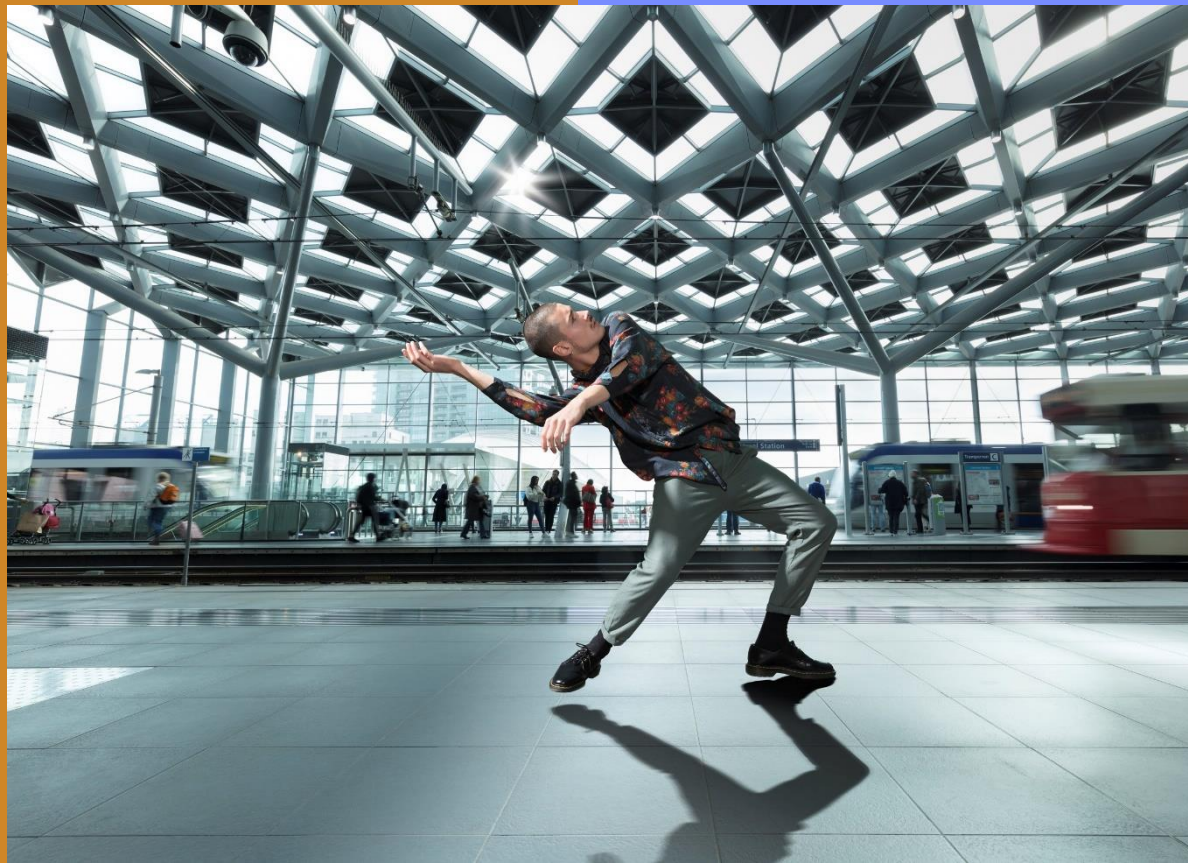


2020–
2024

A House on the Move



Korzo

Table of Content

Korzo – A House on the Move 2021–2024	2
Mission and vision	2
Our three ambitions	3
The four I's:	4
Production house	5
Circulation criteria.....	6
Supervision program.....	7
Alumni.....	8
Mid-careers	8
Formats for creatives.....	10
Productions.....	10
Co-productions.....	10
Makers evenings.....	11
Open calls and residences	11
Local talent.....	11
Public and Positioning.....	12
Korzo as venue	12
The Hague as international city of dance	12
Korzo Festivals	13
Marketing and Education.....	14
Public and makers.....	14
Public impact & community building.....	14
Young Korzo: Education and Crosstown	15

Korzo – A House on the Move 2021–2024

A new policy period and a new course... And with that, a new plan with wonderful programs and unique creative artists. At Korzo, we are ready for a refreshing 2021–2024. Read about our plans, come visit us and let yourself be moved by all that we have come up with.

The Hague is the city Korzo calls home since a group of squatters took possession of this former movie theatre in the eighties. We were 'critical thinkers' in the spirit of the times, as well as doers curiously searching for new forms of collaboration and organization. This strong-willed, open nature is still very much part of our DNA; it is still what we do and who we are. Even though Korzo has now grown into a fine well-equipped theatre and workplace for our guests and staff.

At Korzo, everything is interlinked. We are a place where young creatives get their first opportunities and more experienced creatives make works that are shown in our own theatre and tour through the Netherlands and abroad. We let makers flourish in the context of our own festivals such as *CaDance*, *Cirque Mania* or the *India Dance Festival*. At the same time, young people get the chance to develop their talents at Crosstown and to make productions supervised by makers associated with Korzo. As always, we actively connect with the audience.

To mention some examples; we supervised choreographer Ryan Djojokarso with his project *LBI*, which is about his Surinamese roots and that was developed together with the Scapino Ballet and the Zuiderstrandtheater. Another example is Samir Calixto who managed to play two sell-out tours with his performance *Summa*. We facilitate new ideas and plans such as *Festival Feyerabend* dedicated to deepening insights and exploration and *This is Drip!*, a hip-hop event staged together with The Hague General Urban Arts Platform (GUAP). And we are also an essential venue for new music where we give new impulses to the music scene with partners such as Rewire and the newly established Rizoom.

In other words, we are a house on the move, the only place of development in the Netherlands specifically dedicated to dance and movement that has a national pioneering role. A place for the head-strong that gives makers opportunities, that renews and develops genres. A place that is relevant for, and aims to mirror, society in all its facets.

Mission and vision

Korzo is a leading venue and a creative producer. We work with creatives and partners whose activities intersect dance and movement; they push the boundaries and look beyond. They find a place in and around our programming, which reflects the current leading talent in the fields of dance, music, physical theatre, and circus. We recognize talent, give room to experiment and exploration, and stimulate new developments. We bring creatives and the public together in innovative formats based on the conviction that talent is best served with surprising connections

and an open way of looking. It is no coincidence that we have chosen “Here to Move You” as our motto.

The way in which we work is also on the move. Korzo has chosen a new course; this means more dialogue, more diversity, and a higher circulation. We fling wide our doors for the coming four years. The foyer, open daily from 10:00 hrs. is a meeting place for creatives, companies and groups, the public, and students. Korzo is their cultural home.

Opening our doors in the Prinsestraat also means that we explore the world outside our theatre. Down the street, into the neighbourhoods, into The Hague, throughout the country, through the wide world in search of new stories, new audiences, adventurous art and talented artists. As a house for makers and creatives, we are not a final destination but more of a way station. A place where creative artists come together, take advantage of opportunities to further their development, to then move on.

Our three ambitions

1. Movement as guiding principle: The guiding principle thematic to all our work is movement. Dance, physical theatre, and circus are rooted in movement. And even though music may not seem to naturally fit in, movement in music is assumed. In all of the activities and programs we produce, present and develop, movements in society are important in defining our goals.

We have expanded our development area from dance to movement in keeping with the present and coming generations of makers for whom multidisciplinary and interdisciplinary approaches are a given. That is not to say that Korzo will be a multidisciplinary workplace exclusively, but it does give Korzo more freedom and is more suited to our young audience, which more and more tends to switch between different genres and styles.

2. Investing in the audience: We have a role in society, this is a conviction expressed in point 1. Art and the artists do not stand alone; they must relate to an ever-changing society as surely as they are part of it. In terms of Korzo, this means that we and the makers invest more than ever in getting to know our public.

More than ever, we show what happens inside Korzo; we explain ourselves to enhance and deepen the experience. We not only show the product “performing arts”, but also give insight into the processes preceding the product by staging open studios and discussions with the makers (also digitally), or open rehearsals. We are after feedback — from the public and colleagues. We don’t merely send, we are in dialogue.

Korzo actively seeks contact with (potential) audiences and partners in The Hague locally as well as nationally. Half of our public knows Korzo from our productions that go on tour. Who they are, what

moves them, and how we can move with them; these are matters we will explore and research in the coming period in partnership with theatres where our productions are shown.

We like to share what we do, why we do it, and how good it feels to participate in the doing of it all. This also means investing in an expansion of current views on education. Not only through Young Korzo, where we work together with schools and culture anchors, but also with various forms of fringe and contextual programming developed with and for young people and adults.

3. Proactive in collaboration: We also define ourselves in terms of movement. Korzo is an open, welcoming organization, receptive and engaging, one that is proactive and that operates as a network organization. We aim to contribute to the cultural and social biotope in multiple forms. Collaboration is essential and enriching for Korzo.

We see Korzo as a junction in one great local and international network of makers and the public. We operate in many networks enabling us to optimally employ our own knowledge and expertise as well as that of our guests, partners, and makers. We work as a hybrid organization with a strong foundation and distinct style in production. A style that is well-suited to a new generation of makers that are poised to take the world by storm with their work and that is suited to the choices of today's public.

The four I's:

Our policy is framed within four core values, all beginning with an 'I': innovation, information, in-depth, and interconnection. We keep a view of the field of performing arts and the society in which it is deeply rooted.

Innovation refers substantively to the work and development of various genres, but also circulation: Korzo is a way station for the makers, they then make room for those who come after. **In-depth:** deepening occurs in various areas. Makers are encouraged to strive for substantive deepening of their artistry, Korzo's staff is ready to offer supervision, in addition to artistic coaches and dramaturges. But this in-depth approach also extends to enhancing the impact and expressiveness of the work. **Informing** the audience takes place during the intensive contact we stimulate between our makers and the audience. Our studios are the means by which we make it possible and convenient to share creative processes with the audience; we look for creatives who are open to working, talking, and sharing with various groups in society. This broad base brings about a closer **interconnection** between Korzo, the makers and the society we move in.

Production house

Korzo looks for creatives who share Korzo's head-strong character. In doing so, we choose to cultivate a smaller pool of artists than before: going from twelve to seven and aiming to engage with as broad a spectrum of dance and movement as possible.

We expressly choose for a group we earmark as young professionals, and not for a fixed group of makers at the start of their career. We select artists who have worked for a number of years and have shown remarkable qualities in their work.

Makers who dare, who can fall and get back up again. Always in search of a next step or a deeper layer. With total devotion and without limits. Korzo gives these makers room to create their own productions and programs and to experiment. This smaller pool of artists enables a more intensive supervision, focused and tailor-made. We reinforce their connection with the presentation and education formats we possess. This way, we maximize the impact of our talent and genre development.

We have selected the following seven artists to be supervised individually for the next four years:

Astrid Boons (1988) created the duet *Rhizoma* for Korzo in 2016 after dancing with companies such as NDT 2. And with success: Astrid received the 2017 BNG Bank Dance Prize and the Piket Kunstprijs for young promising artists. Astrid has a keen sense of what motivates her performers and makes this an integral part of her work. Her dance digs deep into what happens in the body. This gives her work an inescapable intensity.

Fractal Collective is a breakdance collective from Amsterdam with years of experience with street performance. Playing to the audience is second nature to them. The step to the theatre they are now engaged in, enriches their work with softer registers. This search is characteristic of a new generation of urban creatives that develop and break open the hip-hop genre. Korzo sees this street-to-the-theatre approach as an indispensable element in the core group of creatives.

Rutkay Özpınar (1991) made his Korzo debut in 2014 with the duet *As if you weren't*. Rutkay has a natural talent for creating movement that is rooted in tradition but has a contemporary bite. He recently began an artistic exploration of Turkish folk dances he grew up with, and their significance for the modern dance he was trained in. There lies the germ of innovation in both genres, and Korzo gladly supports him in his search.

Antonin Rioche (1994) likes extensive research and chooses original perspectives on great subjects such as loneliness, love, and our relationship with the 'Other'. On an invitation by Sidi Larbi Cherkaoui, Antonin created his first production *Oh Boy!* that toured internationally in 2017. He came to live in The Hague where Korzo commissioned him to make a choreography for *Here We Live And Now*. The extreme sensibility he contributes to contemporary dance makes us curious.

Sarada Sarita (1987) adds an enriching, contemporary colour to the Korzo palette as a Waacking specialist and pioneer in New Way Vogue. Her work has the rawness and individuality of these underground dance forms and is exactingly precise choreographically speaking. Winner of the Silver Cricket, Sarita (Best Stage Performance, *GRIMM*, ISH & HNB Junior Company) won the 2019 BNG Bank Dance Prize as a choreographer and toured with her performance *Q4: Quantified* throughout the Netherlands.

Michael Zandl (1989) is a Hat Manipulation Artist with a great sense of humour and poignance. His layered, almost mime-like performances are accessible to young and old audiences alike, and are directed to the last detail. At his graduation in 2017, Michael won the Marc Jonker Prize. He has a fascination for the human body and the full range of its capabilities; this open view of movement makes a real Korzo maker. We support Michael in the coming years in his development in partnership with Stichting TENT.

RIZOOM is the seventh shoot of the Korzo tree. Under the flag of Muziekgebouw a/h IJ, we will collectively support **a young musician or music group** with a number of partners such as November Music, Intro in Situ, De Doelen, Asko|Schönberg, and Gaudeamus, in their development towards a professional artist's practice, resulting in an music artists in residence. How this will take shape will be decided in the coming year with the aforementioned partners.

Circulation criteria

We have established the following circulation criteria for creatives:

Basis. A basic condition is that we can see the potential for a substantial artist's practice. Only then can Korzo function as significant way station in these makers careers. Key elements are a mixture of talent, urgency, authenticity, focus and commitment to the profession.

Quality and range. The potential quality of a creative artist lies in the ability to give form to this urgency and authenticity. This reveals itself in expressivity, impact, attention for the audience, and communicative ability of the work itself. Questions of quality we like to have answered, are: does the maker show craftsmanship, originality, and innovation? What is the complexity of the work, does it have a layered quality, precision, nuance? Is the work deeply felt? How does the maker represent his or her intentions? How are the artist's social skills? Does the artist display daring and leadership?

Concerning range, we look for national relevance with creatives; what does someone have to contribute to the field of performing arts in the Netherlands? In addition, for some, international profiling will be relevant. A connection with the city of The Hague, explicit or potential is certainly an advantage.

Connection and internal balance. In addition, it is important that makers have an affinity with Korzo and the Korzo public, be it present or future. We look for open-minded makers who want to build a connection with the house, the organization, and the (intended) target audiences. This is very much a two-way street. What can we do for each other? Is the whole of opportunities we can offer each other relevant to the maker, Korzo, field at large, and the public?

Supervision program

The number of makers will be kept at seven and we strive to make the circulation as regular as possible, in such a way that there is always room for fresh intake in various genres. Our makers follow a personal development program varying in duration and number of activities. A program can consist of productions, co-productions, residences, and time for exploration. Each makers program has concrete goals, fixed evaluation points, and meetings with the artistic director, the dramaturge/coach concerned and the Korzo team. Each program is different, though a number of points will be common to all makers:

- The maker in question, together with the artistic director of the production house, will choose a dramaturge or coach to supervise the process on the floor. In the past we have put Guy Weisman (Club Guy&Roni/NNT) together with Rutkay Özpınar.
- The maker formulates (interim) goals for the program in consultation with the artistic director.
- Artistic director and maker activate the relevant Korzo departments to realize the set goals.
- During their program, makers can present work in Korzo, during Korzo festivals and via formats to realize their development goals.
- Four times a year, the progress of the program is discussed and an evaluation is made whether set goals have been realized or perhaps must be reassessed:
 - Twice a year this meeting will take place with the concerned staff members from all departments; technical, production, education, marketing, general management, artistic director, and the director.
 - The other two yearly meetings will be held with a smaller group; with the artistic director, dramaturge, and head of production.
- In addition, there will be a Korzo Salon twice a year: The core group will meet and discuss plans. Potential makers and alumni will join the event.
- We will also examine, together with the maker, how the public can be involved in the process as directly as possible.
- Sharing knowledge with the makers about the organization

Outside of the seven makers, there is a broad circle of makers for whom we will host a creative or exploratory program, or a residence for a shorter or longer period. Included in this group is multi-talented circus performer Davis Eisele, choreographers duo Emma Evelein and Lucien Dennie, beginning choreographer Zahira Suliman, breakdance crew the heavy Hitters, Bharatanatyam dancer Poernima Gobardhan, improvisation artist Sara de Greef, composing talent Andrius Arutiunian, producer/DJ Parrish Smith, and waacking dancer Junadry Leocaria.

Alumni

When is the time right to let something go? When the creative artist and Korzo see realistic evidence that leads to the decision to take the step to independence. The development does not stop here, the necessity for Korzo to supervise that development does end, however. That can mean, for example, that a maker has built a network suited to a career as a freelance creative, has established an organization, or has decided to take an entirely different path. Various combinations are possible; the orientation of an alumni can be local, national, or international.

An elaborate evaluation follows at the end of a program. It is important for Korzo to keep ourselves sharp and regularly reexamine our way of working. For the makers it is an opportunity to gauge whether the set goals have indeed been realized and to see how they can implement the results independently.

The list of alumni from the 2021–2024 period includes very successful creatives: Antonin Comestaz, Dunja Jovic, Wubkje Kuindersma, Marina Mascarell, Ryan Djojokarso, Samir Calixto and Jiří Pokorný have all developed their own personal signature and built up their own audience, they are now ready for the next step. We supervise them each according to their needs on their way forward. We mark the moment they strike out on their own more than we used to and publicize it in a positive way.

That does not mean that creatives cease to have ties with Korzo. Take for example Amos Ben-Tal and Shailesh Bahoran, for whom Korzo still operates as a co-producer, or the programming where we still include performances by alumni such as Jasper van Luijk, Kalpana Raghuraman, Ann Van den Broek, Guilherme Miotto, and Alida Dors.

Mid-careers

We use the term mid-careers to describe makers who have been making work of quality for a number of years, but who have been unable to turn their success into a successful career in today's marketplace. These are makers who are independent, but as yet lack the productional and commercial support, and the (international) network to further their careers.

National network for sustainable talent development

Korzo aims to contribute to solutions for these issues and will lead the way in the next four years by building a joint structure to sustainably stimulate continual talent development. Korzo will take the lead in establishing a national expertise network with partners from the Moving Futures network among others, but also with festivals such as the Holland Dance Festival, the Nederlandse Dansdagen, Summerdance Forever; larger companies such as the NDT, Club Guy & Roni, and the Scapino Ballet Rotterdam. Sharing knowledge and insights and establishing structural collaborations are of vital importance for the continued existence of a sustainable dance landscape that is wide-ranging, diverse, and continually in development.

Danse Qui Danse

The international dance development network Danse Qui Danse (DQD), also established by Korzo, plays a part in this. Under the chairmanship of Korzo, this network has for years realized a large number of exchange programs and co-productions. For the coming four years we have formulated an ambitious plan with seven international partners, to prepare choreographic top talent through empowerment programs for working with large companies, with large groups of dancers, and in large auditoriums. This specific knowledge enhancement and work experience helps choreographers in mid-career to broaden their professional practice and build a broader audience. At the same time, it facilitates the influx of new artistic impulses and innovation with larger companies. A EU application for this project was submitted last month with Korzo as the author.

Formats for creatives

In addition to artistic and commercial supervision with the development of new work, Korzo also offers creatives various formats in which to share their work with the public:

Productions

These are shown in our own theatre or at the *CaDance Festival*, or *Cirque Mania* and go on tour through the Netherlands and far abroad. We also pair makers with the young dance talents participating in Crosstown and the participants of open classes.

Co-productions

One example of these is **Danslokaal**: a presentation format for makers standing at the beginning of their career, in partnership with Dansateliers and Conny Janssen Danst. Another example is **DansClick**: for makers who win the BNG Dance Prize and tour the country in a double or triple-bill program.

Korzo has built a long-standing and fruitful relationship with **Nederlands Dans Theater (NDT)** to give up-and-coming creatives opportunities to create work. We continue with successful formats such as *Here we live and now* and *Up & Coming Choreographers*, for years, important pillars of the choreographer's climate in The Hague. With *Up & Coming Choreographers*, NDT follows up with the program of Danse Qui Danse (DQD).

In addition, we stage a coproduction with NDT once a year; A chance for top talent to make a full-length production with a subsequent tour. A new element in the partnership with NDT will be a place for artistic exploration and finding new inspiration: a new platform for NDT2 in partnership with Korzo.

For makers — such as the aforementioned Ryan Djojokarso — who wish to **develop further** towards large auditoria, we work together with NDT, Zuiderstrandtheater/Amare, Het Nationale Theater (HNT) and DQD.

The **Circus Coalition** is a new international cooperative by presentation and (co-)producing institutions that value a flourishing circus climate in the Netherlands, and aim to further develop the genre by stimulating talent, venues, and public in favour of circus art. The Circus Coalition was established by Festival Circolo, Circusstad Rotterdam, TENT, HH Productions, Maaspodium, and Korzo. In the spring of 2021, the Circus Coalition will initiate a tour with works by three young circus makers, all rooted in The Hague, with 20 performances in 17 theatres throughout the Netherlands.

Rizoom has as its mission statement to stimulate innovation in the full breadth of contemporary music culture. The core activity is supervising, developing, and facilitating talented, innovative creatives. Rizoom offers them the chance to explore and experiment and to reinvent musical practice in collaboration partners and under professional supervision. This will operate like a laboratory with various branches throughout the country. In this way, Rizoom can create considerably more room for the production of contemporary music.

Makers evenings

Present and alumni Korzo makers are given the opportunity to curate their own evening's program in Korzo. Samir Calixto and Astrid Boons will curate the first two editions.

Open calls and residences

Korzo opens its doors and holds open calls. During the new scouting format *Playground*, we invite young creatives from outside Korzo four times a year to show their work in dance, movement, mime, circus, physical theatre, or new music. We also hold an international open call for two residences during *CaDance*. In addition, Korzo offers residences to national and international artists, for the *India Dance Festival*, but also during the season.

Local talent

For beginning and young urban makers wishing to take the step to the theatre, we work together with the urban think tank, GUAP (General Urban Arts Platform), CultuurSchakel, St. Aight (Haags HipHop Centrum), and The Hague Moves, which stages its own evenings as well as the competition The Hague Moves to stimulate dance and choreographic talent. In 2019 the Heavy Hitters followed a short development program via St. Aight under the artistic direction of Korzo. In addition, young dance talent from The Hague can audition for **Crosstown**.

Public and Positioning

We are a strongly positioned major producer of a wide variety of dance and other productions for black box theatres with long runs. Our makers and productions win many awards and Korzo is a much sought-after expert in the field of marketing, production and artistic supervision.

Korzo as venue

Korzo is an adventurous and innovative venue. We are part of a collection of unique venues in the country that takes risks in their programming and appeals to a young and diverse public: more than half of our visitors are under 35! To achieve this we work with strong partners, cultivate close relations with creatives, and our programmers are constantly in search of new developments and appealing creatives.

In the coming policy period, Korzo will present 80 dance performances per season in our own theatre, many of these will be premières. As one of the most important houses for new music nationally and internationally, Korzo stages 50 concerts per season, from contemporary composed music to Gnawa and from electronic music to Indian Dhrupad. Physical theatre and circus are the third pillar and with 30 performances per season, Korzo will strengthen its position as an exemplary venue for New Circus in the coming period.

But numbers don't tell the whole story. Certainly not with us, because Korzo is about more than just performances and concerts. In the coming seasons it will become increasingly evident that we don't just present incidents, but a complete and embedded complex of experiences where the expressiveness and creativity of the body brings makers and the public together.

We compile a program where our own makers enter Korzo in a broader context. Makers present their work, from exploratory phase to premiere, in our own festivals such as *Cirque Mania* and *CaDance*. And we take concrete subsequent steps with a broad adventurous program line filled in by our urban think tank, an independent programming team of experts, makers, instructors, and Korzo staff members.

The Hague as international city of dance

In the past decades, The Hague has developed to become the Dance City of the Netherlands, where organizations together form a complete high-quality dance infrastructure and jointly present a very varied assortment of dance with productions for a large and diverse public. We offer performances, workshops, talent development programs, and other dance activities. Dance City The Hague is promoted jointly.

Korzo's director is the chairperson of the Haags Dansoverleg. Here, Korzo plays an image-defining role as venue and talent developer. Associates partners: Korzo, NDT, Royal Conservatory, Holland Dance Festival, Lonneke van Leth, Another kind of blue (David Middendorp), OFFprojects (Amos Ben-Tal), Zuiderstrandtheater, HNT/Theater aan het Spui, Aight, GUAP/CultuurSchakel, De Dutch Don't Dance Division, Cloud, Meyer-Chaffaud, and Kalpanarts.

Operating in an international world is a matter of course for Korzo. All year round, Korzo makers travel abroad to show performances at festivals or to create works for companies. And conversely the outside world is a guest in Korzo throughout the year, in regular programming or during a festival such as the *India Dance Festival*.

Korzo Festivals

We use our formats to help our artists develop their talent. That we take movement as point of departure will become evident in the new multidisciplinary approach of our festivals. With much attention for the developments of makers and within genres we look for crossovers in festivals such as *CaDance* and the *India Dance Festival*. This fits well with the new generation of creatives and a young audience.

CaDance is an important festival for Korzo and an adventurous journey of discovery for makers and the public. The festival offers new work by our own creatives in various disciplines in the context of new and leading national and international performing art. *CaDance* is held biannually (2021 and 2023). By producing and presenting works by a new generation of makers, *CaDance* not only becomes a springboard for them, but it also stimulates new developments in Dutch dance and movement. In addition, starting in 2021, Korzo will make two residency placements available for makers or collectives who will give their own perspective on the festival theme.

Cirque Mania is held twice a year. Our circus weekends focus attention specifically on young talent in combination with international New Circus programs.

Indian Dance Festival Given the strong historic ties The Hague has with Asia and the large Hindustani community in our city, Korzo has a strong Indian current in the programming. We gather this together in the India Dance Festival.

Festival Feyerabend was created to give artistic exploration a platform. The focus is on young, mid-career, as well as established makers. The new yearly format lets the audience experience the latest developments in various genres.

Korzo is also partner with the *Rewire Festival*, *Festival Dag in de Branding*, and *I Love HipHop*.

Marketing and Education

Korzo has a young, diverse public. This distinguishes us from other performing arts venues in the city. Half of our public comes to premieres and programs in The Hague and the other half attends our productions in the rest of the country, Europe, and even further abroad.

The Korzo public is adventurous, curious, urban, and highly educated. Our public chooses confrontation above complacency and substance over entertainment. Visitors come for the program, but also for the atmosphere. Of course we approach our diverse public per genre in different ways. People are different, and we cannot please everyone, nor do we wish to. You can see our approach in the elaborate marketing plan that consists of various sub-plans, per format, per genre, and per target audience. You can of course request a copy of this marketing plan.

Public and makers

At Korzo everything is interconnected. Our public follows the creative processes in open studios and work-in-progress situations. We connect our makers optimally with the public with after talks and by staging evenings curated by the creatives themselves. We do more than making and showing art and making sure there's an audience present. Together with our creatives and the public, we explore the limits of what our theatre can achieve in terms of significance.

We invite the public that visits our touring productions to come see us in Korzo in the coming period, to get to know our theatre and to follow the makers and their work processes at close range. This way the public throughout the country can become ambassadors for Korzo's method and the makers that use it, and for dance and movement. This strengthens the bond; creatives feel 'familiar' to the public and vice versa. It also enhances the experience of watching or listening to a finished work.

Public impact & community building

Our society is going through profound changes; sections of the public interested in performing arts are in flux and those that have not found their way to the theatre, may yet be interested. Our ambition is to offer experiences in such a way that the public, young and old, and from different backgrounds, will leave the theatre inspired and enthusiastic. It is our aim that a visit to an event in Korzo can be part of a broader experience to strengthen the bond with the public and to clear any obstacles for a new potential audience. We would like to mention two aspects: Public development, education, and fringe programming.

Public development: community building

An example of community building is the project 'Are we here yet? No, but we are working on it!' that we started with support from the VSBFonds, building on our experiences with the *India Dance*

Festival. In this project we work with community managers tasked with providing connections between Korzo makers and the public.

Community managers are mediators, ambassadors, forerunners, or key figures within a certain community. They work closely with the programmers, education staff, and marketing staff to develop or fine tune (context-)program concepts, initiate relations with the community, to gauge where needs and obstacles are, and to promote the activities in a relevant and effective way in the chosen community.

They develop programs and promotion events that are suited to urban bi-cultural millennials who have not found their own way to the theatre. This is a target group that Korzo is increasingly successful at reaching.

We will continue this program and link the artistic development on the creatives directly to public development among members of the same generation, for instance by organizing open studios, podcasts and video interviews.

Further development of our fringe and education programs:

Participate, join the discussion, and experience

We develop program concepts with which visitors can get acquainted with creatives and their motives. We are eager to show the public what happens behind the studio doors, but we also welcome feedback on what they experience in the auditorium. This can be achieved quite simply with a conversation after the performance, but also by teaching the audience to dance a passage from the choreography in a workshop. Open studios, expositions, workshops, dance classes, guided tours, meet & greets, or pop-up performances are a few of the formats we use.

And we start with *Opmaat*, a pop-up performance created in collaboration with makers from the art academies in The Hague. We ask makers and students to reflect on the subject of the performance and then invite them to think up and create a pop-up performance in Korzo's foyer or at the door, as an introduction to the performance.

Young Korzo: Education and Crosstown

For Korzo, education means only programs that are linked to schools. That's why we work together with CultuurSchakel. We offer schools programming in our own theatre and education made to order. The focus is on young people who experience something new that affects them; something that entices, raises questions, or can be disturbing. In the coming policy period, we consciously devote ourselves to students in VO/VMBO (secondary education). In recent years we have built up considerable expertise with VMBO students and are able to reach and excite this target group with our community teachers.

In addition, we continue the successful program *De Kunstroute*, our cooperation with the Johan de Witt Scholengroep in The Hague and four other cultural institutions (Het Nationale Theater, Filmhuis, Gemeentemuseum, and the Residentie Orkest). Together we shape the art education classes at school and develop a continuous learning pathway. Korzo interprets the discipline of dance and works with teachers and creatives that are associates with Korzo.

Crosstown is a breeding ground for young dance talent where young people from the age of 12 can create and perform under the supervision of professional instructors who work at Korzo. We stimulate the development of a personal language, personality, and creative qualities all in the safe environment at Korzo.

In addition, we work together with Het Nationale Theater through their initiative 'de Maakweken' since 2019. During the Maakweken, secondary school students work in the school vacations under the supervision of a director (HNT) or a choreographer (Korzo), with a presentation at the end of the program.

Crosstown on Tour. Young people come to Korzo, but Korzo returns the favour, with a presence in urban neighbourhoods. Each city district in The Hague has a Culture anchor: this may be a theatre, a library, or museum where activities for that district are organized. In 2019 we staged a successful pilot program with two culture anchors, one in the Schilderswijk (Theater Vaillant) and one in the Spoorwijk (Laaktheater). Here dance instructors from Korzo gave a ten to twelve-week workshop program that culminated in a presentation in Korzo. Young people from the districts were in the audience. This workshop program works as an entrance module for young people for whom the step to Korzo is not yet natural and for Korzo it is part of our scouting policy for young talent.