

# TAKING PART IN THE ARTS?

## – A CONFERENCE ON PARTICIPATORY (CHOREOGRAPHIC) ART PROJECTS DANSEHALLERNE, MAY 31ST 2017 FROM 9:00 AM-3:30 PM

**How does the involvement of citizens, communities and audiences influence artwork, artists, and arts institutions?**

**What happens to the artistic signature and mind set? And how does it affect the relationship between artist and audience?**

Starting from these questions we wish to explore participatory art, especially participatory choreographic art.

The conference is structured around the presentation of a number of different participatory projects and facilitated spaces for dialogue and exploration. Featuring artists and institutions include: Studio Wayne McGregor (UK), Poste Restante (SWE), Fevered Sleep (UK), Deutsche Kammerphilharmonie Bremen (GER), Staatsschauspiel Dresden (GER), hello!earth (DK), Wooloo (DK), cases from Ta' fat om dansen: sART Danseteater (DK), Aaben Dans (DK), and Dansekapellet (DK), and keynote speaker Birgit Eriksson, associate professor and head of the network Take Part at Aarhus University (DK).

We wish to create a space where professionals across different strands of the arts are invited to share knowledge, experiences, and thoughts and inspire each other.

The main target group of the conference are artists, art and culture institutions, as well as independent producers and project managers.

### **How do we understand participatory?**

The arts are seeing a rise in projects that invite citizens, communities, and audiences to meet the arts and take part in a variety of different ways.

We use the term *participatory* in a broad sense; from projects where citizens participate in creating, shaping, and performing the art works; over projects that involve the audience or members of the community in more conceptual ways, giving the participants different degrees of privileged positions. And to institutions that work with new approaches to inviting the community to the arts.

THE CONFERENCE "TAKING PART IN THE ARTS?" IS ORGANIZED BY DANSEHALLERNE WITH SUPPORT FROM NORDEA-FONDEN.

THE CONFERENCE WILL BE IN ENGLISH AND IS PART OF THE THEATRE FESTIVAL CPH STAGE.

NORDEA  
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DANSEN

### **TIME & PLACE:**

**May 31<sup>st</sup> at 9:00-15:30 at Dansehallerne, Bohrsgade 19, (2<sup>nd</sup> floor), 1799 Cph V.**

### **REGISTRATION**

Please register at: <http://www.tafatomdansen.dk/kalender/invitation-dansekoneference-dansehallerne/>

**Price** including lunch and tea/coffee: **250 DKK**

**Special offer:** In collaboration with CPH Stage, we offer our conference guests tickets for the opening performance of CPH Stage: 'The Blind Poet' with Needcompany (BEL) at a special price: **100 DKK**

**Two-day-ticket:** The conference is part of a two-day conference at Dansehallerne May 30<sup>th</sup> and 31<sup>st</sup>. Two-day-ticket: **400 DKK**.

**Note: Special student price** – please show your student card at the conference registration:

**One-day-ticket: 125 DKK** (includes lunch and coffee/tea during the day)

### **For queries contact:**

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The conference is part of Dansehallerne's nationwide project "Ta' fat om dansen" (*Get Dancing*) supported by Nordea-fonden. This project has brought community dance activities to thousands of people in Denmark from 2014 to 2017. A number of these cases will be presented during the conference.

# PROGRAMME

**8.30-9.00 am** The **registration** is open

**9.00-9.30 am** **Participatory** activities

**9.30-9.40 am** **WELCOME** by Dansehallerne, Artistic Director **Efva Lilja**

**Framing** the conference content and presentation of the program (Anna Krarup, project manager Ta' fat om dansen)

**9.40-10.20 am** **KEYNOTE presentation by Birgit Eriksson** (DK), Associate Professor at University of Aarhus. *Why is cultural participation a trend right now and how can we understand this concept in the field of art?*

**10.30 am - 12.00 pm** **CASE-SESSIONS part #1**, choose one of the following

- 1. Poste Restante** (SWE) with **Linn Hilda Lamberg** (artistic director)
- 2. Studio Wayne McGregor** (UK) with **Jasmine Wilson**, Director of Learning and Engagement
- 3. Ta' fat om dansen/ Aaben Dans, sART Danseteater, Dansekapellet** (DK) with Thomas Nørskov, project manager of Dansefyrtårn ROK, Sofie Christiansen, artistic director of sART Danseteater, and Anne Therese Sønderstrup, deputy head of Dansekapellet.
- 4. Staatsschauspiel Dresden** (GER) with Miriam Tscholl, director of *Bürgerbühne Staatsschauspiel Dresden*

**12.00-1.00 pm** **LUNCH**

**1.00-2.30 pm** **CASE-SESSIONS part #2**, choose one of the following

- 5. Wooloo** (DK) with **Sixten Kai Nielsen and Martin Rosengaard**, artistic directors
- 6. Fevered Sleep** (UK) with **David Harradine and Sam Butler**, artistic directors
- 7. hello!earth** (DK) with **Vera Maeder**, co-artistic director
- 8. Deutsche Kammerphilharmonie Bremen** (GER) with **Lea Fink**, Head of Education and **Lieske Strudthoff**, Project Manager of *The Future Lab*, Deutsche Kammerphilharmonie Bremen, **Stephan Schrader**, Cellist in Deutsche Kammerphilharmonie Bremen and **Annette Rüggeberg**, former Headmaster of Gesamtschule Bremen-Ost.

**2.30-3.20 pm** **DIALOGUE IN GROUPS**

Questions about working on participatory art projects:

- *What happens to the artistic signature and the mindset?*
- *How does it change the relationship between artists and the audience?*
- *What do you experience is the biggest challenge working with participation in your work? And how to deal with it in the future?*

**3.20-3.30 pm** A short **summing up** – what new knowledge from today do you bring home?

# MORE ABOUT TODAY'S SESSIONS AND PRESENTERS

## KEYNOTE PRESENTATION:

**Birgit Eriksson, PhD, Associate Professor, School of Communication and Culture, Aarhus University**  
**PARTICIPATION – FROM MOTIVATIONS TO MODES**

The participatory agenda is on the rise both inside and outside institutions. While traditional democratic institutions seem to be losing legitimacy, new participatory repertoires are evolving. The idea – and ideal – of citizen and user involvement seems to be everywhere: in product development, in media, in welfare institutions and in political decision-making.

In the arts, the ideal of turning citizens, users and audiences into active “participants” has given rise to concepts of “relational”, “social”, “dialogical”, “collaborative” and “participatory” art. These concepts are often part of a critical agenda that links art to new and more democratic forms of communication and community. However, the arts can also be instrumentalized in cultural policy, when they become a form of soft social engineering aimed at innovation, social integration and cohesion.

The motivations for engaging in participation in the arts are thus diverse and sometimes even contradictory. And often, the connection between the motivations and the forms or modes of participation is unclear. Drawing on a range of theories of participation, Birgit Eriksson will first present why contradictions and unclearness is an inherent – and logical – trait of the concept. Secondly, she will sketch a theoretical framework that can be used in the design, facilitation and evaluation of participatory art projects. Finally, she will argue for the importance of clarifying the motivations of participation when dealing with participatory dilemmas like power/relations, ethics, competences and artistic intention.

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### CASE SESSION 1: **Poste Restante** <sup>(SWE)</sup> **GLASSES HAVE TO BE SMASHED**

Presentation and facilitation by **Linn Hilda Lamberg**  
(artistic director of Poste Restante)

Working in participatory formats raises new ethical challenges for artists. How can we redistribute agency cautiously, respect the specific position of each visitor and still stay loyal to the integrity of the piece?

In this session, Linn Hilda Lamberg invites us to discuss some of the ethical challenges that comes with working within participatory formats. She will share some of the mistakes that Poste Restante has made over the years and how they (hopefully) have learnt from them. How can we as artists and art institutions for example propose an interactive narrative without defining the identity of the visitor? How can we construct plastic narratives that allows visitors to move with own agency?

Working in situation specific formats, where the audience holds the main part, requires awareness of context. It is *their* actions, *their* emotional work and *their* backgrounds that fills the narrative with meaning. How is such a norm-critical ambition translated into practice?

#### **About Poste Restante**

Poste Restante is a Swedish performance company that attempts to actively challenge the conventions that establish the theatre as a mass medium and the audience as a mass. In Poste Restante’s work the individual visitor is the main character and final receiver. Information is clear and the participation concrete. Glasses have to be smashed. Fears have to be confronted.

[www.poste-restante.se](http://www.poste-restante.se)

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### CASE SESSION 2: **Studio Wayne McGregor** <sup>(UK)</sup> **HOW TO UNLOCK CREATIVE POTENTIAL AT THE HIGHEST ARTISTIC QUALITY**

Presentation and facilitation by **Jasmine Wilson**, Director of Learning and Engagement at Studio Wayne McGregor.  
How can participatory arts projects benefit a community?  
How can we ensure we go beyond engaging the “usual

suspects” as participants? And what are the ethic thoughts and challenges when working with participatory projects?

In this workshop Jasmine Wilson will discuss how the artistic methods and processes, used by choreographer Wayne McGregor with his company, is transformed into participatory work. Using the large scale participatory project, that *Studio Wayne McGregor* undertook at BIG DANCE involving over 1000 people as part of the Cultural Olympiad in 2012 as an example, Jasmine Wilson will touch upon themes such as what it gives to a dance company as *Studio Wayne McGregor* to work with participatory dance projects. How to educate company dancers to deliver participatory work and what qualifications that are needed from the artists leading participatory art projects. What ethic standards should you as an artist consider for this kind of work? How does an art institution, parachuting into a community, ensure that the participatory project has a legacy? And how do you create trust and ownership in the participants when working with participatory dance?

### About *Studio Wayne McGregor*

*Studio Wayne McGregor* is the creative engine for choreographer and director [Wayne McGregor CBE](#), and the home of his life-long enquiry into thinking through and with the body. It is a nexus of partners who explore movement, artistry, thought and partnership. With Wayne McGregor at its centre, this collaborative network encompasses dancers, writers, composers, producers, software engineers, visual artists, scientists and more. *Studio Wayne McGregor* fuels the breadth of Wayne’s creative work including the development and touring of signature works on his ensemble of world-class dancers, **Company Wayne McGregor**.

Over the last 20 years, *Studio Wayne McGregor* has developed an unparalleled reputation for transformative approaches to how dance is taught, learned and talked about. Learning and Engagement projects are carefully devised to reflect the professional artistic processes that Wayne McGregor uses with his own company in the studio, ensuring that all who participate in the projects experience cutting edge, high quality practice.

*Studio Wayne McGregor* is currently working on the participatory dance project LIGHT LENS in Aarhus as part of the *European Capital Of Culture 2017* celebrations, engaging more than two hundred local people of different ages, interests and cultures to create a site specific participatory dance work. The project will be shown at June 16th and 17th 2017.

<http://waynemcgregor.com>

<http://www.aarhus2017.dk/en/programme/performing-arts/lightlens/>

### CASE SESSION 3:

#### **Ta’ fat om dansen (Get Dancing)/ Dansehallerne, Dance Light House ROK/Aaben Dans, Dance Light House Funen/sArt Danseteater, and Dance Light House Copenhagen and Brøndby/Dansekapellet <sup>(DK)</sup>**

#### **LOCAL OWNERSHIP – IS IT AN ILLUSION?**

Presentations by **Thomas Nørskov**, project manager at Dance Light House ROK, **Sofie Christiansen**, artistic director of sART Danseteater, and **Anne Therese Sønderstrup**, deputy head of Dansekapellet.

Facilitator: **Anna Katrine Korning**, Dance consultant at Dansehallerne.

*How do you secure local ownership, a solid social foundation and motivation through participatory work? Do you need to serve coffee and cake to gain access to the beating dance hearts? How do you secure high artistic quality and at the same time a feeling of co-creation and ownership amongst the participants? Which one is the most important: the process or the result?*

In this session, Dansehallerne will present the three year project *Ta’ fat om dansen (Get Dancing)* and we’re going to hear about the experiences from three of the project partners, three Dance Light Houses, who have been working with the participatory project *Dans med din nabo (Dancing with your neighbor)* within *Ta’ fat om dansen*.

Thomas Nørskov from Dance Light House ROK will talk about their experiences with the 16 very different ‘Dans med din nabo’-projects they have done over the past three years. Thomas will talk about ‘the good matrix’, and he raises the question: How do you secure quality in participatory work?

Artistic director of sART Danseteater, Sofie Christiansen, will talk about the participatory dance performances she has directed for the past three years as a part of Dance Light House Funen. In the projects, she has invited citizens of Svendborg to co-create performances that take place in the urban landscape. Sofie will talk about the artistic choices she makes in the process of working with untrained dancers and why she chooses as she does. And she will tell about the winnings you get and the precautions you have to take as a dancer and choreographer when working with people who are not used to dance on an everyday basis.

Anne Therese Sønderstrup from Dance Light House Copenhagen/Brøndby and deputy head of community dance house Dansekapellet will tell about the Dance Light House’s experiences of creating community dance performances within *Ta’ fat om dansen*. The result has been three very different performances over the past three years, where the participants have been a diverse group of young school children, older people (60+), young break dancers and some professional dancers. Using the concepts ‘community dance’ or ‘participatory dance art’, we assume that the participants are co-creators and co-owners of the process and the performance. Is that in fact the case?

## About

**Dansehallerne** is the project leader of **Ta' fat om dansen** (2014-17), which has provided thousands of people around Denmark with the opportunity to meet dance and choreography in co-creating participatory processes under the guidance of professional artists. The project has centered around four programs, and six local/regional Dance Light Houses have developed dance activities for local communities. The project partners have gained a lot of experience, and are today more aware of the potential and challenges when engaging so many different people in art projects and artistic processes. Ta' fat om dansen is supported by Nordea-fonden.

[www.tafatomdansen.dk](http://www.tafatomdansen.dk)

[www.dansehallerne.dk](http://www.dansehallerne.dk)

**Dance Light House ROK** is one of the partners in Ta' fat om dansen and consists of a partnership between the municipalities of Roskilde, Odsherred and Kalundborg with the regional theatre **Aaben Dens** in Roskilde as the core anchor. [www.aabendans.dk](http://www.aabendans.dk)

**Dance Light House Copenhagen/Brøndby** is another partner in Ta' fat om dansen which consists of a partnership between the municipality of Brøndby and the three culture houses Osramhuset, Blågården and Dansekapellet in Copenhagen with the community dance house **Dansekapellet** as the core anchor. [www.dansekapellet.dk](http://www.dansekapellet.dk)

**Dance Light House Funen** is yet another partner in Ta' fat om dansen. It consists of a partnership between the municipalities of Svendborg and Faaborg-Midtfyn and University of Southern Denmark. The Funen-based dance theatre **sART Danseteater**, directed by choreographer Sofie Christiansen, has been actively involved in many of the activities in Dance Light House Funen. [www.sartdanseteater.dk](http://www.sartdanseteater.dk)

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## CASE SESSION 4: Staatsschauspiel Dresden <sup>(GER)</sup> THE THEATRE AS A CULTURAL MEETING POINT

Presentation and facilitation by **Miriam Tscholl**, director of *Bürgerbühne Staatsschauspiel Dresden*

In this workshop director of *Bürgerbühne Staatsschauspiel Dresden* Miriam Tscholl will share the background for creating the *Bürgerbühne* project and why it's important for their art institution to put citizens on the stage and to create weekly meeting points for refugees and Dresden citizens of all ages in the *Montags Cafés*. You will be invited to join in conversations about what Dresden Citizens bring to the stage in terms of habitus, content and stories, how the theatre can profit from that and how participatory projects as *Bürgerbühne* allows for experiments in content and artistic forms.

## About Staatsschauspiel Dresden

*Staatsschauspiel Dresden* is a state theatre with an ensemble of 30 professional actors and 3 stages. Besides playing both a classic and contemporary repertoire, *Staatsschauspiel Dresden* has a *Bürgerbühne* (Citizen Stage) at the theatre creating several projects and putting more than 400 local citizens on stage every season. A part of the *Bürgerbühne* project is the *Montags Café* which works as a meeting point for refugees and Dresden citizens. The *Bürgerbühne* has now been running for three years and is considered very successful and a role model in the field. It has been nominated for the *BKM-Sonderpreis 2016*, a prize for projects working with refugees and cultural participation.

[www.staatsschauspiel-dresden.de/buergerbuehne/](http://www.staatsschauspiel-dresden.de/buergerbuehne/)

<http://www.staatsschauspiel-dresden.de/spielplan/montagscafe/>

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## CASE SESSION 5: Wooloo <sup>(DK)</sup> CRITICALITY IN PUBLIC FUNDED PARTICIPATORY PROJECTS: NEW LIFE HORBELEV

Presentation and facilitation by **Sixten Kai Nielsen and Martin Rosengaard**, artistic directors of Wooloo  
*How do you as an artist retain a critical aspect to your work, integrate with the local community, and simultaneously work as the municipality's extended arm? What do you have to be aware of when public bodies commission participatory projects?*

In this session, the art group Wooloo will tell about their project *New Life Horbelev*, a social experiment in the village of Horbelev in Denmark. The work was commissioned by the public art festival Tumult. It began in the spring of 2010 when Wooloo contacted Nordøstfalsters Fremtids-forening (the Northeast Falster Future Association), a joint stock company set up by Horbelev citizens to create new life in their small village threatened by economic and social decline.

After considering proposals for various forms of co-operation, Wooloo and the village's inhabitants decided to erect a sculpture in Horbelev together. In return for the villagers' efforts, Wooloo would invest its full construction budget in the Future Association.

From August 14th to 21st, 2010, all participating households in Horbelev stopped watching TV at home. Instead, the families used their time to meet up with Wooloo to jointly build a gigantic sculpture forming the words "NEW LIFE HORBELEV" in the center of the village, using old pallets, discarded planks, and whatever else they could find in barns and garages. When the sculpture stood completed—built only with free, local materials—it had spaces for all the TVs belonging to the participating households. Installed in the sculpture for the following week, the many screens

displayed portraits, created by Wooloo, of the villagers, and of their opinions about collectivity and change. During the session, artistic directors Sixten Kai Nielsen and Martin Rosengaard will facilitate a dialogue amongst the participants and raise different questions.

### About Wooloo

Wooloo is an award-winning art and social design studio specializing in community development. Wooloo's experimental working method has successfully mobilized users of towns and cities, online platforms and international cultural institutions.

Founded in 2002 by Sixten Kai Nielsen and Martin Rosengaard, Wooloo has developed a working method based on engaging diverse participants – residents, visitors, other artists and activist groups – in simultaneously re-examining established modes of interacting and questioning their underlying power structures. One example is Wooloo's free housing of three thousand activists with private families during the UN climate change summit in Copenhagen (2009). Another is their 2002 launch of the online community [wooloo.org](http://www.wooloo.org) long before such social networks were commonplace. Today, [wooloo.org](http://www.wooloo.org) connects the resources of more than 35,000 cultural producers from 180+ countries. [www.wooloo.net](http://www.wooloo.net)

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### CASE SESSION 6:

**Fevered Sleep** <sup>(UK)</sup>

#### WHEN GROWN MEN DANCE WITH GIRLS – HOW DO WE INTERPRET WHAT WE SEE?

Presentation and facilitation by **David Harradine and Sam Butler**, artistic directors of Fevered Sleep.

Fevered Sleep's critically acclaimed participatory dance project *Men & Girls Dance* brings together two very different groups of performers: adult, male professional contemporary dancers, and local girls who dance for fun. *Men & Girls Dance* has toured the UK since March 2016 and each new residency involves working with a new company of girls from the local area. *Men & Girls Dance* is a celebration of the rights of adults and children to be together, to play together and to dance together. At times playful, at times provocative, emotionally charged, and deeply political, *Men & Girls Dance* is a celebration of tenderness, empathy, care, protection and love.

Created for an adult audience, *Men & Girls Dance* continues Fevered Sleep's ambition to encourage audiences to think differently about the world and to start conversations. In this workshop, Co-Artistic Directors David Harradine and Sam Butler invite you to join in dialogues about ethics, power structures, how to fight paranoia about child abuse and why they think that participatory art projects help them make better art.

### About Fevered Sleep:

Performance company *Fevered Sleep* makes performances, installations, films, books and digital art, for adults and for children. Fearless about experimentation and passionate about research, they develop brave, thought-provoking projects that challenge people to rethink their relationships with each other and with the world.

*Men & Girls Dance* was rated the Guardian's *Top 10 Theatre Shows Of 2016* & The Evening Standards *Best Dance Shows In London For 2017*. *Men & Girls Dance* was just shown at *The Place* in April 2017 and will be taking place at *Tate Britain* over two weeks this summer.

**Men & Girls Dance Press** – “Believe the hype. *Men & Girls Dance* is exactly what the world needs right now”.

<http://www.feveredsleep.co.uk/>

<http://www.menandgirlsdance.com/>

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### CASE SESSION 7:

**hello!earth** <sup>(DK)</sup>

#### CO-CREATION AS PARTICIPATION: ON ACTIVATING THE SPACE IN BETWEEN

Presentation and facilitation by **Vera Maeder**, co-artistic director

*How do you create conditions for co-creation and for an ownership in a participatory work?*

This session shares examples from participatory artworks that the company hello!earth has developed, deriving from a relational practice and working from an exploration of interconnection. An attempt to create spaces where there is neither you nor me, nor inside or outside. Here we are.

It will touch upon interventions in neighborhoods and public space, participatory performance, as the meeting of participants/community with each other and where bodily knowledge is at the core like in hello!earth's current project “Dance your neighbor”.

The session will be a combination of sharing information, joint practice and reflection.

### About hello!earth

hello!earth is a company that insists that art is a place for big and fragile visions. A laboratory space, where the unknown gives space to thoughts and ideas, and where we together create the world instead of consuming it.

Hello!earth's art works are designed situations to participate in, and a common feature in all of the company's works is that participants are immersed in the experience, and that the bodily presence of the participant is a co-creating and central element.

Works include participatory walks and journeys in urban space and natural environments, interventions, “Do it your-

self"-works which unfold on your mobile phone, participatory works for larger groups addressing the collective.

Often the works are location and context based and created in collaboration with partners, reaching from professional artists to biologists, journalists, philosophers, social scientists and people from the neighborhood.

hello!earth is based in Denmark, yet develops works in very different cultures and contexts such as Brazil (SESC & Panoramafestival Rio de Janeiro), Jerusalem (Palestinian National Theater), India (Goethe Institute/ Shristi School of Design) and several places in Europe, such as Catalunya/ Spain (Mercat de les Flors). Currently the company is working on "Dance your neighbor", a co-production between Dansehallerne Copenhagen and Bora Bora Aarhus.

Artistic directors are Vera Maeder, choreographer and performance artist, and Jacob Langaa-Sennek, visual design and set design.

[www.helloearth.cc](http://www.helloearth.cc)

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## CASE SESSION 8:

### Deutsche Kammerphilharmonie Bremen <sup>(GER)</sup>

#### HOW THE CO-HABITATION OF AN ART INSTITUTION AND A SCHOOL CREATES DEMOCRATIC ART

Presentation and facilitation by **Lea Fink**, Head of Education, **Lieske Strudthoff**, Project Manager of *The Future Lab* in Deutsche Kammerphilharmonie Bremen, **Stephan Schrader**, Cellist in Deutsche Kammerphilharmonie Bremen and **Annette Rüggeberg**, former Headmaster of Gesamtschule Bremen-Ost and Ambassador of Future Lab

*How is it possible to have both a continuous and open process AND a professional result in the end at the same time? Why is it so important to bring professionals into the classroom? And how does the role of a teacher change, when there is an artist in the classroom?*

In this workshop Head of Artistic and Education Lea Fink, Project Manager Lieske Strudthoff, Cellist Stephan Schrader from Deutsche Kammerphilharmonie Bremen and Former Headmaster of Gesamtschule Bremen-Ost (Bremen East Comprehensive School) Annette Rüggeberg will give an introduction to Deutsche Kammerphilharmonie Bremens participatory project "Community Opera". They will present and discuss the core methods in Deutsche Kammerphilharmonie Bremen's participatory work: Sharing musical experiences (that is, arranging music for professionals and for amateurs: simple rhythmical and vocal engagements for non-musicians), engaging audience through story development and developing materials for teachers. They will explain how

participants are involved in their participatory projects and invite the conference participants to make a case study on how to develop a musical theater project. And finally they will reflect on what the engagement of *Deutsche Kammerphilharmonie Bremen* means for the orchestra as an art institution, for the artists and for the kind of art created.

### About Deutsche Kammerphilharmonie Bremen

The success story of the orchestra Deutsche Kammerphilharmonie Bremen is built on an approach that tolerates differences and consequently offers scope for empowering, integrative solutions. One example of this is the orchestra's rehearsal rooms in the building of the Gesamtschule Bremen-Ost in the heart of a socially challenged area of the city. In this *Future Lab* Deutsche Kammerphilharmonie Bremen promotes engagement with the entire community through new and effective ways of communicating classical music. *The Future Lab* is based on the democratic spirit of Deutsche Kammerphilharmonie Bremen. The musicians' passion, which is the reason why this orchestra exists as a private institution, serves as inspiration. Participation is the core meaning of the program: making choices, taking responsibilities and acting.

The orchestra interacts with the school in numerous projects. In the *Future Lab* Deutsche Kammerphilharmonie Bremen also initiates encounters with people of differing social and cultural backgrounds. This commitment has been honored many times and in 2009 was recognized by Germany's Minister of State for Culture, Bernd Neumann, as a nationwide pilot project in the area of cultural education.

There are three core programs which reflect the connection between the classical orchestra and its unusual environment: "Melodie des Lebens", a singing-songwriting project where the professional musicians join the students on stage to perform the students' own songs. "Club 443Hz" serves as a platform for interdisciplinary experiments with the wider school community. The "Community Opera" is the flagship of the program. In this professional musical theatre production, more than 500 people from the school and from the local district are involved year round in instrumental and vocal classes, in stage and costume design as well as in catering and logistics.

[www.kammerphilharmonie.com/en/](http://www.kammerphilharmonie.com/en/)

[www.kammerphilharmonie.com/en/future-lab](http://www.kammerphilharmonie.com/en/future-lab)