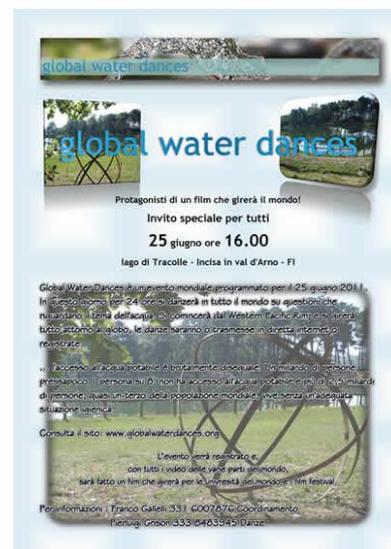
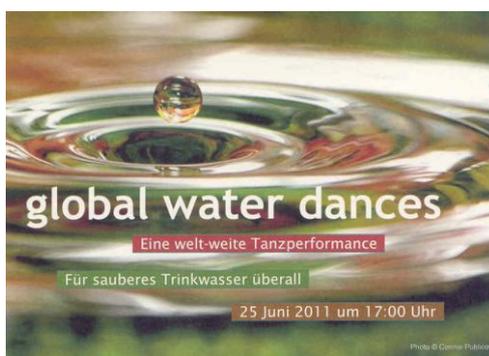
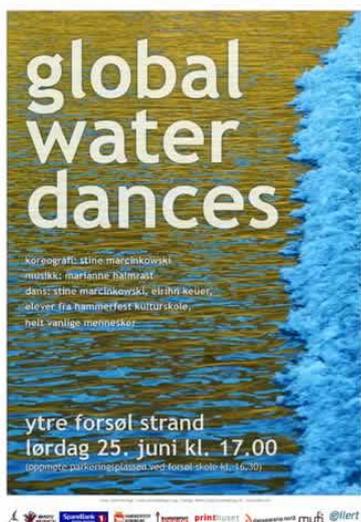


GLOBAL WATER DANCES

REPORT 2011

FOR EUROLAB LOCATIONS



Steering Committee Report	2
Paris, France	4
Hammerfest, Norway	7
Prague, Czech Republic	9
Wingene, Belgium	11
Incisa in val d'Arno, Florence, Italy	14
Berlin, Germany	16
Bremen, Germany	18
The Hague, The Netherlands	20

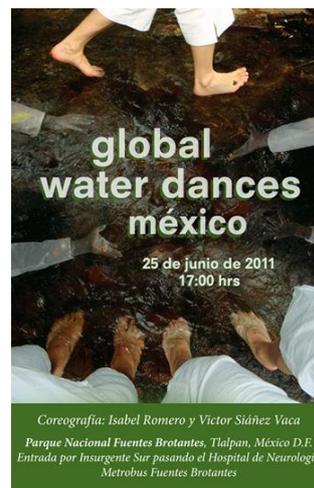
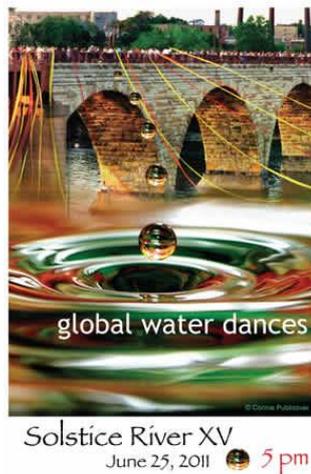


Postcard from Berlin, Germany



Logo from The Hague Holland

Global Water Dances Steering Committee Report



The international Steering Committee was comprised of five core members, all of whom are Certified Movement Analysts in Laban/Bartenieff Movement Studies:

- Marylee Hardenbergh, Artistic Director, Minneapolis, USA
- Karen Bradley, Halifax, Canada
- Martha Eddy, New York City, USA
- Gretchen Dunn, Washington DC, USA
- Antja Kennedy, Bremen, Germany

The Steering Committee also had advisory members, including Richard Bell (an environmentalist, Washington, DC) and Tara Stepenberg (movement analyst, Seattle, WA).

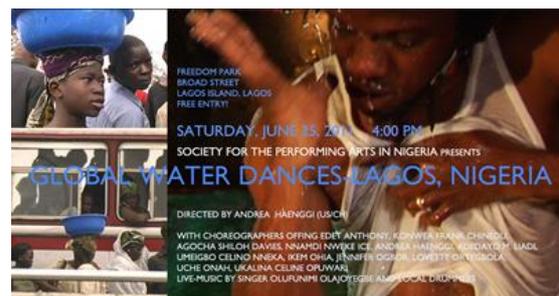
The Steering Committee devised, planned and oversaw the event. Overall, there were 60 sites globally, including: [Amsterdam, Netherlands](#); [Ancram, NY, USA](#); [Beijing, China](#); [Berlin, Germany](#); [Belfast, ME, USA](#); [Bobo Dioulasso, Burkina Faso](#) (they were unable to perform due to the choreographer's son dying just before June 25th); [Bremen, Germany](#); [Brockport, NY, USA](#); [Burlington, VT, USA](#); [Cairo, Egypt](#); [Cambridge, MA USA](#); [Detroit, MI, USA](#); [Falmouth, Cornwall, England](#); [Gosford, NSW, Australia](#); [Halifax, Nova Scotia, Canada](#); [Hammerfest, Norway](#); [High Falls, NY, USA](#); [Holland, MI, USA](#); [Huntington, NY, USA](#); [Hurghada, Egypt](#); [Incisa in Val D'Arno, Italy](#); [Jordan Valley, Israel](#); [Kampala, Uganda](#); [Kamsar, Guinea](#); [Kirkcaldy, Fife, Scotland](#); [Lagoa Santa, Brazil](#); [Lagos, Nigeria](#); [Lexington, KY, USA](#); [Lima, Peru](#); [Livonia, NY, USA](#); [Maui, HI, USA](#); [Meadville, PA, USA](#); [Mexico City, Mexico](#); [Minneapolis, MN, USA](#); [Mt. Vernon, ME, USA](#); [Munich, Germany](#); [NYC \(East River\), NY, USA](#); [NYC \(Red Hook Brooklyn\), NY, USA](#); [NYC \(Harlem Meer\), NY, USA](#); [NYC \(Hudson River\), NY, USA](#); [NYC \(Upper NY Bay\), NY, USA](#); [Olympia, WA, USA](#); [Paris, France](#); [Philadelphia, PA, USA](#); [Pocatello, ID, USA](#); [Portland, OR, USA](#); [Prague, Czech Republic](#); [Quito, Ecuador](#); [Redlands, CA, USA](#); [Rio de Janeiro, Brazil](#); [Salt Lake City, UT, USA](#); [Seattle, WA, USA](#); [Taipei, Taiwan](#); [Tampa, Florida, USA](#); [The Hague, Netherlands](#); [Vienna, Austria](#); [Washington, DC, USA](#); and [Wingene, Belgium](#). (All the hyperlinks can be clicked and you will see the page for this city on the Global Waters Webpage which was made before the dance was performed.)



水——人类生命的源泉
水——世间万物生存的希望
水——人类最渴望的目标。

今天有近2000名舞蹈编导与舞者在60个不同地区为了呼吁全人类共同节约地球水资源而舞蹈。

我们希望我们的舞蹈表演能引起您对水资源的关注并能采取实际行动为保护水资源尽自己的一份力量。



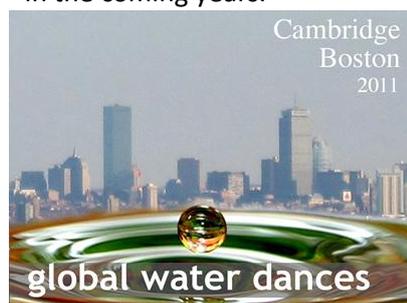
The *Global Water Dances* Steering Committee instructed all of the sites to create a dance of four sections: the first two sections were to be local and express their the qualities and nature of their

own site/water place, and the third and fourth section were choreographed by the Steering Committee and were performed by all dancers everywhere, in the fourth section the audience was to join in with a simple movement phrase. For section three the Steering Committee co-created with composers a short 9-minute musical composition from two continents (India/Asia and South America) and put this music up on the website so that everyone could download it. The Steering Committee solicited suggestions for dance movement related to theme of water for the global choreography, and received 9 short videos from Germany, Mexico, Belgium, China and the USA. These were all woven into the Committee's overall choreography (water theme). All cities over the globe were able to watch the 9-minute dance choreography and also the audience movements through the internet, and thus all *Global Water Dances* were able to truly unite this section of the dance.

The grant monies received from EUROLAB enabled the Steering Committee members to take some time away from their full-time jobs and focus on the *Global Water Dances* when it was really necessary, to defray the cost of insurance, publicity, and the fees for the Webmaster and the concomitant website expenses. The importance of the website cannot be overstressed (<http://www.globalwaterdances.org>). Not only was the website beautiful to look at, it was well-maintained, and it literally held our project together. One can look at many photos of the dance from each site of the sites worldwide by clicking on the interactive global map. The Steering Committee is currently seeking funding for the website which will continue to need maintenance, e.g. to update the individual site videos and photos. The website still needs more maintenance and updated videos and photos, and we are working on funding for that. We were able to receive a grant to create a film from all the footage, and the film editors, have submitted it to Sundance Film Festival as a work in progress; they expect to finish by the middle of December 2011.

There are many wonderful stories, including the group in Australia of mentally-handicapped dancers who were thrilled to be part of the global effort; they practiced very hard for three weeks, and the results are so heart-warming. More Water Dances will continue to be performed, inspired by the June 25th event. For examples, in March 2012 high school students from Delhi and Dubai will dance the choreography together; in May 2012 Part 3 of the dance with diverse adults will be part of the Hudson River Festival and Dance Parade in NYC. There are dozens of other stories about the importance of the dancing for people in rural and urban parts of the world; many of them have been posted (on Facebook). We intend to foster this growth in order to have an even larger participation for the next scheduled *Global Water Dances* on 22nd June 2013.

The success of the *Global Water Dances* Project is clear-cut: We started with 5 locations and (after one year) ended up having nearly 60 locations across the globe performing variations of our dance outline which was adapted to their location (lots of them with no or little funding). This was only possible through the work of the steering committee. The feedback after the performances was very positive. The message of the importance of safe drinking water was transported through the *Global Water Dances*, a successful, unique, and effective project because of the support of all the donors (like EUROLAB) and people throughout the world who worked on and fulfilled this project. We hope you will consider continuing to support the growth of water awareness through *Global Water Dances* in the coming years.



global water dances

Sat., JUNE 25th, 2011

Harlem Meer in Central Park

110th and 5th- 2 pm

East River Park on Houston St

Promenade: The Cove, and the Dance Oval - 5pm

Hudson River Park (North of Chelsea Piers)

23rd toward 24th Streets and Hudson River in the Park- 5 pm

For additional performances at **Brooklyn Bridge**

Park and other locations outside

Manhattan and more information visit:

www.globalwaterdances.org

Global Water Dances is a series of outdoor site-specific

performances on June 25th. Communities around the planet

unite to raise consciousness of local water crises.



Global Water Dances – Choreographers Report 2011

City: **Paris, France**



Site location:	Canal de l'Ourq Pantin
Name of choreographer(s):	Riina Koivisto
Time of performance:	5pm
Length of performance:	34 minutes
Number of dancers:	11-20
Estimated number of people in audience:	51-100
Weather conditions at performance time:	sunny and windy, but warm

How did you use the site / What kind of staging: two fronts and the audience standing or sitting. (besides these two sides there were people passing by in the other side of the canal, so they stopped to watch the performance from the other side of the canal)

Any other activities around the dance performance: Collective of Sculptors en l'Île set up a sculpture ("curtain of the empty water bottles") in the site as one part of a stage setting.

Description of dance (names of subsections for the four parts, general progression)

Ritual Part: We explored a rhythmic structure and everyday gestures, which are related to water. This part was a nice research and sharing. We had lots of fun to playing with the material of each dancer. Finally we put it in a circle-form, to really put an accent on sharing something very individual with a collective.

Local Part: Free part for the choreograph

2.1. Environment: instant improvisation based on all information, we can get from our environment (inner/outer environments and awakening our perceptions: sounds, movements, climate, smells, movement of the water, etc.). When the improvised reaction was done, each dancer stopped the action and rested in silence, waiting for a new impulse/motivation to start again to move. We started that process by questioning how water is present in all aspects of life: starting from the cells, inner spaces (environments) of our own body.

2.2. Path of rhythm: Another improvisational structure for the actions related to water

2.3. Curtain of the bottles: we played freely with the sculpture that the "Collective of Sculptors en l'Île" made for our site.

Global Part: We did this part in 2 sections:

3.1. 1st structured improvisation based on written frame of the choreography

3.3. Dance as we all learned from the GWD video. We had a music composed for that part.

Audience Participation Part: as in the video with the original music

Your comments on the process of making the dance event

We started the exploration with a group of 15 people starting in January 2011 in dance studio spaces. We met couple of times during the spring until the cycle of 12 final rehearsals outside in our global site in front of the canal de l'Ourcq.

We had well organized the timing for the rehearsals and while we had worked with most of the participants during a long period of time, the communication was easy and fluid and we were not in a hurry. And had lot of fun!

We started the rehearsals for the Part 3 choreography quite late, because we like so much improvisation! But finally when we had the composed music for that part, we started to find the way to „go for that“!

Problems with the dance site:

1. We had chosen a dance space with the stone tiles in the ground, and this restricted our dancing more than we thought at the beginning – we had to find better shoes, not to have accidents... (There were also a lot of pieces of glass from the broken bottles on the ground...)
2. Another problem/surprise in our site was the wind! We had our rehearsals often late in the evening (because lot of the participants were coming after their working day) and the wind was quite cold and we had hard time to stay warm...and not to get sick.

Problems on the presentation day:

On the presentation day the “Collective de Sculptors en l'Ile” set their sculpture up early in the morning. They had some technical problems with the hanging of the sculpture, and this changed our performance plan: the public was supposed to be all around and now the public space was reduced in two fronts. This caused a few changes and adaptations for the video-plan, as well as for our dance in terms of spatial structure.

We did not anticipate that we should set chairs out for the audience - people were sitting and standing freely as they wished...But the ground was not so comfortable for them to sit!

The public survey was not so easy to give for the audience– since there were people on the other side of the river!!! Lot of people left quite fast, since our dance site was kind of a transitional space, where people are just passing by to go to their destination. In audience was not so keen in filling out the survey, still we got quite a few answers!

Others' comments on the dance which you received

We were happy to „touch“ people, who normally do not see contemporary dance. Our site was in the near suburb from Paris (Pantin), so the population is mixed and may not get to see contemporary dance often. The comments were positive and the locals found our presentation surprising. We were happy to have people participating and there were quite a lot of women with their children. Because we had been doing the rehearsals on the site, there were locals, who came to see the performance, because they got to be „familiarized“ with our presence (while taking out their dog, walking with their children, etc.)

Some information from the dancer's survey:

One of the dancer's commented: „ I loved to dance outdoors, to take immediately the information from the surrounding environment and to let it influence my choices, while dancing. And I like the aspect to bring the dance experience directly to the local citizens.“

Another survey from the dancer: „Is it ourselves who are dancing the water... or is the water who is dancing itself?....“

Comments from the audience survey:

„ The next performance with the water subject could be Vegetation „Eclair-Orange“. Thank you for your performance.“

„Unluckily it is hard to change the mentalities of people, who have grown up with the overconsumption of water, which is normal. We should make them to understand, that the ocean is composed by water drops!“

„Very good idea to make participate the public in the end of the performance!“

„You have chosen well your environment for your dance: in front of the river, boat, „the curtain of the crystal-shiny water bottles“, also very near of the polluted carpet floating in the river“

„Good music“

„Very creative way of celebrating the diversity of water, its beauty and essential value. Also wonderful to imagine groups all over the world celebrating at the same time!“

„Thank you for the event and that you remind us the value of the water. Let's give our respect for the water.“

„ To find the „bodily“ sensibility, not intellectual. You have shared the sacred aspect of water.“

„I just enjoy the performance and the water from the Canal de l'Ourcq. We forget very often in our everyday life in the cities and in our lives just to enjoy .“

„Very good and very nice“

Comments from the dancers

In general the dancers liked the experience to bring the dance outside from the dance studios and to be able to feel the environment and the presence of water, wind, rain, etc.

What kind of publicity came out before and after the dance?

Publicity: in the city of Pantin and at our dance site.

Publicity in internet: dance-sites, Facebook, Centre National de la Danse information, Compagnie Kivitasku site.

Conclusion/Other comments for our next event

We loved to participate to the global event and to share important water – issues through the dance. Our choice for the dance site brought us near the local population, but it was not so easy for us to dance in that space. Next time I think we would choose a „beautiful and comfortable“ dance space...but at the same time the urban, kind of „ugly and abandoned“ spaces are just so inspiring environments to communicate with! For the environment issues it was very interesting to really feel the pollution and suffering of the water in the river (Canal de l'Ourcq). It gave us really a strong experience of contrast with the „clean water and clean nature“ and maybe also more realistic vision of the situation of our globe! The world needs these kinds of collective events to be a better place to live!



You can find our dance performance in youtube (in several parts):
kivitasku danse GWD_PARIS_PART 1.mp4

Global Water Dances – Choreographers Report 2011

City: Hammerfest, Norway



Site location: Ytre Forsoel Strand
Name of choreographer(s): Stine Marcinkowski
Time of performance: 5pm
Length of performance: approx. 30 min.
Number of dancers: 1-10
Estimated number of people in audience: 51-100
Weather conditions at performance time: It was cold, but no rain and perfect light
How did you use the site / What kind of staging: one front and audience sitting
Any other activities around the dance performance: We had a bonfire and social gathering after the performance.

Description of dance

Ritual Part: opening to the sky. My dancers started creating a sandcastle, then went out into the water and came up and opened themselves to the sky (giving grace) within their movement. This began their journey in the water as they entered our imaginary water world! In this first part I had choreographed the movement material myself.

Local Part: playing in the water – using imagery, shamanic power animals and Laban’s Dimensional Scale as choreographic inspiration. This part ended with destruction of the sandcastle and dissolving of the group. In this part the dancers created the movement material with my artistic guidance.

Global Part: Bringing together the whole group of dancers (my four dance students, three “random people”, one professional dancer and myself the choreographer and also dancer).

Audience Participation Part: Dancing with the audience, first in front of them and then with them (sharing the same front towards the ocean) as a group and then closing this part standing in front of them again; ending with a shared applause.

Your comments on the process of making the dance event

The process for me has been really rewarding and also a huge learning curve. I worked with young teenage dance students from the local arts center dance school department. Most of them were very committed but I also had a few who ended up dropping out of the project just a few weeks before the event. So that was really stressful to deal with as I constantly had to make sure who came in for rehearsals and who were dedicated to do it. And I learned this is how teenagers are! So I ended up with five very dedicated dancers but unfortunately one of them injured her foot bathing on the beach the evening before the performance. So I had to adjust the choreography on the day of the performance and make the most out of the four dancers that I had left on the day. This was pretty

stressful but also rewarding and I was very proud in the end – they did a beautiful job – owning the material – and taking in the whole beach in.

The third part of the choreography with the local people was a bit difficult to get going – it was really hard to get people to come and join in for the few rehearsals that I set up. I ended up with three young women, all who were just here for the summer working – and whom I knew in advance. So my thoughts on this are that it was because of Hammerfest being just too small for getting people involved – also this is the holiday season and some were not home on the 25th so they couldn't join!

Part four was fun doing on the day of the event – but I also felt it couldn't go on and on – once the audience had learned the moves I thought it could have used more of a musical climax towards end. I stopped our group moves after a while by starting to clap, which everyone joined in on. But I thought there could have been a clearer end to this part!

All in all it was an amazing experience – I was pleased with my choreography – I felt it represented both the water issue, was site-specific and I had four great young dancers that were able to take in the whole beach and express my ideas.

Others' comments on the dance which you received

It was a great show, good choice of location, exciting concept, good dancers, great musician, and important initiative.

Comments from the dancers

“It was a wonderful opportunity and intense experience to be involved in this interesting project with such a talented and nice choreographer.”

What kind of publicity came out before and after the dance?

We had a pre-project article in the local newspaper, then a pre-performance article and a review in the same local newspaper. Plus we had a live radio interview with the producer Maiken Garder the day before the performance. We had posters hanging all over the city and flyers were given out in advance too.

Conclusion/Other comments for our next event

I think that for next time one could make an effort to create an informal, voluntarily online forum for the participating choreographers to share and exchange ideas and tell about their projects, which could give a stronger feeling to be part of a larger, worldwide dance event. I know that this maybe requires more resources – so just some food for thought!



Global Water Dances – Choreographers Report 2011

City: Prague, Czech Republic



Site location: Strelecky island on the Vltava river, Prague center

Name of choreographer(s): Rena Milgrom

Time of performance: 5pm

Length of performance: 60 minutes

Number of dancers: 31-40

Estimated number of people in audience: 251-500

Weather conditions at performance time: sunny and windy

How did you use the site / What kind of staging: Audience standing: on both sides of the dancers area

Any other activities around the dance performance: Part of a festival United Islands of Prague

Other simultaneous activities (please describe): live music

Description of dance

Our choreography was made as follows:

1. Ritual Part: for drinking water: this ritual was made by 4 women and accompanied by live musicians / 10 minutes
2. Local Part A: Ballad about water - danced by 7 dancers and accompanied by singing choir of 25 people
3. Global Part: the commonly used music and choreography for all - 9 min /danced by 30 dancers
4. Local Part B: Floods - choreography by Rena Milgrom - 20 min, danced by 30 dancers, accompanied by original score of 7 musicians
5. Audience Participation Part: Yemaya - choir singing and celebration - dancing with the audience

Your comments on the process of making the dance event

The process was overall very pleasant. We had many people interested at first, but with increasing number of rehearsals, some of them had to withdraw. Fabrics in the colors of water were purchased and costumes were made for all performers. We were rehearsing twice per week since April. Sometimes outside on the site, sometimes we had to rent a dance studio. On the end we had 34 dancers. 10 of them were professionals, the rest were movers and dance lovers. We were working with a group of professional and nonprofessional musicians and together decided on the themes for dance and music. They have composed the music for percussions and drums reflecting the moods of the water: The delta flow, ice/freeze, rain and floods and drowning, - which are the most occurring problems in the Czech Republic.

We were independent part of a big music festival in Prague called United Islands, when each year this festival takes place on all islands of the Vltava River in the Prague center (5 islands).

We had a big audience and wonderful responses.

Comments from the dancers

"I have never experienced such togetherness. It was a great process - thank you all. Wonderful project, leadership and group.... What will be next?"

"I would never believe that I will be performing with dancers and be part of such a wonderful project. We made it! And it was beautiful, coherent and looked like a real professional event! I am very honored that I could be a part of that. Thank you!"

"I have never believed that things can be done this way. The result was wonderful and I have learned a lot!"

"All of us shared a great energy and enthusiasm. Our rehearsals were fun and we will be missing them!"

"Wonderful energy among all made this process such a pleasure. We all danced for a big idea and we were all honored to be part of that!"

"This was very different from my usual performances on the theater stages. This was natural, raw and meaningful. "

What kind of publicity came out before and after the dance?

1) 3000 of printed brochures (10 pages) - with information about global water problems and alternatives/advice what individuals can do to improve the situation and increase awareness. These brochures were distributed as attachment in cultural/environmental/political magazine A2, as well as in selected public places in Prague.

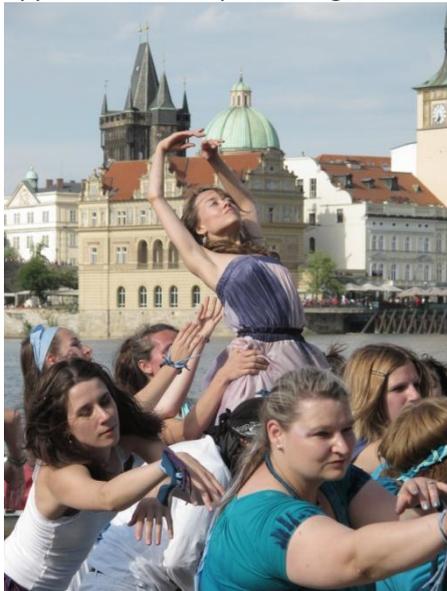
2) Advertisement on several websites (Open field, Dancelab, Renadance, Voicecamp, Tanecnizona, Tanecniaktuality, CokdykdevPraze.cz, Maitrea,)

3) Printed advertisement in local magazines and cultural news

4) Email contacts (2000 people).

Conclusion/Other comments for our next event

Since this project was very successful and well received, we all would love to continue and repeat or make a new one next year. We feel this was not only a great community project, for many participants a therapeutic process, but also very meaningful and very motivating. Projects of this sort have a high potential to change things and situation in the world - first of all environmentally, but also personally as we motivate individuals who otherwise would not dance or move and who highly appreciated their personal growth through this process.



Video on you tube: <http://youtu.be/eF5HXda9gyM>

Websites: www.openfield.cz; www.dancelab.cz

Global Water Dances – Choreographers Report 2011

City: **Wingene, Belgium**



Site location: Oostende beach
 Name of choreographer(s): Stephanie de Bruijckere
 Time of performance: 5 pm
 Length of performance: 40 min
 Number of dancers: over 40
 Estimated number of people in audience: 51-100
 Weather conditions at performance time: big wind, some rain

How did you use the site / What kind of staging:

- Large semicircle (marked with over 20 blue flags) on the beach, with opening to the sea; in the middle an 'island' of sand decorated with flowers, shells and corn...
- On the edge of the semicircle a wooden stage with a sound system, microphones and musical instruments.
- Next to the stage an information booth
- Audience standing in rows between the blue flags in a semicircle, facing the sea and the dancers.
- On the dike an information booth with big printed flags of the Global Water Dance

Any other activities around the dance performance:

- From 1.00 pm on the dike at the beach site animated information booth – information about the Global Water Dance, handing out leaflets and inviting people to come look at the performance.
- From 4pm on the beach site – teaching interested people the last movements of the dance.
- Water ceremony with all the dancers.
- After the performance "live music" on stage and free dance party.

Description of dance

Ritual Part: Start with a **Water Ceremony**. First the dancers are standing among the spectators. A female singer starts singing (on the stage) a wonderful 'water song' without words. The dancers stepped forward from the semicircle and made a smaller full circle around the island of sand. They gave food and flowers as an offering to the sea to show their gratitude, invited and blessed the spirits from all the directions to come and join the dance.

Then the dancers made a long line at the edge of the water and blessed themselves with the water from the sea 7 times (in the 7 directions of the 7 big seas).

Local Part: Starting from the long line at the edge of the water, the dancers turn around facing the audience and dance the **movement choir we made with Belgium people**, with live music.

Global part: of the Water Dance, with live music mixed with samples from the Global Water Dance music

Audience Participation Part: The audience is invited to share the **joint movement and dance together** with the dancers. The dancers ended by jumping into the sea.

After the dance: **Free dancing** with dancers and spectators **with live music**.

Your comments on the process of making the dance event

We started with 3 people organizing the GWD in Belgium and ended up with 80 volunteers who were active for the Global Water Dance.

At 3 different locations, the dance was taught.

3 musicians and 1 singer rehearsed for the live music.

The city of Oostende and the beach sports club supported the organization of the GWD.

Over 10 organizations were involved with making publicity for the GWD.

Over 40 dancers showed up.

Lots of people helped us organize the GWD (from printing leaflets and flags, website, planning, stage building, sound system, live music, informing and inviting people, filming...).

I believe, if we would have had more time, the group (dancers, spectators, volunteers) would become much larger. We had a beautiful place on the beach, but if we could contact Oostende sooner we would have a more touristic place!

However, the quality of the performance and the happening of the GWD was for us the most important!!

Others' comments on the dance which you received (on the surveys)

"Great initiative!"

"Next time I will join."

"Wonderful to see people dance together with the purpose to honor the water."

"The live music and the singing were also very impressive for me."

"It was important. And it was a beautiful experience!"

"The whole world around, incredible!"

"It touches me that people can feel the connection and being together on such a positive way."

"I loved the silence after the dance."

"We should go on like this!"

"Please keep me informed – next time I will join the dance!"

"Wonderful initiative, thanks very much."

"Water is the symbol of life, the GWD made me more aware of this..."

"It was really beautiful how they danced together."

"Enjoyed the atmosphere of the site and the dance..."

"Thanks you all so much! It was powerful..."

"The connection I could feel with other people was very strong!"

"Together dancing on the beach on bare feet, great experience!"

"Next time I will join, it is great!"

"There should be more media interested in this and covering it!!"

"Great: the mentality, the enthusiasm, the spirit."

"So beautiful to feel and experience the vibes of all these people dancing together..."

"It was great so close by the sea!"

"A really beautiful project!"

"Very happy to be here in person!"

"Really moving with all these children!"

“Next time I will come dancing, and I will bring my friends!”

“When is the next dance?”

“Next time I will bring my children to dance together!”

“This should be communicated to schools in the neighborhood!” ...

Comments from the dancers

“They would like to do the dance every year and would like to have more preparation time. For example make a group who dance every month together in connection with water, with the ocean, and then make a dance.”

“We should have more time to organize!”

“So many possibilities!!”

What kind of publicity came out before and after the dance?

A lot of organizations advertised about the GWD.

Also the city of Oostende and the sports club of the beach site advertised for it.

Lots of volunteers spread the word and leaflets...

Conclusion/Other comments for our next event

This first GWD in Belgium laid a strong foundation for a next opportunity!

Lots of dancers and volunteers want to continue with this initiative...

Our experiences serve as an encouragement and as a major motivation.

To keep the contacts already established warm and use the accumulated knowledge!

Video location on the Web:

http://www.youtube.com/watch?v=tqXHMPT0drs&feature=mfu_in_order&list=UL

<http://www.youtube.com/watch?v=wL2tlwS0h8U>

<http://www.youtube.com/watch?v=tVOaaQuADck>

Global Water Dances – Choreographers Report 2011

City: Incisa in val d'Arno, Florence, Italy



Site location: Tracolle Lake - Loppiano
Name of choreographer(s): Pierluigi Grison, Gabriel Iturraspe, Barbara Montigiani, Chiara Prina.
Time of performance: 5pm
Length of performance: 30 minutes
Number of dancers:: 21-30
Estimated number of people in audience: 101-250
Weather conditions at performance time: beautiful - sunny
How did you use the site / What kind of staging: one front with Audience standing and sitting
Any other activities around the dance performance: None

Description of dance

Ritual/ Entrance: walking under an imagery wave of water. Poems reading: we have chosen some poems, of famous Italians poets, on the theme of water.

A short speech to greet the people and to tell them the reasons for the event

Local Part: the first dance made with Figline Danza School. The dance talked about the struggle for life ending tragically. The music was made by a composer from Napoli, a town in which people live in a continuous struggle.

Global Part: the common dance made with Energia Reggello dance school. Since we knew in the audience there were a lot of kids we have chosen for this dance the youngest dancers of the school.

Audience Participation Part: we performed the final part all together, dancers and audience, with the movements suggested, and a walking around the lake, while three dancers where performing on a boat and the actor was playing poems in one spot of the journey.

Your comments on the process of making the dance event

Everybody I invited to perform, to help, to do something... where enthusiastic to collaborate, because they believed on the importance of what we were doing. At this time no public events where allowed, because of the referendum on water privatization. I was about to cancel the event, not to get the major of our town in trouble! So we decided to change the site and make it an event by invitation. But that at the end turned to be a good thing, because we had more people in the audience than expected.

Others' comments on the dance which you received

Most of them appreciated it and enjoyed the event; just some people said it was too short!!! They said this, even though we performed it twice, to get better results for the video documentation. Almost everybody didn't know what was and is going on in the world about water issues. I was happy to have spread some information on this topic.

Comments from the dancers

The dancers worked with enthusiasm and were excited to participate.

What kind of publicity came out before and after the dance?

We did alot through the internet, inviting friends etc. We spread the leaflets to the people of our town and on a conference in town which was for the referendum event!!! In the leaflet we told the people what we knew about water issues around the world (bringing information from the GWD website). We are now still talking about the event and trying to use the DVD we made.

Conclusion/Other comments for our next event

It was a great thing to do this, even if we had to perform it in a small version. For the next event...for sure we would like to invite more dance schools and to do a bigger event. We are already thinking of a representative and particular site.



Web site address: http://www.connes.it/eventi_5.html

Global Water Dances – Choreographers Report 2011

City: Berlin, Germany



Site location: Hauptbahnhof/Humboldthafen

Name of choreographer(s):

Eva Blaschke, Katrin Geller, Sibylle Günther, Heike Kuhlmann, Kerstin Reinhardt

Time of performance: 5pm

Length of performance: 45 min.

Number of dancers: Over 40

Estimated number of people in audience: 251-500

Weather conditions at performance time: cold, cloudy, little sun and very windy

How did you use the site / What kind of staging: three groups coming from different directions and meeting at the place in front of the main station, there the audience was all around us. The audience was standing and walking.

Any other activities around the dance performance: Other participants Environmental organizations

Description of dance

The three groups did different rituals on three different sites on the water: one group with water-bottles and drinking, one with giving water over to each other using little pots, one with washing cloths directly in the river Spree.

On the way away from the ritual-starting place we dealt with different themes of water like: drying out fields and dying plants, using water for machines in industry and the streaming actions of water in the city, that connect people.

When we were connected we used the global water dance material to create the dance and took parts out of it that fit. Our composer dealt with making the music fit to the modern place in front of the main station.

The last part we did in four directions; inspiring the audience all around us to join.

Your comments on the process of making the dance event

The most work we had was: getting permission, the right site for the dance, and on that site electricity and such things. Also a lot of time and work was to motivate the environmental-groups and politicians to join us. Creating the dance itself was easy compared to that.

It took us one rehearsal to create the input for the last two parts and around five more to create and fix the end version of it. The three groups worked together for different times to create the three ways and then we had a whole weekend with everyone to put it all together at the site. A real challenge was the bringing together the different tastes of music and choreography within the group, and between the group and the input from the steering committee.

Others' comments on the dance which you received

We got really good comments on the event starting from the lady from the Green Party, that did a short speech right after the performance to bridge to the possibility of getting information through

the environmental groups and their information desks. She said she was really touched to see the event and it is a good way to get in touch with the themes of water through feeling rather than through intellect.

A lot of people took pictures spontaneously and most people could see the connection to the water-themes in Berlin: giving away the water rights and the undemocratic decisions which have been made for the future.

Comments from the dancers

The dancers were all very happy and inspired. The only problem for one group was the music, which was not loud enough at their beginning place. Besides that everybody seemed very happy and they were grateful to be part of the event!

What kind of publicity came out before and after the dance?

Before the event we had up to 20 announcements in different newspapers and city-magazines with and without photos. We have three videos on YouTube from different people right after the performance. But we did not have any article/critique after the event, which is really frustrating. It was a weekend with different big events in Berlin (Christopher Street Day, women football world cup etc.).

Conclusion/Other comments for our next event

Next time we can use our experience to make some parts easier, also in the teamwork. We will start early to get the permissions, get financial founding and support - because the organizational work was huge! Except one member of the team, who became really ill after the performance stress was over; everybody is willing to go on with Global Water Dances.



Global Water Dances – Choreographers Report 2011

City: **Bremen, Germany**



Site location: Schlachte, City Center

Name of choreographer(s):

Sabine Bunger, Nicole Kuhlmann, Katharina Reif, Petra Siekermann and Antja Kennedy

Time of performance: 5pm

Length of performance: 60 Min.

Number of dancers: 31-40

Estimated number of people in audience: 101-250

Weather conditions at performance time: cold, cloudy and it did start to rain slightly at one point

How did you use the site / What kind of staging: one front with the mostly Audience sitting, some audience standing and watching from other perspective from bridge.

Any other activities around the dance performance: one Environmental organization info stand, one water carrier, one dance info stand. Simultaneous activity: end of the market up on the upper part of the Schlachte.

Description of dance

Between each dance section there were different performance actions which were more in the theatrical mode.

Ritual Part (approx. 3 Min)

This part was based on the Dimensional Scale from Rudolf Laban – all dancers went all over the area – i.e. not only on the pathway but also on the dock.

Local Part (approx. 45 Min)

Five different choreographers made individual dances with the water theme in mind with three different groups. These were in different styles: Afro dance, Modern Dance, Hip Hop, Dance improvisation and Cheerleading. The music was also in these styles, but all music related to the water theme.

Global Part (approx. 9 Min)

Dancers from different backgrounds who did not know each other danced this part together. The dance was trying to stay true to the motif which had been made of the section.

Audience Participation part (approx. 2 Min.)

The phrase was taught to the audience beforehand and we had then some dancers in the audience help us get it going. We did it in synchrony towards each other.

Your comments on the process of making the dance event

It took a lot of coordinating: to get the permit for this city central area which has a lot of activities on the weekend, the different groups working with different choreographers in different places, and especially to get everything needed to the performance area (and away) for the performance. The

biggest problem was to get speedy responses from everyone...so I, as the coordinator with only one assistant for 4 hours per week, was working non-stop in the last weeks.

Then 4 days before the event we found out that the boat which we were planning to use (with two stories) for one dance and the music was not going to be at the dock. After some mad organizing we got at least a small boat to put the loudspeakers on. So we had a last-minute change of the dance onto the performance area on the pathway. This was OK since it was the improvisation, but it was a pity because we could not use the "space" how we had planned.

The audience did not notice the dance change, but it did not understand why the music was a little like background music. This was because we had to put the loudspeakers on a tilt on the small boat, and it was low tide and a little windy - so lots of the sound was going all over the place – but not to the ears of the audience!

Others' comments on the dance which you received

From survey we know that 98% of the audience would come back to see another dance like this at another time...which makes us feel that we did a good job in getting the interest of the audience.

Comments from the dancers

All the dancers were happy to participate; especially the group from impuls really was into the water theme and they were happy to be the main group of the event. This was their first performance together – and it really helped them to come together as a group.

What kind of publicity came out before and after the dance?

Impuls e.V. as our main cooperation partner helped with the publicity. We had coverage from a local TV station and some brief notices in the newspaper. We printed a postcard which all the members from the different groups and a volunteer distributed around the city in the weeks beforehand. Unfortunately we did not realize until after we had printed the publicity, that there was another dance event very close to ours one hour later... this we have to coordinate better the next time!

Conclusion/Other comments for our next event

For the next time I would get more help for the coordinating of the event in the weeks beforehand and also more volunteers on the day. The next time I hope to get the boat company to sponsor us – so we really have old 2 story boat as the background and for the music. But also a lot of things will be easier the next time, because the city permit place will already know us, etc...So I think in two years we will have another Global Water Dance at the same place with new groups.



Global Water Dances – Choreographers Report 2011

City: **The Hague, The Netherlands**



Site location: De Pier – Scheveningen, The Hague - The Netherlands
Artistic Director Joan van der Mast
Time of performance: 5 pm
Length of performance: 65 minutes
Number of dancers: 120 dancers
Estimated number of people in audience: 500
Participating dancing audience members: 100
Weather conditions at performance time: windy, rainy, but at the moment of the performance it was dry.

Artistic team

Choreographer(s): Joan van der Mast; Assistant Choreographers: Yolanda van Welij, Nadia Souirti;
 Assistant teachers: Marie Claire Goemans, Florianne Dobrowolski, Poernima Gobardhan;
 Composer: Tomo Hashimoto; Trainer and designer abseil-acts: Maarten Verburg
 Costume designer: Annika Syrjamaki

Supporting team:

Production: Marjet van Os; Production assistant: Yip Cheng ; Sound: Einstein Design; PR/Sponsoring: Annelieke Nagel; Photography: Ray Hartman; Filming: Martijn v.d. Hoek

The actual performance:

Part 1: Opening

In the opening we introduced the audience to all the dancers and the different locations of the Pier in Scheveningen.

a)Prelude

15:00 minutes

Music was composed especially for GWD by Tomo Hashimoto.

Scene 1: The performance started with 30 children (VAK / Ex Nunc) dancing on the street with balloons attracting the attention of the audience.

Scene 2 Immediately followed up by 6 dancers (Ex Nunc/ Koorenhuis) running with huge pieces of blue cloth, representing the waves and the wind, on top of the pier as a parade.

Scene 3: Guiding the attention of the audience towards the back of the pier, where the children (VAK / Ex Nunc) danced on top of the First Platform above the sea.

Scene 4: The dancers (Ex Nunc) with the cloth are running up the stairway of the bungee jump tower.

Scene 5: Three abseilers are gliding down along the sides of the tower

Scene 6: A bungee jumper, with huge Octopus costume with tentacles is flying down the bungee jump tower.

Scene 7: At that moment an abseiler is sailing upside-down from the top of the bungee jump towards the deck of the Pier.

b) Opening ritual

Scene 8: Dancing Parade of Waves

5:25 minutes

12 adult dancers and 12 children (Ex Nunc), representing the waves of the sea, danced from the back of the top deck of the pier towards the front deck on top of the pier.

Music: Radha by Dead Can Dance

Scene 9:

Music: Atom composed by Tomo Hashimoto

4:18 minutes

23 Adult dancers (Ex Nunc) danced a ritual connecting water and land, lined up on the beach.

Scene 10: 3 abseilers from top of the front deck of the pier danced on the platform in front of the pier.

3:00 minutes

Music by Tomo Hashimoto

Part 2: Pallet of Colours

In Pallet of Colors we asked the different participating dance groups from the Hague & Delft to make a small choreography inspired by the theme of <Water>, resulting in 7 different short choreographies

Scene 11: Pallet of Colors

16:08 minutes

1. SWAT Team Ex Nunc dancing Moderne Dans (5 dancers)- Choreo.: Joan van der Mast
2. Children VAK (16 dancers) dancing a children's dance – Choreo.: Florianne Dobrowolski
3. Indian dance group (Pretima Ke Dewashrie, 16 dancers)- Choreo.: Poernima Gobardhan
4. Modern Dance Youth (Ex Nunc ,13 children) – Choreo.: Marie Claire Goemans
5. Afrikaanse dance Koorenhuis (5 adult dancers) – Choreo.: Yolanda van Welij
6. Modern Dance Youth Ex Nunc (10 young dancers) dancing Spanish – Choreo.: J. v. d. Mast
7. Hip Hop Group (4 B-boys) – Choreo.: Bryan Barron

Part 3: Global Water Dance

8.29 min

Scene 12: All 120 dancers participating in the international GWD choreography

Choreography applied by: Joan van der Mast, assisted by Yolanda van Welij and Nadia Souirti

Part 4: Finale (audience participation).

Scene 13: a) Finale

6.00 min.

GWD Phrase with audience participation

Teaching and dancing the phrase with 120 dancers and 100 audience participants.

Scene 14: b) Spiral of Life:

8.00 min

Finishing with a huge Spiral of Life on the beach with more than 200 dancers

Audience participation:

In Part 1: The audience was following the whole performance while travelling from one location to another with audience guides. They actually made big U-turn around the pier.

Part 2, 3 and the first part of 4 took place on the dance platform in front of the pier. The Spiral of Life dance (last part 4) took place on the beach at the left side of the pier.

Music:

We worked together with the Japanese composer Tomo Hashimoto, who composed the music for Part 1, and for Spiral of Life, the end part. Joan and Tomo worked a lot together. Joan chose one music piece Atom that Tomo composed several years ago. He re-arranged it and made the piece much longer especially for GWD. Spiral of Life he composed especially for GWD. Tomo also took care for the cutting and the pasting of part II. We worked together with a professional company Einstein design taking care of technique and sound.

Costume & design:

The color that we choose for costumes was white and blue. We used large pieces of transparent cloth and balloons as extensions of the dancers. We designed a logo that was printed on the t-shirts for the dancers in the color of azur. For the abseilers and bungee jumpers we asked the designer Anikka Syrjamaki to design and make special costumes.

Production and rehearsals:

February 2010: J. v. d. Mast started rehearsals with dancers of Ex Nunc working on the different parts of the Opening and Pallet of Colors and trying out practical ideas for Part 3: the GWD choreography.

March 2010: v. d. Mast made a scheme and schedule for structuring part III of the Global Water Dance while making a version for advanced adult dancers and a version for children/youth that in the end should fit together as a complementary puzzle in one choreography. Having the first rehearsals with the choreography assistants, the assistant teachers and the production assistant

April 2010: Starting with production manager and PR manager. In the month April and May we started rehearsing the GWD part, teaching it to the different dancers & teachers and choreographing the little pieces for Part 2: Pallet of Colors. Some of the regular teachers of the groups made their own choreography for Pallet of Colors.

May 2010 on we also started to teach & rehearse the phrase of Part IV to all the dancers and their teachers and started our first rehearsals on the actual location.

Joan did all the choreography for part 1: The Opening Ritual and she also choreographed the Spiral of Life. Joan was working with 9 groups. The choreography assistants Yolanda and Nadia were working with 3 groups.

Yolanda also choreographed one part for Pallet of Colors (the African dance).

June 2010: In the beginning of June we had two rehearsals together with all the dancers and the different participating groups in a big gym where we cut and paste the whole performance into one. In the month of June we also started to rehearse with all the separate groups on the location of the pier and arranging all the abseilacts. In the mean while all the choreographers and teachers kept on rehearsing in their own studio's during the week.

On June 18: We organized a first general rehearsal on the location.

Production manager and production-assistant

Because of the size, the amount of participants and the enormous organization our project required a free-lance production manager Marjet van Os, being responsible for the finances and the all-over production management. We also engaged a voluntary production assistant Yip Cheung being responsible for the organization of the rehearsals and the communication between the team and all the dancers and abseilers. Yip was also responsible for the t-shirts we have developed for all the participants. The production manager and the artistic director were responsible for the funding applications and the communication with the funding organizations.

We were financially supported by; EUROLAB; Prins Bernard Cultuur Fonds; Fonds 1818; Culturalis. And supported by Stichting Pier (location) and Royal Conservatory (free rehearsal space)

PR, Communication & Sponsoring

Annelieke Nagel was in charge of this. She created all the publications and PR text, the Dutch GWD logo, a website, a film trailer, two flyers, a GWD newspaper. She took care of the press and all communication concerning filming and TV and she organized our committee of recommendation and tried to find some extra financial means, support and sponsors, resulting in a free trailer presentation (Let's Move BV), free advertisement on their website (Den Haag Danst) and free advertisement in water management circuit (HKV, Lijn in Water).

Problems we had to face:

- Finances: It was very hard to find financial means for the ambitious plans we had. In the end we managed but we had many meetings and some sleepless nights.

- Organization: It was a very ambitious, challenging and complex project. Working with two production professionals was really necessary.

Because of the water related issue it was very easy to find people enthusiastic to participate. There is a lot of (financial) potential in the Green Field to relate to dance; only we need to clarify our goals and connect to more concrete activities than only making a dance performance. Connecting it to education activities, awareness workshops, media catching activities etc. will interest the water professionals on a longer term basis and then they might also be interested in investing and actual sponsoring activities. The question that always arose: "Nice project, but what are you really offering and contributing to the situation of water?" The Global aspect of the project is very appealing, but made it hard to convince the Dutch funds that we usually work with.

- Music & the international website: Recruiting dancers from other dance cultures, especially the urban culture was very difficult because the international music was very "American" and pretty "soft" as we call it. Also the whole feel of the international website was pretty white, soft and American and was not very appealing to European youngsters. Most of them were checking out the website before they might concern being interested. Therefore we really had a hard time attracting youngsters to the project. Only after we released our own website it became easier. Children and Modern Dance adults was not a problem.

Volunteers: We needed quite a lot of volunteers to assist during at the group rehearsals. Recruiting of volunteers amongst parents of the Young dancers was easy, but we also tried to find volunteers elsewhere; this was very difficult.

- Location, weather: In May & the beginning of June the weather was perfect, but in the middle and end of June the weather changed and very often it was cold, windy and rainy. We had to make different scenarios for different weather circumstances during the performance in terms of safety: e.g. slippery deck of the pier in case of rain, dangerous situations in case of strong wind (abseil & bungee jumping acts)

- Press & TV: The end of June is a very busy period in the culture circuit, at least in Holland. There are many performances, summer events, festivals etc. Therefore it was very hard to attract press, newspapers and TV to come to our event. The location however attracted very easily a large amount of visitors, even if the weather was not so good. We think that on a sunny day there would have been more than 1000 of people as an audience.

Future plans/ Spinoff

- Presenting our GWD movie during the Day of Interconnectedness 11/11/11
- Dance and Water as a continuous source of inspiration for further choreographic projects
- Continuing cooperation between Ex Nunc: Ex Nunc & VAK/Delft
- We hope to do this kind of projects again in the near future, or every year??

