



Contact Zones – performing arts in urban zones

Contact Zone is an international and cross-disciplinary project. Its aim is to create contact and interaction between performing arts, non-conventional venue and people. The second edition of the project runs from 2018-2020 and are led by Italy, Denmark and Germany as partners in the project supported by Creative Europe Programme of the European Union.

*If you are going to change the city - you start with the people, not the buildings.
You build an urban citizenship*
– Trevor Davies

Symposium:

Festival as a democratic conversation 19-20/11-19

Contact Zones symposium headline was *Festival as a democratic conversation*. For two days the agenda was elaborated, investigated and of course showcased among the over 40 mainly European participants of festival producers, residency-hosts, performing street artists, cultural journalists/critics, academics and a single philosopher who all meet at the tip of Copenhagen-DK at Teaterøen.



Urban spaces are the joints of the invaders of the new spaces

Susanne Danig ([Danig Performing Arts Center/BIRCA](#)) welcomed as the host and one of the three partners forming [Contact Zones 2. Edition](#):

“Contact Zones’ is about getting the perspectives of gathering Europe through street art festivals. I do not normally do that, but we all work in urban spaces, that are the joints of the invaders of the new spaces,” she explained: “In a European context I am very keen on this, and the understanding of how to work with the means from Creative Europa, that is a tool to think of the context crossing our international borders. Therefore this programme theme is the glocal perspective and we will be introduced to and discuss different strategies working from local to glocal”.

Means and methods to unfold the projects goals where divided in three main themes

1. ‘Glocal’
2. ‘Democratic conversation’
3. ‘New partners and possibilities’

Democratic questions answered democratically

The symposium agenda presented both exchange of experiences from a range of similar EU projects and networks in this field. Also European festivals and networking projects work methods to find new artwork, new artists and new places to engage with new collaborators where presented - serving the purpose of answering on how to use platforms of street performing art to engage in democratic discussions. How to develop and present new work and engagement?

The second day conversations from three mixed groups of experienced and newcomers in the field, makers and creators reached into the future. Four young performance women ended the symposium given each their showcase and constructive feedback to the festival producers. One of the producers being Susanne Danig, who this summer of 2019 hosted an Island Connect festival at the Danish island Bornholm using glocal approach.

How to make disruption and connections at the same time?

Susanne Danig told that it is not that easy to produce high level art and introduce the local audience to this new kind of art. She faced the challenge because it was very important for her to make a festival in Gudhjem, at the Danish island Bornholm (Danigs residency BIRCA is at the island) where also a lot of both national and foreign tourists comes (15 times more than the island own population). *“We were trying to introduce them to different outdoor scenes and new formats of performance art, where the theme was ‘Refugees’. It was a bit hard doing interactive experiences with the audiences, and It created quite a stir in the city of Gudhjem,”* Susanne Danig told:

“At BIRCA I was in the beginning just keen to invite all the international artists, now I am also interested in the local audience. Bornholm’s Teater now have become a collaborator presenting f.ex a new Australian performance art work this fall, so it is already that is making an impact. There has been a missing link, engaging artists from the island Bornholm. I would like to see how we can connect bringing in local experiences”.

Festival as a democratic conversation between who?

Looking at street art festivals as a democratic conversation requires answering: Whom the conversation actually happens between? Considering that the artists always are the ones working to make this happen, it is necessary to address how to support and create new formats

with young artists? The Danish director of Helsingør Passage Street performance festival, Jens Frimann-Hansen addressed whether there might be a cost to the aesthetics outside the restricted black box, even though a lot of innovation is possible in the streets and alternative venues.

Another of Susanne Danig's Danish lifelong collaborators, Trevor Davies director of KIT (Copenhagen International Theatre/Metropolis) Asked: How can we expand our collaborations? Can we e.g. find new partners in health sectors? And: How can we address very local and at the same time be very global to reach the international dimension. How do we combine, interfere and think like this?

40 years of performance street art

The symposium took place indoor – which is an unfamiliar site for this particular genre of so called street art performance. But the streets are just one out many alternative venues outside the institutional art and cultural houses in Europe. Even though for 40 years streets has inspired artists to perform and engage where they are, many other different urban spaces has been the temporary “stages” all over Europe. At the Contact Zones project for instance performances took place outside a church, on a harbour site, at a rocky beach or at a bank façade. Places like these provides usual work habitat for the Contact Zone performers, because that kind of meeting places makes people gather, participate and share.

Storyteller Trevor Davies gave a speed-lecture at the end of the first day showing the last 40 years of the development of the many different performance street art genres. These genres have built upon each other and actually none of them never died out – they just reached out to new sites, new humans or in between them. The works has investigated site-specific places or situations based on different ideals and ideas of what kind of effect people can have on their environment, atmosphere and each other. This concerns people in divided city, in striving suburbs, almost abandoned villages or a rural area almost secretly hidden by nature. Here artists wanted to change places physically and people mentally for a short while or maybe even forever. At least until the next change comes along. Maybe collaborative community projects together with the next group of artist. (see resume at the end of the article)

How global is local in rural areas?

Dr. Ernestina Cianca, vice-major and cultural responsible for cultural life in municipality of Antrodoco, 100 km from Rome, Italy shared the challenges of involving inhabitants in a rural area to other more global mindset than the traditional culture.

Mountains surround the local area of Antrodoco and the beautiful nature scenario contains cultural treasures that attract slow tourism visitors. *“We suffer from a strong reduction of population; 10% fewer since the last 10 years because there are no jobs. Furthermore the technological low level in the area does not create a global connection,”* The vice-major told and explained the obstacles: *“Politicians are unable to find a common programme, project or path to solve the problems. We usually fight with the municipality because of the narrow minded political level.”*

The vice-major seeked to find a solution to build a global consciousness through events and festivals with foreign artists and people that face the same challenges as in Antrodoco. She concluded that it definitely helps finding novel opportunities, approaches and creative solutions. This helps overcoming the narrow minded cultural mind set. Cianca is also dept. of Electronic engineering and found a way to involve the young ones in her own field.

Students helps solving local IT and become global

At Velino Festival students were proposed to solve local problems with electronic/IT which involved several towns. *“They propose different aspects than us. This was the first really attempt to become global. Organizing a march at the campus inviting students to join and find more creative solutions to our problems and reducing narrow minded approach,”* The deputive told.

This raised questions of effectiveness. *“The people that participate are not so many, usually they are educated people, so what to do for the rest of the inhabitants, who should really enjoy and involve? It is not easy to involve them to more than traditional art. So, how to combine traditional and new creative art for this group? How to collaborate with the schools? And how to improve the mentality of the people in the rural area of Antrodoco?”*

Changing slow tourism by engaging young students

After a tragic event of the earthquake in Antrodoco it was important to share the experiences of the rebuilding. But how? The young festival Ostello il Casagno provided one of the answers. President the young cultural association Interocrea, Amando de Silvestri, told that a solution was creating a hostel to engage young people to the environmental issues in the aftermath of the nature disaster and see opportunities with eyes of foreigners. They thereby build a bridge from the local municipality to the environment engaging local wood craftsmen and recycling unused furniture. They formed Ostello il Casagno, where the members are up to 25 years old. Today 15 young inhabitants are trained in hospitality and tourism like e.g. arranging biketours to local winefarms in the mountains.

Belezza/Beauty as a collaborative practise

The Italian led partner of Contact Zones 2. edition is the 15 year experienced ONDADURTO TEATRO based in Rome and engaged internationally. Besides this project they also produce three festivals (among them Velino) and run a social theatre project as an instrument of cultural exchange.

General manager Lorenzo Pasquali have a ton of experience to share, but humble told that they try to create good practices of collaboration between arts and people in order to generate 1) Sustainable development 2) Beauty and 3) Engaging the local community.

As ONDADURTO TEATRO produces all year round, and not only in the summertime, they have two different administrations. Even though they don't think it so easy they are investing in young peoples engagement by involving them on stage in order to create together something special. *“For us it is really important to have local administrators community groups as ambassadors to achieve the goals.”*

Who makes the city?

“Who makes the city? Danish Betina Birkjær asked herself as a child. But as she told: Then I forgot that question as an adult. It woke up again when she took part in 2009 at KIT festival, and inspired her to make a rebellion statement at the island of Fyn creating Luna Park : From 2015 the whole Svendborg city was taken as a theatre space with her sensoric theatre.

Today she works on her second part of a her trilogy. Her rehearsals is regarded as a democratic conversation. Because they always work outside, at the square, near the harbour etc. They ask permission to do this and sometimes it's a chock, sometimes the communication is not so good, and then it needs negotiation.

Betina Birkjær faced a common problem doing her teenage performances, where nobody came but the ones who were forced to. She started working in a local forsamlingshus/ community center to engage with the communities in Svendborg. As an artist she considered this as a double task, because she has to connect on another level with the audiences there. Betina Birkjærs

global link is the Spanish Teatro de los Sentidos. *"I bring them to my hood to do stuff from Spain. There is a funny kind of exchange there,"* Luna Park's young founder told.

Roundabout Europe - turning points for outdoor arts

"30 years ago the Cultural big bosses said it was not real art to make street art. This is almost still the case", claim Alfred Konijnenbelt, artistic dir. *Spoffin* Festival Mittle of Netherlands. Also curious enough to still want to develop outdoors art the festival Director founded Roundabout Europe where he and his four European festival partners in Netherlands, Czech Rep., UK, Portugal and DK offers professional artistic development and international network every year via open calls, residencies, coaching, show venues and evaluation. *"It is a good time to be part of the artistic world and take away the fear of the unknown. Many people don't travel so much, don't see so much different culture. I travel in the name of my audience, to compose and share with the audience,"* said Alfred Konijnenbelt



THE PANEL DEBATE

Subjects: #Passing grasshoppers, #global village, #social can opener, #authenticity and relevance to the audience, #political statements, #provocations, #politicians and organizers creating a #pyramid of fear leading to #conformism.

The nowadays challenges for street art?

The panel at the end of the first day at the symposium kicked off with moderator Monna Dithmers point of view: *"On one hand street art festivals are the most efficient to engage with new audiences. But the last ten years it has very much been about immigrants. Where as today it's about involving lower social classes, event though some of them are not interested and some even wants to pay for the arts."*

Monna Dithmer introduced herself as 30 years experienced theatre critic, but not an expert on street theatre as such. Her guests German-French Philosopher Guillaume Paoli based in Berlin who facilitated The Red Salons at Volksbühne Teater and is mainly occupied by the gentrifications of our culture and Jens Frimann-Hansen, director of Passage Festival, Helsingor-KD.

Get in the clown and passing grasshoppers

Monna Dithmer: "Performing street artists have a status of champions and pioneers because they are oriented, involving and engaging, which make them relevant – using a Danish political term. The movement – Street theatre used to be not really taking to account, suddenly we have to look at this inspirations. We have seen these movement, stage-art, visual art so much about relation. Street theatre has the upper hand.

Now it divides so on one hand Street theatre festivals try to present performances appealing to the audience – the old kind of get in the clown-entertainment. And the kind of big fantastic grasshoppers taking over the space, but also eating all the grass and getting on they way again. Is it a challenge that we on one hand want to entertain and on the other should work more with quality connecting to the people living there?

I don't believe in the global village

Guillaume Paoli answered: I am very inspired by the kind, that are discovering the place through the eyes of the audience. The culture exchange happens through that dialogue. I do not believe in the global village, it's an old perception. The big challenge is the divided global cities and the rest of the world, the small towns etc. The interesting thing is the institutions, which are actually closer. Paoli quoted a colleague: "There are the "somewhere people" and "the any-wheres people" Paoli elaborated adding new questions:

"Berlin, Copenhagen, New York can communicate much more easier than the people living just 20 km away from the city, away from you. The question is then: What happens when performers come to these places and people? Do they bring global or do they try to experience that place with the eyes of the others. Who have other democratic communications? Do they share that?

Where is the authenticity?

For Jens Frimann-Hansen it is a question of authenticity. He sees authenticity moving in to the theatres now, where real people come on stage. It concerns him because, there is an actually risk that one loses the quality of the artistic authenticity as such. Leading to loose the non-capitalistic fictional non-street, as he see it.

Guillaume Paoli: The idea of authenticity – who believes in that in the outside world? We know everything is a construction. Even the Danish free city 'Christiania' is for tourists.

Frimann-Hansen: It used to be exactly the other way around: Imaginative theatres are places where you can do things, say anything that you can not do outside. I worry about purification. Outside you are afraid of offending anybody. You cannot do hate-speech. But theatre becomes totally useless without excess. That is the bad side.

Street art is a social can opener

Monna Dithmer: What I love about Street Theatre is that it confronts people and creates a meeting, and a lot of possibilities. Authenticity is not about being, but doing. You can have authentic meetings in the space that actually can be used in those confrontations. Street art is a social can-opener.

Guillaume Paoli replied: Seeing the world as social surroundings that change, I don't know if it's more authentic.

Monna Dithmer concluded: The keyword is to be authentic – nobody wants to be constructed. I see some of the same tools being used in the institutional theatres. Are theatre people in Denmark invited to come and see how you do in Helsingor, Jens?

Frimann-Hansen: Yes, always. Also politicians. Once the mayors office asked us: How come you haven't made street art in the small area in Hornbæk? But we have! She then had talked to Lennart Leibovitz (founder of Absalon Kirke community), and got the idea. But we tried to do the same thing in Hornbæk. None of the politicians know what is going on. But if you ask the people in Hornbæk they know. It is very interesting with of the gap between the public recognition and the official one from politicians. But the politicians know it's very popular

What was the crazy stuff? They asked because they didn't understand it, but they don't mind. But for me it's very important that it's not only about going out in the street and create something. It's the other way around: Hey! We have some good stuff! It is not about the money to do it. It is all about making local people and culture people to see what is going on.

Monna Dithmer: So is it a true democratic meeting place?

Frimann-Hansen: This year we invited a philosopher (Guillaume Paoli), which meant that new audience came: The local priest, students living in Helsingor. The philosophy act took place in a barbershops owned by a man living in the ghetto-area and he attracted his neighbours to the events. We did the same in a beauty shop talking about feministic approaches.

Relevance for the audience is a trap

Monna Dithmer: But to what degree is this relevant to the audience? I can really appreciate this approach of trying to engage people. But you can't be relevant to all the people at the same time.

Guillaume Paoli: Relevance is a trap. For example: How do you like the music? Oh it's relevant! The trap is that relevance is a democratic desire, but who decides that? Who is in power? It is a perverse power.

Frimann-Hansen: As an artist you can be very critical towards anything. But when there is not much critical counterplay then the art needs different positions. We have to avoid the black and white positions and try some things even it goes wrong, we need to do so.

Dithmer: Do YOU need it?

The floor opened up, and Gorazd Osojnik (aka GOGO), Ana MonroTheatre (SL) replied: Yes, I need it. But nobody knows how to do it. Artistic relevance is it really that different now that it was 100 years ago? It's just that, more people can afford to have art experiences?

Monna Dithmer: But is it value for free?

GOGO: I am a big fighter for Street Art. You can't really judge something that doesn't have a language.

Monna Dithmer: I don't think there is a big different.

Frimann-Jensen: You can't compare it to institutional theatres. We always have to defend that we spend these public money.

Rasmus Jensen/performer at Luna Park i.a.:

There is seldom no sense of critical backdrop to the festivals. Why do they do it? What is the backdrop that they are op against? The frame.

Monna Dithmer: The question is what is going on between the audience and the artists? How can we let this flow?

Pyramid of fear led to conformism

GOGO: The street is for everybody not only a few. So we must address that. The Propaganda of something – then you forget all the people, that are not like that. We should not exclude anybody. It can absolutely be legit to provoke people. To give them the reactions of what can be expected when it comes to hate/love, right winged/left winged etc.

Léa Dant/Théâtre du voyage intérieur:

The politics are the ones who are blocking this in France because of fear of terrorism. The politicians asked us to remove wine from the table not to offend the public.

Gogo: Organizers are afraid of the reactions of the politicians and the audience. That leads to all the applications looking the same: Anti-racism, disabled people, we couldn't find others. It is a pyramid of fear. If they allow something to happen, which leads to conformism. It's more complicated.

Frimann-Hansen: That is a problem that demands a statement.

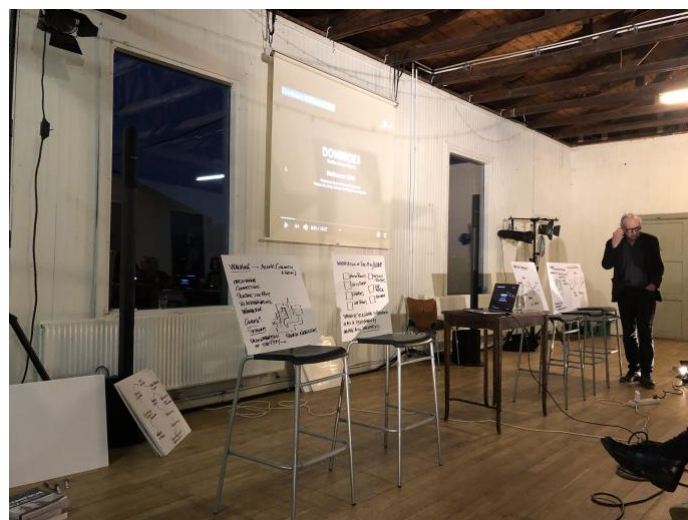
Vahid/DoubleExpose:

Confrontations are a risk. You have to fight back to make your art. We all think we have reached the highest level of democratic level. But are we? It is a very political time of momentum.

Frimann-Hansen: Well it's always like that, isn't it. Back then when we started, it was a scandal. Today I couldn't do or create a scandal if I would. When you have the knowledge to do a necessary provocation – you should use it. So it will not only be pure entertainment.

Monna Dithmer rounded off the panel debate with a challenge:

Street theatre has still the potential and the possibility of being burning platforms for critical approaches.



New Partners

Lecture by Trevor Davies – founder and director of KIT/Metropolis festival

At Metropolis the street art piece: “Domino” was presented some years ago. It is a 4,5 km tale of large supersize children-high white tiles carefully placed in order to overturn each other one by one as the well known domino game through the city and the people it passed through as a miniature-train.

Trevor Davies introduce giving his interpretation of Domino: It was the right to the city and the public spaces. It is essential stuff dealing with the way of organizing the structures of cities. Across and interfere, protest of the logic - its a artistic practise or works of art. Mainstream event. Negotiating rules of public space. Deconstructing. Is that the preparation or the actual 4,5 km. line of domino tiles that moves by an invisible hand that can only happen if everybody agrees on the terms. Domino is a question of trust. Do people along the line read it and respect it?

Who is the public?

You have to do work like this. The quality is that it's intense and therefore interesting. There are millions of downloads of the Domino shows, it has an afterlife all over the world. Despite it took place in a local public space. So who is the public?

Because the people who are there are just there. It's there space, it's the citizens space. They own it. Defining something as an integral piece art. We are not trying to entertain, but change the city, the experience.

A presentation by Trevor Davies on the changing role of the artist in an extended understanding of the urban context which has developed over the past decades and where the trajectory from street theatre to site based performance / installations to integral urban performance takes performance into arenas and territories which require new skill sets, new critical thinking and new partnerships.

The presentation will also touch on opportunities for art based practice and social/urban strategies, which open up for new trans-sectoral collaborations and funding.

Cities as background manege for the not so privileged people

In all the beautiful cities you have that background to form a structure.

In the 60ties it became a manege. Interactive – you play with the kids on the first row.

Then people moved so it was more folkbased. Streets with big puppets etc. Soft engaging. Here after INSITU was formed presenting street art for the not so privileged people.

Site-Specific and the anti- authoritarian spaces in between

The dramaturgy was site-specific asking: What does the city offer. Not a question of space but the cultural symbolic spaces miming architecture. It was very superficial but glorified because already know buildings like Cathedrals etc. was re-invented

In the 1990'es they asked: What about the places in between the buildings? The roof tops, backyards, the dirt, the broken factories - all the anti- authoritarian territories.

Huge circuses engaging as a lone person

Another movement at the same time after 2000 – 2005 was the huge circus productions. They travelled, stopped and replaced the visual arts engaging with the city as a lone person. They refined and reconnected on a very individual level. They where very receptive - not about producing but exploring and deconstructing.

Inhabiting temporary spaces with new narratives

2005-2010 it was about inhabiting temporary spaces – like hotel rooms, empty shops, car parks, stores, carwashes etc. Creating narratives – the globally city that all contains those kinds of rooms – and how to make narratives with now narratives from the beginning, they are clean. How to find a way through these?

Gaming zones that move you between reality and fiction

Walking guiding and exchanging (Pre-) gaming philosophy with parallel experiences like podcasts creating a feeling that takes you to another place. Here people take part in timelines, sounds and very complex curated group experience. The ideal of the reality and the fictional – how much is fiction or reality - It didn't matter anyway, but it did regarding how the city impacts on individual and the opposite.

Conflict-zones and community-zones

Conflict-zones and limit-zones came and for the first time there was a plan for design. Here it has a purpose you really should try to understand. You had to have a scenario that makes sense. You are part of a labority, where you are changing the process.

Audio-walk, film etc. moved you like e.g. CARGO Sophia project, where you got disconnected not knowing where you are, what was fiction, what was reality?

Human specific

Another movement – Looking at the cities *community* engaging at the city. Looking at the people in residential areas – a territory with their own rules, economy etc. You have to negotiate in order to build trust and create. Take place in a very protected space.

This was urban planning narratives that wants to put theatre and art into community change.

This is Site- specific or based OR actually Human specific, that set up small groups of who you are in a free space to formulate a way of how we are together in a way we are not usually and never together with these kind of people.

Magnatopia – immersive frameworks

Sisters Hope and SIGNA – **Magnatopia** We try to create immersive framework in order to create alternative ethics, structures, morale by building framework – you have to sign a contract. You will be together with people you never will be together with again. You have to do stuff in order to survive these next 24 hours together. Trying to find out to build other kinds of communities.

If you are working in these kinds of conflict areas you have to inhabit those public space, so we have to create those public space. Sharing that building you work up together. Audience Development is not planned in a narrow design, but in cultures, agricultures. Designs we all know how to do.

Situation-specific

Situation-specific is how we work today. It is about understanding the social flow, which is needed to design and create situation-specifics. You have to know what you are talking to and what you talk about because it is a place that is changing all the time. And then somehow it creates what is needed and what is necessary. It raises questions for the artistic and the locals – What happens there after the work is presented? In theatre it's not private. Here It's a combining narrative, you are generating your part of history. You are writing the history of the city. And people will talk about it in a very different way after, asking: Are you against the exiting narratives? What is your position? You don't have to be utilitarian. But you have to be aware of your role.

Trevor Davies on his own impact

I change the cities on many levels – Its been a lifelong practise. If I don't think that I change the cities, what have I used my time for then? Actually I never knew that that place existed. Or those people or...**If you are going to change the city you start with the people not the buildings, Building an urban citizenship.** Fantasize about what this place might be. What is the potential? Free the imagination. David Harvey says it is not the use of the city, it's your right, and you have to want it. Arts and culture have been immerged together more and more.



Performance: Groundless Ground by Duqlav Dance

DAY 2

Group debates on panel topics:

1. The glocal theme – discuss diff. strategies working form local to glocal
2. Festivals as democratic conversations
3. New Partners

GLOCAL - Create cultural needs of and with the locals, from the locals, to the locals

People living here only have limited access to culture in general. It becomes more and more obviously, theatre making is not only a task of culture, but of society. Therefore fundings can be found also in other sectors budgets (like health departments, developments departments) and theatre makers do not act on an isolated island, but in collaboration, contribution, co-existence with several local departments, administration, associations and the people themselves. Point of discussion: problem of gentrification.

Thus, the theatre maker/performer in public space has also a role of an IMMIGRANT into an existing society/community. From outside, he/she cannot just bring in "something", but first he/she has to discover the environment and the needs of and with the locals, from the locals, to the locals.

Site specific performing arts happens on territories, which might be cities, rural areas, abandoned areas etc.. The audience shall be approached as citizens or inhabitants and thus get a more active role. It is not enough just to present shows in front of a big number of audience. Site specific performing arts shall not only serve a big number of audience, festival, turnover, but the relevance and impact are given by their role in the community and territory, with the participant citizens, with the discussion of unspoken matters, with the respect to them.



Festivals as democratic conversations – is the choice between disruption or consumerism?

Even though we are aware of the survived general perception that divides between "artistic" (élitist) productions (indoors) and family-friendly (accessible) productions in the streets, democratic conversations can be extended to many aspects of life, e.g. social health and economic sustainability.

Yet some groups are left out and not reached out to. E.g. more and more cultural

practitioners work in low resource areas and they propose initiatives to activate the population and foster community-building processes through street art means. However, cultural-capitalists today attend all sorts of art and culture, and do not consider themselves as actually theatre-goers, when they meet it in the streets. And some countries shows a very low percentage of people who go to the indoor theatre often or at all. But measuring means also shows that people hesitate to use the term "culture" applied to their activities.

Culture as a status symbol and cultural capitalism: where does people place themselves between exchanging energies and consuming a product?

Question: Is the soft approach - bumping into a performance and stopping to see or being dragged into a performance just by being at the spot when it happens – even though it's not a conversation of consent, it is still open for whoever comes by and therefore democratic? Artists can be absorbed in their own research and they might lose the connection to the audience.

Theatre still has some kind of "bourgeoise" inheritance: people feel like they have to "understand" it otherwise they do not feel educated/cultivated enough. There are however different ways of "learning" and communicating - so there is a need for questioning our ways of experiencing. Theatre is sometimes only understood on a word-level, whereas we can "live" it on so many different levels.

In "the west" the audience expects to learn something from a performance, they expect to get something from it on an intellectual level. In many places in the world, though, the experience of going to a performance is multifaceted and tied to all senses and many ways of attending a performance.

Relevancy of the shows to the audience: what happens between audience and performances? Just the fact of being in the streets, contains an element of provocation. But is it? There is not only one type of street performance art, it depends very much on the intentions, the venue and the setting. However, there is always an element of disturbance to it, that disrupts the routines in everyday life.

Should street theatre create conflicts in societies? A modern tendency is to create reconciliation through co-creation etc., which seems to contrast the idea of authenticity that raises questions of negotiations of how democracy works here and who is in power of what.

This difference can be overcome: work with the audience and still create something disruptive/unsettling. There are many ways of being political, as long as theatre is capable of *changing* someone. Politic adversity can also draw attention to a cultural initiative. But still that brings back to consumerism.



New Partners - Work as artistic acupuncture finding real life partners

Because we are here and now in a 1:1 reality, creating conscious moments, we need to work as artistic acupuncture finding partners who come from different backgrounds and practices and are able to bridge and create real life, not artificial cultural events.

We will look for partners that have sensibilities for what is happening in the city, mountain, island etc. Who research and understand the psychology of the space:

SPATIAL – how about the spaces?

SOCIOPOLITICAL – how about the issues?

SENSORAL – how does it feel?

EMOTIONAL RELATIONAL – which networks and groups already exist, which are needed?

It is not important how big the activity, the project, the idea is. It is important to have a strong authentic level and quality in the processes in order to work with empowerment in new ways. We, and the new partners, should be focused on nowadays power structures – even the ones, the bubbles, we built ourselves to be disconnected from political influence, cultures etc. Today we need interdependency.

How to manage the motion of works with potential new partners?

- Find the right moment to act, think and decide
- Test and try - work in a process, before big commitments start
- Pre-partnership: Coffee meeting before start big official start ups.
- Take your time to build up consensus
- Build a real relationships first, which could turn into partnerships next
- Put up a balloon first



PRESENTATIONS:

Contact Zones

Formats: Residencies, site-specific, workshops, festivals and symposia.

Contact Zones is about trespassing and leaving comfort zones in order to get closer. The idea is to contribute to sustainable environments and cities because you not only meet people, but also ideas, different cultures and experiences. This happens through Performing arts in unconventional public spaces, in areas of everyday life, where audience can be intercepted via multidisciplinary festival, that presents international young professional artists in a local dimension.

Bernhard Bub/Protagon.net:

It's actually a small-scale project with few partners that realized the project. It promised a lot of activities through residencies, presenters etc. More than 10 different activities during a two year long period including preparation in spite of the very different work structures from partner to partner. The open collaboration processes, made it possible.

Future: To develop and wanting more

Round About Europe

Roundabout Europe is a cooperation between five outdoor arts festivals in Europe with the aim to stimulate the creation of high quality street arts and professionalisation of the artists.

Presented by Alfred Konijnenbelt

IN SITU

12 countries/20 members/200 artists/Leadpartners: Marseille, Budapest.

Supports emerging artists working outside conventional venues

Contributing to transformation of our territories, connect inhabitants

The network is selfsupported – activities cofounded by EU

From just art de la rue to new partners

Core-activities: Artists are not part of the network, but invited into In SITU programme.

Hot House: Every 2. year In Situ invite an artist to intense lab in a 4 year period. They present and get feedback. It is not necessary to finish the art work, they get artistic coaching from the other 40 people. Artists get paid by the partners, who is obligated to bring the project further.

Create in public space MOOC (massive Open Online Course)

www.createinpublicspace.com

Other presentations:

Peter Kirk presented the idea that the Teaterøen is founded on.
Barna Petrányi presented Pro Cult from Hungary

Barbara Luci Cavalho

Summerwerft – International Frauen Theater-Festival/Antagon TeaterAKTion/The Magdalena Project/Escuna Criativa

Barbara Luci Cavalho are based in Germany and Brazil. She both perform and organize network and produce large scale as well as smaller art works multidisciplinary. She collaborates with the festival Summerwerft in Frankfurt.

Also she works in Brazil, the project 'Escuna Criativa', with international artists together with local children with a dekolonial focus on how Europeans can work in the perspectives of other by go where they are, listen, and after doing that, work with them.

How to support and create new formats with young artists

These four young performance artists presented their works and had these perspectives to share with the producers, organizers and each other:

Manon Duquesnay & Dasha Lavrennikov/**Duqlav Dance** / Contact Zones – Bornholm-DK:

Eja Due/**Teater Bæst** / Contact Zones – Bornholm-DK:

Léa Dant/Théâtre du voyage intérieur / Round About Europe



Manon Duquesnay & Dasha Lavrennikov/Duqlav Dance /

With double national citizenships French-Danish and Russian-American it is only natural for the two young dancers/choreographers that they work with their life-conditions working around the whole world.

Danish-French Manon Duquesnay was part of Contact Zones on Bornholm, where she lived as a child, working this summer at the residency BIRCA creating 'Groundless Grounds' together with

Dasha Lavrennikov. She explains that she feels at home some places or no places. And both her and the other dancers participating and developing the work brought in their individual stories, creating a web.

Dasha Lavrennikov added that she considered the residency as an “alternative economy” of friendships and family that reconnected. “Beyond the project the simplified vision is of identities which cannot always be explained. We share it, but also shares it with the audience.

Manon explains the transition from Bornholm to Copenhagen at Teaterøen indoor: “We try to bring the theme and gather new artists to the group to see what is talking to us. Here it was the water for instance. Each person develops in it from time to time.”

Léa Dant / Théâtre du voyage intérieur

French-American author, director and trainer specialized in street arts, Marseille. Founded her company (FR) 1999.

Created ‘De femmes á femmes’ – in a 45 hours timeframe. It is a concept of sisterhood engaging with and performed by a group of mixed aged, no-experienced local women’s life that takes place in a public space. There is no audition. The festivals get the group together. The process works into the depth quickly on a pre-created canvas eg. Grouphugs. But also looks after what are their limits, what are we not seeing or saying?

Léa Dant has adapted ‘De femmes á femmes’ to several cities festivals, among them Spoffin-NL and Passage-DK.

Eja Due/Teater Bæst

The work of Teater Bæst is sensoric and participatory inspired and developed, which demands a lot of time the artistic director, Eja Due, tells. The work is interactive, site-specific multimedia productions based on academic, social and artistic levelled research. The work FLUGT was developed at the residency in Bornholm, and presented at the beach of Gudhjem, where Contact Zone took place summer of 2019.

Questions to the four women:

1. The artistic and strategical coaching/mentoring/guiding process how is it important?
2. When is it fruitful for you?
3. How can the partners/residencies help you in a better way?
4. Could you know beforehand what you needed?

Léa Dant:

I didn’t want to find all producers, so I answered one application to get only one partner who could help me be in two different countries. What comes back to me everytime? What do I have to create from scratch? There is no final format only two mainpoints: Arriving and finding the angel – looking out for what is different here, this time.

In DK only five women showed up. I quickly start working and go in. They cried, did not hug but then started talking and talking. My job is to listen: What is not being said in this culture? Here they started to talk about violence in workplace and privatelife.

My research saw that violence is linked to alcohol. So I choosed a mainsquare wih a lot of outdoor bars in Helsingor (Passage festival). A place where people where drinking, saying: We are a happy group, they are not.

These women had difficult time connecting easily feeling free – they didn’t want to not stand out. In Holland the woman did not know what they felt. So it was all about liberating them to express them selves. Grandmother, daughters etc. point heritage. Honouring ourselves as women.

The downpoint is that there is barely enough money. I was promised coaching, but I didn’t get it eventhough this particualr piece of works needs input to the theme, new connections.

Eja Due:

We moved the residency to a different space from Bornholm to Helsingor and I experienced intuitive changes because of that. Just being in the beautiful places brought resonances for me. I want my audience to get out of their comfort zone. Here I worked with a dramaturg, and my private partner who also participated, and I did not need another expert to be part of the work.

Dasha/Manon:

This was our first time with a residency where we were living together in two weeks. That gave us the opportunity to be intuitive.

BIRCA is isolated in the countryside. We learned different local people and connected to them, they didn't know anything about art. Residencies tend to be just a space, but here we got professional feedback in the middle of the process, which is a fragile moment. But it meant we created a human confrontation. Our terms also was that our group shifted out artists during the period.

Eja Due: The professional partners put us together with clowns working with the same theme. It was meant as a support, but it did not work for me. Maybe because we were at different stages.

Dasha: We had the opposite experience.

Conclusions:

- There should be more dialogue before the applications. So whoever comes later does not lose the opportunities. An invitation-based residency could be an opportunity. Can this be solved with open calls? Or could we turn it around? So artists say who they want to be coached/mentored by at which residency?
- What is important? That the partners really believe in the project. The fact that partners are choosing you. It demands that the partners have a field of expertise, and are very much aware of their hosting role.
- Partners are highly engaged and still have a lack of specific knowledge, what to do about that?
- There are all these roles - which makes it very fluid. Holistically. It's another way of being.
- You are working 24 hours around the clock in residencies. Whereas in everyday life you work less. Here you are without the usual support around you. What role should the residency partners be?