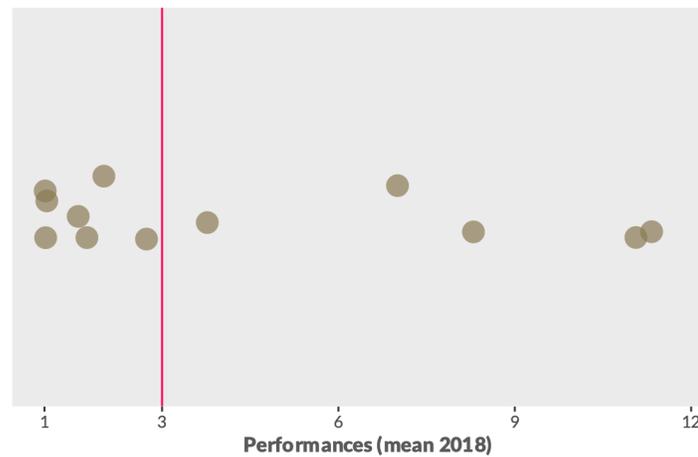
Number of titles (production)

Each dot is an observation



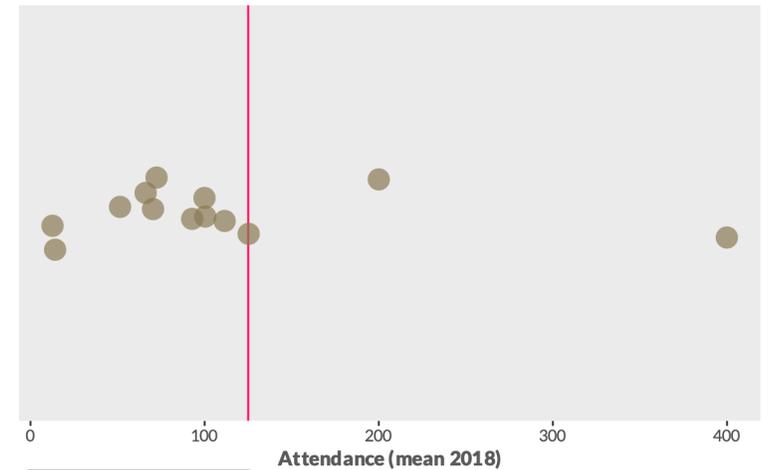
Average number of performances per title (production)

Each dot is an observation



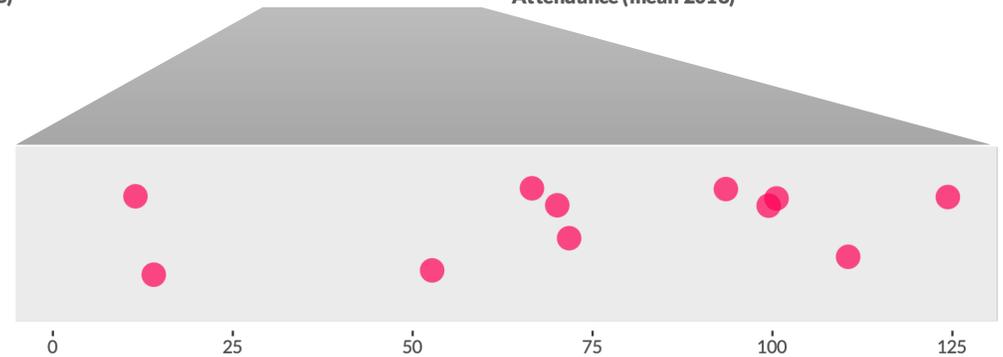
Mean attendance per performance (production)

Each dot is an observation



The composition of the Network is enough homogeneous:

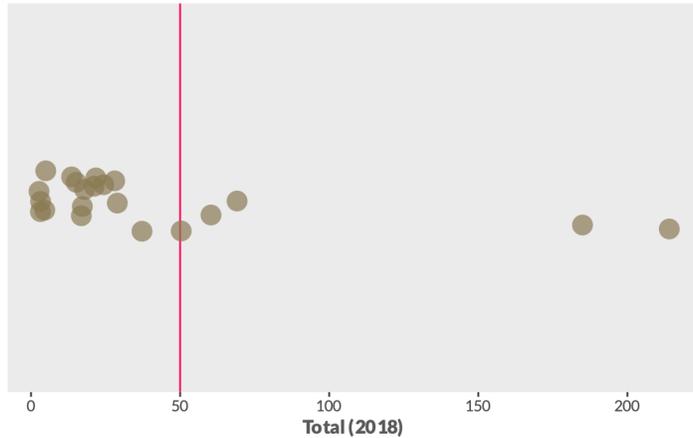
- half of the respondents produced less than 10 titles last year;
- usually each title is represented less than 3 times;
- the average attendance is less than 125 attenders per performance



# PROGRAMMING

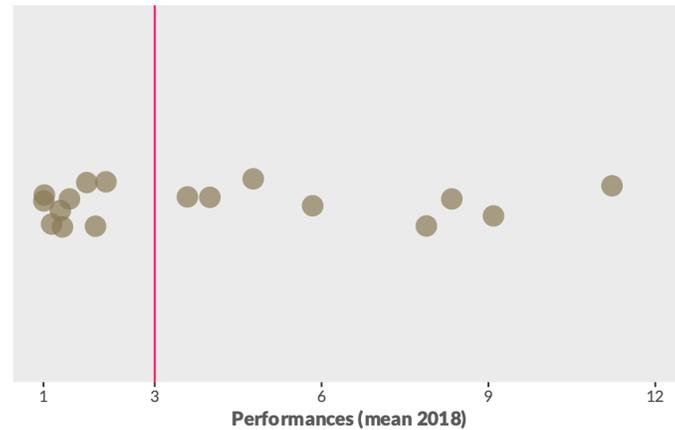
Number of titles (programming)

Each dot is an observation



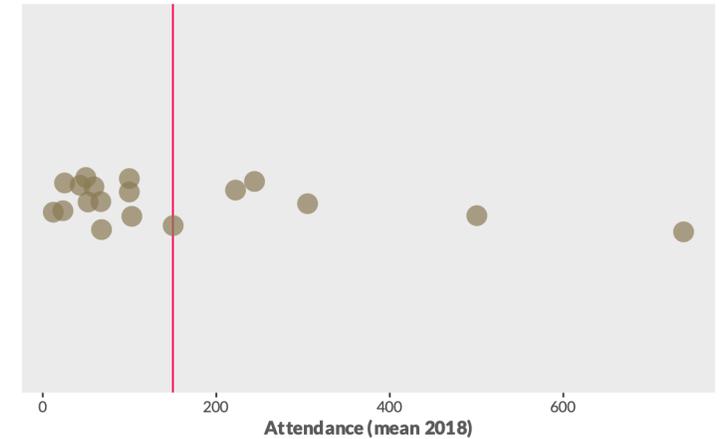
Average number of performances per title (programming)

Each dot is an observation



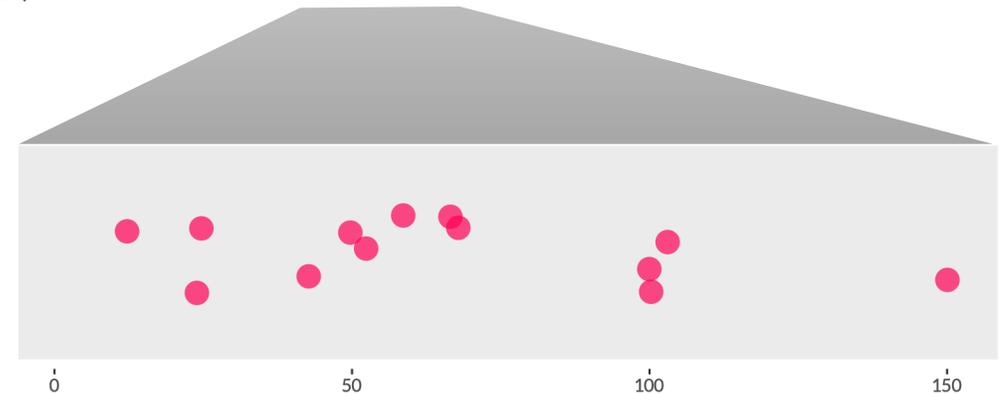
Mean attendance per performance (programming)

Each dot is an observation



Programming activity confirms the homogeneity of the Network:

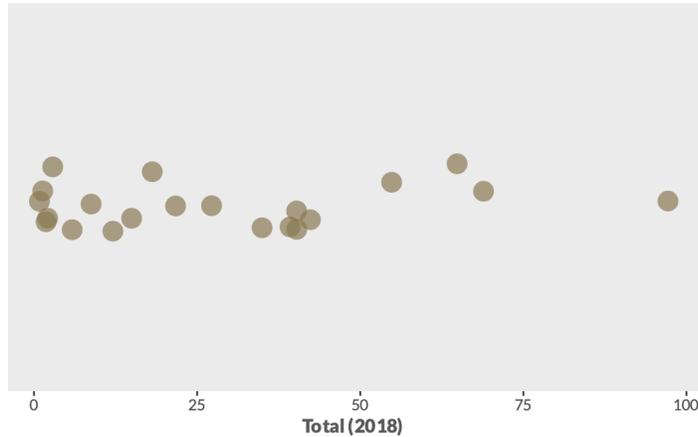
- half of the respondents programmed less than 50 titles last year;
- half of each title has been programmed about 3 times;
- the average attendance is less than 150 attenders per performance



# RESIDENCY

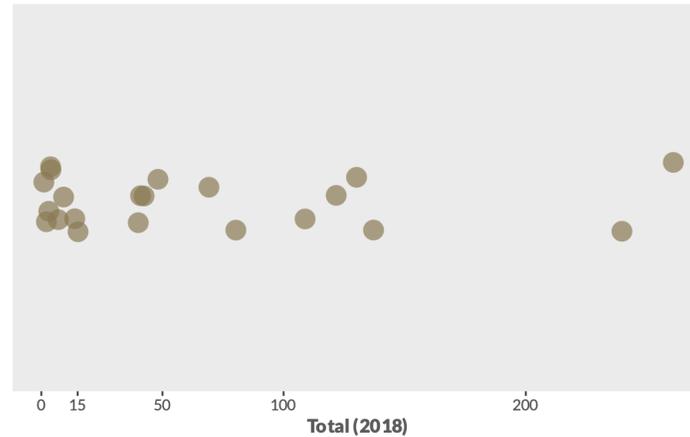
Number of hosted residences

Each dot is an observation



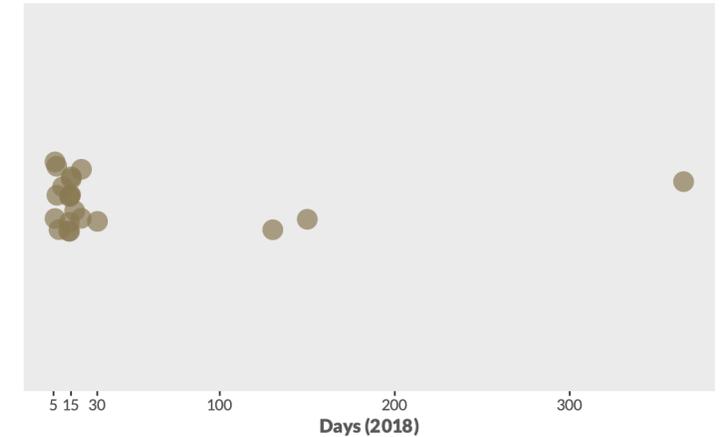
Number of hosted artists

Each dot is an observation



Average length of each residency

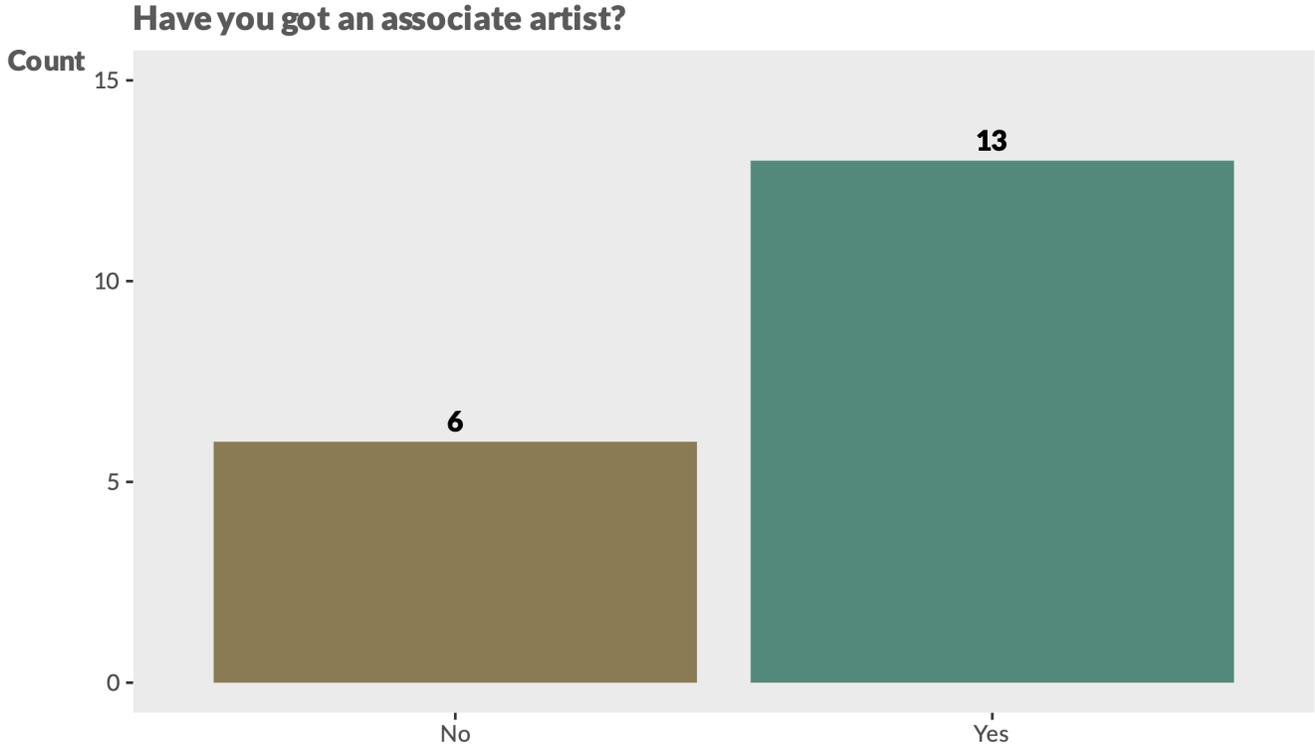
Each dot is an observation



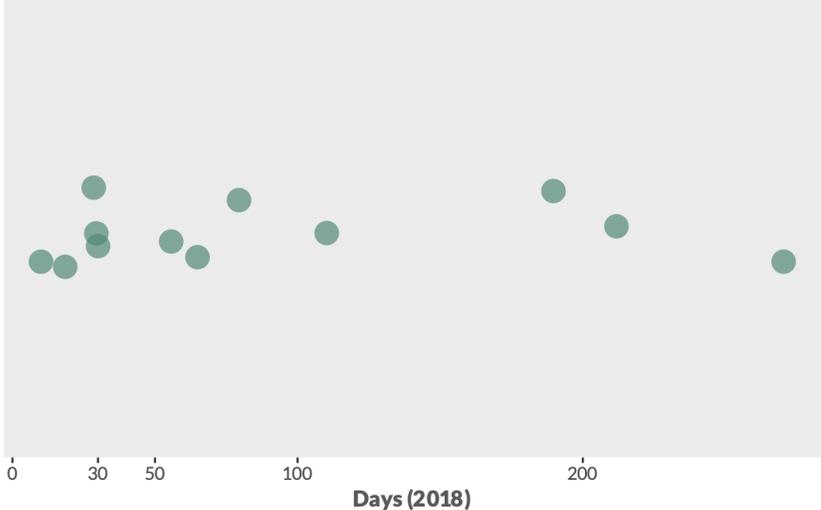
Around the topic of Residency, the Network shows a more dynamic attitude:

- The number of hosted residencies is widely spread, even if about half of the DHs hosted less than 50 residencies last year
- The number of artists is related to the number of residencies hosted and has a similar distribution
- Conversely, the average length of each residency is homogeneous and it is around 15 days

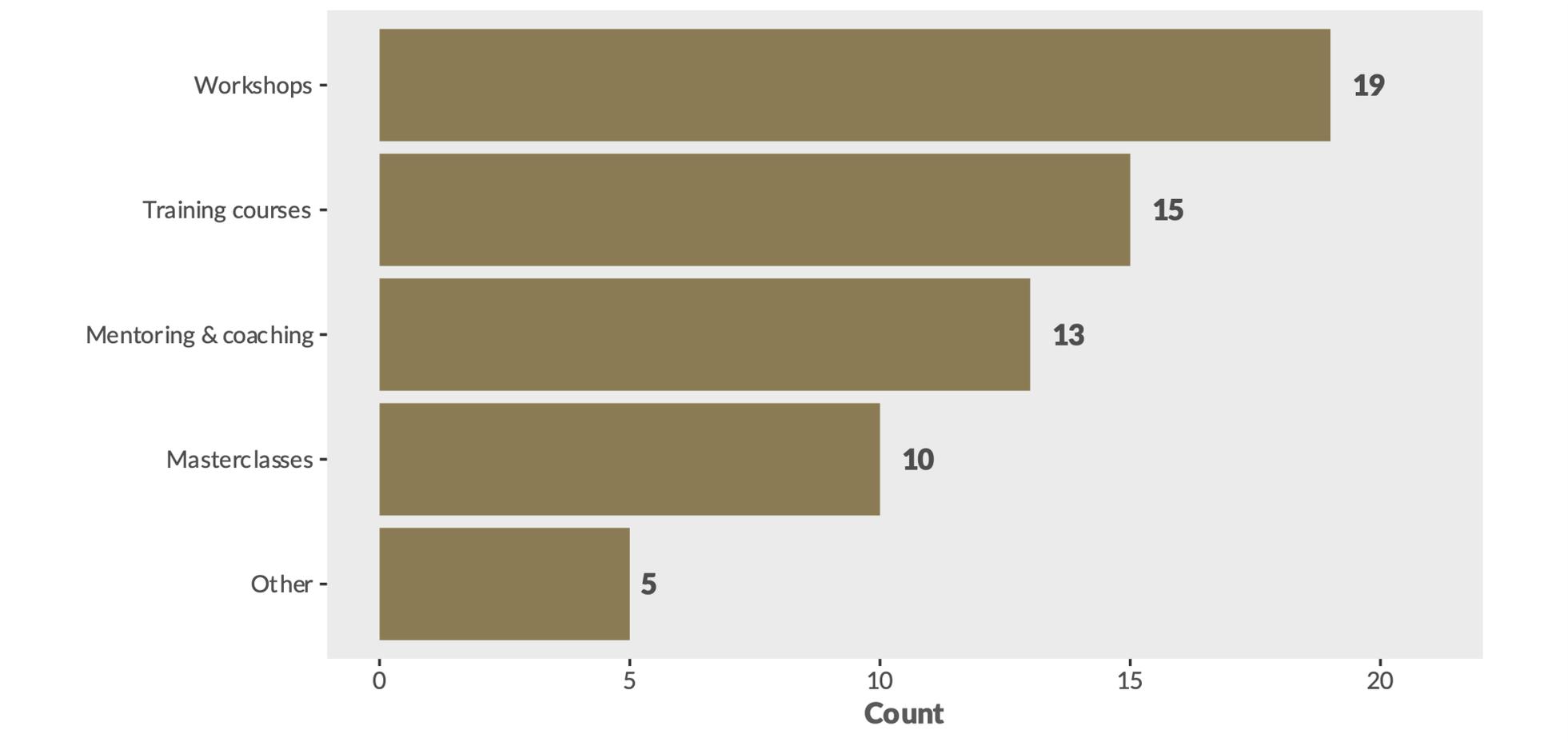
# ASSOCIATE ARTIST



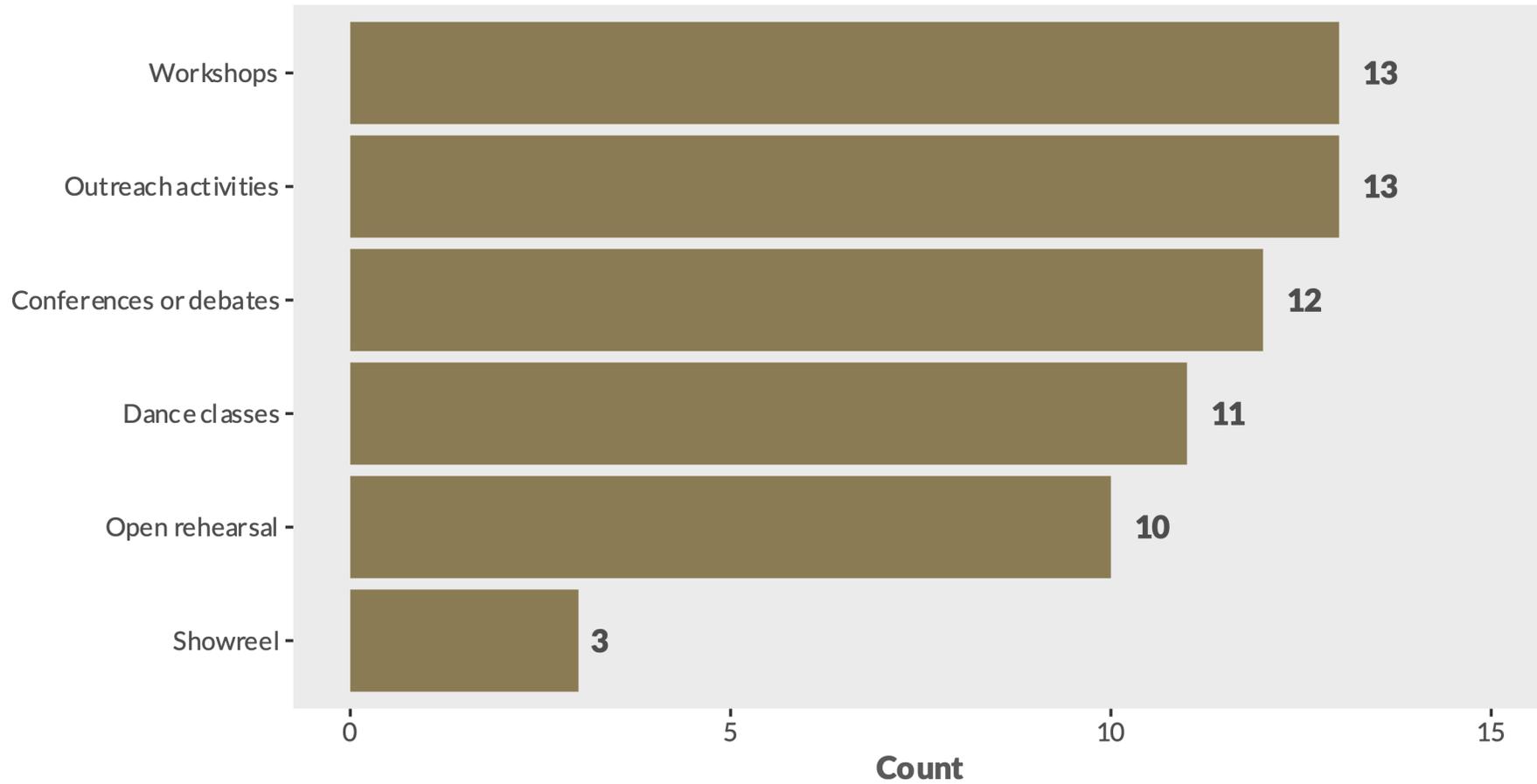
How many days the associate artist spend in your residency?  
Each dot is an observation



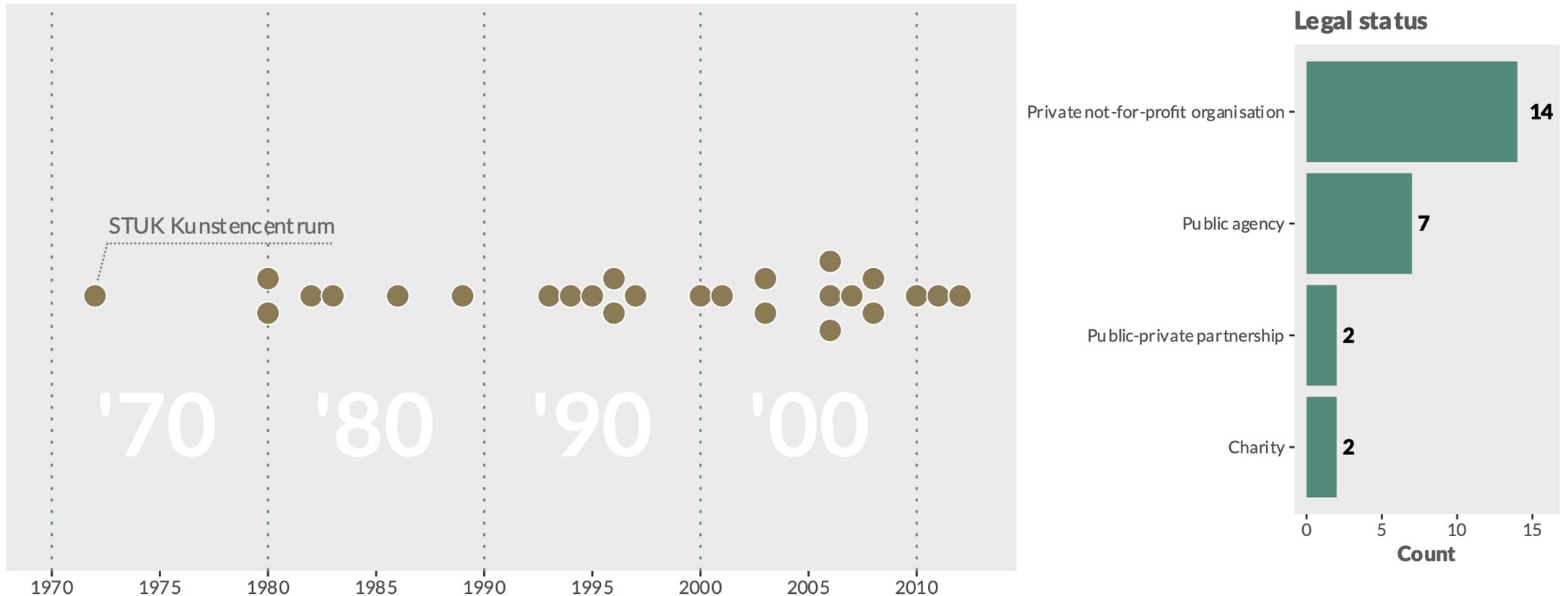
# CAPACITY BUILDING FOR PROFESSIONALS



# EDUCATION

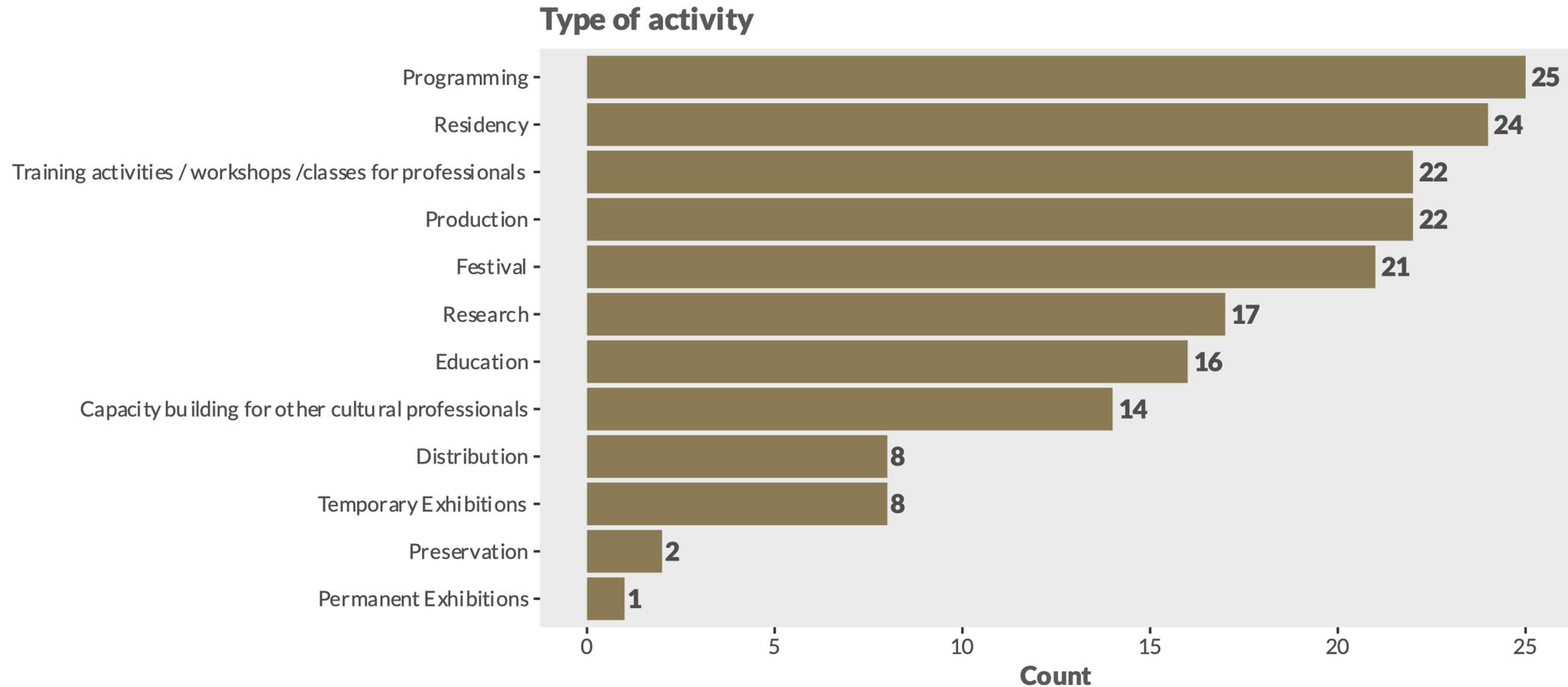


# YEAR OF ESTABLISHMENT AND LEGAL STATUS

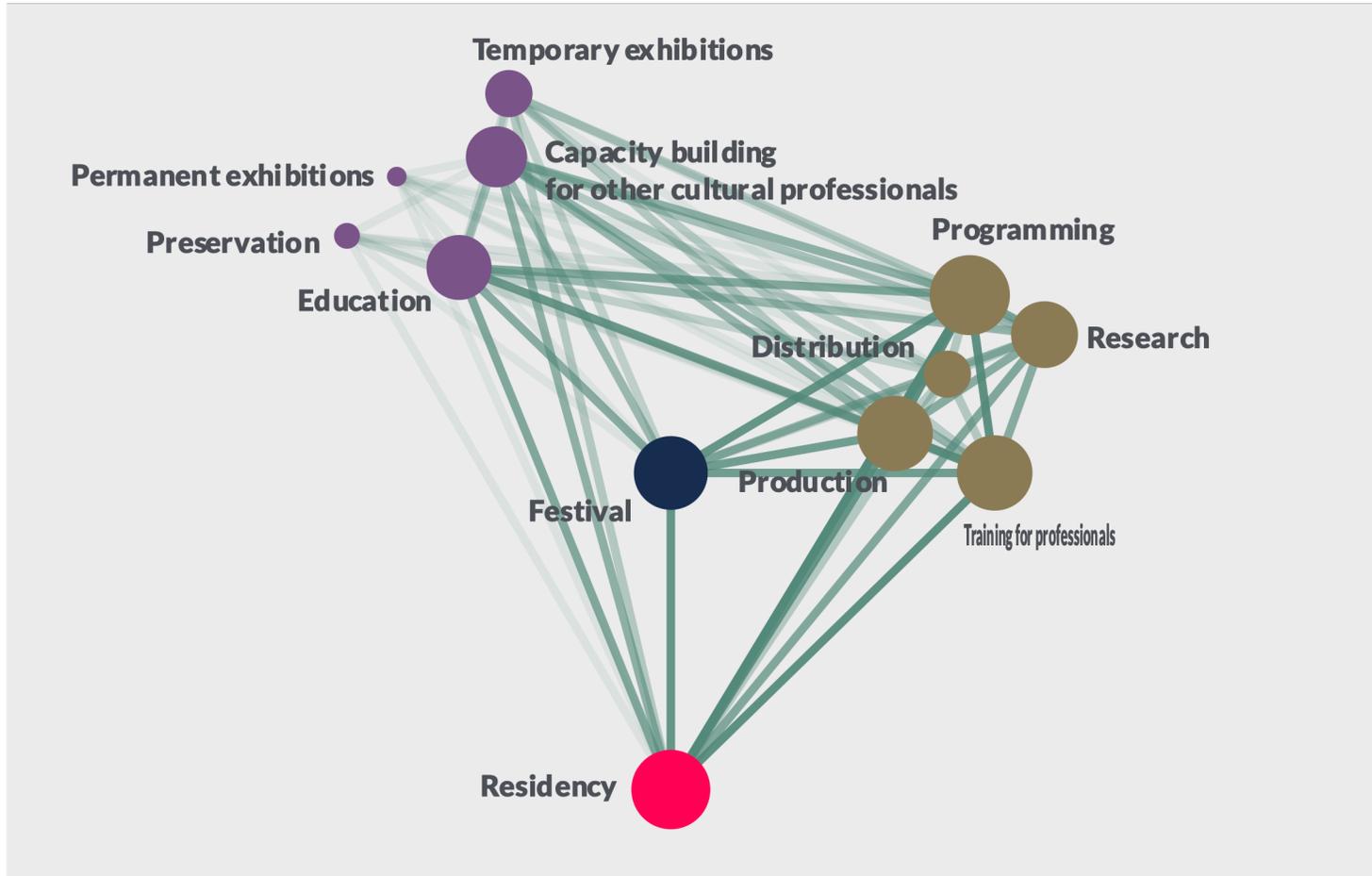


The majority of the members are private not-for-profit organisations – according to the national context. Half of the members was established after 2.000.

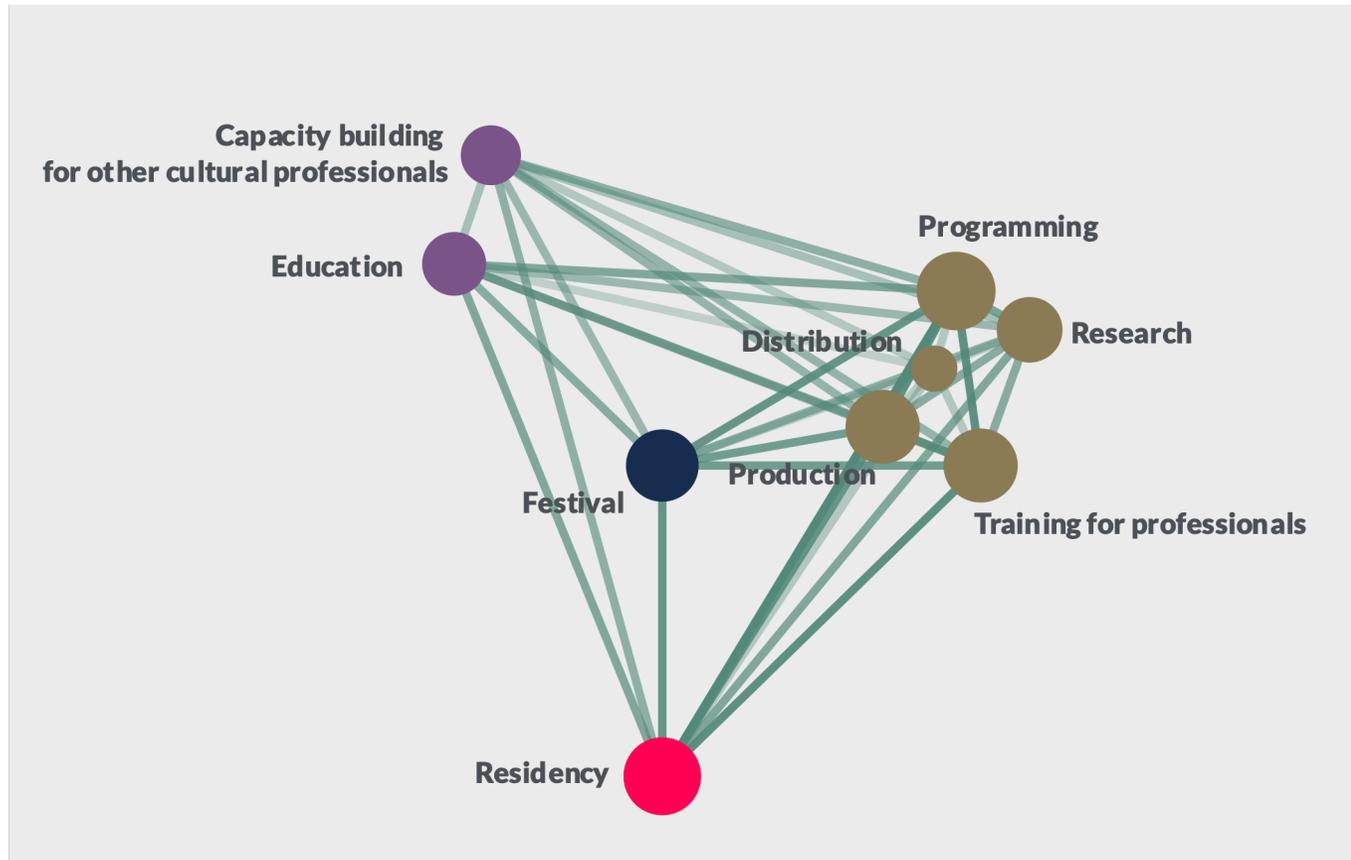
# TYPE OF ACTIVITY - OVERVIEW



# TYPE OF ACTIVITY - RELATIONSHIP



# TYPE OF ACTIVITY – FOCUS ON RELATIONSHIP



This picture gives an overview of the main relations among the functions/types of activity developed by each DH. This gives us a picture both of their business model and mission.

Again, the network seems quite homogeneous in term of “individual” ambitions and operative approaches:

- **Residency** and **Festival** can be seen as a bridge between the Artistic Empowerment and the Community/People Empowerment (TRANSLOCAL HUB). In fact thanks to them DHs:
  - Feed the **Production** and the **Research**– Artistic & Sectorial Empowerment
  - Feed the **Education** activities – strictly connected to the territory and Community Empowerment
  - Feed the **Programming** activity – Institutional Empowerment
  - Give opportunity to find new connection with other fields – **Capacity Building for other cultural professionals**
  - Help the development of the dance sector – Sector Empowerment thanks to the **Training for professionals**

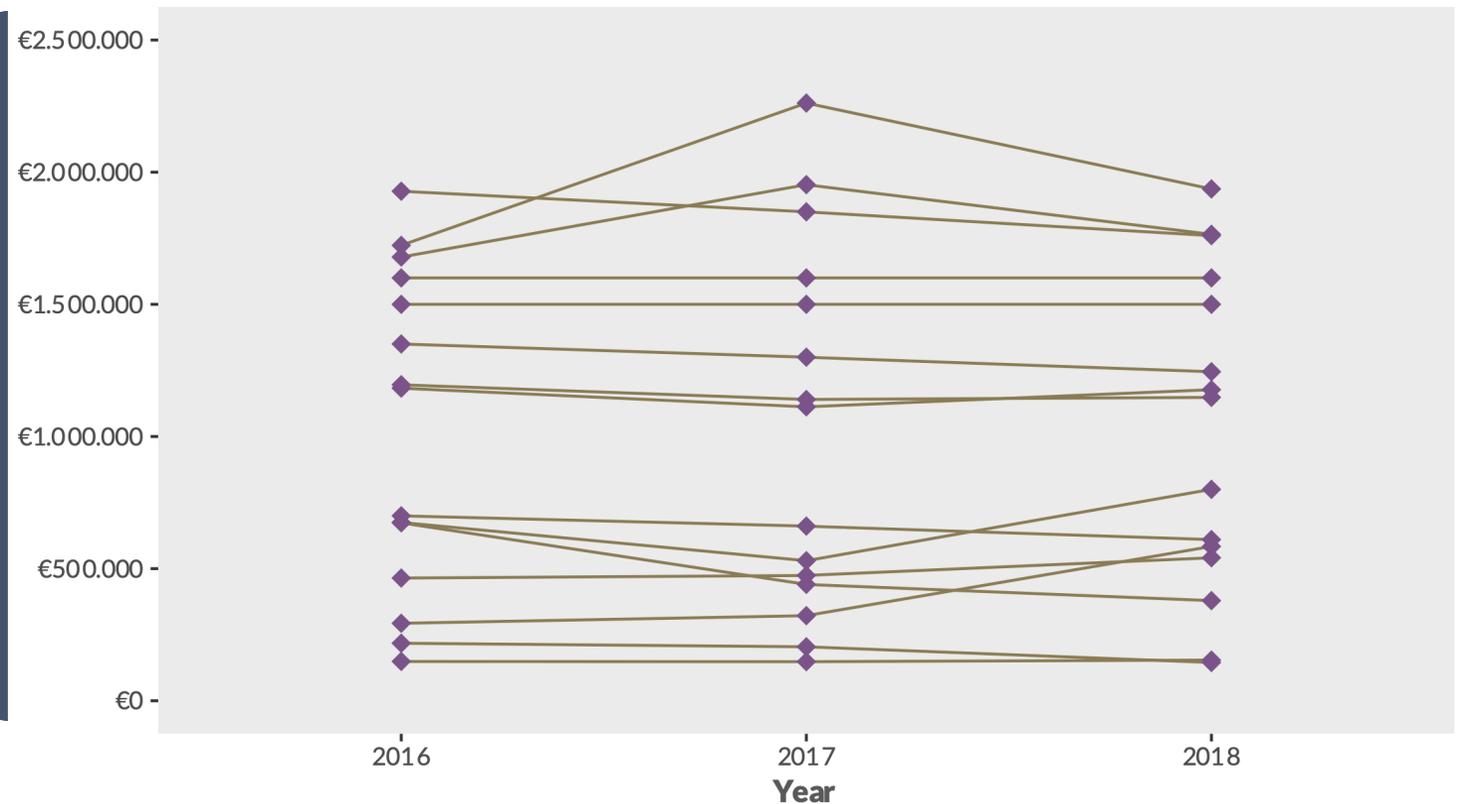


# REVENUES

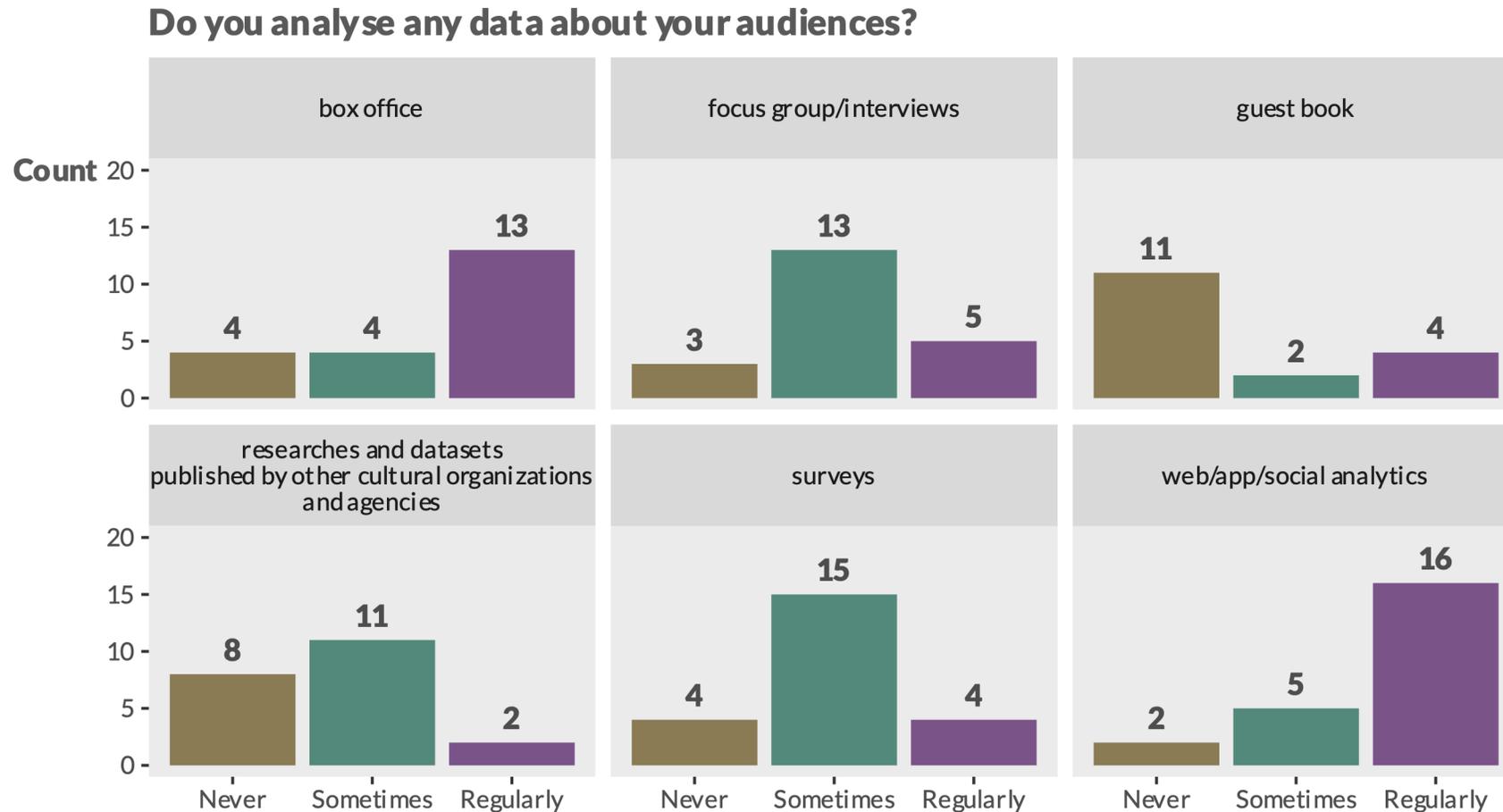
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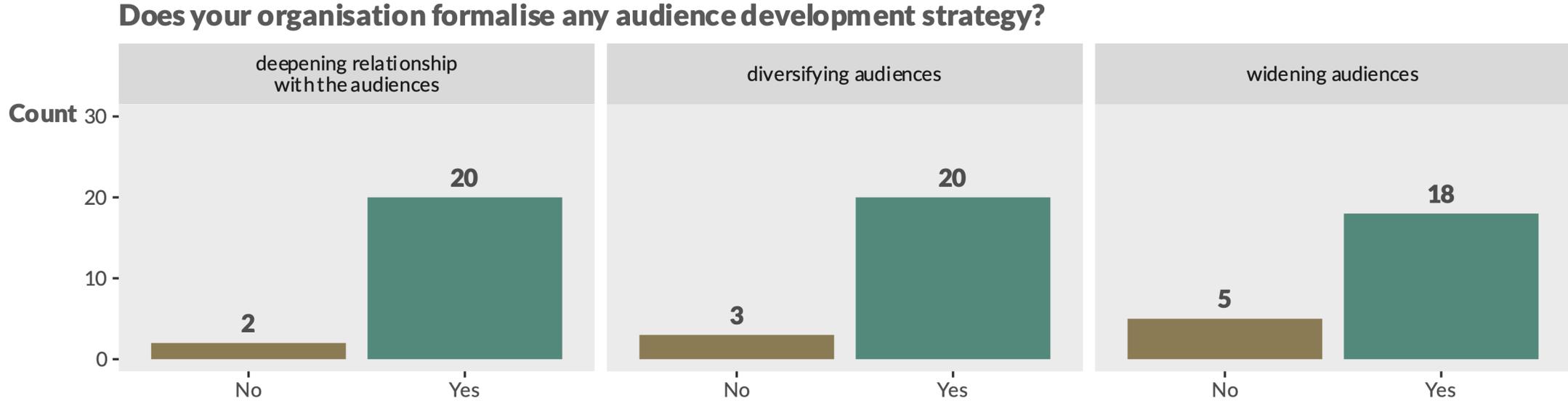
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# KNOWLEDGE OF THE AUDIENCES



# AUDIENCE DEVELOPMENT



# STATE OF THE ART OF EDN

# THANK YOU