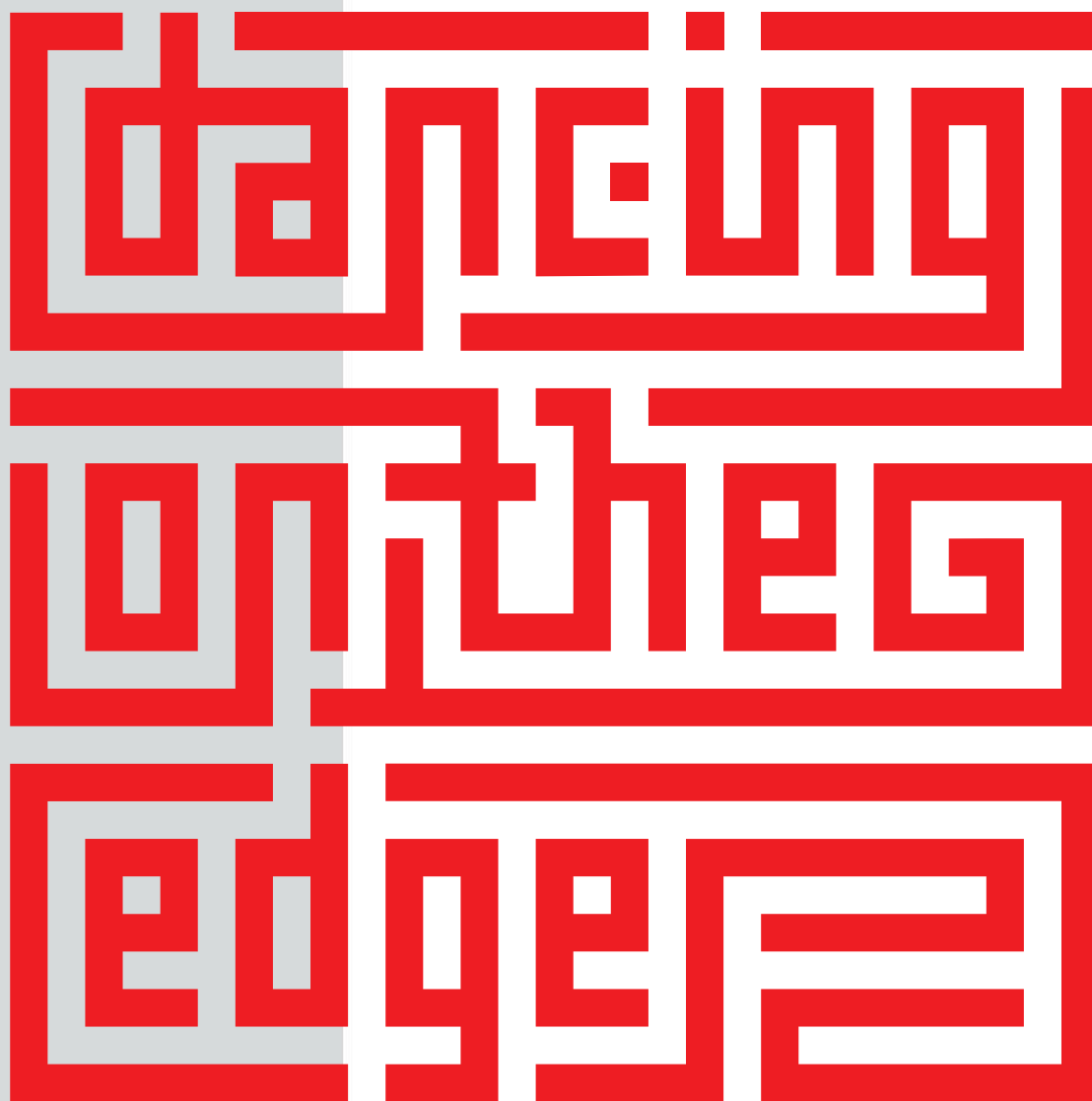


URGENT ARTISTIC DIALOGUES WITH THE MIDDLE EAST



ABSTRACT ANNUAL REPORT 2016

Dancing on the Edge

In 2016, a non-festival year, Dancing on the Edge (DOTE) organized several activities that helped stimulate the professional and creative development of artists. The EU supported collaborative project *Performance(s) between two shores* was launched following strategic research. Preparations were also made for the sixth edition of the Dancing on the Edge Festival (November 8-18 2017).

The activities of DOTE have been categorized under four headings:

1. Academy (everything connected to 'learning', including residencies, scholarships and participation programs)
2. Exchange (the artistic exchange between The Netherlands/Europe and The Middle East and North Africa, including international exchange projects and co-productions)
3. Festival (the biennial Dancing on the Edge Festival which takes place in several cities in The Netherlands)
4. Other Programming (the on-going programming of public events that do not form part of the festival).

1. **Academy:** Professional training, Scholarship Program

For the fifth time, DOTE awarded scholarships for talented dancers from the Middle East and North Africa. In 2016, Hoor Malas (Syria) and Mariem Bouajaja (Tunisia) took part in the program and followed a three-week, international workshop of high quality during the *Amsterdam Summer Intensive* organised by partner organisation Henny Jurriens Foundation. For the first time, the scholarships selection took place through an open call, which received many applicants (69) from the Middle Eastern dance scene.

"This experience has been very useful for my career as a contemporary dancer. I thank the support of Dancing on the Edge, as well as the teachers, choreographers and dancers that came from all over the world." – Mariem Bouajaja, scholarship dancer 2016

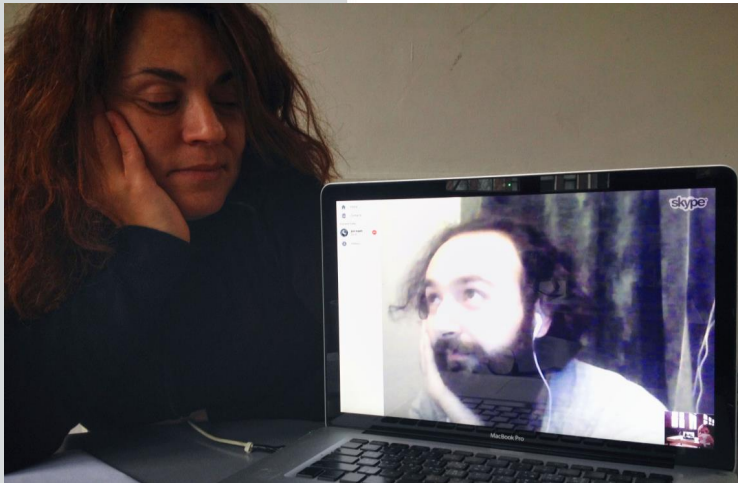


"The techniques, physicality, energy, different ways of thinking and everything I learned, has already benefited me in my work and dancing. It helped so much in clarifying my compass, to know what I need, what I want and what I will do next." – Hoor Malas, scholarship dancer 2016

Scholarship dancers Mariem Bouajaja and Hoor Malas © Passie in Beeld

2. Exchange: Collaboration, Meetings & Research

- **Collaboration and European Exchange Project *Performance(s) between two shores (Exchange)*.** In 2016, the international project *Performance(s) between two shores* (بشروطين شاطئين بن عروض) was launched. This two-year program, which is supported by the European Commission, is a collaboration between five European cultural organisations and one Egyptian partner. The program offers three Arabic performance artists, who have recently arrived in Europe (in the last six years), the chance to develop new work during a residency with one of the partners and to take this work on tour through the festivals and theatres of the partner organisations. The three chosen projects and co-productions are:
 - *Mind, the Gap* – Hani Sami (Egypt) in residency with Globalize:Cologne;
 - *Transaction* – Mithkal Alzghair (Syria/France) in residency with Les Bancs Publics.
 - *Three Rooms* - Amal Omran (Syria), Hatem Hadawe (Syria), Kathryn Hamilton (Turkey/ United Kingdom) in residency with Dancing on the Edge;
- **Partner Meetings and Research.** In 2016, several trips were made to further artistic research, scout new work, set up and extend co-productions, arrange joint funding applications and continue expanding the artistic and strategic network of DOTE. Often, the trips were (partly) funded by partner organisations. In addition, director Natasja van 't Westende gave lectures and/or presentations on DOTE and participated in panel discussions.
- **Residency & Co-production *Three Rooms*.** In November, as part of the project *Performance(s) between two shores*, DOTE organised the first residency for the co-production *Three Rooms*. In this piece, Amal Omran, Hatem Hadawe and Kathryn Hamilton study the premises of physical presence and the limitation of digital communication methods. They incorporate their own experience into the performance; Hadawe is unable to leave Turkey due to visa limitations, and there are many more in their network with restricted mobility. From 9 to 24 November 2016, Omran and Hamilton worked at the studio in Amsterdam. Hadawe joined rehearsals through Skype from Istanbul.



Amal Omran and Hatem Hadawe during the residency of *Three Rooms* ©Kathryn Hamilton

3. Other Programming: On-going public events throughout the year

- Participation in panel discussion at The Relevance of Dance van Dansmakers (Amsterdam, March 2016)
- Three showings of the Scholarship program/Summer intensive (Amsterdam, July 2016)
- Summer Showings, presentations by scholarship dancers at Café Belcampo (Amsterdam, July 2016)
- One woman show *Turaab* by Lana Nasser, in collaboration with De Balie (Amsterdam, September 2016)
- Studio Presentation *Three Rooms* after 1st residency (Amsterdam, November 2016)

Audience Reach and Conclusion of DOTE Activities 2016

In a non-festival year that mostly saw preparatory activities and artistic development projects, and occasional public events, the audience reach outcome was a modest 1060. DOTE was able to ensure continuity through the development and organisation of programs for both artists and the general public in 2016. DOTE contributed to the professionalization and creative development of several artists and has made great strides towards the future of the organisation through research and partner meetings. Meanwhile, preparations have begun for the sixth Dancing on the Edge Festival, to take place in November 2017. The organisation is also pleased to have laid further foundations for the future in being awarded perennial support from the Municipality of Amsterdam for the upcoming artistic period (2017-2020).