



## Dancing on the Edge

**ABSTRACT** ANNUAL REPORT 2017

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## Introduction

In 2017, Dancing on the Edge (DOTE) celebrated her ten-year-anniversary. The organization was founded in 2006, but hosted her first festival in December 2007. We view that moment as our starting point. In 2017, the sixth edition of the festival took place, with new work (contemporary theatre, dance and installations) and a varied context program.

It was also a year full of residencies. The second residency of the coproduction *Three Rooms* took place at DOTE. 2017 was also the second year of the European collaboration project *Performance(s) between two shores*. Different residencies took place in the frame of the international collaboration project *A Ticket to Atlantis* and the coproduction *Grand Voyage* – the latter an exchange between the Utrecht based theatre company DOX, and KOON Theatre Group from Syria/Lebanon. These and other activities from DOTE in 2017 will briefly be elaborated upon in this report.

## 1 Activities Dancing on the Edge 2017

Below, a description of DOTE's activities in 2017. In 2017, DOTE organized her activities under three headers. This is different from the four headers we used before (Academy, Exchange, Festival, Other). We changed those into:

- **Programming.** This header entails the biannual festival in several cities in the Netherlands. This also includes all continuous programming throughout the year, such as guest performances, installations, lectures and participation projects.
- **Professional.** Under this header we place all activities that have to do with developing and exchanging professional knowledge, such as co-productions, international projects, residencies, scholarships and trainings.
- **Knowledge Exchange.** Since her foundation, DOTE has built a varied network and a lot of knowledge in and about the MENA region (Middle East and North Africa). DOTE connects partners internationally and aims to promote knowledge exchange.

### Programming: Dancing on the Edge Festival 2017

From 8 until 18 November 2017, the sixth edition of Dancing on the Edge Festival took place, and we celebrated our ten-year-anniversary. A multiday, multidisciplinary artistic high-quality arts festival aimed at the Middle East and North Africa. DOTE stands for high-profile international content: original, relevant, vital and creative work, that related to topical themes *and* contemporary artistic developments.

The program took place in The Hague (Korzo, on location at the beach near Zuiderstrandtheater, other locations), Amsterdam (Podium Mozaïek, Frascati), Utrecht (Het Huis Utrecht, Stadsschouwburg Utrecht, other locations), and Rotterdam (Theatre Rotterdam, Dansateliers). We hosted 19 unique stage productions, 57 evening-filling programs (including double bills), 63 separate performances, 2 installations (that were open for public for 8 days total), and a varied context program. In the frame of our cultural participation project, we hosted several working sessions, we held introductions, and we offered contextual depth. The 2017 festival edition welcomed a total of 7501 visitors.

### Professional: Dancing on the Edge Scholarship Program

In July 2017, DOTE organized the Dancing on the Edge Scholarship Program for its sixth time. A program for talented dancers from the MENA region. This year, two dancers were selected to participate in the program: Sina Saberi (Iran) and Rand Taha (Palestina).

They resided in Amsterdam for three weeks, participated in the workshops and masterclasses during the *Amsterdam Summer Intensive* by the Henny Jurriëns Stichting (HJS), created a short performance, and visited performances at the Julidans Festival. They followed workshops and masterclasses from (amongst others) German Jauregui (Ultima Vez), Nico Monaco (Akram Khan Company), Karine Guizzo (Kylian repertory), Louise Michel Jackson (Sidi Larbi Cherkaoui/Eastman), Keren Rosenberg, Michael Schumacher and Merel Lammers.

Dancing on the Edge organized, in cooperation with HJS, the travels, visas, and registrations. The program was made possible thanks to contributions of the Prince Claus Ticket Fund, the Lutfia Rabbani Foundation, and Stichting Imperium.

Reaction Sina Saberi: *“Some of the connections made, seem to be the fundament for potential collaborative projects in the future. (..). Also, the chance to meet with the PCF and to share my story was a good chance to shed some light on the recently growing dance community of Iran. (...) I am overall happy with the experiences that came out of these 3 weeks as well as the connections that were initiated.”*

Reaction Rand Taha: *“Without this grant, I would not have been able to take part in the summer intensive program specially this year and this period of my life, it also meant a lot to me as a dancer that comes from the Middle East and specifically from Jerusalem, because this proves to the people in my hometown that Arab Palestinian dancers have the chance to find support, and that they should be more aware to the importance of supporting the dance scene themselves in Palestine.”*

### Professional: International Exchange Project

2017 was the second year of the international collaboration project *Performance(s) between two shores*. This two-year program, with support of the European Commission, is a collaboration between five European cultural organizations and one Egyptian partner. The program offers three Arab performance artists, recently arrived in Europe, the change to develop new work and tour said work at the festivals and theatres of the partners.

In 2016 a selection took place, plus a first residence of the performance *Three Rooms* (formerly known as *Personal Empathy Machine*) at DOTE. In 2017, the second part of this residence took place, along with the residences of two other projects:

- *Three Rooms* - Amal Omran (Syria), Hatem Hadawe (Syria), Kathryn Hamilton (Turkey/United Kingdom). In residence in Amsterdam (Dancing on the Edge);
- *Mind, the Gap* – Hani Sami (Egypt) in residence in Cologne (Globalize:Cologne);
- *Transaction* – Mithkal Alzghair (Syria). In residence in Marseille (Les Bancs Publics).

Next to that, the so-called ‘staff exchanges’ were also part of the project. Natasja van ‘t Westende visited Shubbak Festival in London, in July, and Nada Fathy from Cairo shadowed as a marketer, for a period of three weeks during Dancing on the Edge Festival.

The six partners are: Les Bancs Publics (project leader, Marseille – France); Bozar (Brussels – Belgium), Dancing on the Edge (Amsterdam – Netherlands), Globalize:Cologne international platform for dance & theatre (Cologne – Germany), Studio Emad Eddin Foundation (Sweden) / D-Caf Festival (Cairo – Egypt), Shubbak Festival (London – United Kingdom).

### Professional: Residencies (4) & Co-productions (8)

In 2017, 4 residencies took place at DOTE and partners (with a total of 15 unique participants), that led to a coproduction. Next to that, there have been co-productions in development (8 in total) that were not in residence with DOTE. All co-productions have been performed at the festival:

- *Three Rooms* – Hatem Hadawe, Amal Omran & Kathryn Hamilton (Syria/Turkey/France/UK)
- *Mind, the Gap* – Hani Sami (Egypt)
- *Transaction* – Mithkal Alzghair (Syria/France)
- *Grand Voyage* – DOX & KOON Theatre Group/Ossama Halal (Syria/Lebanon/Netherlands)
- *A Ticket to Atlantis & The Atlantis Project* – Lina Issa & Mayar Alexan (Lebanon/Syria/Netherlands)
- *Portray* – Shaymaa Shoukry (Egypt)
- *KASHASH* – Alma Salem/Syria Sixth Space (Syria/Canada)

### Professional: Partner meetings & research

In 2017, several travels have been undertaken regarding the benefit of artistic research, within the frame of international collaboration projects, and the further establishing and development of DOTE's artistic and strategic network. These travels have mostly been funded by partner organizations.

### Programming: Ongoing

The following projects and performances were part of the ongoing programming besides the festival:

- The presentations of the Dancing on the Edge Scholarships & the presentation of the residency for *Three Rooms* (5)
- *Corbeaux* – Bouchra Ouizquen (Morocco) (3+6+1), plus an artist talk with choreographer Bouchra Ouizquen, moderated by Natasja van 't Westende. Part of SPRING Festival in Utrecht.
- Cineblend Open Air (2): #1: *Trances (El Hal)*, 13 June 2017, and #2: *Ottoman Times*, 11 June 2017

### Programming: Tour

*Performance(s) between two shores (18):*

The performances that were selected as part of the international collaboration project *Performance(s) between two shores*, were performed at the partner festivals.

*Three Rooms*

- Shubbak Festival (London, UK): 14 & 15 July 2017
- Globalize:Cologne (Cologne, Germany): 15 October 2017
- BOZAR (Brussels, Belgium): 16 November 2017
- Les Recontres à l'échelles festival (Marseille, France): 24 & 25 November 2017

- *Dancing on the Edge Festival (Amsterdam, NL): 12-14 November 2017*

#### *Mind, the Gap*

- D-Caf Festival (Cairo, Egypt): 31 March 2017
- Shubbak Festival (London, UK): 11 & 12 July 2017
- BOZAR (Brussel, Belgium): 16 November 2017
- Les Recontres à l'échelles festival (Marseille, France): 24 & 25 November 2017
- *Dancing on the Edge Festival: 12 November 2017*

#### *Transaction*

- Shubbak Festival (London, UK): 10 July 2017
- Globalize:Cologne (Cologne, Germany): 14 October 2017
- BOZAR (Brussel, Belgium): 8 November 2017
- Les Recontres à l'échelles festival (Marseille, France): 23 & 24 November 2017
- *Dancing on the Edge Festival (Amsterdam/Utrecht, NL): 13 & 15 November 2017*

#### *Grand Voyage*

- Performances follow in 2018

## 2 Financial report 2017

The year can be conclude with a positive result of € 4.520 against a positive result of € 322 in 2016.

The results can be summed up as follows:

(amounts * € 1.000)	2017	2016
Incomes	445	43
Project costs	-433	-43
<i>Residue from projects</i>	12	0
Managements costs	-8	
Residue from incomes and non-program costs	4	0
<u>Financial benefits</u>	<u>0</u>	<u>0</u>
<b>Results financial year</b>	<b>4</b>	<b>0</b>