

COMMON REPORT
CO.DA.S.I.



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**Contemporary Dance
for Sustainability and Inclusion**

DOCUMENT PRODUCED BY
FUNDACJA ROZWOJU TEATRU 'NOWA FALA'
HOTELOKO MOVEMENT MAKERS
COLLECTIVE IN WARSAW

PROJECT COORDINATOR:
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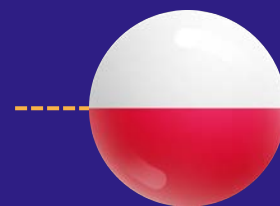
L'ESPACE

Choreographic center based on Dance Natural Movement in Palermo [Zappulla DMN Company]



LA GALERIE CHORÉOGRAPHIC

An international artistic agency and production office in Carcassonne, specialized in contemporary dance



NOWA FALA

HOTELOKO movement makers collective in Warsaw, working in the field of experimental choreography



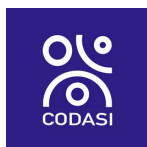
KULTURANOVA

Art education, production of cultural content and improvement of public policies in the field of culture and youth in Novi Sad



DAME DE PIC

Contemporary dance company in Brussels [Cie Karine Ponties]



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Photo: La Galerie Chorégraphique



Photo: Kultura Nova



HOTELOKO movement makers
Photo: Andrzej Winkler



Zappulla DMN Company
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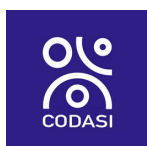
Cie Karine Ponties
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ABOUT THE PROJECT

INTRODUCTION

Description and objectives of this publication



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1. Introduction

About the project, description and objectives of this publication

The CO.DA.S.I. project (Contemporary Dance for Sustainability and Inclusion) represents a step forward in the quest for greater inclusiveness and sustainability within contemporary dance, and aims to create an exchange of knowledge and good practice to enable the development of tools between European countries.

The project is structured around two central concepts: inclusiveness and sustainability. By inclusiveness, we mean practices that enable the community of people involved in dance to be enlarged, thereby encouraging wider access to dance, regardless of the origin or situation of each individual, and enabling audiences to be diversified. Sustainability, for its part, is understood here in a broad sense, taking into account human aspects (preserving the physical and mental resources of artists), economic aspects and environmental aspects (respecting natural resources).

The COVID-19 pandemic has accentuated the challenges associated with conventional formal teaching methods, underscoring an urgent demand for innovative approaches in the realm of dance education. The upheaval caused by the global health crisis has disrupted traditional learning environments, necessitating a reevaluation of pedagogical strategies. In response to this imperative need, the CO.DA.S.I. project emerges as a proactive initiative poised to address these challenges and elevate the standards of dance education.

The central objective of the CO.DA.S.I. project is to enhance the proficiency of dance teachers and professionals. This objective is pursued through the implementation of an inventive methodology grounded in the choreographic philosophies cultivated by the project partners.



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By drawing upon the diverse expertise and artistic visions of these collaborators, the project strives to craft a curriculum that goes beyond the conventional boundaries of dance education.

This collaborative venture extends beyond geographical confines, bringing together varied approaches and methodologies from European partners actively engaged in the project. The collective goal is to fortify contemporary dance methodologies, injecting them with fresh perspectives and insights. This concerted effort not only seeks to meet the immediate challenges posed by the pandemic but also envisions a future where dance education is characterized by innovation, sustainability, and inclusiveness.

In essence, the CO.DA.S.I. project signifies a crucial step towards reshaping the landscape of dance education, acknowledging the evolving needs of both educators and learners. By fostering collaboration, embracing diverse methodologies, and promoting innovation, the project aspires to pave the way for a more resilient, sustainable, and inclusive approach to contemporary dance education in a post-pandemic world.

This report endeavors to provide an insightful overview of the contemporary dance scene across five European countries:

Belgium, France, Italy, Poland, and Serbia.

The analysis involves a comprehensive examination of the general framework of contemporary dance within these nations, shedding light on the unique dynamics and practices shaping the field.

Furthermore, the report highlights examples of commendable practices already in existence within the dance communities of these countries.

To enrich the discourse, particular attention is given to the CO.DA.S.I. method. This innovative approach seeks to enhance sustainability and inclusiveness in the realms of practice, education, and distribution of contemporary dance. Recommendations crucial to the development of the CO.DA.S.I. method have emerged through dedicated focus group discussions.



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These recommendations, grounded in the principles of sustainability and inclusiveness, serve as valuable insights for shaping the future of contemporary dance methodologies. As we navigate the multifaceted landscape of dance in Europe, the collaborative efforts outlined in this report aim to foster a more vibrant, sustainable, and inclusive future for contemporary dance across borders.

The organizations implementing the CO.DA.S.I. project are:

Dame de Pic Asbl / cie Karine Ponties / Brussels / Belgium

<https://damedepic.be/en/>

La Galerie Chorégraphique / Carcassonne / France

<https://www.facebook.com/lagaleriechoregraphique>

L'ESPACE APS/ASD / Zappulla DMN Company / Palermo / Italy

https://www.lespacepalermo.it/en_index.php

Fundacja Rozwoju Teatru 'NOWA FALA' / HOTELOKO movement makers collective / Warsaw / Poland

<http://fundacjarozwojuteatru.pl/en/>

ASSOCIATION KULTURANOVA UDRUZENJE / Novi Sad / Serbia

<https://www.kulturanova.org/index.php/en/>



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Zappulla DMN Company
Photo: Marta Ankiersztejn



Photo: La Galerie Chorégraphique



Cie Karine Ponties
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HOTELOKO movement makers
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Photo: Kulturanova

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GENERAL FRAMEWORK
CONDITIONS
for contemporary dance in Europe



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2. General framework conditions for contemporary dance in Europe

History and common conditions

This report presents the situation of contemporary dance, which has been mapped in five European countries: Belgium, France, Italy, Poland, and Serbia. Each of these countries has a unique history of dance and culture, different policies toward this art, and various development opportunities. There are also common features that connect the partners. This study provides an overview of the contemporary dance situation in Europe.

The innovations in the choreographic language brought by modern dance up to the end of the eighteenth century have contributed in a decisive way to the shift of the artistic research in this field, opening the way to the experience of contemporary dance. Although it is difficult, if not pointless, to search for a starting point of contemporary dance, it is not wrong to think that European avantgardes of the Twenties had a key role in defining the possible future research paths on the basis of the past ones. It is only in the post-world war era that these paths were sensibly taken into consideration by those choreographers who, learnt the lesson of the avantgardes, became enough mature and aware to put this lesson into practice. Contemporary dance, in this way, continues the revolution started by modern dance to favour new ways of expression. The objectives of these new paths are more and more the liberation from formalism and rules: the classic and, above all, the romantic canons typical of ballet are abandoned to regain the communicative immediateness of an autonomous and free dance.

European contemporary dance is more alive than ever, rich in experimentation and practice, and the bearer of a thought that can be translated not only into excellent aesthetic products, but above all into projects of political and cultural impact.



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Belgium

In Belgium, which is a relatively young state (established in 1830), there has been a significant influence from its neighbor, France. The academicism of classical ballet, (legacy of Louis XIV), dominated the stage for a long time. However, in the early 20th century, modernity emerged in the West, breaking away from this academicism. The arrival of the French choreographer Maurice Béjart in the 1950s played a crucial role in popularizing dance (neoclassical) among an increasingly diverse audience, including some who had never attended a dance performance before. Béjart's school, Mudra, became the cradle of the future generation, as many Belgian choreographers who emerged in the 1980s came from this school. Anne Teresa De Keersmaeker, an iconic figure in the Flemish Wave, is a notable example, as she later founded her own school, P.A.R.T.S., following in Mudra's footsteps.

Belgium, being a federal state composed of three linguistic and cultural communities – the French-speaking community (formerly the French Community/current Wallonia-Brussels Federation), the Dutch-speaking community, and the German-speaking community – has cultural policies that are now federalized and fall under varying community policies. This diversity makes a unified and "national" discourse impossible due to divergent realities. However, certain characteristic elements regarding the status of contemporary dance in Belgium and its place on the international stage can be emphasized. The proliferation of recognized and award-winning artists touring successfully worldwide for over 40 years has established Belgium as one of the main hubs for choreographic creation globally. This success is attributed to the schools mentioned earlier that have trained generations of Belgian and foreign dancers, offering an education characterized by openness to various techniques.



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This approach allows each individual to find their unique path without imposing a uniform. Perhaps the only commonality in Belgian creation is the freedom it possesses, allowing it to offer a kaleidoscope of unconventional forms, incomparable and each distinguished by their uniqueness and atypical nature. The emergence of these artists is also linked to Belgium's multicultural character, shaped by several waves of immigration and intra-national mobility, as well as the influence of Brussels with its European institutions. The Dutch-speaking part of the country, driven by the desire to develop a Flemish identity and following the federalization of the country, allocated the necessary resources, benefiting notably the artists of the Flemish Wave (subsidies, for example, not being assigned to a specific genre in advance). However, this is less evident today, as this movement has transformed into a conservative far-right movement, inherently less receptive to contemporary creation and avantgarde. On the contrary, while the French-speaking part generally aligns with French cultural policies, it is noteworthy (as discussed in the report) that dance subsidies have been less favorable to Walloon artists compared to their Flemish counterparts.



**Photo:
Alexander Kabanov**



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France

The question of the sustainable development of contemporary dance and its inclusion in French society and culture, has been raised since the late 1970s for professionals in this sector, and by the State which created in 1978 the Centre National de la Danse Contemporaine in Angers whose direction is given to the American choreographer Alwin Nikolais, and where many artists of the emerging scene come to form and design their first works. In 1981, Jack Lang, Minister of Culture, created the first direction dedicated to the choreographic art of this Ministry and appointed Maurice Fleuret as its head. He then laid the foundations of the national policy of aid to choreographic creation, its structuring, its development throughout the national territory and its democratization.

The following theater and choreographic centers were established between 1980 and 1984, including Maison de la Danse in Lyon, Centre Chorégraphique in Montpellier, and Théâtre Contemporain de la Danse in Paris. In 1994, the Réseau des Centres de Développement Chorégraphique Nationaux (C.D.C.N.) - Network of National Choreographic Development Centers was founded. Centre National de la Danse à Pantin was established in 1998 and Théâtre National de la Danse à Chaillot in 2008 in Paris was established.

The Occitanie Region, where La Galerie Chorégraphique is based, is one of the most endowed regions in terms of national «historical» institutions dedicated to Dance, with the Centre Chorégraphique National de Montpellier (1980), Le Festival International Montpellier Danse (1981), the Centre de Développement Chorégraphique National de Toulouse (1995) and the Centre de développement Chorégraphique National d'Uzès (2000).



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In addition, the Ministry of Culture, through its credits decentralized to the regional direction in Occitania (Regional Direction of Cultural Affairs), supports 30 to 35 dance companies installed in the Region, distributed in the 13 departments of the Occitanie Region in a very unbalanced way in favor of the 3 most urban departments, Hérault, Gard and Haute-Garonne. The national policy, and that of local authorities (Region, Department, Agglomeration and City) in favor of the development of contemporary dance is remarkable in terms of its representativeness in the 12 regions of metropolitan France, with the exception of Corsica and the ultramarine regions, they hold at least one C.C.N. (19 in total) and one C.D.C.N. (13 in total) and each shelter a significant number of subsidized dance companies.



**Photo:
Marta Ankiersztejn**



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It is well known that the main places for contemporary research were Europe and the United States in the immediate post-war period. Italy, too, however, was able to mark its own path and create an autonomous language in contemporary dance, albeit with some delay and with difficulties that, unfortunately, can still be clearly outlined today. In the peninsula, contemporary dance took shape mainly at the turn of the 1970s and 1980s, in particular thanks to the work of Anna Sagna and Elsa Piperno. The former, active in Turin, founded the Bella Hutter Contemporary Dance Group in 1970, while the latter, in Rome, started the Professional Centre for Contemporary Dance two years later. These were therefore the first training experiences, fundamental in laying the foundations for a transversal launch of contemporary language in Italy. A second and notable moment of innovation was reached in the early 1980s by Carolyn Carlson: American by origin and trained under Alwin Nikolais, she was commissioned to work at La Fenice in Venice to create the first dance-theatre research group: the show *Il Cortile* was produced in 1985, thus marking a first in this direction. An important generation of contemporary dancers was formed thanks to Carlson, who, not by chance, was also the director of the first four-year period of the newly-born Venice Dance Biennale. Today, the capital of the Veneto region is of considerable importance in the definition of contemporary dance. The presence of Virgilio Sieni, one of Italy's leading contemporary choreographers, at the helm of the current four-year term, has been able to build on the important introductions of the previous directors: in particular, the establishment of the Accademia della Danza by Carlson in 1998 and the Arsenale della Danza in 2008, set up by Ismael Ivo and, to this day, one of the most important contemporary dance training centres in Italy.



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Among the contributions to Italian contemporary dance is that of Carolyn Carlson, who, as director of the La Fenice Theatre and Dance between 1981 and 1984, trained Michele Abbondanza - Abbondanza/Bertoni company; Francesca Bertolli - free lance; Roberto Castello - Aldes company; Roberto Cocconi - Arearea company; Raffaella Giordano and Giorgio Rossi - Sosta Palmizi Association.

The NID Platform of New Italian Dance makes it possible to draw up a diagnosis, albeit partial, of the state of health of Italian choreographic art. Starting in 2012, the year of its first edition, the NID Platform - born as the heir of the Platform of Italian Contemporary Dance, an itinerant showcase held from 1995 to 2000 on the initiative of Romaeuropa - has proposed itself as an opportunity for constructive dialogue between artists - companies and individuals, the latter often 'dance-makers' - on the one hand; and, on the other, operators and critics/scholars, both Italian and international.



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l'espace**



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Poland

The history of contemporary dance in Poland dates back to the 1920s and 1930s. The artistic activities of Isadora Duncan (1877-1927), an American dancer significantly influenced the development of a new perception of dance. Among the Polish artists inspired by encountering her dance on stage or those who studied in schools of liberated dance were, besides Stefania Dąbrowska, individuals such as Janina Strzembosz, Halina Hulanicka, as well as Janina Mieczysłowska and Tacjana Wysocka.

An important moment in post-war history was the year 1973 when the legendary choreographer Conrad Drzewiecki established the Polish Dance Theatre -Poznań Ballet / Polski Teatr Tańca – Balet Poznański. The Polish Dance Theatre was envisioned as a group of soloists, outstanding personalities of the stage, blending mood-evoking classics with contemporary trends. At the same time, a revolution was also budding beyond our western borders – Pina Bausch. After 1987, the traditions and legacy of the Master were successfully continued on an international scale by his disciple Ewa Wycichowska. Invited by her to the Polish Dance Theatre were the most prominent figures, including Mats Ek, Ohad Naharin, Yossi Berg, and Birgit Cullberg. The early 90s are considered by contemporary dance researchers as the true beginning of this art in Poland, with attention to inspirations and connections with the activities of avant-garde theater artists such as Tadeusz Kantor, Jerzy Grotowski, Józef Szajna, Wojciech Misiuro, and Henryk Tomaszewski. In 1991, the Silesian Dance Theatre/ Śląski Teatr Tańca of Jacek Łumiński was established in Bytom. Łumiński's lyrical style, combined with the extraordinary physical and acrobatic abilities of his dancers, quickly gained international fame and recognition.



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An important hub on the Polish contemporary dance map, moving towards experimental choreography, was Stary Browar in Poznań and the STARY BROWAR / NOWY TANIEC program developed there from 2004 to 2020 by curator Joanna Leśnierowska. This was where some of the most interesting dance creations emerged, and young artists taking their first steps on the professional stage attempted the highest artistic risks, setting the tone for new, critical Polish dance art. Subsequently, other groups were formed that continue to operate to this day.

Poland, the Republic of Poland (RP), is a unitary state located in Central Europe and is part of the Eastern European bloc. Its administrative division includes sixteen regions. The key public institution dedicated to contemporary dance is the National Institute of Music and Dance. This institute manages multiple dance-related programs, notably the DANCE program, supported by the Ministry of Culture and National Heritage.



**Photo:
Marta Ankiersztejn**



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Serbia

At the beginning of the 20th century, a significant figure influencing the development of contemporary dance in Serbia was Maja Magazinović, who drew inspiration from the work of Isadora Duncan, among others. The influences of the 1960s and 1970s Yugoslav artistic scene were characterized by the exploration of body-related issues through various avantgarde forms such as performance art, happenings, neo-avantgarde theater, and theatrical happenings. In XX century dance in Serbia became associated with postmodernism, with postmodern theater serving as a base for contemporary dance in the late 1970s, 1980s, and early 1990s. During this time, the nucleus of contemporary dance took shape within the framework of postmodern theater, including the work of the KPGT group and the Emergency Exit dance theater festival in Subotica. During the 1990s, alternative theater and dance were predominantly programmed only in independent spaces such as the cultural center Rex and the Center for Cultural Decontamination. The term "contemporary dance" came into use especially in the late nineties and early 2000s, when the complex artistic-theoretical-organizational system we call the scene began to form.

Serbia, located in the Western Balkan region, shapes its cultural and artistic landscape through the Ministry of Culture and the civil society sector. In 2023, the independent cultural scene advocated for a minimum allocation of 1 percent of the total budget from the state. Despite contests organized by the Ministry for contemporary dance, the independent cultural scene often does not participate. Contemporary dance tends to be associated with the alternative scene and entities within those systems. The Independent Cultural Scene of Serbia, a significant network comprising over 100 organizations in culture and art, includes more than 15 organizations dedicated to contemporary dance.



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In the contemporary dance scene in Serbia, two broad-reaching specialized initiatives are active: Station Service for Contemporary Dance, established in 2005 in Belgrade as an independent organization, and the Forum for New Dance, a project within the Serbian National Theatre in Novi Sad, initiated in 2002. Both initiatives gather a significant number of participants and cover a wide range of activities, from educational programs to production. Both Station and Forum operate with a general and long-term goal of introducing, developing, affirming, and promoting contemporary dance in the local context. They share a common strategic collaboration and the absence of explicit ideological or poetic positions. They are main actors since this day.

What contributed to the improvement of contemporary cultural content, and therefore dance, is the title that Novi Sad (the second largest city in Serbia) received for the year 2022 - European Capital of Culture. This opened up new spaces, which is one of the biggest problems in Serbia, spaces where cultural workers can work, produce and perform.



**Photo:
Kulturanova**

2.1 Contemporary dance scene: companies and attendance to dance performances

Dance companies

In this report, we present a list of dance companies and individual artists who have a significant impact on the development of contemporary dance in **Belgium, France, Italy, Poland, and Serbia**. The list is quite extensive but may not be exhaustive, as new dance companies continue to emerge, not all are affiliated with various dance forums, and in many countries, such comprehensive lists of such companies are not yet compiled. Here we present the list of choreographic companies engaged in policies promoting sustainability and the inclusion of contemporary dance.



Belgium

Dance companies/artists supported by the French Community (FWB, COCOF) until November 2023:

Cie Thor - Thierry Smits, Cie Mossoux-Bonté, Cie Astragales - Michèle Anne De Mey, Cie Tandem - Michèle Noiret, Cie Dame de Pic - Karine Ponties, Zoo - Thomas Hauert, Nyash - Caroline Cornelis, Cie Parcours - Felicette Chazerand, Rising Horses - Louise Vanneste, Ruda - Ayelen Parolin, Wooshing Machine - Mauro Paccagnella, Niels - Olga de Soto, Transitscape - Sandra Vincent & Pierre Larauza, As Palavras - Claudio Bernardo, Faso Danse Théâtre - Serge Aimé Coulibaly, Mercedes Dassy, Made in Bruxelles - Isabella Soupant, Anton Lachky Company, XL Productions - Maria Clara Villa Lobos, Cie Hirschkuh - Leslie Mannes, Cie No Way Back asbl - Milan Emmanuel, Cie Mala Hierba - Marielle Morales, Cie Gilbert & Stock - Lara Barsacq, LOG - Samuel Lefeuvre & Florencia Demestri, Cie Tant' Amati - Erika Zuenelli,



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Cie Tumbleweed - Angela Rabaglio & Micaël Florentz, Cie Abis - Julien Carlier, Cie Mana - Shantala Pepe, Insieme Irreali - Pietro Marullo, Samantha Mavinga, Talaata - Habib Ben Tanfous, Noodik Productions - Kyung-A Ryu, Mr Benoît Nieto Duran, Maïté Alvarez, Garage 29 - Sabina Scarlat, Laura Bachman, Bog'Arts asbl - Hyppolyte Bohouo, Castélie Yalombo Lilonge, Léa Vinette, Monia Montali, Hyppolyte Bohouo, Francesca Saraullo, Jeanne Colin.

Dance companies/artists supported by the Flemish Community (Vlaanderen, VGC):

ROSAS, Damaged Goods, Fabuleus, FASO DANSE THEATRE (Serge-Aimé Coulibaly), fieldworks (company), Great Investment (Mette Ingvatsen), Kunst-Werk, ballets C de la B (la geste), Needcompany, Not Standing (A. Vantournout), PEEPING TOM, tout petit, ULTIMA VEZ, VOETVOLK (Sidi Larbi Cherkaoui), kwaad bloed vzw (Ugo Dehaes).



France

National Choreographic Centers rooted in the tradition of classical ballet, with full-time administrative and artistic teams, including a professional dance training school. They have been led by the same choreographer since their inception:

Malandain Ballet, CCN Biarritz, established in 1998 and led since its foundation by Thierry Malandain.

Ballet Preljocaj, CCN Aix-en-Provence, established in 2006 and led since its inception by Angelin Preljocaj.

Companies that have previously directed National Choreographic Centers and continue their activities as independent companies:

Maguy Marin Company (directed CCN Créteil from 1985 to 1997 + CCN Rieux la Pape from 1998 to 2006).

Karine Saporta Company (directed CCN Caen from 1988 to 2004).



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Sustainable independent companies that have been granted the status of conventioned companies by the Ministry of Culture (three-year agreement) throughout their journey:

Taffanel Company, founded in 1980, led by Jackie and Denis Taffanel since its inception.

Fêtes Galantes Company, founded in 1993, led by Béatrice Massin since its inception.

National Choreographic Centers built in disadvantaged urban areas with missions aimed at including populations distant from artistic and cultural offerings:

CCNR, CCN Rieux la Pape, founded in 1985, led by Yuval Pick since 2007.

Ballet du Nord CCN Roubaix, founded in 1985, led by Sylvain Groud since 2018.

Independent companies in rural areas:

Portes Sud Company, founded in 1997 in Carcassonne, Aude department, led since its inception by Laurence Wagner.

Pepau Company, founded in 2000 by Pedro Pauwels, based in Montauban, Haute Garonne department.



Dance companies/artists supported by Italian Ministry of Culture or well-known in Italy:

Almagesto - Alessandra Fabbri - Ferrara

Aterballetto - Giovanni Ottolini - Reggio Emilia

ARSmovendi - Andrea Cagnetti – Roma

Chorea – Bologna

Compagnia Danza - Francesca Selva – Siena

Compagnia Fabula Saltica - Claudio Ronda & Pia Russo – Rovigo

Compagnia Zappalà Danza - Roberto Zappalà – Catania

Corte Sconta Dance Company - Laura Balis? – Milano



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Danzaricerca di Daniela Capacci - Daniela Capacci – Roma
Duende Teatro Danza - Enzo Curto- Lecce
Egribiancodanza - Susanna Egri & Raphael Bianco – Torino
In Compagnia - Eugenio De Mello – Bergamo
Insania Dance Company - Simona Ficosecco – Ancona
Keos Dance Company - Stefano Puccinelli – Viareggio
m.a.ì.s. - Chiara Girolomini - Chiara Girolomini – Rimini
Naturalis Labor - Quinto Vicentino
Renato Greco Ballet - Maria Teresa Dal Medico – Roma
Sistemi Dinamici Altamente Instabili – Rome
Spellbound Dance Company- Mauro Astolfi – Roma
Sosta Palmizi Association in Cortona, under the direction of Michele Abbondanza, Francesca Bertolli, Roberto Cocconi and Roberto Castello



Poland

Here are the companies that exist to this day which are public institutions funded from public finances:

Polish Dance Theatre / Polski Teatr Tańca, founded 1973 by Conrad Drzewiecki, since 2016, the theater has been led by Iwona Pasińska. In 2018, the ensemble changed its name to the Polish Dance Theatre, and since 2021, it has its own workplace/venue.

Kielce Dance Theatre / Kielecki Teatr Tańca in Kielce, existing as one of the institutional dance theaters in Poland. The theater was established in 1995 and, from 1998, operated jointly by Elżbieta Pańtak and Grzegorz Pańtak (from 2004, a municipal cultural institution).

Lublin Dance Theatre / Lubelski Teatr Tańca in Lublin, established in 2001 by Hanna Strzemiecka, along with Anna Żak, Ryszard Kalinowski, and Wojciech Kapron, based in the Lublin Cultural Center (a municipal cultural institution), with artistic direction led by Ryszard Kalinowski since 2006.



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The Bytom Dance and Movement Theatre ROZBARK / Bytomski Teatr Tańca I Ruchu ROZBARK has been operating in Bytom since 2014, currently led by Anna Piotrowska. (public institution)

The Krakow Choreographic Center / Krakowskie Centrum Choreograficzne, part of the Nowa Huta Cultural Center (municipal cultural institution since 2014).

Non-governmental organizations, collectives, and independent artists:

Driving the force of Polish contemporary dance in recent years are also artists such as Weronika Pelczyńska, Iza Szostak, Ramona Nagabczyńska, Maria Stokłosa, Izabela Chlewińska, Karolina Krackowska, Natalia Oniśk, Aleksandra Osowicz, Aleksandra Borys – dancers associated with the Warsaw artistic collective Centrum w Ruchu. Other groups include:

the Warsaw-based B'cause Dance Company led by Bartek Woszczyński (non-governmental organization - B'Cause Foundation)

Dada von Bzdülów Theatre, founded in 1992 by Leszek Bzdyl and Katarzyna Chmielewska (association Teatr Dada von Bzdülów)

Krakow Dance Theatre / Krakowski Teatr Tańca in Krakow, operating as an association since 2008. From 1996 to 2008, it functioned under the name BOSO Group as an informal contemporary dance group, initiated by Eryk Makohon.

Olsztyn Dance Theatre/Olsztyński Teatr Tańca (non-governmental organization - ARToffNIA Dance and Art Foundation),

Teatr Nowszy (non-governmental organization – Nowszy Theatre Foundation),

Teatr Komuna Warszawa (association),

DZIKISTYL COMPANY – theatre founded by Wioleta Fiuk and Patryk Gacki (non-governmental organization - Dziki Styl Foundation).

Additionally, dance collectives in Poland include:

HOTELOKO movement makers (Agata Życzkowska, Mirek Woźniak, Karina Szutko, Maciej Feliga - non-governmental organization - NOWA FALA Foundation),

Sticky Fingers Club collective (Dominika Wiak, Daniela Komędera, Dominik Więcek, Monika Witkowska),

Hollobiont collective (Aleksandra Bożek-Muszyńska, Hanna Bylka-Kanecka),

Hertz Haus collective (Magdalena Kowala, Natalia Murawska,

Joanna Woźna, Anna Zglenicka).



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Other important choreographers and dancers:

Jacek Przybyłowicz, Tomasz Wygoda, Maciej Kuźmiński, Anna Hop, Alicja Czyczel, Iwona Olszowska, Marta Wołowiec, Barbara Bujakowska, Magda Jędra, Dominika Knapik, Paulina Wycichowska, Dominika Wiak, Artur Grabarczyk, Gosia Mielech, Liwia Bargieł, Małgorzata Haduch, Anna Nowicka, Wojciech Grudziński, Agnieszka Kryst, Anna Nowak, Paweł Sakowicz, Anita Wach, Janusz Orlik, Katarzyna Wolińska, Przemek Kamiński, Katarzyna Sitarz, Maria Zimpel, Marta Ziółtek, Agata Maszkiewicz, and Magdalena Ptasznik.



Serbia

Companies, individuals, and organizations:

- Mage Magazinović school in Belgrade; Smiljana Mandukić, who continues her work through her group (later the Belgrade Contemporary Ballet), further develops different practices, from dance in cultural and artistic societies (Dubravka Maletić) to physical theater in the nineties (Mimart, Dah theater);

- the falcon landing is transformed into an official form of cultural representation of the body and bodily movement; practiced in state parades and festivals - the most famous parade was held on May 25 in Belgrade; favoring a collective anonymous body, an amateur performing body.

New tendencies on the art scene of the 1960s and 1970s throughout the SFRY, which significantly introduced the issue of the body into art: - performance art, happening and body art - e.g. the works of Marina Abramović; and - neo-avantgarde theatre and theatre happening - hippy musical in Atelier 212 Kosa (directed by Mira Trailović), verbal-vocal-visual works by Katalin Ladik, theater happenings around the Youth Tribune in Novi Sad.

- dance as an expressive tool or medium within postmodern theater (understood in a broad sense;

Includes dance theater and choreo-drama) in the late 1970s, 1980s and early 1990s - the work of the KPGT group, directed by Nada Kokotović, Ljubiša Ristić,



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and to some extent Haris Pašović; emergency exit dance theater festival in Subotica 1986-1991; choreographers (and dancers) Sonja Vukićević, Katarina Stojkov, Damir Zlatar Fraj, and then Aleksandar and Marija Izrailovski, Dejan Pajović and the group Signum.

During the nineties, dance developed predominantly within the framework of alternative theatre. Hybrid forms of theater are practiced, which bring it closer and intersect with dance: non-verbal, physical and movement theater, dance theater, as well as numerous other forms of experimental theater and performance - independent theater groups: Signum, Dah Teatar, Ister, Plavo pozorište, Mimart, Omen, ERGstatus...; Sonja Vukićević, Boris Čakiran, Ivana Vujić, Tatjana Grujić (who later went to the USA), Gordana Dean (who went to Macedonia), Dejan Pajović (who stopped working after the play Kosa in 1993).

The PERPETUUM Art Center (originally MADLENIUM) was founded in 1999. in Belgrade, as an independent non-profit artistic organization, whose main goal is to support creativity and educate young people in the field of contemporary dance. From the very beginning, the center has emphasized in its work different types of skills that exist in dance art today, providing its participants with a wide range of choices, and thus creating a solid basis for further individual improvement and upgrading. Within the center there are workshops for: contemporary dance, classical ballet, jazz dance, yoga, martial arts.

Stanica (Station) is an initiative of artists and cultural workers in the field of contemporary dance and performing arts in Serbia, launched in 2005. From the beginning, the work was aimed at strengthening that artistic community, its structuring and recognition, and its integration into the cultural system in Serbia, the Balkans and internationally. One of the most important goals of the Station is to ensure decent professional working conditions for all active participants of the art scene in Serbia and the Balkan region, through programs of education, professional development, production, promotion, advocacy and cultural policy. Due to the wide range of its activities, Stanica has built a large network of local and international partners: Nomad Dance Academy, Life Long Burning, Association of the Independent Cultural Scene of Serbia, advanced performing arts project and many other individuals and organizations.



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Attendance to dance performances

Not every country in our study has available data on audience participation in dance activities. However, we have very interesting research conducted in Italy.

For the performing arts in Italy, the year 2022 marked a change of pace and set in motion, despite the political and economic international situation, a path of recovery and renewal of the performing arts, entertainment and sports in Italy, following a two-year period that we will all remember because of the pandemic and distancing. Although the pandemic certainly led to changes in lifestyles and modes of enjoyment, both the yearbook statistics and the 2022 budget data, show present prospects and future prospects positive if not yet reached, with a few exceptions, pre-pandemic levels. 2022 shows encouraging signs, especially following the end of the state of emergency and corresponding to the start of the summer season, and closes with more than 3 million shows, a figure that is still far from the results achieved in the pre-pandemic years (down 29 percent from the 2019 figure) but which marks a very important and clear gap on the activity levels achieved in the black biennium 2020-2021, thanks to an overall increase of about 80% over the previous year's supply. The gradual thinning of restrictions, coupled with the possibility of holding events and shows in open spaces, has greatly supported the resumption of activities: for all types of entertainment there are notable increases over the previous two years; this trend is driven by certain sectors such as concerts of light music, the circus, the traveling show and amusement parks, which even recorded more events in 2022 than they did in pre-pandemic years. The pandemic, the temporary closure of performing arts venues and the shift to online and streaming have resulted in a distancing of audiences - sometimes a disaffection - that has translated into a potential deterrent even once the state of emergency ended.



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The data, in fact, show that there has been a consistent recovery in audiences as well with over 200 million viewers in 2022 but still at -29 percent over the year 2019, a year distinguished for recording above-average performance of the past. However, even in this case some sectors are exceptions - that of Music concerts above all that, driven by the desire for aggregation, in part marked by the younger audience groups, the recovery of events postponed due to the pandemic and the summer heat that also warmed the spirits of the participants, reached levels that exceeded 2019 figures. The recovery is also confirmed in terms of spending, which again exceeds 3 billion euros in receipts and registers a rate of increase over previous years previous ones even higher than those in terms of supply and participation, although not even in this case the recovery to the levels reached in a situation pre-pandemic normality can be considered full (-20 percent over 2019). The 2022 trends are confirmed by analysis of the data, albeit provisional, for the first half of 2023 which, on the same period of 2022, show growth on all observed indicators (Performances, Expenditure and Spectators) with growth rates ranging from 12 percent to over 35 percent.

Focusing on dance, whose data can be included in the “Ballet” section of the SIAE National report, with a total of 10,145 performances staged in the last survey year, Ballet is worth 8.1 percent of the national supply of theatrical activity. The number of performances has almost doubled compared to the previous year previous year (+88%), more than quadrupled over 2020 (+316%) and, unlike the other aggregates that make up the wide range of Theatrical Activities, supply also grows on the pre-pandemic period (+12.9% over 2019). In terms of density of supply, we go from a ratio of 0.150 shows per thousand population in Italy calculated in 2019 to a value of 0.172 calculated in 2022. Looking at the monthly trend, we a slightly but steadily growth in the first period of the year, up to a real exploit in June, which with its nearly 2.4 thousand shows is the month with the highest, about a quarter of the offer of the entire year. In the second half of the year the offer shrinks to lower figures and the trend alternates between periods of growth and decrease month on month, with a somewhat sharper only in December.

The shows are mainly concentrated in northern and central Italy; central and Northeast are, in addition, the areas with the highest supply density indicators in almost all regions (respectively, at the level macroarea level, 0.241 shows are calculated per thousand inhabitants in the Center and 0.219 in the Northeast, with a deviation from the country-average of +40 percent and +27 percent), while in the Northwest supply remains more diluted and the indicator stops at 0.148 (-14% compared to the average value national). Throughout southern Italy, in contrast, the density of supply is much lower than the average, averaging 0.103 shows per thousand inhabitants (-40% over the national value). The highest figure is found in Abruzzo with 0.150 shows offered per thousand inhabitants, still lower than the national average figure (-13%).

In the Islands, where 10% is concentrated of the country's offer, emerges the result of Sardinia which, with 572 shows, has among the highest per capita offer levels, 0.360 shows per 1000 inhabitants, more than double of the national average value; Sicily stops instead, at the same levels recorded in Southern Italy. Notable results also in Tuscany, which with 1,124 shows has a supply density of 0.307 per thousand inhabitants (higher than the country average of 79%) but especially in Umbria, which offers 0.473 shows every 1000 inhabitants (+175% on the national average). With its 1,908,005 spectators, the Ballet in Italy in 2022 represents approximately 10% of total audience of theatrical activities and 2.1% of cultural entertainment. With a figure of just over 31.3 million of euro, expenditure on Ballet in 2022 is net growth on the previous year along a similar dimension to that of demand (+226.7%) but, compared to the latter, the contraction on receipts in 2019 is even more marked (-22%). The reason lies not only in as well as in the lower participation of the public, also in the decrease noted for the average individual average individual expenditure: with an amount which, in 2022, stands at at EUR 16.41, albeit a slight increase on the previous year (+0.5%), the decrease observed is of -8.1% on 2019 (during which had reached 17.85 euro).



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Cie Karine Ponties
Photo: Dame de Pic



l'espace / Zappulla DMN Company
Photo: Marta Ankiersztein



Photo: Kulturanova



HOTELOKO movement makers
Photo: Marta Ankiersztein



La Galerie Choréographique
Photo: Marta Ankiersztein



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In Belgium, statistical surveys allowing an objective quantification of the cultural practices of the Belgian population are rare, old or incomplete. To compensate for this, the French figures can be extrapolated with caution to those for Belgium, as there are many points in common (decentralization, language, culture). Cross-checked with the Belgian surveys, they allow us to confirm that attending a contemporary dance performance as an audience member remains a rare practice and one of the most elitist. In France in 2018, only 9% of those questioned said they had attended a dance performance (regardless of style: folk, classical, contemporary, etc.) in the previous 12 months. The survey carried out by Bellone in Brussels in 2008 shows that the majority of Brussels performing arts audiences go to theatre rather than dance: an average of 7.2 theatre performances and 4.2 dance performances in the last 12 months. All surveys also confirm that social status, level of education, professional situation and income are determining factors in this choice.

In Poland, there are very few studies comparing dance or contemporary dance to other art disciplines. It remains a highly niche field and is often perceived in conjunction with theater, music, and classical ballet. Based on the report 'Relations and Differences: Participation of Warsaw Residents in Culture' published in 2019, the percentage of Warsaw residents participating in various cultural practices is provided. Dance is at the bottom of this list, with dance performances at 10%.

The contemporary dance market in France is facing an imbalance between production supply and distribution demand, a lack of harmonization in affected territories, confirming the societal gap between urban and rural areas. Consequently, some individuals encounter difficulties accessing choreographic culture, as highlighted in the study conducted by the National Office for Artistic Distribution (ONDA):
<https://shorturl.at/emuU0>

DANCE AUDIENCE



Photo: Kulturanova



Photo: l'espace



Photo: Agata Życzkowska



Photo: La Galerie Chorégraphique



Photo: Karolina Jóźwiak



Photo: Agata Życzkowska



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2.2 Public and private funding for dance companies

In some countries like Belgium or Poland, financial support for dance primarily comes from public sources. Private initiatives are rare, although they do emerge from time to time. In other countries, such as Italy, private support is also significant, where private dance groups, exist as well. For example, Fondazione Cariplo or Fondazione CRT (Cassa di Risparmio di Torino) which are known to support cultural and artistic projects, including those in the field of contemporary dance. It is worth noting that what unites all five countries participating in the CO.DA.S.I. project is the financial support for dance from sources affiliated with the European Commission. Programs like Creative Europe, funded by the European Union, provide support for cultural and creative sectors, including dance projects and collaborations that involve Italian, French, Belgian, Polish and Serbian artists and organizations. In every country dance companies and artists may form collaborations and partnerships with other cultural institutions, theatres, and organizations, which can result in shared funding for specific projects. Especially this is a common practice in Italy and Poland.

According to our research, excellent resources can be found in the dance scene in Italy, where a broad spectrum of diverse activities is evident. There are opportunities for financial support for dance from both public and private sources. Public Funding Bodies are Ministry of Culture (MiBAC - Ministero per i Beni e le Attività Culturali): The Italian Ministry of Culture is a key public body that supports cultural initiatives, including contemporary dance. Funding can be allocated through specific programs or grants for the arts. Regional and local governments may also provide funding for cultural activities, including contemporary dance performances and events. Some private companies may sponsor contemporary dance performances or dance companies as part of their corporate social responsibility (CSR) initiatives or as a form of arts sponsorship. Contemporary dance projects may also explore crowdfunding platforms and seek support from individual donors and patrons who are passionate about the arts.



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Cultural events and festivals dedicated to contemporary dance may receive funding from various sources, including public bodies, private foundations, and corporate sponsors. In Italy, it is essential for dance companies and artists to research and explore a combination of these funding sources based on the nature of their projects, the scale of their activities, and their specific needs. Additionally, staying informed about available grants, programmes, and funding opportunities is crucial for accessing financial support for contemporary dance in Italy.

Here are selected dance companies and organization that receive support from public sources - the Italian Ministry of Culture, in 2023, divided by “categories”: Dance productions organisation: BALLETO DI ROMA Consorzio Nazionale del Balletto Società Consortile a Responsabilità Limitata Roma (RM), PinDoc Onlus Palermo (PA), TIR Danza Associazione Teatrale Modena (MO), ASSOCIAZIONE CULTURALE MMCDC - MM Contemporary Dance Company Reggio nell'Emilia (RE), ASSOCIAZIONE CULT. ATACAMA ONLUS Roma (RM), Associazione Culturale Balletto di Toscana Firenze (FI) - (in total 48), Dance production organisations: “first triennial instances”: Mandala Dance Company Ladispoli (RM), S'ALA PRODUZIONE Sassari (SS), CONSORZIO COREOGRAFI DANZA D'AUTORE Con.Cor.D.A.- Impresa Sociale Pisa (PI) - (in total 18), Dance production organisations Under 35 - “First three-year instances”: Associazione HOUSE OF IVONA Fagagna (UD), ASSOCIAZIONE CULTURALE EQUILIBRIO DINAMICO Fasano (BR) – (in total 4), National Choreographic Centres “First Triennial Instances”: Fondazione Nazionale della Danza Reggio nell'Emilia (RE) – (in total 1), Centres of Significant Interest in Dance “First Triennial Instances”: (in total 2)

Scenario Pubblico Compagnia Zappalà Danza Catania (CT), Centro Nazionale di Produzione della Danza Virgilio Sieni Firenze (FI), Dance production centres: Associazione Contart Milano (MI) – (in total 1), Dance Production Centres “First Triennial Instances”: ResExtensa Bari (BA), Associazione Culturale Körper Napoli (NA), SPAZIODANZA Cagliari (CA) – (in total 4) Regional circuits: Centro Servizi Culturali Santa Chiara Trento (TN), Aindartes Partinico (PA) – (in total 2), Festivals: Florence Dance Festival Firenze (FI): (in total 21).



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In Belgium most companies operate thanks to public funding from the municipality. There are other smaller public subsidies (from the province, local authority, etc.). Private funding, such as sponsorship or crowdfunding, is rarer and difficult to quantify because it is not widely publicized.

The public funds allocated to dance in FWB (Fédération Wallonie-Bruxelles) in 2022, covering 48 entities, including choreographic centers and dance groups, companies, choreographers, venues for creation and diffusion etc. in total amount of 8 548 113 €. In comparison, in Poland during the same year, support was provided to 35 entities, including the B'cause Dance Company, the Polish Dance Theatre, the Krakow Dance Theatre in total amount of 364 900 €.

This chart illustrates public funds allocated to dance in FWB (Fédération Wallonie-Bruxelles) in 2024, covering 27 entities.

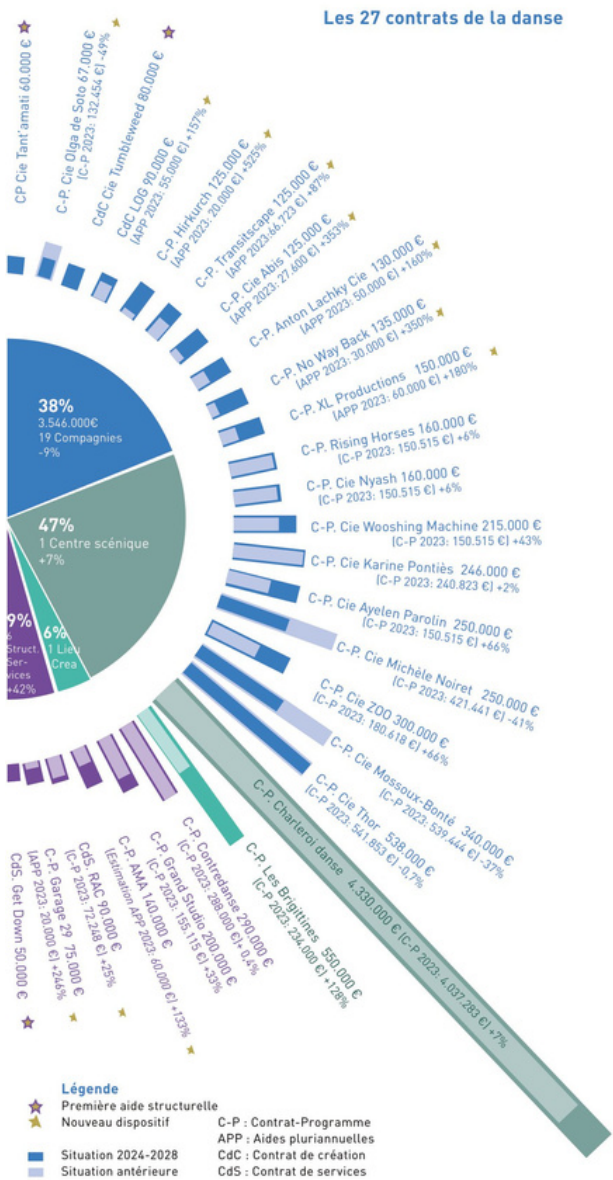


Figure Les 27 contrats de la danse - Extracted from the article "Les contrats nouveaux sont arrivés" by Isabelle Meurrens, in Nouvelles de danse No. 88, Winter 2024, Contredanse, Brussels https://contredanse.org/dance_news/nouvelles-de-danse-n88/



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The Flemish authorities, adopting a more liberal approach, have privatized a section of their administration by permitting entities like Kunstenpunt (Flanders Arts Institute) to function as an independent association separate from the government. This organization consolidates the Institute for Audiovisual and Media Arts, the Theatre Institute, and the Flemish Music Centre into a single entity. The cultural policy has decided to allocate resources to the biggest and most financially successful companies. The funding for projects was supposed to be reduced by 60% in 2019. Public authorities in Flanders are currently implementing an austerity policy, making decisions that have significant consequences for companies, causing them to lose vital means of sustenance.

Territorial perspective and democratization of contemporary dance in France is very important. Contemporary dance in this country has not only evolved through its national institutions but has also experienced significant growth due to the ripple effects generated by the 1982 reform on the decentralization of cultural competences. This acceleration became particularly pronounced during the decentralization of state funds across the 13 French regions in the early 2000s. More than 300 dance companies are currently supported today (313 in 2022) by the State services under the aid of the Ministry of Culture and its representatives in the Region, the DRAC (Regional Directorate of Cultural Affairs), independent artistic teams, throughout the national territory.

<https://www.culture.gouv.fr/Demarches-en-ligne/Par-type-de-demarche/Subvention/Aides-aux-equipes-independantes-aides-deconcentrees-au-spectacle-vivant-ADSV>

In Serbia and Poland also most of the dance companies, organizations and groups are financed from the funds that come from public funds (which is not enough, because the budget for culture in both countries is very small), and there are also local, regional and European funds. However, most of it depends on how much funding they will receive from the state. In the minority are those companies that are financed from private funds. There is no significant interest of sponsors, donors and other types of alternative financing in the sphere of modern dance in Serbia and Poland. The exception is individuals.



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In Poland the main public institution that deals with contemporary dance is Narodowy Instytut Muzyki i Tańca (The National Institute of Music and Dance), which runs several programs related to dance: DANCE - Program of the Minister of Culture and National Heritage, Art Spaces - DANCE (Przestrzenie Sztuki-TANIEC), Choreographic Commissions, Support for International Activities, Publishing Program, Professional Retraining Program for Dancers, Poland Dances, Polish Dance Platform.

Support can be obtained for a maximum of three years from the Ministry of Culture and National Heritage. Similarly, in the case of the capital, Warsaw, three-year grants for the activities of dance groups and organizations in Warsaw are announced.



**Photo:
Marta Ankiersztein**



3

EMPOWER DANCE COMPANIES AND PROFESSIONALS

RECOMMENDATIONS

for the development of the CO.DA.S.I. method



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3. RECOMMENDATIONS

for the development of the CO.DA.S.I. method to empower dance companies and professionals

During the focus groups in **Brussels, Carcassonne, Palermo, Warsaw and Novi Sad** several elements and strategies were identified and shared by the participants of different focus groups. The partners of the CO.DA.S.I. project submitted to the participants the study of topics related to the field of contemporary choreographic creation and its development taking into account sustainability and inclusion as principles of new eco-responsible know-how. In each of these European cities, a group of individuals involved in dance in the respective region was invited. These included different actors of the contemporary dance sector, both practitioners and theorists of dance, (dancers, choreographers, teachers, specialized producers), broadcasters (festival or theatre managers) and decision-makers from local authorities (City, Agglo, Department, Region and Prefecture), individuals working in institutions, private individuals, freelancers, and individuals associated with dance companies. This diversity allows for an examination of similarities and differences among these five countries: Belgium, France, Italy, Poland, and Serbia.

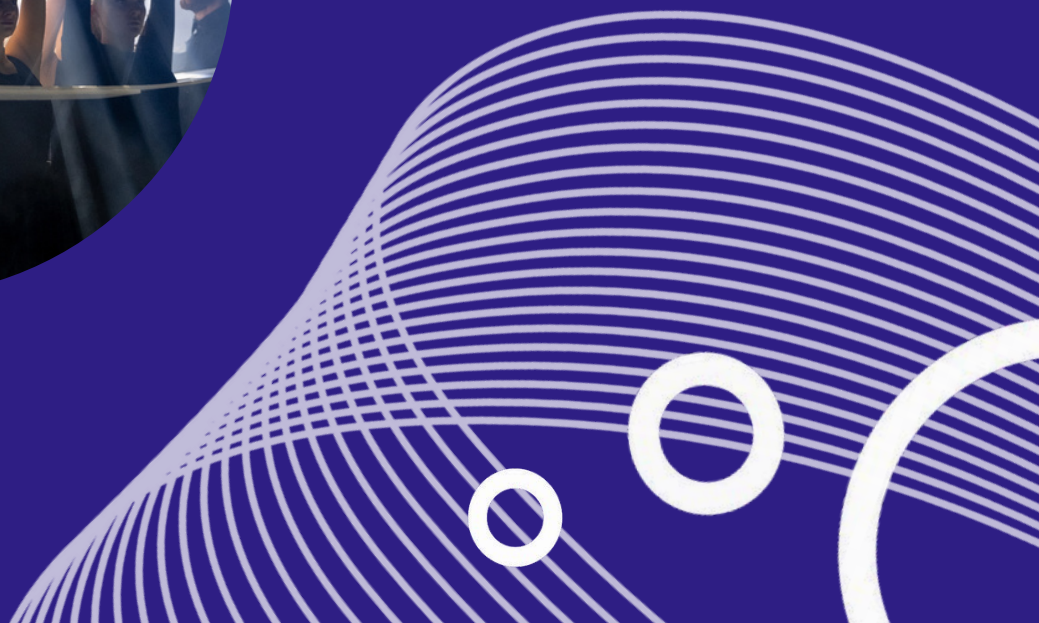
Many participants in the CO.DA.S.I. focus group studies in various countries are enthusiastic about the idea of developing new lines of reflection and actions to be carried out jointly in order to intensify a still fragile network for the contemporary dance sector and its needs as diverse as they are. In the focus group research, over 40 people from five different countries participated.

The research was focus on the following topics:

- What are methods of practice in daily work to make choreographic research more inclusive, sustainable and socially engaged?
- What works and what not in the contemporary dance scene in the partner countries?
- How dance companies can provide new job opportunities for professional dancers?
- How to create new audiences for contemporary dance?
- How to make contemporary dance more accessible and to increase the dialogue with the public?



Photo:
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SUSTAINABILITY IN DANCE

Introduction

Each country approached the topic of sustainability in a distinctive manner. However, notable similarities emerged in how many partners perceived the concept of sustainability within the realm of dance. Despite diverse cultural backgrounds and varied practices, there was a shared recognition of certain fundamental principles and values associated with fostering sustainability in the dance community. The exploration of these commonalities served as a base for collaborative discussions and the exchange of insights, allowing for a more comprehensive understanding of sustainable practices in the diverse landscape of dance.

Taking care of one's own body

Very interesting conclusions regarding sustainability were gathered during the focus group in Brussels conducted by Dame de Pic. The dancers in Belgium shared the approaches they use in their daily training to ensure the sustainability of their practice. These include meditation, walking in the woods, practicing martial arts and Japanese Noh, as well as using their knowledge of bio mechanics to avoid injury and promote sustainable movement. They also emphasize the importance of “cooling down” after intense exercise and managing personal energy to avoid possible injury from excess adrenaline.

Similar practices were indicated in the Polish study made with focus group in Warsaw by Fundacja NOWA FALA. Transitioning to openness for everyone in contemporary dance and creating a safe space is essential. Advocating for sustainability, one participant suggests practicing self-massage to build a connection with one's body



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Sustainability correlates with involving the audience, emphasizing the interconnectedness. Among seniors, there is a significant distance, and those unfamiliar with dance feel disconnected from their bodies. Introducing exercises like touch (with participants' consent), shared breathing, and attention to one's body helps seniors open up, release tension, and integrates various social groups.

In the same vein, listening to one's own body was also highlighted as a skill that needs to be taught from an early age so that people can take care of themselves in an autonomous and sustainable way. The development of proprioception, which allows one to be aware of one's own body's position in space, although usually little taught, was suggested by one of the participants in Belgian focus group as an important element in preventing injury, promoting knowledge and awareness of one's own body in space and thus a better capacity for movement and adaptation.

The question of access to appropriate rehearsal facilities for dance was also addressed in Belgian focus group. Some participants mentioned the need for appropriate flooring and adequate heating systems to take care of the dancers. In addition, it was suggested that these spaces should be shared in a more circular fashion, allowing several artists and companies to use them.



**Photo:
Agata Życzkowska**



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Cooperation

La Galerie Chorégraphique from Carcassonne with the support of ArtsVivants 11 the cultural operator of the Aude Department itself located in the Occitanie conducted very extensive discussions with interesting research that shows the results. One of the observations among participants in France is a sentiment shared by many professionals in the choreographic field, after 40 years of dance development since the 1980s, the advent of CCN, and then the multiplication of companies on the national territory, a statement is required, «the sector is very charged», in Carcassonne, «there is no or little connection, there is no «doing together» at the level of the people who are involved in the dance, «in love» with the dance in some way. «Let's get together» so that we can already think about the sustainable development of our professional sector.

Mentioned as a space in Belgium where artists can pool their resources and knowledge was the 'Ravie' collective, made up of 18 people who have been working together to run the Théâtre de la Vie since January 2023. They have developed a horizontal and inclusive way of working. On the one hand, they value the diversity of artistic expression and, on the other, the way in which work is presented, so that people who have no affinity with the administrative language of a dossier, for example, can be taken into account. "We value a pictorial or video tool as much as someone who knows how to put things into words, we value a meeting so that we can have a discussion", said one of the participants in this study. Failure is recognized as an integral part of the creative process and is also strongly emphasized: "the right to fail, it's even strongly recommended".

Initiative 'Mapping the Dance Field' was highlighted by one of the participants, a project that aims to map the many cultural and artistic resources in the field of dance in Belgium and thus increase their visibility. This includes the creation of a 'welcome pack' and an interactive mapping tool to help artists navigate the Belgian contemporary dance landscape according to their needs and projects. This project is currently under development and has not yet been implemented.



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One of the participants in the Serbian focus group made by Kulturanova from Novi Sad claim that it is necessary that we are not divided among groups, but that different institutions connect: “I think that high school students are the future of the new audience, but also of social media marketing because of that generation. We need to be present online”. Another participant from Serbia believes that dance artists should open up to cooperation with institutions: “We collaborated with schools, and subsequently, students wrote their final papers based on their work with us. Advertising and marketing are also important”.

In Poland the thought also emerged that ensemble work provides opportunities to expand skills beyond dance. Dancers can explore other fields, such as choreography. A dance company offers stability and consistent employment, whereas freelance dancers working on projects may be less recognizable.

In Italy, one of the participants in the focus group conducted by L'espace in Palermo asserted that communities are built through practice, not the other way around: “We have to find the way to break the “bubble” in which professionals and artists lay. In this matter, sustainability and inclusion, these two topics overlap”.



**Photo:
Dame de Pic**



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Dance education

Almost in every country, there have been conclusions that the artistic education and training of dancers and contemporary choreographic teachings, public or private, would require a review at the highest level of decision-making bodies.

In terms of teaching contemporary dance, some teachers and artists in Belgium shared the importance of taking the time to listen to students and their specific needs. They also discussed the transmission of empowerment tools to give students confidence, autonomy and curiosity as necessary elements for a sustainable practice that continues to grow and remain attentive to the changing/injured/ageing body. It is very important the inter-generational aspect of dance. In addition to the individual and collective enrichment provided by exchanges between people of different ages and generations, they emphasize the positive impact of these exchanges on the acceptance of ageing in dance and, by extension, in society, thus contributing to greater diversity and inclusion.

In Poland there's a focus on pedagogy for classical dance, but there isn't the same for contemporary dance. Dancers start teaching without proper preparation, significantly influencing the new generation. Educational opportunities for dancers work. A new department was established at the Fryderyk Chopin University of Music - the Dance Department - in 2019 in Warsaw, introducing new programs like "Contemporary Dance" for dancers in 2020/2021 - a 3-year program, and "Choreography and Dance Theory" - master's studies. It may not yet match the level of global institutions, but it's a starting point for future development.

Another issue which believes the participant of the Polish focus group is not only to participate in the creation process but also to have dance training for performers to maintain their basis. A performance develops the dance skills of people in the ensemble, providing an opportunity to stay in shape, giving time and space.

DANCE EDUCATION



Photo: Marta Ankiersztejn



Photo: Agata Życzkowska



Photo: Michał Jędrzejewski



Photo: Kulturanova



Photo: Maria Bondareva



Photo: Agata Życzkowska



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The distribution and performance of dance works

Another important point concerns the distribution and performance of choreographic works in Europe. The current system in Belgium favors short-term contracts, which means that dancers have to constantly adapt to a new rhythm of work, often with long waiting periods between performances, which weakens professional dance practice. One of the solutions suggested by the focus group was to make the performing arts system more continuous by offering more dates for a show, rather than favoring new creations through grants.

A related topic arises in the conclusions of the focus group from France, from the Occitanie region. Regarding the cultural policy of this region, the choices that have been made, are in a way, to follow the logic of the Ministry of Culture in France «Better produce, better disseminate». The idea of promoting the establishment of a company at least two years in a territory.

In Italy, programming plays a pivotal role in the success of contemporary dance. A diverse range of performances forms the basis for expanding the audience for contemporary dance. The lack of continuity arises when there are too few events in a season. The richness and diversity of offerings not only attract a broader audience but also contribute to the sustained engagement of viewers. A robust programming strategy ensures that there is a consistent and varied schedule of performances, creating an environment where contemporary dance can thrive and maintain its relevance throughout the season.

Talking about the difficulties of working in the contemporary dance sector in Italy, it is more difficult to be on stage in Italy than abroad where dance work is more represented and appreciated. In Italy there is a club, the club of companies funded by the Ministry of Culture which is very closed. Therefore, the recommendation from Italy is to open competitions for other companies. One of the participants from Serbia claims:



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“I have this idea that it would be easiest if we could go through known institutions, like more performances of contemporary dance to be included in institutions, where there are already audiences. Also to use social media and mainstream media channels more”.

On the other hand another big problem in Italy is the under 35 section of the Ministry of Culture limiting funding for young dancers only and the endemic lack of job opportunities for professional dancers which push many dancers to become choreographers so flooding the dance market with new and redundant productions which cannot find market solutions. It would be beneficial not to limit the age. Debuting is possible at any age, even after the age of 35. The demand here is for non-exclusion based on age. It is better to organize competitions and events that are inter generational.



**Photo:
l'espace**



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The documentation of the creative process

With regard to artistic creation, participants in Belgium stressed the importance of encouraging all artists involved in the creative process to document their creative process as often as possible. This approach could not only bring greater value and consistency to each artistic work, but also serve as a crucial tool for transmitting and preserving the rich diversity of contemporary dance.

Transparent documentation fosters effective collaboration. It allows different artists involved in a project to understand and appreciate each other's contributions, facilitating a collaborative environment where diverse perspectives can seamlessly coalesce into a cohesive artistic expression.

Documenting the creative process contributes to the building of artistic legacies. It ensures that the insights, innovations, and unique approaches developed by artists are preserved for posterity, leaving a lasting impact on the trajectory of contemporary dance as an evolving art form.

Others ideas

- One of the participants in Belgian focus group also shared their experience of the idea of 'non-identification' derived from the practice of Noh theatre. In their opinion, this approach offers very interesting tools in terms of sustainability by encouraging a more distanced view of oneself, which allows one to better manage one's investment and energy on stage, while at the same time taking care of one's physical and mental health as a dancer.
- Another of the participants from Poland, in terms of sustainability, advocates avoiding unnecessary printing of posters, postcards, and leaflets, minimizing plastic usage, promoting ecological travel, favoring pencil production over pens, using recyclable props when possible, and avoiding overproduction. Reflecting on genuine needs and compromising is crucial.

THE DOCUMENTATION OF THE CREATIVE PROCESS



Photo: l'espace



Photo: Agata Życzkowska



Photo: Andrea Messana



Photo: Kulturanova



Photo: Agata Życzkowska



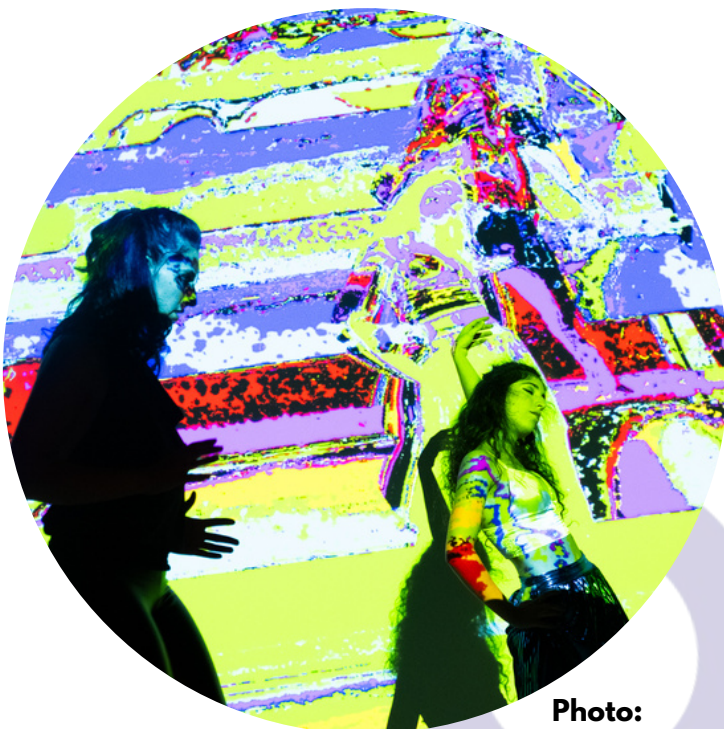
Photo: l'espace



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Essence of dance art

In the context of the Italian focus group, participants emphasized the profound significance of the essence in the sustainability of dance. This essence is intricately linked to the choreographic research conducted by every dancer and choreographer as they showcase their work on stage. It goes beyond mere performance and embodies their artistic exploration, reflecting the very soul of an artist, dancer, or choreographer. This concept underscores the depth and richness of the creative process, acknowledging that the true sustainability of dance lies not only in the final performance but in the intricate journey of artistic discovery. It recognizes the unique voice and vision each artist brings to their work, reinforcing the idea that sustaining the art of dance involves nurturing and celebrating the essence that distinguishes one artist from another. By placing importance on the choreographic research and artistic exploration, the Italian focus group highlighted the need to value and support the creative endeavors of dancers and choreographers. This acknowledgment becomes integral to fostering a sustainable environment where dance continues to thrive, evolve, and resonate with audiences.



**Photo:
Marta Ankiersztejn**



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CONCLUSION

In today's context, paying attention to details is vital. The dance artists aim to convey more, address issues, and, through art, contribute to moral development. In the contemporary landscape, meticulous attention to details holds immense significance. Dance artists not only strive to perfect their craft but also recognize the power of their work in conveying nuanced messages and tackling societal issues. Through the medium of dance, they aim to go beyond mere entertainment, delving into the realms of social commentary, emotional expression, and cultural reflection.

By carefully choreographing movements, selecting music, and designing performances, dancers seek to evoke emotions, provoke thoughts, and stimulate discussions. In this pursuit, the art of dance becomes a vehicle for storytelling, enabling artists to communicate narratives that resonate with diverse audiences. These narratives often address complex themes, encouraging viewers to contemplate, empathize, and engage with the world in a more profound way.

Moreover, dance is viewed not only as a form of artistic expression but also as a catalyst for moral and personal development. Through the exploration of movement, dancers connect with their inner selves, fostering self-awareness and a deeper understanding of their own emotions and experiences. This self-discovery, in turn, contributes to a broader societal dialogue on empathy, compassion, and interconnectedness.

In essence, the meticulous attention to details in contemporary dance is a deliberate choice to transcend the boundaries of mere performance. It is an intentional effort to use the art form as a medium for fostering meaningful connections, sparking introspection, and contributing to the moral fabric of society.

ESENCE OF DANCE ART



Photo: Marta Ankersztejn



Photo: Marta Ankersztejn



Photo: La Galerie Chorégraphique

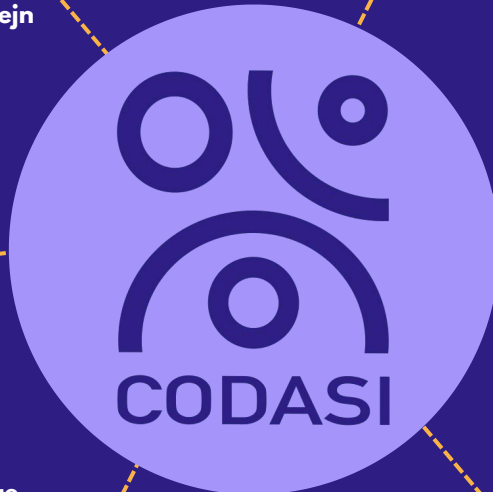


Photo: Andrea Messana



Photo: Marta Ankersztejn



Photo: Kulturanova



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Remark / Comment

This concept of SUSTAINABILITY IN DANCE was particularly not well recognized among Polish participants. Many mentioned that it is a new topic for them, requiring further exploration and understanding before it can be applied to contemporary dance. This group focused much more on inclusion.

“Inclusiveness is becoming more common, but sustainability is still an undiscovered part. Recently, at a festival, I was asked to provide audio description, and I had no idea how to do it. However, it was explained to me by experienced individuals. I still lack knowledge about sustainability; I think I encounter this concept for the first time – one of the participants from Polish focus group said.

“Inclusion is increasingly applied. I don't have too much knowledge about sustainability – another participant added.

“Both areas - sustainability and social inclusion - are close to my heart, but acquiring knowledge in sustainability would be more beneficial for me. Acquiring knowledge in inclusion would be purely theoretical. If I were to attend a course on inclusion or sustainability, I would choose the latter” – this is the opinion of third participant from Polish focus group. What does this concept actually entail? Is sustainable development about not using plastic on stage, taking breaks at work, or not flying to meetings by plane? Sustainability is a fairly extensive and mysterious formulation.

There is a need to clarify the concept of sustainability, which does not exist in the Polish language. It can be translated in several ways, including sustainable development, but in reality, there is no equivalent word in the Polish language.



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INCLUSION IN DANCE

Introduction

During the focus groups in Poland, Belgium, France, Italy and Serbia the following questions were significant: How can we make contemporary dance more accessible and how to create a new audience for contemporary dance?

One of the participants in the Polish group says that the audience can be divided into two categories: professional and non-professional. Professional audiences are those somehow connected to dance professionally and actively seek information about events. Expanding the audience primarily targets non-professionals. Action is needed from both grassroots and top-down approaches. At the grassroots level, organizations can conduct pre-performance, post-performance, and feedback discussions about dance. This way, the audience leaves more informed and cared for. In the dance community, we take on what other art fields have resolved from the top down. In terms of promotion, our impact is constrained, and we depend on a city-wide effort, initiated from the top, to promote dance. It's crucial to establish national, municipal, and regional public institutions and promote these places - for example, naming a bus stop in Warsaw "Ochteatr" raises awareness that there's a theater in that location.



Photo:
Adriana Liwara



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Audience education

A very important issue was noticed in the focus group in Italy. It is important to put the accent on the education of the audience, straight from schools as there is a lack of audience for contemporary dance. There is a distance between artists and spectators who sometimes miss the meaning of the dance performance, so it is important to teach young audience on the importance and meaning on contemporary arts. In France three years old students are exposed to contemporary work and this prepares future audiences. Participants also stressed the importance of educating young people to empathy and emotions so to live performing arts at their best. Especially emotions from the others. Children have different reactions to performing arts, depending on family and their environment. There are many stereotypes in younger generations and tackling these stereotypes is a challenging task for teachers and performers. The goal is to educate children to beauty, to understand that's happening on the stage.

Similar conclusions emerged in the Polish focus group. The main issue in Poland is the lack of understanding of contemporary dance by the so-called average viewer. For general audiences, the hermetic nature of contemporary dance doesn't work. There's a lack of support for their confusion. Instead of just saying dance is for everyone, there's a need for support and guidance on how to understand it. In Poland preschool children eagerly want to perform, but struggle to watch, listen, and pay attention to others. There's a noticeable lack of basic dance knowledge, which we should start imparting at the school level. While music history is covered in education, dance is often neglected. We should educate the youth to understand this language. A solution is to introduce knowledge about contemporary dance from the early stages of shaping the younger generation. Adding at least 5 pages about contemporary dance to school textbooks will increase awareness and make it more accessible to people.



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This idea intertwines with the concept mentioned in the section on sustainability in dance, where the need for a change and revision of dance-related education was discussed.

Additionally, it involves the education of not only dancers or dance learners - practitioners of movement, but also individuals who observe dance, participate as audience members in watching dance and dance performances, as well as others dance events. So, it's also valuable to involve in some dance events individuals not connected to dance. Such action would demonstrate that contemporary dance is not exclusive; anyone can engage in it. It's high time to dispel the false assumption that dance is only for the chosen few. One of the example is Centrum w Ruchu at Wawerskie Centrum Kultury (Warsaw) conducts movement classes open to local residents, including seniors. Beyond classes, they run the "Centrum w Procesie" project, presenting work-in-progress performances followed by discussions with the audience, sometimes involving them as performers. Engaging locals, including seniors, brings fresh perspectives for artists.

Another proposal that emerged during the Polish focus group was the idea of expanding the audience which can be facilitated by popularizing contemporary dance on the Internet. If platforms like Netflix release a documentary showcasing the process of creating contemporary dance performances, demonstrating how it works and increasing awareness, it could broaden people's understanding of contemporary dance. This visual exposure might enhance interest, especially among younger audiences, making them more open to experiencing live performances. Encouraging active audience participation can contribute to audience growth. Allowing viewers to understand and experience what artists go through on stage can enhance their comprehension of contemporary dance. While dramatic theater has a more straightforward communication due to the familiarity with words, the language of movement can feel distant. Therefore, introducing audience awareness of the history of dance and movement becomes valuable.



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Pre-performance talks led by Anna Sańczuk during the Ciało/Umysł Festival in Poland twenty-minute sessions discussing the performance description in a more accessible language-positively influenced the audience's reception. This enhances understanding and interest. At Gdańskie Przestrzenie Sztuki (Gdansk Art Spaces) in Zakład Kulturalny, some performances follow a three-part format: a discussion beforehand about dance theatre as a genre and reception possibilities, followed by the performance, and concluding with a post-performance talk. This comprehensive approach incorporates various strategies and proves to be highly effective, especially for schools and those in the early stages of development.

After the performance "FeFerdydurke" directed by Dawid Żakowski in Warsaw, there was also a post-performance feedback session, a crucial part of the entire evening. Opening up to the audience is essential, as people crave this connection. Similarly, after the performance of LUXA by the Warsaw-based collective HOTELOKO movement makers led by Agata Życzkowska, there was also an after-talk, a conversation with the audience in a circle, further enhancing the democratization of dance. Warsaw's audience often watches and leaves without engaging with artists because they are unaware of the possibility. Providing a platform for audience feedback makes individuals feel cared for, heard, and encourages them to attend future events.



**Photo:
Rafał Roślik**



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Scena Tańca Studio also in Warsaw employs feedback conversations, offering the opportunity to explore new post-performance discussion methods. Anyone can take on the role of a facilitator, fostering freedom of expression and breaking the artist/audience barrier. Strategies include engaging with the audience in a circle, interacting with them, breaking down the artist/audience barrier, democratizing dance, and removing the facilitator from a pedestal, allowing everyone the right to feel and express their opinion.

Another participant from Polish focus group claims that it's essential to sensitize young audiences to dance performances, emphasizing early outreach, guiding them on how to perceive the performance, and avoiding leaving the audience with unanswered questions. Encouraging discussion about collecting audience thoughts is crucial.



**Photo:
Marta Ankiersztejn**



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Similar opinion appears in the statement of a participant from the Serbian focus group. To have workshops and after talk with the audience, to share ideas and methodology with them, so it won't be so distant for them. Sometimes what you see in performance is just top of the ice. It is valuable to see and to understand what is behind all of that. “We need to try to understand how the audience understand our positions and how we see their positions also, so sharing and exchanging and interaction” - another participant concludes.

Public or private schools and training platforms as well as amateur practices occupy a significant place in this kaleidoscopic cultural universe. Amateur practices are also taken into consideration by the public authorities, as the directives of the Ministry of Culture in France attest. Significant events bringing together amateurs and dance professionals are good direction to experiencing the pleasure of dancing that like for example during the Dance Caravan in the courtyard of the Gravette school in Carcassonne. Experiencing dance outside the dance class and the festive circuits agreed upon in public participation guided by a professional project is a guarantee of accessibility to the public very volatile.



**Photo:
La Galerie Chorégraphique**



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It is important to adapt contextually our means, whether in human resources or related to budget lines, in order to foster the development of an artistic genre that, hybrid and multiform irrigates our «sharing of the sensitive», eponymous title of a work by the philosopher and aesthetician Jacques Rancière, author also of «Spectator emancipated».

It seemed important to emphasize that it is possible to conceive artistic and cultural education without necessarily going through the practice of dance «it is not because one practices the dance, that one is more sensitive to the Dance». Artistic education for dance must above all be seen as the transmission of choreographic culture, even before the questions of practices in artistic education programs. Very interesting is the idea of giving a greater place to dance beyond the walls of artistic centers. It also suggests thinking together on the best way to create a dynamic by opening the courses to the invitation in residence of artists and choreographers creators and also share with the various training provided at the conservatory more motivation to mount projects together, or shows that are also outward-looking, leading young people in training to confront all forms of connection with the public.

In Carcassonne the artistic institution of the conservatory Fabrique des art covers more than 300 communes distributed well in the beyond Carcassonne and that the 1500 or so pupils make up a diverse range of social origins. Emblematic of a certain influence, this noble institution is still subject to some administrative burdens despite the efforts undertaken by its administrators to allow certain collaborations with the reception structures, its auditorium, which already opened its doors at the Festival Dance Cités Carcassonne in September 2020, the first dance festival in France to perform during the Covid19 crisis, whose programming was of a very high professional level.



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“That the artistic come to the heart of the people”, the wish formulated by the mediation of La Galerie Chorégraphique, raises the question of the presence of music in the city of Palermo during a CO.DA.SI Workshop held in early November 2023 and the scarcity, otherwise the total absence of dance in the urban center of this Baroque gem. If we can detect similarities, the fact remains that the stories of the arts take different paths and paths to meet at the best time of their agreement. After the statement of a total tightness of the cultural sectors incumbent on the City (Heritage, Theatre, Music, etc.), when each reasoning by identification with its sector, we can only note the efforts still to be made to carry out a cultural policy at the height of the historical past of the city of Carcassonne. Regarding the audience’s encounter with contemporary dance, mediation and transmission are always and in this case, the best still reliable processes, taking into account the complexity of the information-saturated world in which we live augmented by new technologies.



Photo:
La Galerie Chorégraphique



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Active participation

In Italy, the conclusions were that it is important to increase the opportunities to stage contemporary dance performances. So, dance professionals have to make an effort to offer more opportunities to experience contemporary dance. Another important step to increase participation of audiences is the co-creation process which artists and citizens should share in the artistic phenomenon. The active participation of the spectators in the creative process is a key to increase the audience for performing arts. Artists and spectators should create an affective link with the performance.

The similar opinion had the participant from the focus group from Serbia: “definitely we need to include people who are not from the field of contemporary dance”. Another participant, also from Serbia, observed that establishing contact with an inter generational volunteer center that collaborates with students involved in art electives and cooperating with them is an excellent approach. They start to come to the performances and then their friends also want to come and participate. Social processes that started a long time ago, but still exist in our societies, should be nurtured, that is something that brings us a new audience. Another participant from Serbia says that it is important that, as artists open up to citizens and get out of the mindset that they are not understandable.

Expanding the audience / site-specific

In all countries which took part in the focus groups of CO.DA.S.I. research as a response to the issue of accessibility and widening audiences, some artists and organisations are setting up festivals in venues other than theatres. In this way, they meet the audience directly and are able to reach a wider audience. This is what the Garage 29 association from Belgium is doing with the Neighbours festival, which it has developed with this in mind. The aim is to improve access to audiences who don't usually go to the theatre, by going directly to them and offering activities close to home, in unusual and "everyday" places.



ACTIVE PARTICIPATION



Photo: Kulturanova



Photo: Marta Ankiersztejn



Photo: La Galerie Chorégraphique



Photo: Adriana Liwara



Photo: La Galerie Chorégraphique



Photo: Marta Ankiersztejn



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In conclusion, contemporary dance in Belgium, rooted in a complex institutional context, is present in a variety of companies, artists and venues.

Another strategy to increase the audience is to open the door as much as possible to make the audience appreciate the “experience” of performing arts. Sometimes theatres are considered inaccessible, people are afraid of what’s happening inside. Instead, we should go back to the essence of theatres: “squares” where people can meet and feel comfortable and have a shared experience. It is not the event, but the experience that counts. In Italy the programming of unconventional events in streets and places other than theatres is also important to expand the audience for contemporary dance. Education again is the key. In Italy these projects are not organic to school curricula and are often discontinuous and fragmentary.

During the Polish focus group one of the participant shared out to people where the city becomes the stage. In this setup, the human viewer takes center stage, and the theater opens up to people, breaking down walls and increasing accessibility. The site-specific approach, like the project in urban spaces, allowing engagement with random individuals not necessarily connected to dance. Similarly, during the "Pamięć miasta – Memory of the City" festival in Częstochowa/Poland, the performance "Odyseja" by Teatr Nowszy at the train station attracted the attention of passengers, creating curiosity and interest.

A similar idea was expressed by a Serbian participant who believes that it is beneficial to create in public spaces, such as bus and rail stations. Additionally, having performers from marginalized groups can attract an entirely new audience to performances.

The aid initiative inaugurated in 2023 by the Aude Department in France «Creation in territory» to support projects anchored in the territories and shared with the inhabitants, has allowed the diffusion of young experienced choreographers and dancers or others already confirmed and recognized for their talents such as the dancer and choreographer Pedro Pauwels.



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The choreographer also took on the role of curator with the collaboration of La Galerie Chorégraphique for the organization and the exhibition «La Danse des années 80» at the Chapelle des Dominicains in Carcassonne, during the two-year artistic creation residency proposed to him as part of this new «Creation in Territory» program. Here is the need to work to improve the opportunities offered to this sector of live performance and creation in dance still marginalized and secondarily victim of the effects of fashions the issues presented by this theme of the round table proposed by La Galerie Chorégraphique make sense in relation to a national or regional context.

Change the location: the shift from the center to the periphery

It is crucial to express interest and provide support for the development of new initiatives, particularly in the Aude Department in France. These initiatives should consider the 416 rural communes that have limited exposure to the "new aesthetic" represented by contemporary dance, which is still inadequately represented. The close collaboration between the department's institution, businesses, broadcasters, and engagement with the youth through conservatories is noteworthy. However, addressing the needs through active listening remains a pivotal issue for more effective project management.

Pedro Pauwels supported by the DRAC, whose Company is located in Montauban in France, in the neighboring department of Tarn et Garonne, is a very rural region, which according to him, is not a brake for the development of culture, as well as cities. It is essentially the national scenes that broadcast contemporary creation in dance and are in the eyes of experts markers sometimes too determinants of legitimization of the value of artistic work and consequently of the future of those more devoted to discretion and public favor, most artists wishing to get as close as possible to recognized or labeled venues.



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Engaging and involving the public must be considered in a multi-directional way towards all categories without exclusion and for this, the power of imagination and the conceptualization of projects go hand in hand.

The need to venture into different spaces with dance has also emerged in Serbia. Dance artists need to go to places where are people and to go to smaller places and villages. It is important to understand how to open theatres and how to exit theatres to reach people, especially in the peripheries. The notion suggests a departure from focusing solely on urban or established cultural hubs. By bringing dance performances and artistic expressions to less prominent locations, artists aim to engage with a broader audience, fostering a more inclusive cultural landscape. This approach not only democratizes access to dance but also enriches the cultural experience for individuals residing in smaller communities, providing them with opportunities to connect with and appreciate the art form. Ultimately, it promotes the idea that cultural and artistic initiatives should be accessible and enjoyed by people across various geographical and social contexts.



**Photo:
Agata Życzkowska**



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People with alternative mobility

Very important is also consider the needs of individuals with alternative mobility, providing clear information about wheelchair accessibility and, if applicable, mentioning the location of ramps or accessible venues in performance descriptions, even if wheelchair accessibility is not present. This saves them inquiries and ensures their comfort. This opinion about social inclusion appears in the Polish focus group. The "Taniec i Niepełnosprawność / Dance and Disability " project by the National Institute of Music and Dance in Warsaw/Poland integrates physically able and disabled artists, fostering collaboration and inclusiveness. The program, initiated in 2018, hosts annual workshops culminating in performances at the International Dance Festival in Łądek-Zdrój. The aim is to make dance more accessible, particularly for those with disabilities, creating a supportive community. And there is also very important to share schedules with descriptions accessible through audio descriptions on the internet.

It is necessary to familiarize people with the topic of social inclusion, raise awareness, and sensitize them. Specific knowledge and skills regarding the needs of people with disabilities are required to blur the boundaries between these two worlds. Audio description of dance performances is still imperfect. Movement and emotions need to be considered, but many concepts are quite abstract for people blind from birth, making it challenging even for professionals working with them daily. The description should not contain interpretation but conveying the sight as a dry description is difficult. There is always an attempt to describe emotions where everyone can interpret them in different ways. Perhaps a division into a formal description of movement and an emotional description of movement is needed.

In Poland, in 2019, the Accessibility Act was introduced, requiring various institutions and organizations to ensure accessibility for people with special needs, aiming at social inclusion.



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However, these institutions were not adequately prepared for it. In a sense, this law became a scarecrow, prompting various steps, but not fully satisfying the needs of people with disabilities. It would be essential to first understand what this social group truly needs to integrate into culture, and then introduce facilities accordingly. While we often talk about inclusion, the exact meaning is not entirely clear. Even organizers of cultural events, performances, and panel discussions are not adequately prepared. One of Participant was ask to moderate a panel discussion on inclusive art with Justyna Wielgus and Małgorzata Madi Rostkowska for the Central Scene of Dance/Centralna Scena Tańca - the dance criticism and theory department at the Mazovian Institute of Culture in Warsaw (MIK). Before the panel, one of the participant of the focus group in Poland has two-hour conversation to prepare and sensitize, to help formulate appropriate questions to avoid awkwardness and misunderstandings. This is very sensitive group. There's a lack of awareness and sensitivity among people.

Another participant from Polish focus group said also that it was also quite surprising when this institution MIK proposed translating this panel into PSL - Polish Sign Language. Following this proposal, they negotiated with the Mazovian Institute of Culture to hire a translator who handled the translation of this panel. Additionally, every subsequent panel will be provided with such translation and will be uploaded online with an interpreter. This opens up the perspective of expanding the educational field for the deaf. It is important to have good, modern equipment and also to accept and support different kinds of marginalized and vulnerable groups. Not only those with physical or hearing disability.

To create a safe space, environment and content for all, not only for the majority, claims the participant from Serbian focus group.

One of the participants from Italian focus group said that being resilient means putting the experience at the centre of a process which is internal for the creator/dancer, sometimes a slow process which is circular to the creation of new dance.



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Marginalized groups

In response to the question of how to make contemporary dance more accessible, answers emerge among the participants of the Polish focus group. The key to enhancing the accessibility of contemporary dance lies in foundational work. For example work with people of different ages and capabilities. Older individuals often find contemporary dance incomprehensible as it is an entirely unfamiliar language to them. Incorporating socially relevant themes is a crucial aspect of promoting inclusion. This could involve addressing issues and concerns faced by marginalized groups, such as refugees or individuals within the LGBT+ community. By actively including these topics in discussions, performances, or artistic expressions, it not only brings attention to the experiences and challenges of these groups but also fosters a more inclusive and empathetic environment. This approach aims to acknowledge and celebrate diversity, encouraging a broader understanding and acceptance within the community or artistic context. It signifies an intentional effort to create space for voices that are often underrepresented, contributing to a more inclusive and equitable cultural narrative. An example is B'cause Dance Company from Poland, in Bartek Woszczyński's choreographed performance "Urodziny-Birthday" addresses social issues, making topics like refugees, indifference to others' suffering, and overlooking others' problems accessible to the audience, allowing for identification through movement. In another performance by the HOTELOKO movement makers collective from Warsaw, titled "Absolutely Fabulous Dancers," themes of identity related to belonging to the LGBT+ community are explored. The Ciało/Umysł Festival introduced practical activities, creating a pre-performance movement warm-up. While the foundation - the body - is shared, diversity is celebrated. Dance can become insular if presented as a dull lecture. However, showcasing different bodies of various ages and abilities creates an inclusive space, demonstrating that art is not exclusive but accessible to everyone. Every reception is valid, and every interpretation is correct.

NEW STRATEGIES FOR DANCE



Photo: Marta Ankersztejn



Photo: Romain Lorraine



Photo: Michał Jędrzejewski



Photo: Kulturanova

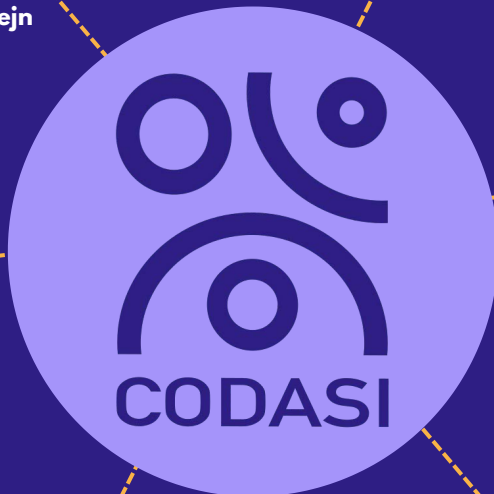


Photo: Andrea Messana



Photo: La Galerie Chorégraphique



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Online dissemination

Expanding the audience can primarily happen by sharing materials online on various social platforms. Increasing the reach of the audience is largely dependent on leveraging online platforms like YouTube, TikTok, Instagram, and similar channels. By sharing dance-related content on these platforms, dance companies and artists have the opportunity to connect with a wider and more diverse audience. The visual nature of dance makes it well-suited for online sharing, enabling people from various backgrounds and locations to access performances, tutorials, and behind-the-scenes glimpses.

YouTube, as a video-sharing platform, allows for the upload of dance performances, choreography showcases, and educational content. TikTok, with its short-form videos, offers a dynamic space for creating engaging dance challenges and trends that can quickly go viral, attracting attention from a global audience. Instagram, through its visual and interactive features, provides a platform for sharing snippets of performances, promoting upcoming events, and engaging with the audience through comments and direct messages.

Utilizing these online channels not only widens the geographic reach but also breaks down traditional barriers to access. It democratizes the experience of dance, making it more inclusive and available to individuals who might not have easy access to live performances. Furthermore, the shareability and interactivity of online platforms contribute to the creation of a community around dance, fostering discussions, collaborations, and a shared appreciation for the art form.

Information about foreign performances also attracts people. For example, at the Ciało/Umysł Festival, the Italian performance "Graces" by Silvia Gribaudo gained significant popularity.

CONCLUSION

Here are presented the recommendations from the focus groups from 5 different countries in Europe, which highlight the importance of education and accessibility to contemporary dance outside theatres. By encouraging collaboration and the exchange of information between European countries, the CO.DA.S.I. project contributes to strengthening contemporary dance in Europe, while promoting inclusiveness and sustainability in the field. In this report, we've explored the contemporary dance scene in Belgium, France, Italy, Poland and Serbia, highlighting certain practices that prioritize autonomy, attentive listening, diverse approaches, and the establishment of an environment fostering both the artistic and personal growth of individuals. Additionally, these practices aim at the sustained well-being of individuals, encompassing both their physical and mental health in the long run. The recommendations highlight the importance of listening to one's own body and the daily training that dancers need to maintain their physical fitness.



Photo:
Karina Szutko



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Belgian partner also highlighted the need for teachers to give themselves time in dance classes in order to get to know the students, understand their bodies and adapt to their needs, as well as the importance of providing them with empowering tools to increase their self-confidence, autonomy and curiosity - qualities that are necessary for a sustainable personal practice. We presented the inter generational dimension as a precious element of individual and collective enrichment, but also of acceptance of the ageing body in dance and, by extension, in society. In terms of the artistic process, it was recommended that personal practice should be documented as much as possible, to give value to the work but also to ensure that it can be passed on in the long term. The need to adapt the system for disseminating dance by offering more continuous periods of performance was raised. Several initiatives were presented as examples of promoting greater inclusiveness and sustainability in the European dance landscape.

Contemporary dance in Italy and France, rooted in a complex institutional context, is present in a variety of companies, artists and venues. However, access to this art form remains limited for many people, often due to social, economic or cultural barriers.

There is some support for contemporary dance in Poland and Serbia, but it is not enough. The independent scene that maintains contemporary dance in Serbia still does not have enough resources, space and money. The good thing is that year after year the importance of contemporary dance is recognized more and more among the community. What all the participants shared was the importance of networking, cooperation between companies, organizations and institutions, in order to compensate for the lack of funds by increasing the knowledge, skills and capacities of contemporary dancers. What is almost completely missing in the process of constituting the contemporary dance scene are: decentralization and theoretical-critical discourses. Decentralization is part of a more complex process of spreading the scene, which also includes the emergence of new and different choreographers and other actors. For this project connection and raising capacities of dancer would be the best thing to work on.



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In Poland and Italy there's a noticeable comparing to France or Belgium lack of basic dance knowledge, which we should start imparting at the school level. There is a need to educate the youth to understand this language.

What is interesting that Poland particularly grapples with issues of sustainability, where deficiencies in support for professional dance artists are evident. Therefore, international exchange and collaboration with European countries that have already addressed some of these issues and can share best practices become crucial. These initiatives can then be transmitted to Poland.

The contemporary dance is still dependent on public authorities in France, Belgium, Italy, Poland and Serbia. At the same time, if we can only note today the permanence of a field of artistic activity encouraged by institutional support, a disparity of means remains for territories far from urban centers. Creative suggestions were made about addressing the public for a sector that is sometimes considered too elitist, and if no “turnkey” solution exists, the development of a contemporary choreographic art unfolds without his knowledge in the complex cultural fabric covering Europe and beyond.

The art of dance is important for the further development of Europe and cooperation between different countries. However, access to this art form remains limited for many people, often due to social, economic or cultural barriers. We hope that the recommendations in this report will serve as a basis for the further development of the CO.DA.S.I. project and for the overall improvement of contemporary dance in Europe.

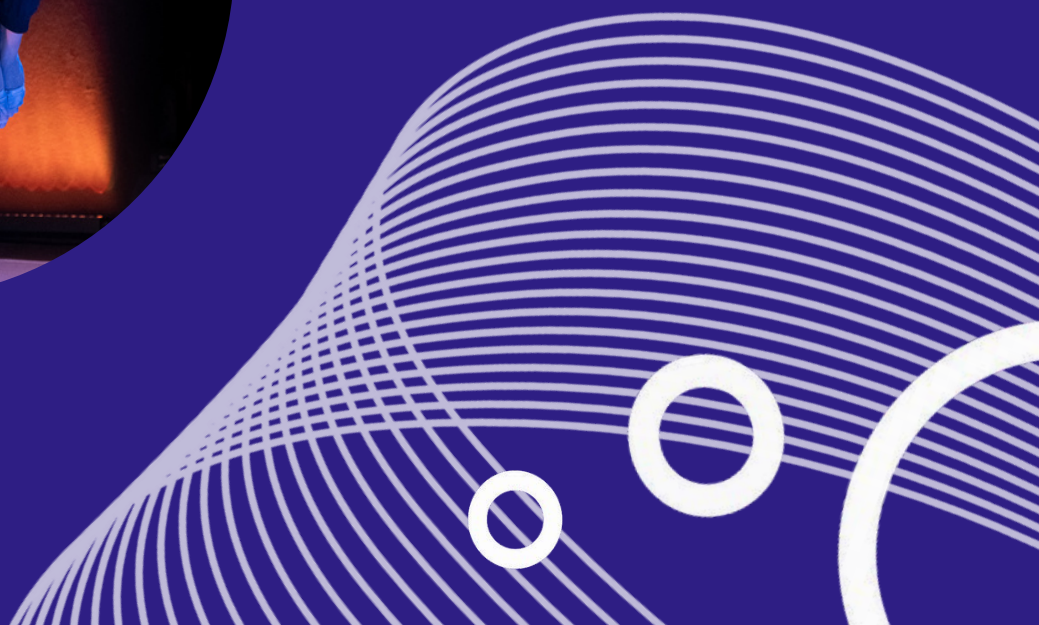


**Photo:
Marta Ankiersztejn**

“In addition to being a dancer, choreographer, and critic, we are also a human being. We must remember that we are primarily humans, and we need to take care of ourselves, take a step back. If we take care of ourselves as individuals, we'll also be more resilient in our profession”.



**Photo:
Marta Ankiersztejn**



ANNEXES



4. ANNEX 1

sustainability in dance teaching / France

“Reform and modernization of dance education”

Written Question No. 04770 - 16th Parliament

Laurence Garnier draws the attention of the Minister of Culture to the modernization of the regulatory framework of dance teaching. The report of the flash mission (of the National Assembly on July 21, 2021) on the distribution of ministerial powers for dance policy provides a useful basis for reflection. However, as part of the training and preparation for the diploma of dance teacher, this work of reflection should be completed to modernize the regulations in force. Indeed, this modernization constitutes an interesting opportunity to extend the teaching to the heritage of regional dances; some dance schools already forming the national higher diploma of musician in traditional music as well as the master «artist of traditional music». The place of dance in the training of the musician is essential. In addition, it would also be useful to reflect on the question of the place of dance in the school by developing the necessary training and certifications of speakers in artistic and cultural education in dance.

Concerning the jobs of dance teacher in schools and conservatories, the terms of access to the employment framework of territorial teacher do not take into account the teachers of dances other than classical, jazz and contemporary. (you must have a state diploma). Thus, she asks him how the Ministry of Culture intends to develop dance teaching while taking into account the different dance practices that represent millions of practitioners and recognition of their teachers.

- Published in the OJ Senate of 19/01/2023 - page 280

Response from the Ministry of Culture published on 23/03/2023



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Reforming the legislative and regulatory framework for dance education is a priority. The state diploma as a dance teacher, established by Law No. 89-468 of 10 July 1989 on the teaching of dance, is a compulsory diploma for teaching dance in classical, contemporary or jazz aesthetics. The main focus of the legislator was on the protection of the physical integrity of dance practitioners, particularly with regard to children. Since its implementation, the recognition of the profession of dance teacher is also based on guarantees observed in terms of pedagogical skills and level of qualification, as well as the structuring of a profession. However, the current framework must be adapted to the existing offer of dance teaching, to new choreographic aesthetics and to the different paths of access to training: to take into account the evolution and diversity of dance practices (hip-hop, regional dances of France, baroque dances and ancient dances, world dances); in order to guarantee for these aesthetics the level of educational qualification integrating in particular the attention given to health and safety issues; in order to authorise alternative training. Adapting teaching to contemporary issues should involve an evolution of the provisions of the Law of 10 July 1989 transposed into the Education Code in Articles L. 362-1 to L. 362-5 and L. 462-1 to L. 462 6. It would be a question of extending to choreographic aesthetics not benefiting from this diploma, of maintaining the requirements of safety and public health, of preserving the achievements of teachers already graduated, to promote the profession of dance teacher by re-evaluating the diploma at level 6 (Bac +3) to make it consistent with the license-master-doctorate system and open it to other access modalities. The main changes envisaged would concern: the deletion of the reference to classical, contemporary and jazz dance options; the referral of cases and the framing of exemptions to the regulatory level; the possibility of alternating exercise; Strengthening security requirements and penalties for breaches. Choreographic aesthetics likely to integrate the state diploma of dance teacher would be listed at the regulatory level. These developments would allow the recognition and professionalization of hip-hop with a state degree.

Moreover, this openness would find greater relevance at a time when breaking (the competitive side of break dance), one of the disciplines of hip hop, is invited to the 2024 Olympic Games. The breakdance performances delivered on this occasion will certainly inspire vocations. It will be important to be able to meet this new demand. The challenge is to upgrade a degree and a profession by maintaining and expanding the obligation and protection of the title of dance teacher, especially by allowing professionals from different aesthetic backgrounds to obtain the state diploma of dance teacher after having followed a dedicated training.

- Published in the Senate OJ of 23/03/2023 - page 2012



Photo:
La Galerie Chorégraphique

ANNEX 2

Questionnaire for focus groups



Italy

- 1) Have you developed strategies in your practice (daily training - research - production - distribution - ...) to make contemporary dance more sustainable? And if so, what are they?
- 2) What works and what doesn't in the contemporary dance field in Italy?
- 3) How do you think contemporary dance can reach a wider audience? What form of mediation do you think would be useful in democratising contemporary dance?
- 4) Which topic between inclusion and sustainability do you think that you should deepen with a training course?
- 5) How a dance company can be resilient?



France

- 1) How can we make contemporary dance more accessible and create new audiences for contemporary dance?
- 2) What would be the daily work practices to make choreographic research more inclusive, sustainable and socially engaged ?
- 3) How can the choreographic sector offer new employment opportunities for dance professionals today?



Belgium

- 1) Have you developed strategies in your practice (daily training - research - production - distribution - ...) to make contemporary dance more sustainable? And if so, what are they?
- 2) What works and what doesn't in the contemporary dance field in Belgium? What is necessary to put in place to make contemporary dance more sustainable?
- 3) Do you know of any experiences that have led to new job opportunities and better working conditions for professional dancers?
- 4) How do you think contemporary dance can reach a wider audience? What form of mediation do you think would be useful in democratising contemporary dance?
- 5) Have you developed tools in your practice (in terms of transmission - research - production - dissemination - ...) with the aim of greater inclusivity for audiences?



Cie Karine Ponties
Photo: Gerta Kordalli



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Poland

&



Serbia

- 1) How can we create new audiences for contemporary dance?
- 2) How do you think we can make contemporary dance more accessible and increase the dialogue with our audience?
- 3) Do you have any practice in your daily work to make your choreographic research more inclusive, sustainable and socially engaged?
- 4) What works and what not in the contemporary dance scene in your countries?
- 5) In your daily practice, what is the field in which you think you need to be more informed? Sustainability / Social engagement
- 6) How dance companies can provide new job opportunities for professional dancers?
- 7) Do you know any way to share skills and strategies from different countries to increase the audience for contemporary dance?
- 8) How can dance companies be resilient and overcome this moment connected with actual troubled times?
- 9) What technical knowledge and skills are needed?
- 10) Your training needs.
- 11) Future strategies to increase your audience.
- 12) Any best practice of contemporary dance for sustainability and inclusion.



HOTELOKO movement makers
Photo: Rafał Roślik

ANNEX 3

Reference list / Belgium

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LATOUR Séverine, mémoire de master ULB 2019-2020 : « OBSTACLES ET DEFIS DE LA DIFFUSION DES PRODUCTIONS DE DANSE DE LA FEDERATION-WALLONIE BRUXELLES », p22.



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CoDA - organisation in Belgium. This is a dance research network funded by the Flemish Research Foundation <https://www.uantwerpen.be/en/projects/coda-cultures-of-dance/>



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Reference list / Italy

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ANNEX 5

Reference list / France

Examples of French choreographic companies engaged in policies promoting sustainability and the inclusion of contemporary dance:

[Link: Malandain Ballet](#)

[Link: Ballet Preljocaj](#)

[Link: Maguy Marin Company](#)

[Link: Taffanel Company](#)

[Link: Fêtes Galantes Company](#)

[Link: CCNR](#)

[Link: Ballet du Nord CCN Roubaix](#)

Independent companies in rural areas:

- Portes Sud Company, founded in 1997 in Carcassonne, Aude department, led since its inception by Laurence Wagner. [Link: Portes Sud Company](#)
- Pepau Company, founded in 2000 by Pedro Pauwels, based in Montauban, Haute Garonne department. [Link: Pepau Company](#)



Photo:
Cie Taffanel

ANNEX 6

Reference list / Poland

Polanddances.pl is a website with an overview of Polish dance – with a wide range of artists, institutions, companies, collectives and NGOs.

Search for artists and unique performances: <https://polanddances.pl/>

Polish National Music and Dance Institute: <https://nimit.pl/en/>

Examples of Polish choreographic companies and dance collective working in the area of contemporary dance:

Polski Teatr Tańca [company] - <https://ptt-poznan.pl/en>

Bytomski Teatr Tańca Ruchu ROZBARK - <https://teatrozbark.pl/>

Centrum w Ruchu collective - <https://www.centrumwruchu.pl/news/>

HOTELOKO movement makres collective -

<https://www.instagram.com/hoteloko/>

Holobiont collective - <https://www.facebook.com/holobiontcollective>

Sticki Fingers Club Collective -

<https://www.facebook.com/stickyfingersclubdance/>

A few important dance festivals on the map of Poland:

Ciało/Umysł - <https://cialoumysl.pl/en/main-page/>

Mandala Performance Festival - <https://mandalafestiwal.pl/>

U:NEW Dance Wave Festival - https://www.instagram.com/u_new_festival/

Festiwal Tańca Współczesnego Pamięć Miasta -

<https://www.fundacjaperforma.com/pamiec-miasta>

New Europe International Festival - <https://nowyteatr.org/en/cykle/festiwal-nowa-europa-inne-spojrzenia>

Festival Kalejdoskop - <https://www.festiwal-kalejdoskop.pl/>

Report on contemporary dance in Poland from 1989-2009

<https://www.nck.pl/upload/2021/04/raport-o-tancu-wspolczesnym-w-polsce-w-latach-1989-2009.pdf>

ANNEX 7

Reference list / Serbia

Examples of Serbian centres, festivals, initiatives, choreographic companies and dance collective working in the area of contemporary dance:

Stanica - <https://dancestation.org/>

Belgrade Dance Festival

<https://belgradedancefestival.com/en/about-festival>

Belgrade Dance Institute - <https://fim.edu.rs/en/belgrade-dance-institute/>

collective Pokretnica - <https://www.facebook.com/pokretnica>

<https://youtu.be/0yo6BSpolBk>

This analysis of contemporary dance in Serbia is also an attempt to raise the question: Who has the right to contemporaneity? Namely, as contemporary dance is a new phenomenon in Serbia, there are two harsh theses that I would put forward as starting points. First, as there is no local contemporary dance history, there is no need to follow the diachronic traces of the present scene; and, second, what is currently considered as contemporary dance in Serbia is contemporary Western dance. Yet, that scene seems to be not-quite-Western though it is not-right-Eastern either. Presenting it in its full complexity may help us not only to understand that particular art scene better, but also to recognize how wider streams of power, money, and administrative regulation define contemporary art in today's global world. https://www.academia.edu/34319813/Not_quite_Eastern_not_right_Western_dance_On_contemporary_dance_in_Serbia

5

IN CONTEMPORARY DANCE

BEST PRACTICES

for sustainability and inclusion in all countries



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1. Karine Ponties' teaching approach



Title of the Good Practice: Karine Ponties' teaching approach

Country: Belgium / International

City / Region: Brussels / Mons / Paris

Target audience: Amateurs, Semi-pro and Performing Arts students, Pros (dancers, circus performers, mimes, actors, puppeteers), Architects, Visual Artists, Professors

Good Practice Level: Local

Responsible Organisation: Dame de Pic / Cie Karine Ponties

Type of Organisation: Non-Profit Organisation / NGO

Involved Organisations and Stakeholders: Superior school of Arts – ARTS2, IAD, Hippocampe, Académie Supérieure des Arts du Mimes et du Geste, etc.

Timescale – Dates: on-going / 1998-now

Budget and financing: The project is funded by public funds

Website: <http://damedepic.be>

Contact Details: info@damedepic.be | +32 476 21 72 90

Media: www.vimeo.com/damedepic



Description

Karine Ponties' teaching project can be considered as a good practice for a number of reasons. Firstly, it aims to teach students the basics of dance movement, taking into account the specific needs of each individual. This approach reveals a body full of ability, open and available. By encouraging a respectful and dynamic warm-up, students gradually become autonomous and their personal commitment is strengthened. The work focuses on the simplicity of movements that are accessible to all, evolving over time from the simple to the complex, and explores the relationship between the body and elements such as space, weight, time and intensity, the body in space, space in the body. The theme of the work is in the body: upheaval, rigour, work and abandonment.

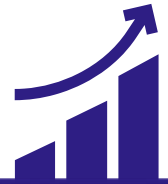
This teaching approach is based on a blend of techniques ranging from Qi Gong and Donna Eden's energy routine to dynamic yoga and classical technique. Qi Gong and energy routines to strengthen the immune system and keep the mind calm and focused. The exercises improve back posture, muscle tone, flexibility and have a balancing effect on the body's internal organs (heart, lungs, liver, spleen, kidneys), resulting in better overall balance and increased vital energy.

Dynamic Yoga and classical technique for working on dissociation, rhythm, management of space and forces, the constant interplay between balance and imbalance of forces. A complete physical preparation that can be used in drama classes: anchoring, centre of gravity and support points.

In her teaching, Karine Ponties tries to nurture the individual through images, sounds and literature, so that students establish a relationship between their bodies and the language that corresponds to them, trying to stimulate their curiosity rather than inundate them with pre-established knowledge. Drawing on her 35 years of experience on stage, Karine Ponties gives students the tools they need to develop their own unique artistic vision and language.

In conclusion, Karine Ponties' teaching project is an excellent practice because it offers a holistic approach that respects the body and the uniqueness of each student. It strengthens physical fitness, promotes grounding and honesty, and fosters a creative and lasting curiosity in students.

Results



In her classes, Karine Ponties tries to nurture the individual with images, sounds and literature. She wants her students to establish a relationship between their bodies and the language that engages them. By trying to convey curiosity rather than knowledge. It's this curiosity that has led Karine, both in her artistic and teaching practice, to make heteroclitic contributions: collaborating with visual artists, illustrators, composers, video artists, translators, actors, dancers, circus artists, etc.? The result is the coexistence of contrasting elements - humor and tragedy, absurdity and depth, the crude and the refined - especially through dramatic and choreographic liaison. This creates dialogue, brings people together and takes them to extremes that reveal the individual. Faced with a contradiction, the body and the mind react, transforming themselves into a question that develops and enriches language, memory and muscles. With a detailed rigor, towards oneself and towards others, that doesn't constrain but invites you to explore, to go and question your limits, to densify yourself. It's not a relentlessness but an echo of the curiosity that requires a real attention to detail in order to increase one's potential and reach the joy of surpassing oneself.



Photo:
Maria Bondareva



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Consideration as a Good Practice

Karine Ponties knows that the teachers who best develop young creative potential are the artists, as she learned from her studies at Mudra. With 25 years with the company and 35 years on stage, she passes on to the younger generation of creators the tools to develop their own unique vision and language.

Her work with performers, students and amateurs has led her to pay particular attention to the physiology of each body and its cultural background. She explores the internal structure of the body, favouring organic matter, but also drawing on all codes to offer a body of knowledge that is both its own language and a language of knowledge.

Over the last three years she has sensed a great deal of loss and confusion among the students, a loss of motivation, discipline and desire, but she has also received some wonderful feedback about how much good her classes have done for them, how much better they feel, and this has encouraged her to continue her research into ways of improving well-being without being a 'therapist', just a listener.

The body is a wonderful volume made up of bumps, holes, lines, roundness, breaks, cracks, flat or curved surfaces, soft and hard, protrusions. Working to explore and rediscover this reconsidered volume is a way of getting closer to our humanity. Everyone has a body, we're used to it, there's a kind of banality in having a body, but revealing it from a particular angle or in a particular light reminds us how extraordinary it is.





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2. Danses-Cités-Carcassonne



Title of the Good Practice: Danses-Cités-Carcassonne

Country: France

City/ Region: Carcassonne / Occitanie

Target audience: General audience

Good Practice Level: Regional

Responsible Organisation: La Galerie Chorégraphique

Type of Organisation: Non-Profit Organisation / NGO

Involved Organisations and Stakeholders: Schools, social and cultural associations and national and institutions

Timescale – Dates: on-going / 2019-now

Budget and financing: The project is funded by public funds

Website: <https://www.facebook.com/dansescitescarcassonne>

Contact Details: production@lagaleriechoreographique.eu | +33 632 38 17 42

Media: <https://youtu.be/Dk-Xc5U0hLI> | <https://youtu.be/jguNI2IY3UA> | <https://youtu.be/bO4KMY3wk2I> | https://everybodywiki.com/Pedro_Pauwels



Photo:
La Galerie Chorégraphique



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Description

Dances-Cités-Carcassonne supported by La Galerie Chorégraphique, is an innovative artistic and cultural project rooted in the city of Carcassonne, the prefecture of the Aude department. This initiative comes in a context where contemporary dance remains a less represented aesthetic, despite the richness of this artistic form in the Occitanie region, particularly in its two capitals, Toulouse and Montpellier.

History and Context: Launched in 2020, the project aims to address the lack of visibility of contemporary dance by providing privileged access to this art form. Carcassonne, a medium-sized city with 50,000 inhabitants, stands out for its predominantly rural character. La Galerie Chorégraphique aspires to energize the cultural landscape by showcasing the diversity of contemporary dance on an international scale.

Objectives and Project Pillars: The project is built on four fundamental actions, each contributing to the main objective of transmitting choreographic culture:

Dedicated Dance Practice Space: The city provides a 250 m² space during after-school hours, located in the Gravette elementary school. Equipped for dance practice, it allows for artist residencies and the organization of choreographic workshops.

Photographic Exhibition in the Heart of the City: A temporary space for photographic exhibitions, located in the busiest street in the city, serves as a vehicle to transmit choreographic culture to a wide audience. This space is also used to reach target audiences, including students from local schools.

Annual Program of Artistic and Cultural Mediation: Targeted initiatives are implemented for children, families, and adults. For children in the La Conte neighborhood, a summer season offers "animated snacks" with the participation of regional and international artists, as well as a creation workshop led by a professional choreographer. Adults, whether from the Conservatory or private schools, benefit from amateur creation workshops and lectures led by personalities from the choreographic world.

Festival: A unifying moment and highlight of the project, the intercultural and intergenerational festival brings together around twenty French and international artists, both established and emerging. It provides a platform to showcase locally created amateur productions while enriching the city's artistic programming.

Activities also align with national and international commemorative days, significantly expanding the project's visibility and reaching new audiences: International Women's Day, International Dance Day, and European Heritage Days. The Danses-Cités-Carcassonne program is freely accessible and non-profit, funded for both its social and cultural impact with support from state services and local authorities. The international dimension is notably enhanced by La Galerie Chorégraphique's participation in ERASMUS+ projects since 2020 (Dance-Highways and Viral Visions).

Results



Democratization of Contemporary Dance: The project has successfully democratized access to contemporary dance in a city where this aesthetic was underrepresented. By providing a dedicated practice space equipped for dance, it has allowed a broad range of the population, especially children and youth, to initiate themselves into this art form.

Creation of an Inclusive Creation and Practice Space: Located in the La Conte neighbourhood's Gravette elementary school, the 250 m² space provided by the city achieves a dual objective: including populations furthest from artistic and cultural offerings and providing artists with a workspace that meets current standards.

Visibility of Dance in Public Space: The photographic exhibition in the heart of the city played a crucial role in the visibility of contemporary dance. By choosing the busiest street, the project successfully reached a wide audience, sensitizing the residents of Carcassonne to an often overlooked artistic form.



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Community Engagement: The program of artistic and cultural mediation strengthened community bonds. "Animated snacks" and creation workshops actively engaged children in the La Conte neighborhood, creating a meaningful connection between contemporary dance and local cultural diversity.

Training and Artistic Education: Amateur creation workshops for dance practitioners, whether from the Conservatory or private schools, contributed to ongoing training in contemporary dance. Conferences with personalities from the choreographic world enriched the artistic education of adults, expanding their understanding of this aesthetic.

Interdisciplinary Festival: The intercultural and intergenerational festival was a highlight of the project. It not only showcased locally created amateur productions in Carcassonne but also enriched the city's artistic programming by bringing together French and international artists. This event consolidated Carcassonne's cultural reputation.

Cultural Influence of Carcassonne: Danses-Cités-Carcassonne has contributed to the cultural influence of the city, drawing attention to Carcassonne as a dynamic and innovative hub in the field of contemporary dance. This may also have positive effects on cultural tourism and strengthen the city's artistic identity.

Consideration as a Good Practice

Danses-Cités-Carcassonne positions itself as a cultural catalyst, fostering the active participation of the local community in the artistic life of the city. By emphasizing the democratization of contemporary dance, the project aims to broaden the cultural horizons of Carcassonne residents and inspire a lasting enthusiasm for this captivating art form.



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3. Danza Movimento Naturale - Dance Method



Title of the Good Practice: Danza Movimento Naturale - Dance Method

Country: Italy

City / Region: Palermo / Italy

Target audience: Amateurs, semi-pro and dance students, pros (dancers, circus performers)

Good Practice Level: Local / National / European

Responsible Organisation: Zappulla DMN company

Type of Organisation: Non-Profit Organisation / NGO

Involved Organisations and Stakeholders: International Festival in France, Mexico, Poland, dance schools across Europe

Timescale – Dates: on-going / 2005-now

Budget and financing: The method is taught at Xinergie, multidisciplinary space in dance classes and international workshop funded by Erasmus+ projects

Website: https://www.lespacepalermo.it/en_index.php

Contact Details: info@lespacepalermo.it

Media: <https://youtu.be/mspmKpCRjDQ> |

<https://www.youtube.com/user/1973giozap/videos>



Photo:
l'espace





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Description

The Danza Movimento Naturale (DMN) method was created in 2005 by Giovanni Zappulla, choreographer, dancer and artistic director of the choreographic centre called "l'espace". Danza Movimento Naturale method stems from the substantial union of contemporary dance, Taijiquan and Zhineng Qigong. The method is the expression of a study model that is consistent with human nature in all its aspects: biomechanical, energetic and psychic through disciplines that enable the development of human potential by re-establishing the heritage of internal connections. Isadora Duncan was a rebel genius, an essential piece of dance history precisely because she did not have a pre-established academic education and also because she always had the courage to explore the limits of dance. The Natural Movement Dance thus starts from an in-depth study of the techniques of Duncan, the first who theorized the category of internal movement. The DMN method - born from the collaboration between the choreographer and the dancer Annachiara Trigili - developed with the substantial union of contemporary dance with music and with the encounter with Taijiquan Chen and Qigong, disciplines in which we find the concept of internal movement. A method, DMN, which has already been exported across borders, from France to Mexico, through workshops and performances in which the dancer's body is no longer considered an object to be irreversibly worn out in homage to the aesthetics of movement, but a centre of strength, growth and well-being. The dancer thus becomes strong through dance itself. And dance becomes natural again, incredibly rich; bodies can go far beyond questions of technique and style, movement has its own truth.

DMN method objectives is to stage a pure and natural dance, through the close link between mind and body, making the dancer a means to push the audience to live the performance as both an aesthetic and emotional experience. Danza Movimento Naturale method represents an innovation in the training panorama of the performer and dancer.



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Results

We could define it as a movement that finally resolves the dichotomy between spirit and body. A dichotomy that has been imposed as a superstructure but that the Greeks did not know: in the theatre they were musicians, actors and dancers together. In the same way, internal movement starts from the soul, radiates to the bones and deep muscles, to the mind and body: it is a force that we have not been used for centuries.

The DMN method has been developed with the substantial union of contemporary dance with music and with the encounter with Taijiquan Chen and Qigong, disciplines in which l'espace finds the concept of internal movement, consistent with human nature in its biomechanical, energetic and psychic aspects. What contemporary dance has started to do again just over a century ago is to give the body the opportunity to construct its natural history, to express its essential movement according to its inner balance. In the DMN method, the body learns to listen to these laws. A method in which the dancer's body is no longer considered an object to be irreversibly worn out in homage to the aesthetics of movement, but a centre of strength, growth and well-being. The dancer thus becomes strong through dance itself. And dance becomes natural again, incredibly rich; bodies can go far beyond questions of technique and style, movement has its own truth. The DMN method has already been exported across borders, from France to Mexico, through workshops and performances.



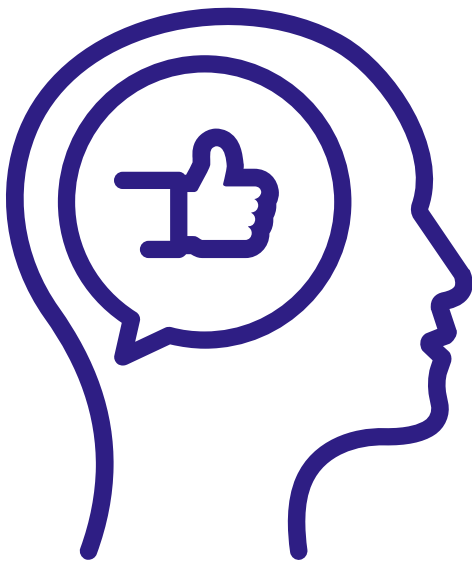
Photo:
l'espace



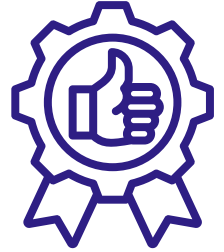
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Consideration as a Good Practice

DMN method objectives is to stage a pure and natural dance, through the close link between mind and body, making the dancer a means to push the audience to live the performance as both an aesthetic and emotional experience. Danza Movimento Naturale method represents an innovation in the training panorama of the performer and dancer. We could define it as a movement that finally resolves the dichotomy between spirit and body. A dichotomy that has been imposed as a superstructure but that the Greeks did not know: in the theatre they were musicians, actors and dancers together. In the same way, internal movement starts from the soul, radiates to the bones and deep muscles, to the mind and body: it is a force that we have not been used for centuries. The DMN method has been developed with the substantial union of contemporary dance with music and with the encounter with Taijiquan Chen and Qigong, disciplines in which l'espace finds the concept of internal movement, consistent with human nature in its biomechanical, energetic and psychic aspects. What contemporary dance has started to do again just over a century ago is to give the body the opportunity to construct its natural history, to express its essential movement according to its inner balance. In the DMN method, the body learns to listen to these laws. A method in which the dancer's body is no longer considered an object to be irreversibly worn out in homage to the aesthetics of movement, but a centre of strength, growth and well-being. The dancer thus becomes strong through dance itself. And dance becomes natural again, incredibly rich; bodies can go far beyond questions of technique and style, movement has its own truth.



4. SOLARPUNK



Title of the Good Practice: SOLARPUNK

Country: Poland

City/ Region: Warsaw / Mazovia

Target audience: general audience

Good Practice Level: Local / National / European

Responsible Organization: Fundacja Rozwoju Teatru 'NOWA FALA' /
HOTELOKO movement makers collective

Type of Organisation: Non-Profit Organisation / NGO

Involved Organisations and Stakeholders: International Festival in Italy,
Cultural and Educational Centres in Warsaw

Timescale – Dates: on-going / 2023-now

Budget and financing: European and public financing

Website: <http://fundacjarozejuteatru.pl/en/>

Contact Details: biuro@fundacjarozejuteatru.pl

Media: <https://youtu.be/TnkRekad6JM>



Description

SOLARPUNK is the educational project led by Agata Życzkowska in Warsaw on the field of contemporary dance. This constitutes a part of the educational actions undertaken by the foundation Fundacja Rozwoju Teatru 'NOWA FALA' and dance collective HOTELOKO movement makers. Solarpunk is an artistic movement that is particularly thriving in literature, fine arts, design, architecture, fashion, and activism. The concept behind the workshop method by Agata Życzkowska is to incorporate this movement into the realm of contemporary dance. Additionally, it aims to extend invitations to individuals who are not necessarily affiliated with dance as professionals. In general Solarpunk is an artistic movement that envisions how the future could look if humanity successfully integrates technology with nature. It is one of the few positive and hopeful visions of the future in the context of the relationship between technological development and the natural world. In this vision, civilization and nature exist in harmony, mutually supporting each other. The future may involve reusing and upcycling what already exists. Not only "smart cities" are important, but also smart citizenship. Humanity ceases to dominate nature and becomes its friend. This is a thought that deepens the idea of sustainability in the world. The method presented by Agata Życzkowska in collaboration with the collective, which also includes Karina Szutko, Mirek Woźniak i Maciej Feliga, involves building a community around a shared theme related to the group's identity. One of the ideas of solarpunk is precisely the well-being of the group as a fundamental action towards sustainable development. Therefore, both professionals and amateurs can be part of this group. This exchange is educationally enriching for both of these groups. Agata Życzkowska works with authentic movement, well-being through dance and relaxation. This movement is explored, considering the participants' abilities within the framework of a specific concept and concentrating on subjects related to relaxation. Interactive methods, group collaboration, exploration of emotions and reflections, along with body and voice exercises, are employed during movement workshops "Solarpunk".

In addition to movement, discussions play a crucial role because only by combining the body and mind, as well as the body and voice, especially with mindfulness towards one another and time dedicated to each other, can we build a community that provides a sense of improved living in a sustainable world.

Results



As a result of the method the new community of people working around the subject of Solarpunk was built. It included not only dancers but also people who have no experience in contemporary dance.

After one month of workshops based on trust-building, sustainability, talks in the circle, daily movement and cooperation, the group produced their own Solarpunk manifesto. A fragment of this manifesto is:

“We are Solarpunks because we are trying to reclaim hope.

The "Punk" in Solarpunk represents rebellion, counterculture, post-capitalism, post-colonialism, and enthusiasm. It moves in a direction different from the mainstream culture.

The "Solar" in Solarpunk refers to the sun and symbolically represents a belief in harnessing clean and renewable energy for the transformation of the world.

Solarpunk embraces the diversity of cultures, religions, abilities, genders, gender roles, and sexual identities. Solarpunk is comprised of a young maker culture, local solutions, and the creation of autonomous systems, not only technological but also ecological. This is how our love for the world manifests.(...)

SOLARPUNK is the power and driving force to wake up from the world of dreams every morning.

SOLARPUNK is the upward energy that enables harmony.

SOLARPUNK is every day.

SOLARPUNK is victory.

SOLARPUNK is oxygen.”



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Thanks to the shared conversations in the circle, which initiated each practice, in the next stage of the meetings, many emotions could be released through movement and voice. What was expressed as today's storytelling, representing who I am at the moment, remained within the group. Afterward, we could proceed to pure movement.

What's crucial is that this method triggers various emotions, promotes relaxation, and instills a sense of security within the group. Moreover, this method transcends its immediate impact by addressing the emotional well-being of individuals, providing a haven from the stresses of urban living. In a large city like Warsaw, where the hustle and bustle can be overwhelming, the solarpunk theme not only acts as an aesthetic choice but also as a practical tool to cultivate a collective sense of calm and security.

The relevance of this approach becomes even more pronounced in the context of the broader global challenges we face. In the aftermath of the pandemic and in the wake of the climate crisis, the Solarpunk theme becomes a symbol of resilience and positivity. It encourages communities to envision a future that is not only sustainable but also aesthetically pleasing and emotionally fulfilling.

In drawing parallels to iconic Hollywood portrayals of dystopian futures, such as "Terminator" and "Dune," the Solarpunk theme stands in stark contrast by offering a vision of hope and regeneration. It becomes a statement against the bleak narratives often associated with environmental degradation and societal collapse.

Beyond its immediate impact on emotions and group dynamics, the Solarpunk theme emerges as a powerful antidote to the challenges of our time. It not only transforms physical spaces but also reshapes the narrative about the future, steering it towards one of optimism, sustainability, and communal well-being.

Consideration as a Good Practice

This workshop is an example of good practice as it explores the subject of sustainability on the method of Solarpunk by creating a small, strong community. Also for the first time the subject of Solarpunk was explored on the dance field. The outcomes were remarkably productive, highlighting the dance's receptiveness to modern philosophies. It is the first step showing how to create Solarpunk vision by dance and movement. Contemporary dance today reinitiated the process of allowing the body to shape its own narrative, expressing its fundamental movement in accordance with its inner equilibrium.

This idea can be considered as a good practice for several reasons. The incorporation of shared conversations within a circle at the outset of each practice fosters a sense of communal engagement and openness. This approach allows participants to establish connections and set a positive tone for the subsequent activities.

The practice of releasing emotions through movement and voice during the meetings adds a valuable dimension to the overall experience. It provides a platform for individuals to express themselves authentically, contributing to a more holistic and emotionally supportive environment.



Photo:
Marta Ankiersztejn



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Moreover, the concept of encapsulating personal storytelling within the group creates a sense of collective understanding and shared experience. This shared narrative not only strengthens the bond among participants but also establishes a foundation for empathy and mutual support.

By venturing into the uncharted territory of Solarpunk within the dance field, this workshop pioneers a novel approach to artistic expression. The outcomes not only showcase the potential for synergy between dance and sustainability but also emphasize the adaptability of dance as a medium for exploring and embracing modern ideologies.

This initiative signifies the inaugural stride towards realizing a Solarpunk vision through dance and movement. It sets a precedent for future endeavors, demonstrating the feasibility and creative richness of merging sustainability principles with the art of dance. As a testament to its success, this workshop stands as a beacon illustrating how the language of movement can contribute meaningfully to the conceptualization and realization of visionary, forward-thinking ideals such as Solarpunk.



**Photo:
Marta Ankiersztein**



5. Anti-Bullying Movement Series



Title of the Good Practice: Anti-Bullying Movement Series

Country: Serbia, Portugal, Austria, Hungary, Spain and Germany

Target audience: General audience

Good Practice Level: Local

Responsible Organisation: Association Kulturanova for Novi Sad (Serbia)

Type of Organisation: Non-Profit Organisation / NGO

Involved Organisations and Stakeholders: cultural council department, youth workers and cultural managers, art and dance studios, teachers and performers, project partners: Município de Vila do Porto (Portugal), FUNDACIÓN UXÍO NOVONEYRA (Spain), Netzwerk Kultur & Heimat Hildesheimer Land e.V. (Germany), PRO PROGRESSIONE (Hungary), Xenia. Verein zur Förderung der Vielfalt (Austria).

Timescale – Dates: 2021-2023

Budget and financing: The project is supported through the Erasmus + program

Website: <https://antibullyingmovementseries.eu/news/>

Contact Details: bozicjelena94@gmail.com

Media: <https://www.facebook.com/antibullyingmovementseries>

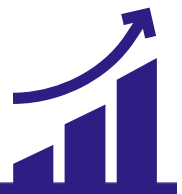


Description

The phenomena of school aggression (harassment, victimization, exclusion from the community) - in the opinion of many - are part of the conflicts in the community that are a natural part of life. Their frequency primarily depends on the institutional community, especially those responsible for its organisation and management, timely acquaintance with the problem (which is a basic condition for prevention), spotting the problem (if they have already occurred)... Readiness and informing teachers, staff and professionals are therefore perhaps the most important key elements in preventing, detecting and treating school violence.

The main goal of ABMS: Project partners came together to use art and culture and dance to prevent harassment of at-risk youth. We achieved this by increasing the skills and competencies of artists, educators, youth workers, educational leaders and support staff working with young people at risk.

Results



Developed practice and task development among participants - targeted discussions on burning community issues.

Presentation of good practices by our partners and training participants.

Field trips in the community to learn from additional local experts.

Practices with local youth from vulnerable groups to ensure the skills and competence of training participants before they return home.

Creation of a document on public policy, and we will use it to encourage growth and development in the educational and cultural sector on this topic and to closely link art education with the fight against violence. By more directly linking the problem of violence to education, we will give teachers a curricular incentive to address behaviors that turn into bullying, ensuring that we produce significant, long-lasting changes in the education system and in the lives of victims of violence.

Transferability

Because of the document this project has transferability and it is supposed to be used furthermore for teachers in school especially.

Consideration as a Good Practice

All involved organisations serve underrepresented populations and have come together to use art & culture to disrupt bullying in youth-at-risk, by increasing the skills & competencies of artists, educators, youth workers, educational leaders & support staff that serve vulnerable youth. More than 60 participants had mobility, education and peer to peer learning from different countries. Now all of them can use this knowledge and experience in further work. It have multiplier effect.



Photo:
Kulturanova



6. The Art at School



Title of the Good Practice: The Art at School

Country: Belgium

City / Region: Wallonia

Target audience: Children and youth

Good Practice Level: Regional

Responsible Organisation: Ékla (Centre scénique de Wallonie pour l'enfance et la jeunesse)

Type of Organisation: Non-Profit Organisation / NGO

Involved Organisations and Stakeholders: Local and school associations and institutions

Timescale – Dates: on-going / 1982-now

Budget and financing: The project is funded by public funds

Website: <http://www.eklapourtous.be/aae>

Contact Details: info@eklapourtous.be | +32 64 66 57 07

Media: <https://www.youtube.com/watch?v=qdETfIb8Uwo>

<https://youtu.be/1Bv6JnYC-ZU>

<https://www.airdefamilles.be/adf-art-ecole-adf582/>





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Description

The Art at School initiative of the Centre scénique Wallon pour l'enfance et la jeunesse - Ékla stands out as an excellent practice. The Art at school project makes it possible to host an artist in residence in a classroom for a whole school year. During this period, the artist shares their language, aesthetic universe and vision with the pupils, who are then involved in a creative process and encouraged to express and develop their own perspectives, words and gestures. The teacher and the artist work together as equal partners, giving priority to mutual listening and discovering each other's richness.

The cultural mediator helps to create the conditions for this encounter between pupils, artists and teachers. It is important to note that the pupils are not subject to any formal marking, but are encouraged to develop and find satisfaction in their own experience, emphasizing that success resides in the pleasure they derive from this adventure.

The project's approach stresses the importance of everyone's participation, because it emphasizes that each person is a singularity that is essential to the process, and that the richness of the collaboration comes from the complementarity of these singularities. This celebration of differences becomes a source of inspiration, stimulating children's creativity and inventiveness. Pupils are encouraged to explore, to discover each other and to engage in stimulating dialogue. They develop a sense of initiative and are encouraged to question established norms. The artist in residence emphasizes the place of the individual within the collective and how differences strengthen the group. This active interaction, both physical and intellectual, demands and stimulates curiosity and open-mindedness.

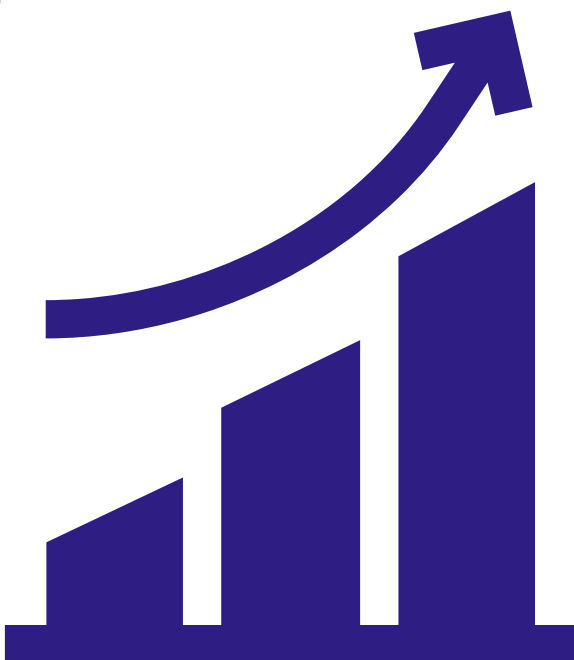
Finally, this group experience is an opportunity for the children to reveal themselves to each other and to form bonds of trust and mutual support. This group impulse creates a stimulating environment, which is particularly beneficial for children who rarely have access to multidisciplinary cultural and arts education, as these are areas that do not feature much in mainstream school curricula. The project also helps to make contemporary dance more accessible by bringing it into schools, allowing pupils from different social backgrounds to discover its codes from an early age.



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Results

Whether at home or at school, the arts have many positive effects on children. First and foremost, it gives them pleasure, pride and a sense of achievement. It helps them to gain self-confidence. It encourages teamwork and an awareness of others. It also enables them to develop their expressive and communicative skills (through art and language) as well as their cognitive skills (concentration, non-verbal reasoning, problem solving...). Several studies have shown that artistic activities have a positive effect on the development of social behavior in children, such as helping others, sharing and empathy. Others have also established a link between participation in different art forms and emotional regulation. At the heart of this atypical project, it's important to note that students are not subject to any formal assessment, but are encouraged to flourish and find satisfaction in their own experience, underlining that success lies in the pleasure they derive from this adventure.





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Consideration as a Good Practice

Ékla's Art at School project is considered an excellent practice for a number of reasons. It's a truly inclusive approach that introduces young people to the arts from an early age, enabling them to acquire essential skills in developing their own perspective, articulating their thoughts and expressing themselves through a variety of artistic media. This ensures that every child, regardless of their family background or previous exposure to the arts, can benefit from the experience, contributing to the democratisation of the arts.

What's more, the benefits of art for children are considerable. It brings them joy and satisfaction, and fosters a sense of achievement and personal pride. It builds their self-confidence and improves their ability to work with others, while developing empathy. Through artistic expression, art provides a platform for children to develop communication skills, both artistic and linguistic, and contributes positively to their cognitive development, including improved concentration, non-verbal reasoning and problem solving.

The Art at School project stands out for its unconventional approach to the educational system, including the total absence of assessments or grading, where the only measure of success is the satisfaction and enjoyment each student derives from the experience. The success of this model is based on the commitment of each participant, thus valorizing individual abilities and promoting the complementarity of each singularity. This approach highlights the richness of differences and provides children with a rich foundation for their lives. Through this experience, children learn to discover each other, take initiative and push back the boundaries of convention. The artist-in-residence promotes the development of the individual within the collective, emphasizing that the strength of the group lies in the diversity of its members. This process involves both the physical and the intellectual, encouraging curiosity and open-mindedness.

This practice is absolutely enriching as it gives children access to arts education within traditional education programmes that often don't offer this opportunity. It's a useful, positive and encouraging addition to a model that seems to be coming to an end.



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7. LA CARAVANE DE LA DANSE



Title of the Good Practice: LA CARAVANE DE LA DANSE

Country: France

City/ Region: Occitanie

Target audience: Public familial résidant en milieu rural

Good Practice Level: regional

Responsible Organisation: Cie Pepau - Montauban

Type of Organisation: Non-Profit Organisation / NGO

Involved Organisations and Stakeholders: local and school associations and institutions

Timescale – Dates: on-going / 2019-now

Budget and financing: The project is funded by public funds

Contact Details: pedro.pauwels@gmail.com / +33 6 81 35 74 28

Media: https://everybodywiki.com/Pedro_Pauwels



Photo:
La Galerie Choréographique



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Description

The Dance Caravan is a project initiated by the PePau company with the aim of bringing together the professional world of contemporary dance and the general public. Every summer, since 2019, choreographer Pedro Pauwels presents a team of dancers mixing professional dancers and students from French grandes écoles. During three weeks, 3 young dancers are immersed in the life of a company in the form of a creation residency, a kind of summer choreographic academy followed by four performances in different municipalities of Tarn et Garonne and a fifth in the Aude (since 2023).

Choreographies are based on popular songs known to all Intergenerational audiences.

<https://www.facebook.com/watch/?%20v=2939054606411675>

The performances are free and open access and take place in squares or public places and in the open air. By presenting contemporary open-air dance performances, the Dance Caravan makes dance more accessible to a diverse audience. This democratic approach allows a wide range of people, who may not normally attend performance venues, to discover and enjoy contemporary dance. The performances end with a moment of participatory dance with the public.

The project is now part of the annual dance program in the department and beyond. Every year La Caravane de la Danse is now also scheduled outside the department. The integration of young artists from French dance schools creates a unique learning opportunity. The creative residency, as a summer choreographic academy, offers not only hands-on experience, but also direct mentorship from professional dancers. This helps to develop new knowledge and skills, thus strengthening the creative fabric of the artistic community.

The Dance Caravan is a first job opportunity for artists coming out of school. Having developed are own network of diffusion of the shows, the company Pepau thus offers work to artists for this sector.



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Results

The roaming of the project, with performances in various parts of the department, promotes closer engagement with local communities. Dance becomes a means of creating cultural ties at the local level, encouraging public participation and creating a sense of belonging. Irrigates the department, promotes closer engagement with local communities.

Artistic Innovation: The Creative Residency provides a platform for artistic experimentation. Young artists have the opportunity to push the boundaries of contemporary dance, explore new forms of movement and contribute to artistic innovation in dance.

Artistic and social diversity: By integrating dancers from various schools, the project celebrates artistic and social diversity. This allows the audience to discover different perspectives and approaches.

Consideration as a Good Practice

The Dance Caravan project, organized by the Pedro Pauwels Company, offers a unique opportunity to develop the philosophy of contemporary dance while expanding its impact on new audiences. Here are some points that highlight the potential of dance philosophy in this context:

Cultural Accessibility: By presenting contemporary outdoor dance performances, the Dance Caravan makes dance more accessible to a diverse audience. This democratic approach allows a wide range of people, who may not normally attend performance venues, to discover and enjoy contemporary dance.



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Training and mentoring: The integration of young artists from French dance schools creates a unique learning opportunity. The creative residency, as a summer choreographic academy, offers not only hands-on experience, but also direct mentorship from professional dancers. This contributes to the transmission of knowledge and skills, thus strengthening the creative fabric of the artistic community.

Interdisciplinarity: The philosophy of contemporary dance, often characterized by its interdisciplinary character, can serve as a bridge between different forms of artistic expression. The collaboration between professional dancers and young artists can give rise to shows that integrate music, theatre, visual arts, thus expanding the attraction of the show beyond traditional dance lovers.

Community engagement: The project's roaming, with representations in various parts of the department, promotes closer engagement with local communities. Dance becomes a way to create new cultural ties locally, encouraging public participation and a sense of belonging.

The Dance Caravan not only offers exciting contemporary dance performances, but also provides a dynamic platform for artistic exploration, learning, community engagement and celebration of artistic diversity. This project contributes to the evolution of contemporary dance as an accessible, collaborative and innovative art.



Photo:
La Galerie Choréographique

8. Festival Antichi Scenari



Title of the Good Practice: Festival Antichi Scenari

Country: Italy

City / Region: Naples, Campania

Target audience: adults

Good Practice Level: Regional

Responsible Organisation: «Luna Nova» Cultural Association

Type of Organisation: Non-Profit Organisation / NGO

Involved Organisations and Stakeholders: Campania Region, Ministry of Culture, Comune di Pozzuoli, Campi Flegrei Archaeological Park

Timescale – Dates: on-going / 2018-now

Budget and financing: The project is funded by public funds: Ministry of Culture, City of Pozzuoli, Campania Region, Campi Flegrei Archaeological Park

Website: <https://www.lunanovaflegrea.it/festival/>

Contact Details: lunanova.arte@gmail.com

<https://www.lunanovaflegrea.it/contatti/>

Media: <https://www.facebook.com/lunanova.flegrea.1>

<https://www.facebook.com/profile.php?id=100070845847930>





Co-funded by
the European Union

Description

In recent years, contemporary dance in Italy has become more inclusive and sustainable thanks to various practices and initiatives. One example of an interesting initiative is the ANTICHI SCENARI Festival.

The aim of this festival is to promote the performing arts and the Phlegraean territory and archaeological heritage through a series of events embracing spoken word theatre, physical/performance theatre, and music, aiming to recreate a suggestion that can evoke ancient scenarios even in an imperceptible, subtle manner.

The common thread will therefore also be generated by the inevitable encounter and clash between antiquity and contemporaneity, between flavours and panoramas whose suggestions remain embedded in ancient times even if transported and experienced in the era that welcomes us in the "here and now", as the Latin expression of "hic et nunc" also recites.

The aim of the Festival is to bring together cultural assets and activities with the precise purpose of enhancing the artistic heritage of our culture as well as revitalising the archaeological sites of our historical and architectural heritage. By virtue of this firm planning and operational will, all the events that make up the calendar of Antichi Scenari are implemented with an environmental impact reduced to a minimum, in observance also of the necessary social positions that ecology demands of us, paying attention also to the silent voice of the earth and nature.

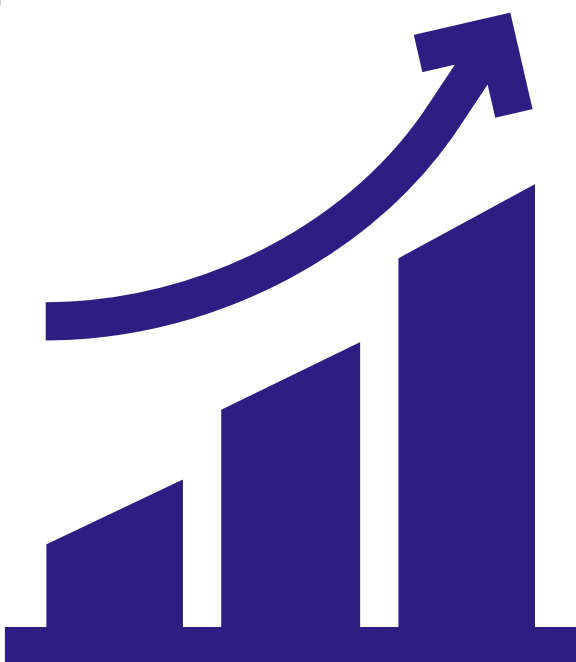
The Festival's objective is to unite cultural resources and activities with the specific goal of enriching the artistic legacy of our culture and rejuvenating the archaeological sites associated with our historical and architectural heritage.



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Results

The project, in partnership with the Phlegraean Fields Archaeological Park, the Phlegraean Fields Regional Park, the Municipality of Pozzuoli and other neighbouring municipalities of the Phlegraean Fields, pursues its artistic-ecosocial vocation by programming and producing shows, concerts and performances in the most evocative and significant places in the area. The locations that host this rich festival programme are: the Castle of Baia, the Excavations of Cuma, the Flavian Amphitheatre, the Piscina Mirabilis, the Urban Arena of Pozzuoli, the Villa Avellino Historical Residence, the Temple of Serapis and the Forest of Cuma. The Festival stages lots of shows and interesting live performances with around thirty titles including itinerant dance events, concerts and artistic performances in the most evocative and significant places of Campi Flegrei at affordable prices. In addition to the valorisation of territorial realities with young choreographers and established companies such as Borderlinedanza, ArtGarage, Akerusia, Cornelia, Funa, Movimento danza and the French company Cie MF | Maxime & Francesco, national companies such as the Milan DanceHaus Production Centre were also hosted during the last and fourth edition of the Festival, as well as the choreographers Francesca la Cava and Elisa Barrucchieri who, together with northern European companies, performed for the first time in the Campi Flegrei.





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Consideration as a Good Practice

Antichi Scenari Festival can be considered a good practice for several reasons, encompassing environmental, social, and economic aspects. Here are some key reasons why sustainability in festivals is valued:

Environmental Impact:

Resource Conservation: Antichi Scenari prioritizes resource conservation by reducing energy consumption, minimizing waste generation, and utilizing eco-friendly materials. This helps minimize the environmental footprint of the event.

Waste Reduction and Recycling: Antichi Scenari implements waste reduction strategies, including recycling programs and composting, to divert waste from landfills and promote responsible waste management practices.

Social Responsibility:

Community Engagement: Antichi Scenari engages with local communities, creating positive relationships and providing economic benefits to the region. This includes supporting local businesses, employing local talents, and involving the community in the festival planning process.

Inclusiveness: Antichi Scenari strives to be inclusive and accessible to diverse audiences. This can involve considerations for people with disabilities, offering affordable ticket options, and creating a welcoming environment for all attendees.

Cultural Heritage Preservation: Festivals that respect and celebrate local culture contribute to cultural preservation. This can involve showcasing traditional arts, crafts, and performances, fostering a sense of pride within the community. Antichi Scenari is organised in one of the most incredible archaeological parks in the world.



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Economic Viability:

Local Economic Impact: Antichi Scenari positively impact the local economy by generating income for local businesses, hotels, restaurants, and artisans. This economic boost can have a lasting effect on the community.

Long-Term Viability:

Reduced Environmental Liability: By incorporating sustainable practices, festivals can reduce their long-term environmental liability. This includes minimizing the risk of pollution, resource depletion, and ecosystem degradation associated with large-scale events. Antichi Scenari is staged in natural spaces and archaeological sites made for performing arts 3000 years ago.

Resilience to Change: Sustainable practices can make festivals more resilient to changes in regulations, consumer preferences, and environmental conditions. This adaptability is crucial for the long-term success of any event.

Positive Brand Image:

Public Perception: Adopting sustainability practices enhances the public image of the festival and its organizers. Many attendees today appreciate and support events that prioritize environmental and social responsibility. Antichi Scenari is one of those festivals.

Brand Loyalty: A commitment to sustainability can lead to increased loyalty from attendees, sponsors, and partners who align with the values of responsible and ethical event management.

In summary, a sustainable festival is considered a good practice because it promotes environmental stewardship, social responsibility, economic benefits for local communities, and long-term viability. Such festivals not only provide enjoyable experiences for attendees but also contribute positively to the world and the communities they engage with. Antichi Scenari Festival is the perfect representation of all these factors.



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9. Publika / Public



Title of the Good Practice: Publika / Public

Country: Poland

City/ Region: Warsaw / Mazovia

Target audience: general audience

Good Practice Level: National

Responsible Organization: Nowy Teatr

Type of Organisation: Public / Governmental Organisation

Involved Organisations and Stakeholders: Production: Nowy Teatr, co-production: Teatr Łąźnia Nowa, Stefan Żeromski Theatre in Kielce, cooperation – Centrum w Ruchu Non-Profit Organisation / NGO

Timescale – Dates: on-going / 2022-now

Budget and financing: Public financing: the performance was created as part of the third edition of "Poszerzanie pola," a choreographic program implemented by Nowy Teatr, Teatr Łąźnia Nowa in Krakow, and Stefan Żeromski Theatre in Kielce.

Website: <https://nowyteatr.org/en>

Contact Details: sekretariat@nowyteatr.org | kontakt@centrumwruchu.pl

Media: <https://nowyteatr.org/en/kalendarz/publika?setlang=true>

<https://www.centrumwruchu.pl/>

<https://www.dwutygodnik.com/artypkyl/10391-plac-zabaw.html>

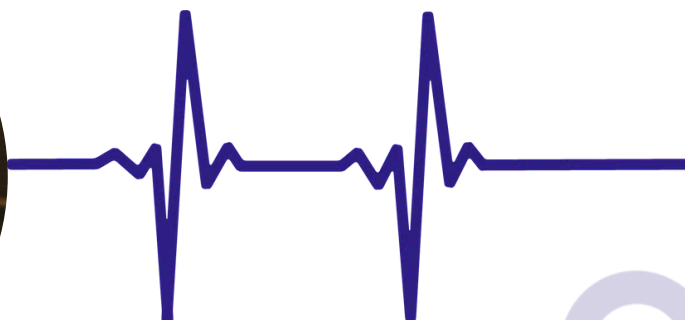


Photo:
Maurycy Stankiewicz



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Description

"Publika" is a dance performance where the audience enters the stage and engages in action with the performers. They participate in the performance, communal dance, but above all, in a meeting and experiencing being together in a specific space and time. Gathering, they also bring their individual choices and needs.

The starting point is the double meaning of the word "publika": *respublika* signifies what is common and relationship-based, while the audience refers to viewers. In this proposed action, the artists are interested in the audience that choreography can activate. While people understand dance as the movement of life, the quality of being in the body, choreography here becomes a form of establishing constellations of being together, arrangements, and groupings. In this sense, it is a tool for building relationships and communities. The performers want to explore how the audience can be established differently than just as spectators. Whether as a community, can it function in a way that also activates other senses and language functions, and consequently, discover a new political and public potential of choreography, or rather recognize its inherently choreographic nature?

"Publika" is a bodily experience and pleasure derived from shared movement. Additionally, within the project, choreographic workshops were conducted in Krakow, serving as both an artistic exploration and an examination, aiming to discover the questions and challenges generated by the structure created by them, subsequently utilized in the performance.

The "Publika" project, by involving the audience in collective action during the performance, facilitated the development of the audience and allowed people to take a broader look at the concept of contemporary dance. The fourth wall was broken down. Individuals not connected to dance had the chance to discover what contemporary dance actually is and explore it from within.



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Results

The "Publika" project, by involving the audience in collective action during the performance, facilitated the development of the audience and allowed people to take a broader look at the concept of contemporary dance.

The "Publika" project marked a groundbreaking approach to contemporary dance by actively involving the audience in collective action during the performance. This innovative strategy not only contributed to the development of the audience but also extended an invitation to individuals outside the dance community to delve into the intricacies of this art form.

By breaking down the traditional fourth wall that typically separates performers from the audience, "Publika" created an immersive and participatory environment. Attendees were not mere spectators; instead, they became integral contributors to the unfolding narrative of the performance. This dynamic engagement allowed people to transcend the role of passive observers and offered them a unique opportunity to experience contemporary dance on a more personal and profound level.

One of the significant outcomes of this approach was the demystification of contemporary dance for those who may not have had prior exposure to the art form. Individuals unfamiliar with dance were given a chance to witness and understand the creative process, the expressive movements, and the underlying messages conveyed through this contemporary medium.

This project went beyond the boundaries of a conventional dance performance. It became a platform for shared experiences, breaking down barriers between performers and the audience. By actively involving people in the creative process, it not only facilitated audience development but also played a pivotal role in broadening the understanding and appreciation of contemporary dance, making it more accessible and engaging for diverse audiences.

Transferability

This practice serves as an example of creating a new audience for contemporary dance. It may inspire the inclusion of the audience in such events. It's worth noting that the methods used during the performance were first developed in open workshops conducted in Krakow, where it was possible to discover what works and what doesn't in working with the audience.

The success of the practice lies in its proactive approach to audience involvement, breaking away from the conventional passive observer role and encouraging active participation. By implementing strategies honed through the open workshops, the project not only refined its methods but also fostered a sense of inclusivity, making contemporary dance more accessible and appealing to a broader demographic.

Consideration as a Good Practice

This practice engages the audience in a completely innovative way: it invites them to create a shared choreography, involves the audience in active participation in the performance. It allows people not connected to dance to encounter an entirely new experience, encourages reflection, and enables personal development. Each performance is different, with the key being the constellation formed by the audience.

Innovative Audience Engagement: The practice breaks away from traditional spectatorship by actively involving the audience in the creation of a shared choreography. It represents a departure from the passive role of the audience, encouraging active participation during the performance.

Shared Choreography Creation: Attendees are invited to contribute to the choreography, fostering a sense of collaboration and collective artistic expression. This approach transforms the audience from mere observers to active contributors to the unfolding narrative of the performance.



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Inclusiveness Beyond Dance Enthusiasts: The practice extends the experience of contemporary dance to individuals not traditionally connected to the world of dance. It opens up new avenues for those unfamiliar with dance to engage with and appreciate this art form from a firsthand perspective.

Encouraging Reflection and Personal Development: By actively participating in the performance, audience members are prompted to reflect on their own movements and contributions. The practice provides a unique space for personal development, allowing individuals to explore and express themselves through movement.

Dynamic and Unique Performances: Each performance is distinct, with the audience's constellation forming a key element in shaping the overall experience. The variability ensures that no two performances are identical, adding an element of spontaneity and unpredictability to each event.

Formation of Audience Constellation: The key factor in the success of each performance lies in the constellation formed by the audience.

The unique configuration of participants contributes to the dynamism and individuality of each show.



10. Gradionica /the whole city is a workshop



Title of the Good Practice: Gradionica/the whole city is a workshop

Country: Serbia

City / Region: Novi Sad

Target audience: General audience

Good Practice Level: Local and European

Type of Organisation: Non-Profit Organisation / NGO

Involved Organisations and Stakeholders: cultural council department, youth workers and cultural managers, art and dance studios, teachers and performers, civil society

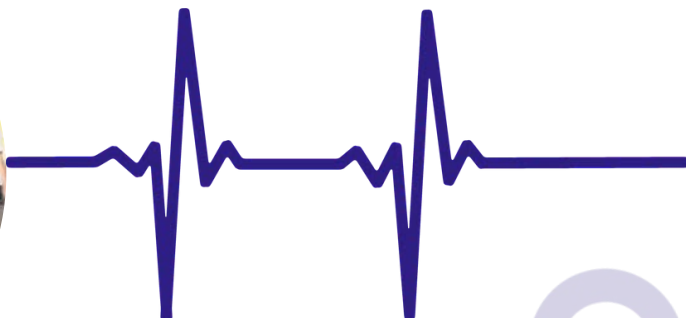
Timescale – Dates: 2011-2017

Responsible Organisation: Association Kulturanova for Novi Sad

Budget and financing: Austrian Cultural Forum, Swedish Institute/ Creative Force Western Balkans, Pro Helvetia

Contact Details: bozicjelena94@gmail.com

Media: <https://shorturl.at/wAWXZ>



Description

A series of workshops, performances, lectures and an interdisciplinary based research of the open public spaces. Three major interconnected social dimensions of open public space are political, economic and cultural. Here we focus on the political and cultural dimension. This project's intention is to make a physical intervention in the open public space, through performance of modern dance and theatre, with site-specific choreography, and active collaboration of different actors - architects, artists, sociologists, cultural managers.

Performed by a group of young people (dancers, architects, actors, etc..) Led by choreographer Sara Ostertag (Austria) and Marcel Grissmera (Germany). "House: Bricks vs. Suitcase" - in cooperation with the Student Cultural Centre and dance productions LAVA of Sweden, led by choreographer Sybrig Dokter (Sweden) and "Eat the City" by Andreas Liebmann.

Aim of this performance was to point to the problem of the use of public space in the city and to offer models for revitalization of public space through cultural/ site-specific events.

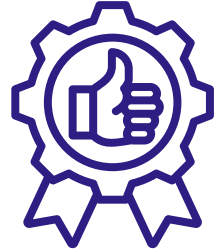
Results and Consideration as a Good Practice



Main objective of this project is to promote the principle of active citizenship, democratic values and encouraging public participation through the active process of (re)inventing, (re)claiming and (re)mapping of the open public spaces in the city of Novi Sad. So far we have worked with Sybrig Dokter from Sweden, Sara Ostertag from Austria, Andreas Liebman from Switzerland. "Revolution is my favourite game" - The idea of performance was to observe the rules of action in a public space, and then through the game and disruption change usual paths.

Aim of this performance was to point to the problem of the use of public space in the city and to offer models for revitalization of public space through cultural/ site-specific events.

11. Axis Syllabus International Meschwork



Title of the Good Practice: Axis Syllabus International Meschwork

Country: Represented and carried in several places in the world: Italy / France / Germany / Belgium / Turkey, / USA / Chile

Target audience: General audience

Good Practice Level: Local / International

Responsible Organization: Founder Frey Faust - transversal responsibilities and organisations

Type of Organisation: Several organisations use the archive of the axis syllabus

Involved Organisations and Stakeholders: Various local associations and independent organisations - La Radice Dei Viandanti (IT), Scie Festival (IT), Movement artisan (GER), Les Arts Felus (FR), Champ des possibles (FR), Synapse (GER) and various Axis Syllabus HUBS like in Brussels (BEL)

Timescale – Dates: on-going / 1991-now

Budget and financing: The project is self-financing. Sometimes supported by the cultural council departments or region where the various associations are based in.

Website: <https://www.axissyllabusforum.org/> | <https://www.freyfaust.org/the-axis-syllabus/>

Contact details: portal1960@gmail.com | chanetune.annececile@gmail.com

Media: <https://youtu.be/c0Jy-UcRGh4>





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Description

The Axis Syllabus network is an emerging educational initiative in the form of an archive that aims to provide an accessible reference system for understanding human anatomy and physics, applicable to training, rehabilitation and performance. This archive provides multiple opportunities for research, exchange and sharing of information about movement and the human body, ranging from anatomy to sociology and philosophy. This method is represented and disseminated in several countries, including Italy, France, Belgium and others.

What makes the Axis Syllabus unique is that it is open to anyone who is interested in its development or who wishes to contribute to the research and development of its information and transmission.

Certified teachers take an autonomous approach and come together to share with others. This means that each facilitator develops their own method, depending on their background, experience, culture and the context in which the information is shared. This flexibility allows the method to be adapted to a variety of contexts and applications, but also to be enriched over time. The teachers come from a wide range of backgrounds. Whether they are dancers, circus practitioners, somatic professionals, kinesiologists or even university mathematics teachers, they all contribute their own knowledge to this archive. The Axis Syllabus can be seen as good practice because of its educational nature, its accessibility, its evolving and adaptable character. It also brings together a diverse community of people with a passion for human anatomy and physics, movement and the transmission of knowledge.

The Axis Syllabus is the fruit of an emergent, educational initiative to provide an accessible reference system for practical human anatomy and physics as they apply to training, rehabilitation and performance:



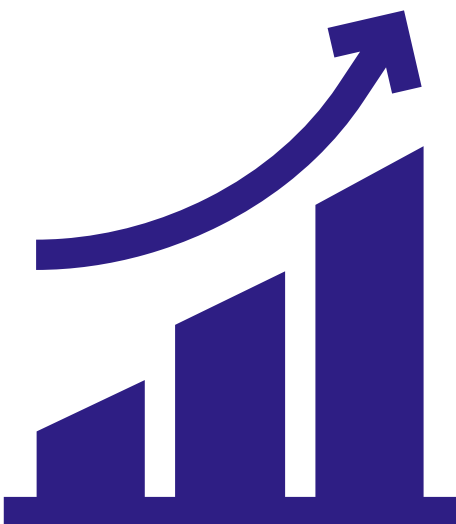
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- gait analysis and re-education
- rebuilding motor patterns through the acquisition/re-education of falling responses
- kinetic energy generation and deployment of inertial laws
- management of gravitational and mechanical forces

Results

The archive and its deployment gives many opportunities to research, exchange, share on the information about movement and the human body. Anatomy, bio-mechanic, physic, but also anthropology, sociology, philosophy are getting into discussions. Any person whose involved in the Axis Syllabus comes with their own knowledge, culture and experience.

Discussion on the transmission of information are part of the process. Participants get involved into those discussions and question the way and the content of what and how do we transmit. This diversity with this information are confronted and explore a constant adaptation. Meanwhile giving also a lot of information on the human body in movement.





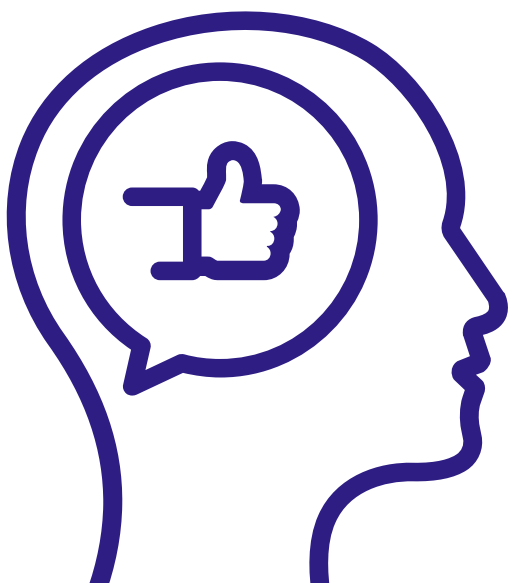
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Transferability

The Axis Syllabus is an archive on human body in motion. Certified teachers are in a process on their own and gather times to times to exchange with others. They can always find references with a group of 1st generation certified teachers. Meaning that every facilitators develop is own method that is depending on its own luggage, experience, culture and context where the information is shared. The knowledge and methods draw from several fields of research including biomechanics, anatomy, physics, western medical sciences, physiology, anthropology and an expansive collection of empirical knowledge.

Consideration as a Good Practice

This archive still find during now more than 25 years of existence, a constant evolution. Its accessibility, spread the principles of an educational perspective and reference system for human movement that is assembled, revised and tested by a growing international network. From that emerge many different associations that transmit the information in many forms. Like festival with workshops, performances, giving work, health autonomy consideration and the body in movement in many different aspects and contexts. The access to people to their bodies through educational, art and science knowledge is spread and its multiple contexts and gives a transversal strength in the research itself but also in its practice.



12. Łabędzie / Swans



Title of the Good Practice: Łabędzie / Swans

Country: Poland

City/Region: Poznań/Wielkopolskie

Target audience: General audience

Good Practice Level: European

Responsible Organization: Teatr Wielki im. Stanisława Moniuszki in Poznań

Type of Organisation: Public / Governmental Organisation

Involved Organisations and Stakeholders: Polish Association of the Blind / Association of Friends of the Blind and Visually Impaired / Center for Creative Inspiration Ltd. / Chance for the Blind Foundation – Tyflopoint in Poznań

Timescale – Dates: on-going / 2022-now

Budget and financing: Ministry of Culture and National Heritage, funds from the Wielkopolska Voivodeship Self-Government, the European Union

#CreativeEurope program, and through Cecilia Erös and Yannick Willemin.

Website: <https://opera.poznan.pl/pl/labedzie-projekt-dla-osob-niewidomych-i-slabowidzacych>

Contact details: +48 61 65 90 229 | sekretariat@opera.poznan.pl

Media: https://www.youtube.com/watch?v=90_o7tDa_cQ





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Description

“Swans” is a dance theatre production created in collaboration with visually impaired, partially sighted, and alternative motor users. The project aims to include open and creative individuals often overlooked in cultural activities, fostering an inclusive dance accessible to those who can't see movement or ballet. Through a dialogue with classical dance, the choreographers expand its form, making it more accessible. Despite often facing exclusion, they don't seek sympathy. Passion and dedication take precedence for them. Under the guidance of the choreographer and artistic team, they prepare a performance that transports the audience into their world of imagination and magic, revealing what creating a ballet performance means to each of them.

As part of the project, choreographer and director Tobiasz Sebastian Berg conducted open workshops based on dance theatre techniques (contact improvisation, body risk, authentic movement, and floor work). The workshop phase preceded the creation of a professional performance involving visually impaired and partially sighted individuals, inspired by the most famous title from the classical ballet. The methods developed in this project, both during workshops and the creation of the performance, have been documented, serving as inspiration and assistance for future projects of this kind. Inviting individuals with disabilities to collaborate in creating this type of performance is an exceptional initiative, opening, including, and showing that dance is not reserved for a chosen few. It reveals extraordinary skills dormant in socially excluded individuals.

Additionally, this practice is a remarkable gift for those who chose to participate in this process. It enables personal development, allows breaking boundaries, and proves that there are no impossible things. The project has been very positively received and appreciated, receiving the Audience Award FEDORA 2023.



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Results

"The 'Swans' artistic project, based on participation and integration, facilitated the personal development of project participants.

Participation and Integration:

The core foundation of the 'Swans' artistic project lies in fostering participation and integration. By actively involving individuals with visual impairments, the project creates an inclusive environment that encourages diverse perspectives and talents.

Refining the Method of Creative Work:

'Swans' contributes to the advancement of creative methodologies tailored for individuals with visual impairments. The project's success hinges on developing and refining techniques that make dance theatre accessible, ensuring that creative processes are adapted to accommodate diverse abilities and needs.

Innovation in Dance Theatre:

By addressing the challenges and opportunities presented by visual impairments, the project pioneers innovative approaches within the realm of dance theatre. This not only expands the boundaries of artistic expression but also sets a precedent for inclusiveness within the broader artistic community.

Preparing Institutions for Interaction:

'Swans' plays a crucial role in preparing institutions to effectively engage with individuals with visual impairments. By showcasing successful models of inclusion and accommodation, the project offers insights into how organizations can adapt their practices and spaces to be more accessible and welcoming.

Educational Implications:

'Swans' has educational implications, influencing the way educators approach teaching the arts to individuals with visual impairments. It encourages the development of tailored curricula and instructional methods that support a more inclusive and accessible arts education.

Long-term Legacy:

As a pioneering project, 'Swans' leaves a lasting legacy by inspiring future initiatives that promote the integration of individuals with visual impairments in the arts. Its success becomes a beacon for others to follow, contributing to a more inclusive and diverse cultural landscape.

Transferability

The methods developed in this project, both during workshops and the creation of the performance, have been documented. The documented methods stand as a valuable source of inspiration for upcoming projects with similar objectives. They provide a well-documented framework that future initiatives can leverage and build upon. The insights gained from the project's workshops have been preserved, offering guidance for the planning and execution of workshops in subsequent endeavors. This includes strategies for effective engagement and participation. The documented methods extend to the realm of performance creation, offering a blueprint for choreography, staging, and other aspects involved in bringing a creative vision to life. Insights gathered from the project contribute to the enhancement of collaborative processes. Future projects can benefit from the lessons learned regarding effective communication, cooperation, and synergy within a creative team. The methods developed emphasize inclusivity, ensuring that future projects can adopt practices that cater to diverse participants, including those with different abilities, fostering a more inclusive and accessible creative environment.



Photo:
Teatr Wielki/Poznań



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Consideration as a Good Practice

Inviting individuals with disabilities to collaborate in creating this type of performance is an exceptional initiative, opening, including, and showing that dance is not reserved for a chosen few. It reveals extraordinary skills dormant in socially excluded individuals. Additionally, this practice is a remarkable gift for those who chose to participate in this process. It enables personal development, allows breaking boundaries, and proves that there are no impossible things.

Advocacy and Awareness:

Beyond its immediate impact, the project serves as a catalyst for advocacy and awareness. It brings attention to the capabilities and talents of individuals with visual impairments, challenging societal perceptions and fostering a more inclusive attitude towards people with disabilities.

Community Building:

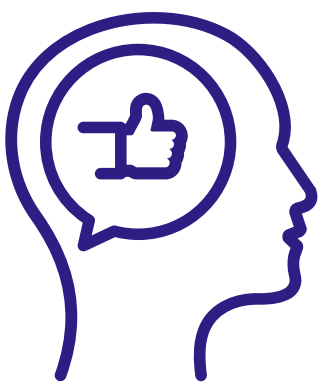
Through the collaborative nature of the project, a sense of community is fostered among participants. This community extends beyond the immediate project, creating lasting connections and networks that contribute to the broader social integration of individuals with visual impairments.

Facilitating Personal Development:

The project serves as a platform for the personal development of its participants. Through engagement in dance theatre, individuals with visual impairments have the opportunity to explore and express themselves creatively, contributing to their emotional, physical, and social growth.

Cultural Impact:

The project contributes to a shift in cultural attitudes towards disability, promoting a more inclusive and accepting society. By showcasing the artistic contributions of individuals with visual impairments, 'Swans' actively challenges stereotypes and fosters a cultural environment that values diversity.





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FINAL CONCLUSION

In this report, we've thoroughly looked into the world of contemporary dance in Belgium, France, Italy, Poland, and Serbia.

By fostering collaboration and facilitating the exchange of information among European countries, the CO.DA.S.I. project plays a pivotal role in fortifying the landscape of contemporary dance in Europe. The project serves as a source of learning, education, and the exchange of best practices in the field. This initiative actively contributes to the growth and development of the art form, promoting sustainability and inclusion within the dynamic field of contemporary dance.

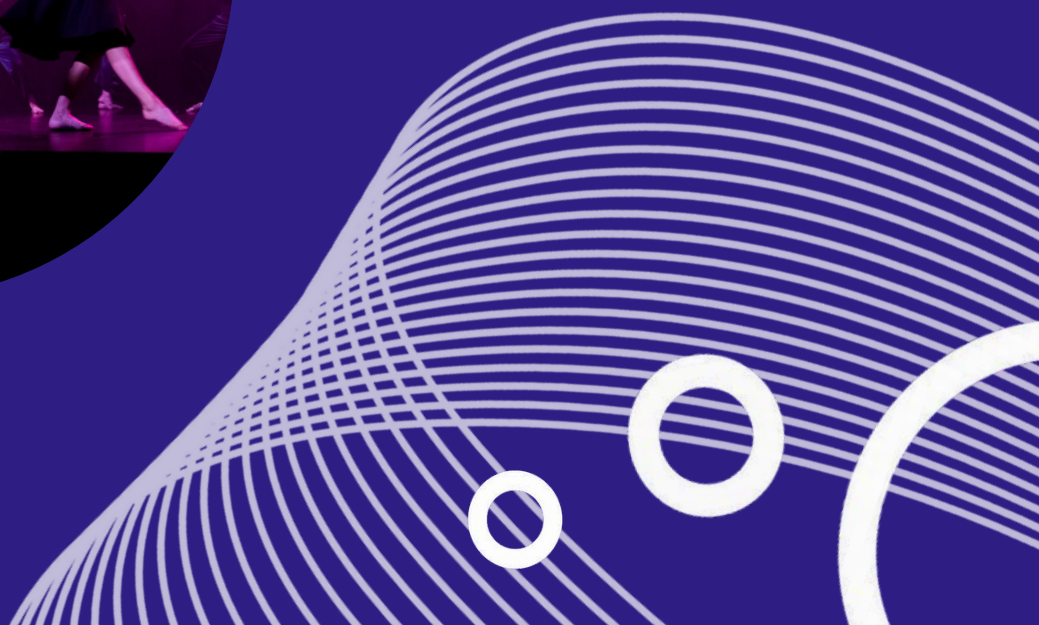
Our analysis has brought to light certain exemplary practices that serve as pillars for the advancement of the discipline. These practices center around the values of autonomy, emphasizing the independence of creators and dancers, attentive listening, which fosters a culture of receptivity and collaboration, and diverse approaches that celebrate the multitude of artistic expressions.

The CO.DA.S.I. project acts as a catalyst for positive change in the contemporary dance world, promoting collaboration, inclusivity, and sustainability to ensure a vibrant and thriving future for the art form in Europe.

We have highlighted the significance of establishing an environment that not only nurtures artistic growth but also encourages personal development. This dual focus underscores the project's commitment to fostering a holistic space where individuals can thrive creatively and personally.



Photo:
Marta Ankersztejn





CO.DA.S.I



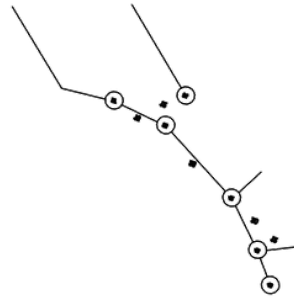
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Contemporary Dance for Sustainability and Inclusion

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