





Acting locally

Navigate globally

Orientating glocally

B_____ **E**
s—**p**—**e**—**c**—**t**
A_____ **C**_____ **T**
i—**v**—**e**—**!**

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COMUNE DI SANSEPOLCRO

Italy



CAPOTRAVE/KILOWATT

Italy



TANEC PRAHA

Czech Republic



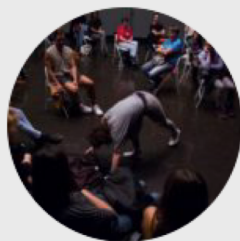
RADU STANCA

Romania



BAKELIT MULTI ART CENTER ALAPITVANY

Hungary



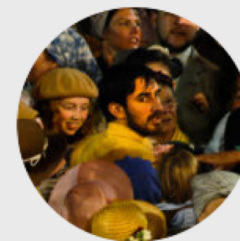
DOMINO UDRUGA

Croatia



UNIVERSITAT DE BARCELONA

Spain



YORK CITIZENS THEATRE TRUST LIMITED

United Kingdom



FONDAZIONE FITZCARRALDO

Italy



LIFT

United Kingdom



UNIVERSITE MONTPELLIER I

France



Le CNRS

France



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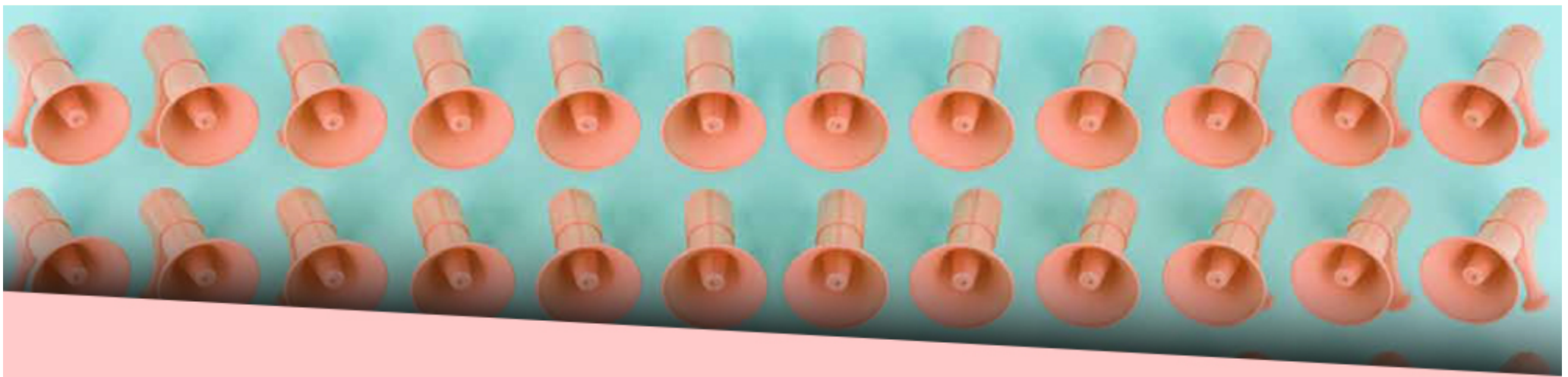
B — E
s — p — e — c — t
A — C — T
i — v — e — !



About BeSpectACTIVE!

Started on december 2014, Be SpectACTIVE! is a 4 years european project which aims to develop new models of co-creation, involving artists, spectators and cultural organizations. It involves 12 partners, 8 countries, 7 groups of active spectators, 108 shows programmed and chosen by spectators, 21 new productions of theatre and dance shows, 54 creative residencies, 1 web platform for interaction with the artists.

www.bespectactive.eu



Be SpectACTive's key word is:
ACTIVE SPECTATORSHIP

each mechanism through which audiences, namely spectators or citizens, take on the role of decision makers with regard to many of the aspects needed to carry out a festival or a theatre or dance programme



In Sansepolcro, since 10 years, a group of 30 spectators decide independently 9 shows to be invited to Kilowatt Festival



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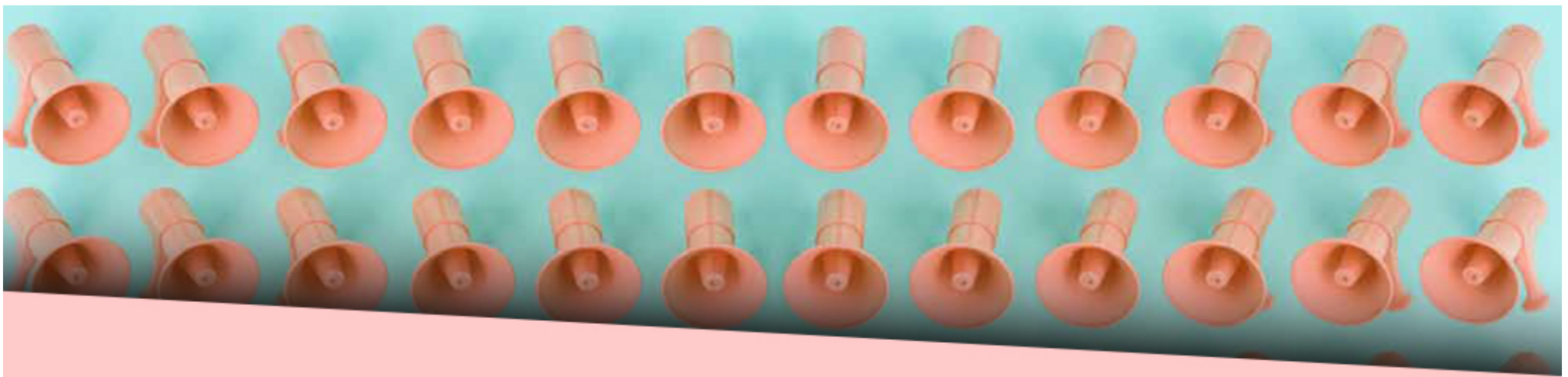
B—E
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A—C—T
i—v—e—!



BUILDING

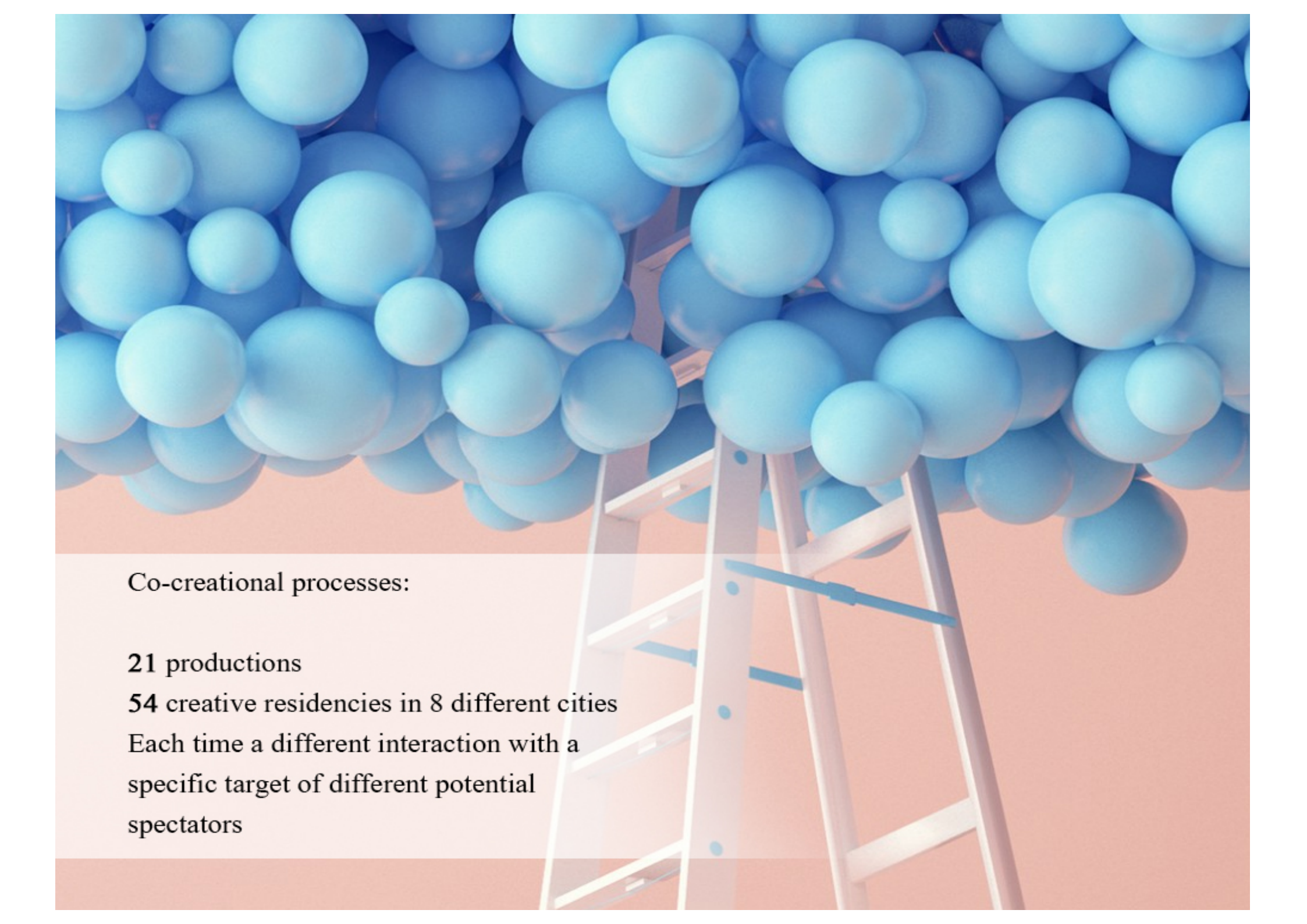
theatrical seasons
with ACTIVE
spectators

Participatory programming is the core of Be SpectACTIVE, which involves spectators in creating a festival or theatre season: 1000 local spectators involved, 30 workshops, 108 chosen shows in four years.



Our audience development strategy is developed through:

- Artistic production/Live theatre productions/Co-creation
- Online platform / Digital interaction
- Participatory Programming /Co-programming



Co-creational processes:

21 productions

54 creative residencies in 8 different cities

Each time a different interaction with a specific target of different potential spectators



Interactive web-platform for the video-dance

Artist open their creative processes asking to web-users infos, texts, thoughts, pictures, small videos

Web-users become part of the creative proces



MICHAL ZAHORA (CZ) - DEVOID (2015)

During the residency program he will explore the phenomenon of correspondence based on the personal experiences of the participants. Stories, situations, topics and interpersonal relationships will be the basis for improvisation and theatrical form. Zahora and the participants will explore the journey from concrete and fully illustrative expression to an abstract one, leading to a more general meaning.



DAN CANHAM (UK) - (2015-2016)

Dan's practice of choreographic storytelling is meticulous, featuring audio scores comprised of interview audio clips overlaid with textured sound. The sounds correlate with the interviews and articulate Dan's choreography. Dan Canham will undergo a process of R&D in each host city to build performance material, in the documentary dance-theatre style that Dan has become renowned for.



CLAUDIA CATARZI (IT) - TIME (2015-2016)

"The image I have of this work is a continuous phrasing of dance performed by the two dancers moving in and out from the two exits of the backdrop. It is a dance which places the dancers in a constant crossing the stage rather than "staying" on the stage. I consider the Time as a measurable order: individual events follow one to another and are related to one another." Claudia Catarzi

EUROPEAN SPECTATORS DAY NOVEMBER 18, 2017





e u r o p e a n
S P E C T A T O R S
D A Y 18th n o v 2 0 1 7

Tell us your theatre and dance experiences
what are your favorite moments
about visiting a theatre?

Do you have a favourite space in the theatre
(anywhere, including front of house/ in the auditorium)?

Do you have any special rituals when you go?

e u r o p e a n
S P E C T A T O R S
D A Y 18th n o v 2 0 1 7

Europe is facing many challenges:
economic difficulties,
the ongoing migrant and refugee flows,
Brexit, the terrorism threat...
what do you think the role of cultural
experiences and the performing arts
is within this landscape?

What's the potential social impact
of being engaged in the arts?

Q U E S T I O N # 4

Q U E S T I O N # 1

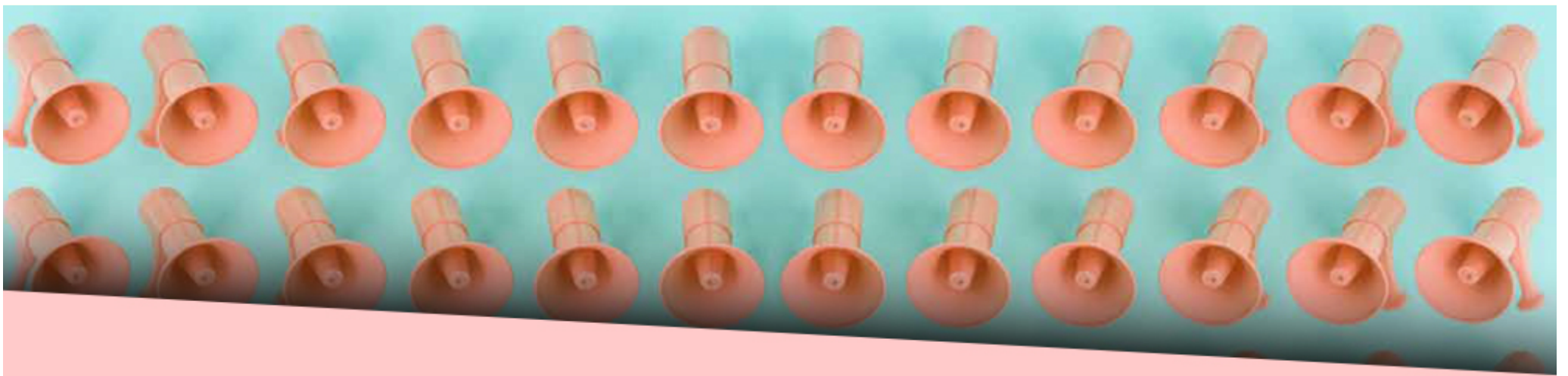
Q U E S T I O N S # 2+3

What kind of theatrical experience/show
would you choose for a date?

and

Let's dream: If you could run your local
theatre for one day, what would you do?

e u r o p e a n
S P E C T A T O R S
D A Y 18th n o v 2 0 1 7

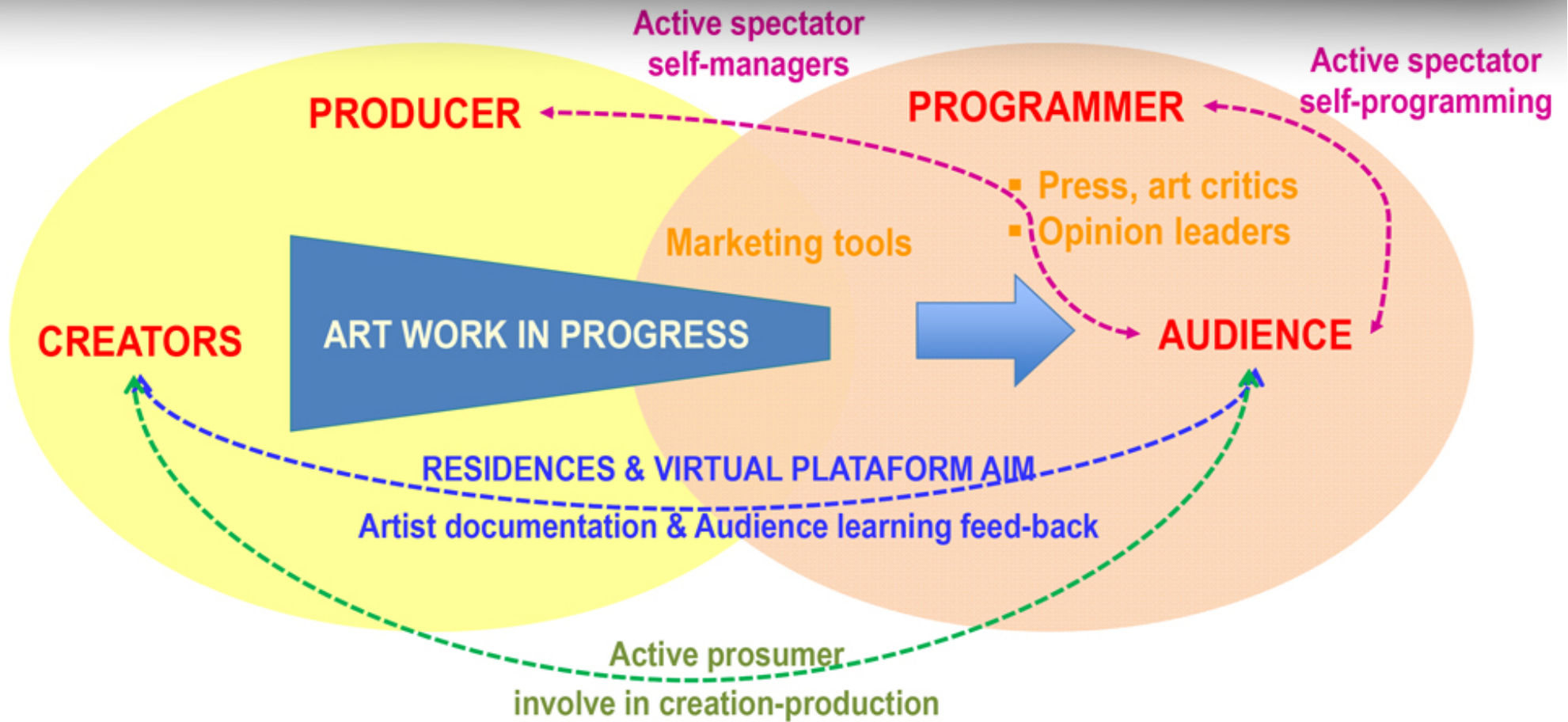


The novelties of the new edition are:

CO-PROGRAMMING / CO-PRODUCING / CO-MANAGING / CO-COMMISSIONING

A PEER-LEARNING NETWORK

The proactive role of cultural audiences



Technology

Society

Politics

www.bespectactive.eu



Become our fan and/or follower on



YouTube

