

CO.DA.S.I.

COntemporary DAnce for Sustainability and Inclusion

MANUAL

The CO.DA.SI. Method
for empowering dance companies and professionals

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Elaborated by: L'ESPACE APS/ASD

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Introduction



The CO.DA.S.I. – “COntemporary DAnce for Sustainability and Inclusion” project is a 18-months project funded by the Erasmus+ programme, KA220-ADU - Cooperation partnerships in adult education in 2022. It lasts 18 months and it is coordinated by Dame de Pic (Belgium) and has among its partners l’espace Dance Company (Italy), La Galerie Chorégraphique (France), Fundacja Rozwoju Teatru 'NOWA FALA' (Poland) and Kulturanova (Serbia).

The project objectives are:

- To provide dance teachers and companies with new training materials to improve their competences in the field of contemporary dance teaching and choreographic research;
- Disseminate new choreographic methods among young generations of dancers;
- To use creative and innovative tools to ease the learning process of professional dancers;
- To renovate the image of contemporary dance from a negative to a positive perspective, making contemporary dance more accessible and sustainable for new audiences.



The project activities are divided into Work Packages. This publication is part of WP3 - The CO.DA.S.I. method for empowering dance companies and professionals is a digital resource and contains training materials for contemporary dance companies, offering dance professionals tools to overcome the pandemic, creating new audiences thanks to the focus on sustainability, social inclusion and political engagement. The contents of these training materials have been developed around the following topics:

- how to create new audiences for contemporary dance?
- how dance companies can provide new job opportunities for professional dancers?
- what works and what does not in the contemporary dance scene in the partner countries?
- ways to share skills and strategies from different countries to increase the audience for contemporary dance?
- how to make contemporary dance more accessible and to increase the dialogue with the public?
- how to create opportunities for mobility among the project partners?
- how can dance companies be resilient and overcome this difficult moment connected with the crisis of performing arts?
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This publication is accessible on the project website (codasi.org/resources) in 5 languages (English, French, Polish, Italian, Serbian).

This project result is helpful to complete the training tools available for the dance companies and professionals. The developed materials are useful to assess one's own skills and competencies with the perspective to overcome the difficult situation that performing arts are living in nowadays. CO.DA.S.I. training materials guide dance companies out of the box, with a resilient approach based on the change of paradigm usually attached to contemporary dance: this project wants to change the perspective of dance companies towards their work to make it more appealing and closer to new audiences, so to facilitate the transition to a more resilient contemporary dance based on positive concepts: sustainability and social inclusion.

The contents of WP3 activities were:

- **WP3.A1** Exchange of good practices and choreographic research among partners (all partners). Within this sub-action, the workshop organised in Italy with all dance companies involved in the project was the opportunity to exchange good practices and choreographic research among partners in the search for solutions to the expressed needs in WP2 thanks to the desk research and the focus groups
- **WP3.A2** Focus on sustainability, inclusion and social engagement for contemporary dance. l'espace Dance Company created materials specifically related to these three topics which are the basis of the CODASI training materials
- **WP3.A3** Creation of training materials for dance companies and professionals on inclusion and sustainability.

All partners collected their experiences and work in these three topics and created a common ground for transferring these experiences to other dance companies in this digital publication

- **WP3.A4** Piloting of the training materials with other dance companies and professionals (all partners) Pilot sessions with other dance companies outside the consortium were organised in all five countries to check the response of dance professionals to the CODASI training materials
- **WP3.A5** Finalisation of the training materials and translation in all languages. After the piloting sessions, partners collected feedback from participants and finalised the CODASI training materials, now collected in this digital publication and translated in all partner languages.

The creation of this manual with a new and innovative curriculum is the result from mixing together the choreographic methods by the dance companies involved in the project. The idea was to draft a manual with a new curriculum which supports dance schools and centres in the hard process of restarting their dance courses with new curricula and pedagogical methods.

This manual is mainly based on the results and experiences collected during the workshops held in Palermo from the 30th of October to the 3rd of November 2023, and on the Common Report edited by the project partners within WP2 - Research on state of the art in all countries, which depicts the dance scenes in partner countries and collects ideas and feedback from focus groups and desk research carried out in WP2. The Common Report is available at <https://www.codasi.org/common-report>. This publication is the main step to reach the objective to provide dance teachers and training with new tools to restart their activities and support them in the hard task to revive their pedagogical and choreographic work with a focus on inclusion and sustainability.

Target group of the CO.DA.S.I. manual



The main target groups of these publications are dance teachers/trainers from public and private schools who piloted the curriculum, together with dance students and professional dancers. The partner organisations' staff is also an important beneficiary of the activity as they supervised the piloting of the manual content with dance students and other dance professionals.



The piloting sessions benefited all the target groups involved in the project:

- dance teachers/trainers from public and private dance schools / centres;
- staff from the partner organisations;
- dance students and professional dancers attending classes for learning or specialising in dance and movement;
- performing artists who were included in the piloting sessions.

Around 60 dance companies and professionals from associated partners in all partner countries were involved in the piloting phase of the CO.DA.S.I. training materials, giving feedback on the quality and design of the online training materials.

THE DANCE COMPANIES AND PRODUCERS INVOLVED IN THE PROJECT

Dame de Pic/Cie Karine Ponties ●●● Ponties (Belgium)

Artistic Director Karine Ponties founded the company Dame de Pic/Cie Karine Ponties in 1996. With 46 pieces performed in 36 countries, 1000 tour dates (and counting) on 4 continents, this company is renowned for its singular body-based writing. Established in Brussels, its local identity has been moulded by structural partnerships with Belgian artists and institutions. With time, the work has also been met with international notoriety and awards, leading to extended collaborations abroad. Exploring forms and formats characterised by their audience outreach, this choreographic research articulates itself around translation. Translating, editing, not the human in the world, but the world within the human, living beings among other living beings; translating as a mediation between a plurality of cultures and the unity of the human being. From a dialogue between cultures to a dialogue between arts, each of the company's projects has acted as meeting point and transversal horizon between local and international dancers, actors, illustrators and musicians, dance as a platform, a way of engaging and meeting others. Throughout the past 25 years, the company has built and cultivated its own production and distribution network, particularly in Eastern Europe (Czech Republic, Slovakia, Lithuania and Russia), Asia (Vietnam and Korea), Africa (Senegal) and America (Canada). Furthermore, if the company's outstanding and ongoing quality has guaranteed the fidelity of Belgium's leading producing and distributing dance institutions, they have also kept developing tools to widen their outreach and involve audiences unfamiliar with, or removed from dance. The company's work is articulated around a series of different goals: creating and distributing new repertoire, international artistic collaborations, artistic education, audience outreach and the mentoring of young and/or upcoming artists.



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Awards

- LOSS/ Home far away from home Kaunas Theatres Award - Fortuna 2022 (Lithuania)
 - Same Same Special Mention at the 2019 Czech Dance Platform Jury (Czech Republic)
 - Every Direction Is North 2017 Golden Mask - Best Dance Performance (Russia)
 - Pastime Paradise Nominated for the 2016 Golden Mask (Russia)
 - Luciola Nominated at the Critics' Prize – Best 2013 Dance Performance (Belgium)
 - Mirliflor 2011 Golden Mask –Best Dance Performance (Russia)
 - havran and Fidèle à l'éclair 2009 MIMOS Festival Award
 - Holeulone 2008 MIMOS Festival Jury Prize
 - Holeulone 2007 Best Dance Performance Award – Critics' Prize (Belgium)
 - Mi non Sabir 2005 Tanec Praha Festival Audience Award
 - Brutalis 2002 SACD Prize – Best Dance Performance
- Repertoire on website <http://damedepic.be/en/shows/>



Karine Ponties



Born 25/03/1967 in Castres, France (nationality: French & Belgian)

Languages spoken: French, Spanish, Catalan, Italian, English
Education

1985 French Baccalaureate in Sociology & Economy, Lycée français – Barcelona

1986–1988 Mudra School of Brussels, dir. Maurice Béjart – Brussels

1986–1988 Bachelor degree in Spanish and Catalan Philology at Toulouse University

Professional Experience

From 1989 to 1995

Collaborations with Riccardo Muti and Roberto de Simone, Liliana Cavani, Dancer for Misha Van Hoেকে, Frédéric Flamand, Cie Mossoux-Bonté, Michèle Noiret, Pierre Droulers, Claudio Bernardo, José Besprosvany, Charleroi/Danses (choreographies by Steven Petronio, Adriana Borriello, Lucinda Childs, Merce Cunningham), Nadine Ganase, Cie x2x3 ('On the wave' with Aka Moon and 'Passages' with Het muziek Lod).

Since 1995

Choreographer, dancer and artistic director of company Dame de Pic (46 pieces, more than 1000 performance dates on 4 continents in 36 countries). Dame de Pic/Cie Karine Ponties is subsidised by the Ministry of the Wallonie-Bruxelles Federation, General Direction of the Performing Arts, Dance division since 2003. The language she creates on stage is chiselled and precise, echoing between humour, monstrosity and pure intensity, which she unearths in the organic singularity of each of her performers, and their absolute necessity for movement. The choreographic translation of this raw material leads towards a layered creative universe, mixing animation, illustration and music, and always relying on close collaborations.

Since 2015

- Coordinating Professor of the Body and Movement programmes at Ecole supérieure des Arts – Arts² (Arts Conservatory funded by Fédération Wallonie-Bruxelles, located in Mons, the Federation's cultural capital as well as 2015 European Capital of Culture. Arts² is the result of the fusion between the former Royal Conservatory (Music and Theatre) and the École supérieure des arts plastiques et visuels (ESAPV) – National School for Visual Arts.
- Professor of Scenic Movement at Ecole supérieure des Arts – Arts² in Mons
- Professor of Physical Training, as well as in the context of the Master in Puppetry at École supérieure des Arts – Arts² à Mons
- Coordinating Professor of the Master in Puppetry at Arts² between Mons and l'Académie des Beaux Arts de Tournai (Tournai Fine Arts Academy), authorized by A.R.E.S. – (Académie de Recherche de l'Enseignement Supérieur).

THE DANCE COMPANIES AND PRODUCERS INVOLVED IN THE PROJECT

L'espace APS/ASD ●●● (Italy)

L'espace APS/ASD (l'espace Dance Company) was founded in 2012 in Palermo with the aim of promoting and disseminating avant-garde and research contemporary dance and culture locally, nationally and internationally, becoming a point of reference for its revolutionary and holistic approach through the productions of its dance company, its commitment to dissemination and its educational offerings.

The association was founded by the choreographer-dancer Giovanni Zappulla, artistic director of the Zappulla DMN company and creator of the innovative Danza Movimento Naturale method, which 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. President of the association and co-director of the Zappulla DMN company is the dancer Annachiara Trigili, who together with the musician and composer Giuseppe Rizzo, the dancer Roberta D'Ignoli, and the visual artist Petra Trombini make up the main creative nucleus.

One of the company 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.

The company has a repertoire consisting of the following shows: Apollo and Daphne (2015), a duo with music by Giuseppe Rizzo; Memories from the future (2016), a trio on Beethoven's Seventh Symphony; Sul Sentimento (2017), with music by Fabio Badalamenti; Natural Landscapes (2016), the result of the collaboration between the Zappulla DMN company and the Collective M. I.M. Arte Escenico of Mexico City, pièce for 10 dancers with music by Giuseppe Rizzo; Wunderkammer (2021), trio with music by Giuseppe Rizzo; Dafne and Apollo (2022), duo with live music by G. Rizzo and video mapping.

The association has a partnership with La Galèrie Chorégraphique of Carcassonne (FR) directed by Thierry Gourmelen and is the winner of three European Erasmus+ projects for the dissemination of good practices through the art of choreography. These three projects, currently underway, Dance Highways, Viral Visions and IN.TO.DA.TE. contribute to the creation of a strong international network with various realities operating in the contemporary dance scene including: La Fundición - Asociación Puertas Abiertas (Bilbao, Spain); Dansearena nord (Trømso, Norway); Fundacja Rozwoju Teatru 'NOWA FALA' (Warsaw, Poland); Theater der Klänge (Düsseldorf, Germany); Body Architects (Wien, Austria); Mala akademija umjetnosti (Ernestinovo, Croatia), giving rise to training and performance events. In May 2021, the association organised the first edition of the Festival Dissidanza in Palermo and in October 2022 the second one, involving national and international artists engaged in experimental and innovative performance projects among contaminations and avant-garde technologies. Through its productions, the Zappulla DMN company has carried out several international projects including, in 2016, a collaboration with the M.I.M. Arte Escenico Collective of Mexico City that gave rise to an artistic residency and the creation of the show for 10 dancers Natural Landscapes represented at the TMO of Palermo and at the Dance Theatre of Mexico City.



The company also took part in the 2019 and 2020 editions of the Dance Cités festival in Carcassonne, the Rencontres mouvementées choreographic platform in Toulouse in December 2020, the Dissidanza festival in Ajaccio in September 2021 and the U:New festival in Warsaw in December 2021 and September 2022.

The association is also committed to professional and amateur training through weekly courses, stages and workshops with choreographer Giovanni Zappulla and the Zappulla DMN company as well as collaborations with national and international artists including Damiano Bigi, Patrice Usseglio, Marina Rocco, Michèle Etori, Fabien Delisle, while continuing the dissemination of the Danza Movimento Naturale method, which represents an innovation in the training panorama of the performer and dancer.

L'ESPACE DANCE RESEARCH/METHOD/AESTHETICS

THE "DANZA MOVIMENTO NATURALE" METHOD

The Danza Movimento Naturale (DMN) method was created in 2005 by Giovanni Zappulla, choreographer, dancer and artistic director of the choreographic centre L'espace.

His long stay in France - at the National Conservatory of Music and Dance of Boulogne Billancourt and at Ridc (Rencontres Internationales de danse contemporaine) - gave Zappulla a strong pedagogical imprint that pushed him to deepen the techniques and the path already undertaken by the dancer Isadora Duncan (1877-1927).

In the footsteps of Isadora Duncan: the rebel genius and her 'inner movement'

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 theorised the category of internal movement.

"We could define it as a movement that finally resolves the dichotomy between spirit and body. A dichotomy - points out Zappulla - 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 connection with oriental disciplines

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, consistent with human nature in its biomechanical, energetic and psychic aspects.

"It is not surprising that Western thought and techniques meet with Eastern ones, just as the mind and body return to dialogue through the Danza Movimento Naturale method,' Zappulla observes, 'because the human body is conceived as an orchestral instrument. It has the same harmony that we find in the images of the dancing Greek figures, the same harmony that Isadora looked for in museums, in order to bring it back to the theatre: the natural place of this harmony'.

Questions to (re)start from

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.

"We have to start - says Giovanni Zappulla - from some questions: do we let our body express its own rhythm? How can we follow its natural mechanisms to really move, regardless of the effect to be produced, of the result to be achieved? How can we move slowly or quickly, without being imposed an artificial functioning? If technological progress has helped to shrink the space-time in which we acquire information in a bulimic way, what about individual space-time?"

Sicily, abroad, the past and the future

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.

"At the same time,' the choreographer continues, 'the research I carry out could only have originated in Sicily. The company I direct could only be conceived in a land with an immense heritage of complex and different cultures, and which possesses the strengths and capabilities to find a meeting point. A contemporaneity in evolutionary continuity with a past in which mind and body were united in a single harmony. Our task is to find it again. Only then the dancer will realise that s/he already has a music inside her/him, written just for her/him: and all s/he can do is listen to it and share it'.



THE DANCE COMPANIES AND PRODUCERS INVOLVED IN THE PROJECT

The Theater Development Foundation 'New Wave' [Fundacja Rozwoju Teatru 'NOWA FALA'] – HOTELOKO (Poland) ●●●

The 'New Wave' Theater Development Foundation [Fundacja Rozwoju Teatru 'NOWA FALA'] is a non-profit organisation founded in 2009 in Warsaw by Agata Życzkowska. The Foundation aims to promote and integrate the artists associated with contemporary dance and experimental theatre. The artists carry out dance productions and dance events. The NEW WAVE Foundation is interested in the exchange of experiences between Polish dance artists and such artists from Europe and all over the world. The organisation also runs workshops and projects for young people and collaborates with several cultural institutions in Warsaw.

The dance collective HOTELOKO movement makers operates within its foundation (since 2011). HOTELOKO works mainly in the area of experimental choreography and new contemporary dance. Agata Życzkowska cooperates with dancers Mirek Woźniak, Karina Szutko and Maciej Feliga. The artists create artistic, educational and social projects touching upon topics such as ecology, community, well-being, freedom, identity, empathy, acceptance, education, and the city. The collective has produced several performances which were presented at festivals in Poland and abroad such as "LUXA" - selected for the Polish Dance Platform 2024 by the Polish National Institute of Music and Dance. The collective received the jury award "Coup de Coeur" for the originality of the performance "Absolutely Fabulous Dancers" at the 17th Quartiers Danses Festival in Montreal/Canada (2019). In particular, HOTELOKO collaborates with the Center for the Promotion of Culture (CPK), as well as with the Ochota Cultural Center (OKO) and the Z. Raszewski Institute of Theatre in Warsaw.

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

<https://vimeo.com/hoteloko>

Agata Życzkowska is also the creator of the U:NEW DANCE WAVE Festival in Warsaw, dedicated to fostering collaboration between Polish and international partners. The festival places particular emphasis on themes related to the future of our planet. Additionally, it focuses on promoting discussions around human rights, cultural identity and European cultural heritage. Over the course of the last three years 2021-2023, 14 evenings were organised, featuring a presentation of 36 performances and choreographic works, along with 16 video films in collaboration with artists from Poland, France, Germany, Spain, Italy, Ukraine, the USA, Mexico, Austria, Hungary, and Slovakia. Additionally, within the festival, dance workshops and audience meetings/after talks took place.
https://www.instagram.com/u_new_festival/

The NEW WAVE Foundation has been cooperating with foreign partners from the very beginning. The Foundation has created, among others the projects "Turista" as part of the Warsaw Central Migration Festival in the concept of the German artist Thomas Harzem (2010), "Pracownia Ludica" (2011) in the concept of the Argentine artist Solange Bonfil presented in Madrid at the Enczima Teatro, "frau / mujer / femme" in collaboration with the Spanish artist Alfredo Bautista and the German artist Ellen Gronwald, presented in Berlin in Tatwerk (2017). The Foundation cooperated with such countries, among others: Germany, Italy, France, Switzerland, Ukraine, Spain, Argentina, Chile, Austria, Canada, Croatia, Norway, Serbia, Belgium.

The Foundation has implemented over 40 cultural and educational projects as part of a support from the Cultural Office of the Capital City of Warsaw, the Polish Ministry of Culture and National Heritage, the Polish Institute of Music and Dance, the National Cultural Center, the Book Institute and European grants: The Foundation for Polish-German Cooperation, the Embassy of the Federal Republic of Germany in Warsaw, the Austrian Cultural Forum.



photo: Marta Ankiersztejn

The NEW WAVE Foundation has been running as a leader the Dance Art Center in Warsaw (CST) for 4 years, the artistic and educational project (2016-2019), working with 24 NGOs organisations and therefore has experience in implementing projects in the field of contemporary dance with multiple partners. It was one of the biggest democratic projects in the history of Warsaw contemporary dance. During this project, the Foundation carried out 9 co-productions, 152 different workshops (dance workshops in various techniques, writing workshops about dance, video dance workshops), 105 educational and social events. Over 100 performances were presented and 70 meetings between artists and viewers took place, 2 dance conferences, 2 dance exhibitions, 47 reviews of dance events were written. The project director, Agata Życzkowska, collaborated with over 200 people in the field of dance in Warsaw, Poland, Europe and abroad. The project has gathered over 10,500 beneficiaries, including over 5,400 spectators. The organisation has extensive experience in managing budgets and producing diverse activities in the field of dance: performances, workshops, video dance.



photo: Marta Ankiersztejn

The NEW WAVE Foundation has experience in building and maintaining a website, thanks to both running its own website and the website of a very large project run in 2016-2019 'Dance Art Center in Warsaw', where one of the foundation's tasks was the promotion, communication and dissemination of the project's results, including the design, implementation and ongoing maintenance of the website in Polish and English. The Foundation has been working with several graphic designers for many years, which has enabled it to realise the production of graphic novels in ebook form.

The 'NEW WAVE' Foundation carries out projects in the field of contemporary dance and supports Warsaw-based dance artists, especially young and debutant performers. The foundation has organised five editions of the event called "NOC TAŃCA-FALA TAŃCA" ("DANCE NIGHT-DANCE WAVE") from 2019 to 2023. In addition to showcasing recognized artists each year, it is also an opportunity to present young dancers to a wider audience and facilitates intergenerational meetings between emerging artists and established artists. The evenings aim to feature dance performances, videos, excerpts from the works of various dance artists in different forms, including contemporary dance, modal underground, structural improvisation, new dance, experimental choreography, constant movement, floor work, performance, and dance improvisation.

The Foundation participates as a partner in three European projects "Dance Highways", "Viral Visions-deconstructing art immunity" and "Innovative Tools for Dance Teachers - In.To.Da.Te." under the Erasmus+ program, working with partners from France, Germany, Italy, Norway, Spain, Croatia and Austria.

The Foundation cooperates with Warsaw schools and high schools as well as youth educational and sociotherapy centres as part of artistic, educational and animation projects: projects "new liberation" - cooperation with the Youth Educational Center as part of a grant from the National Center for Culture in cooperation with the Center for the Promotion of Culture (2015) or the project "A Thing About Freedom" implemented in cooperation with the Youth Educational Center No. 4 in In Warsaw and the Youth Sociotherapy Center No. 2 in Warsaw, J. Słowacki High School in Warsaw as part of a grant from the Culture Office of the Capital City of Warsaw (2016). The production of two performances in 2018, "Darklena" and "Insta Show", was part of educating young people in the field of contemporary dance. In 2019, these shows were operated in Warsaw and Poland.

The main activities of the Foundation, in accordance with the statute, include: working on projects in which artists will seek a new language in dance and theatre through self-education, self-improvement and treating art as a way of individual creative development; presentation of dance performances in Poland, including the capital city of Warsaw and abroad, presenting the effects of the search for artists; cooperation with artists from various creative environments operating in Poland, including the capital city of Warsaw and abroad; carrying out artistic projects with artists from Europe and the world; intercultural cooperation and exchange, organisation of dance projects including educational activities aimed at children and youth; popularising the Foundation's goals in the mass media as well as promoting, dissemination and advertising activities related to the Foundation's goals; publishing, recording and research activities related to the Foundation's goals.

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



WORKING IDEA AND METHODOLOGY

The creator of the HOTELOKO movement makers collective is Agata Życzkowska. What is most important in her work is conceptual choreography. Movement is explored through the performers' possibilities in the context of a specific idea. Contemporary dance, where conceptual choreography is crucial, does not put emphasis on storytelling and breaks with the traditional notion of contemporary dance theatre. What becomes important in the new dance that HOTELOKO collective uses is the impression the audience receives. Also, very important in the work of the HOTELOKO movement makers collective is the horizontal way of working, in which the members work democratically and in which there is no place for the abuse of power.

In educational work it is important to establish contact between the members of the whole group by working on attentiveness and sensitivity to the other person. Respect for the body regardless of its age, weight or colour is fundamental to the work. Everybody can be in movement; therefore, workshops and meetings are intended for young people, adults and seniors. Working with imagination through movement and voice improvisation on a given topic is also one of the methods of pedagogical work. In the methodology there is no place for segregation, no place for valuing people into those who are more mobile and those who, according to common standards, are less mobile. This is not where the centre of gravity is. It is in the mind, from which our every little movement stems. That is why working with people who have no dance experience is as important as with those trained as classical dancers or contemporary dancers. In the work it is a priority to give simple tools which are able to activate the most secretive and uncertain person, which will open the world to movement in a different way for everyone, one example is animating objects, which makes it much easier to activate the body. When a movementally closed person does not focus on their body, but has the task of moving an object, then authentic movement occurs. Often the tension is transferred from the body part into the object. Activating the object releases these tensions.

HOTELOKO movement makers collective has developed its own language, a somewhat freaky dance style focusing on diversity resulting from the artists' different roots.

Agata Życzkowska works mainly on identity threads using authentic movement and everyday movement, interactive methods, teamwork, emotions and reflection, and multimedia. Her world is dominated by sequins that appear in every performance. The shining is a deliberate image, and it is defined by the sentence: "I live in a sequin ball".

Mirek Woźniak defines himself as an artist operating on the border of various fields of art. He creates stage creations at the meeting point of dance, singing and acting. It is based on the flying low, animal movement, contact improvisation techniques, but also based on his original method of permanent flow, which he calls "liquid spirit".

Karina Szutko uses various techniques of contemporary dance, drawing inspiration from both contact improvisation and incorporating elements from Latin dance techniques transformed through a fusion towards popping. She operates intuitively, constructing choreographies through improvisation with a focus on partner contact.



Maciek Feliga draws from classical techniques of contemporary dance, emphasising mindfulness, expression, and active engagement. Through impulsive and powerful movements, he delves into the core of topics relevant to the younger generation. He works with improvisation and focuses on partner contact as part of his creative process.

HOTELOKO movement makers collective produce performances that touch reality. Dramaturgy is inspired by today's world in Poland, Europe and the world. A characteristic feature of the collective's work is the unpredictability and the involvement of viewers in the performances. In many scenes, it is the audience who performatively co-creates the world together with the artists. The main idea is to blur the line between viewers and performers, reverse roles and play with expectations. The most important criterion is honesty.

Why HOTELOKO? Because the collective by definition does not have its permanent seat and is open to travel, constant movement (HOTEL), and also focuses on madness (Spanish loco) and draws attention to the experience and honesty (Polish OKO-EYE) recorded in the eye.

Why movement makers? Because the main storytelling tool is movement, although the collective boldly weaves words, images and music into their performances as well. The production of movement and the elaborate choreographic structure of the dramaturgy, however, are always leading.

THE COMPANY

AGATA ŻYCKOWSKA

Director, dramaturge, dancer, actress, dance promotor, educator, manager and producer.

Graduate of the Acting Department of the L. Schiller Łódź Film School (2001). Postgraduate of Cultural Diplomacy at the Jagiellonian University in Krakow (2021). She is the president of the 'NEW WAVE' Theater Development Foundation (since 2009), a member of the praesidium of the Social Dialogue Committee for Dance, a member of the Social Dialogue Committee for Culture at the Culture Office in Warsaw and a member of the Polish Dance Forum association.

In 2011, she founded the HOTELOKO Theater (since 2016 the HOTELOKO movement makers collective), where she has created over 20 cultural, educational and social projects as an actress, director, dramaturgist and performer. She collaborated with the dancer and choreographer Magdalena Przybysz, with whom she has created 4 performances: "frau / mujer / femme" in her own concept and direction, and 3 performances in the concept of Magdalena Przybysz: "#myfriendsaredancing", "Insta Show" and "Absolutely Fabulous Dancers". She also made performances in her own concept, "Darklena" and "frau blush" in cooperation with Wojciech Grudziński, and the performances "Axiom of Choice" and "Extinction: REplay" in cooperation with Mirek Woźniak.

She performed in many shows collaborating with choreographers and directors such as Jérôme Bel (a Polish version of The Show Must Go On) or Anna de Manincor/ZimmerFrei collective from Bologna.

Winner of the award For Best Young Actress in the season 2002/2003 among others as well as the award Coup de Coeur' at the Festival Quartiers Danses in Montreal 2019 for the performance „Absolutely Fabulous Dancers”.

In 2016–2019, director, dance promotor, co-organizer of the project "Dance Arts Center in Warsaw".

In 2011–2013, she cooperated with the Body Mind Foundation as the coordinator of the Ciało Umysł Festival.

Former Editor in Chief of the social and cultural periodical "RAZEM / TOGETHER. The world through our eyes" (2003–2007).

She gained her dance and performance education under the guidance of such masters as Nadia Kevan, Ray Chung, Michal Sayfan, Michael Getman, Daisuke Yoshimoto, Claire Heggen, Yves Marc, Lina do Carmo, Thomas Leabhart, Akira Matsui, Raúl laiza, Eugenio Barba, Iben Nagel Rasmussen, Sean Palmer, Abani Biswas, Jairo Cuesta, James Sloviak, Bruce Myers, Toshi Tsuchitor, Augusto Omolú, Ileana Citaristi, Ana Woolf, Natalia Iwaniec, Iwona Olszowska, Anna Godowska.

She has been facilitating cultural education for young people for several years. In her pedagogical work, she combines art fields: theatre, dance, performance, video, music, photography, literature, and visual art. She works on searching for the identity. She is also interested in ecological art, which she often weaves into her pedagogical work. She leads a series of workshops as well as projects that lead to a final presentation for the public.

She led theatre and dance workshops as part of the project "Weekends around the Tea House" in the Brudno Sculpture Park, as well as dance and movement workshops combined with physical theatre for young people „Positive Alchemy". She also led an original workshop "Body and Voice" as part of the Centre for Dance Art in Warsaw at the Mazovian Institute of Culture. She created a dance performance "Insta Show" performed by young people aged 13-17 and a dance workshop "Pass the dance on – Podaj dalej taniec" with high school students. She facilitated workshops in the "Dance Highways". "Viral Visions" and "In.To.Da.Te." projects as part of the Erasmus+ program-Adult Education.

As part of all the activities of the "NEW WAVE" Foundation, she has completed over 40 projects as a producer, promotor, coordinator, manager, image as well as an artist and educator. She has experience in the implementation and production of both smaller and high-budget projects.

MIREK WOŹNIAK

Dancer, vocalist, musical actor, choreographer and performer. Graduate of the Warsaw Academy of Physical Education. Workshop student of Polish dancers and choreographers Barbara Sier-Janik, Ewa Głowacka, Henryk Jeż, Iwona Olszowska. Polish Champion in sports dance and sports aerobics, represented Poland in the World Championships in Helsinki. Co-founder of the Kompania Primavera collective. Dancer, vocalist and actor at Theater Roma in Warsaw, performer in musicals directed by Wojciech Kępczyński and choreographed by Paulina Andrzejewska. Many-time participant of the International Ballet Festival in Miami. Solo dancer in "The Nutcracker" at the Margot Fonteyn Academy in New York (choreography by Ken Ludden). Designed the choreography for other performances such as "Orpheus and Eurydice" and "No Man's Land".

Since 2019, he has been cooperating with the HOTELOKO movement makers collective as part of the Foundation's 'NEW WAVE' activities. He received a team award for the performance "Absolutely Fabulous Dancers" at the Quartiers Danse Festival in Montreal 2019 and the First Award together with Agata Życzkowska for the performance "Axiom of Choice" on the Festival Consequences in Sopot. He participated in performances "Extinction: REplay" and "Solarpunk". For many years he has been educating young people and adults. He carries out dance workshops such as classes in contemporary dance, improvisation and stage movement, mixing various dance techniques used in a musical such as jazz, modern, funk. He facilitated workshops in the "Dance Highways" and "In.To.Da.Te." projects as part of the Erasmus+ program-Adult Education.

KARINA SZUTKO

Dancer, choreographer, dance teacher. She participated in Erasmus+ programs: "Dance Highways", "Viral Visions" and "In.To.Da.Te.". Since 2018, she has been a co-creator of the HOTELOKO movement makers collective. She was involved in the performances "Insta Show", "Extinction: REplay" presented in France in Carcassonne, at the Lekuz Leku Festival in Bilbao in the Basque Country-Spain, and in Düsseldorf during the internationale tanzmesse nrw at Theater der Klänge. Currently, she is participating in the performances "Solarpunk" and "LUXA". She facilitated workshops in the "In.To.Da.Te." project as part of the Erasmus+ program.

MACIEJ FELIGA

Dancer, educator, performer, actor. From a young age, he danced classical, contemporary, and competitive dance in various styles. He attended the Theater Studio at the BAZA Theater in Warsaw. Since 2023, he has been a member of the HOTELOKO movement makers collective, with whom he co-created the performance "SOLARPUNK".

ADRIANA LIWARA

Producer, cultural studies scholar. Graduate of Cultural Studies with a specialisation in culture and media at Adam Mickiewicz University in Poznan. She gained experience in working on cultural projects while being an active member of the Independent Students' Union at the University of Warsaw (project Almost Cinema and Theater from behind the scenes), working at the Royal Łazienki Museum in Warsaw and at the King John III Palace Museum in Wilanów/Warsaw. She started her cooperation with Foundation 'NOWA FALA' at the Dance Art Center in Warsaw - responsible for event coordination and promotional support in 2018-2019. She was also the coordinator of the foundation's other projects - Dance Night 2019 and Dance Night 2020. She takes part in a project of the foundation "Dance Highways" - adult education in the framework of Erasmus+ program (2020-2022).

BARTŁOMIEJ MAMAJEK

Video artist, art project organiser, production manager. He has made over a dozen videos in various techniques. He works as a graphic designer, set designer, light and sound director and video artist. He has collaborated with the Theatre HOTELOKO on several productions: "My friends are dancing", "Absolutely Fabulous Dancers", "frau / mujer / femme", "Insta Show", "Darklena", "frau blush", "Axiom of Choice", as well as for the social projects "Siren with your coat of arms" and "new liberation". He also realised the promotion and communication of the project "Dance Art Center in Warsaw" (2017-2019).



THE DANCE COMPANIES AND PRODUCERS INVOLVED IN THE PROJECT

La Galerie Choregraphique (France) ●●●

Founded in 2001 by Thierry Gourmelen and Jean-Pascal Blanchard, the artistic agency and the office of production La Galerie Chorégraphique supports the development of the choreographic sector and more largely contemporary performing arts in Occitania and internationally. At the same time, La Galerie Chorégraphique co-founded with Rafik Sabbagh the Festival Quartiers Danses de Montréal, a partnership that still lasts today. Numerous collaborations with artists and companies have enriched a network of partners, international markets, notably in France, Senegal, South Korea, Spain, India and the United Kingdom. Among the choreographers are Jackie Taffanel, Yann Lheureux, Hélène Cathala, Fabrice Ramalinghom, Germaine Acogny, Odile Azgury, Karine Saporta, Norbert Senou, Anne-Marie Porras, Catherine Froment, Franck Vigroux, Sol Picó, Aakash Odedra, Nam Jin Kim and Aditi Mangaldas. Also invested in sub-Saharan Africa, La Galerie Chorégraphique organises several tours of the Franco-Beninese company Fabre Sénou and co-produced a choreographic residency in Benin as part of European development funds. In 2017, La Galerie Chorégraphique co-founded with Hélène Ferracci the Orizzonti Paralleli festival in Porto-Vecchio, in Corsica, a region where, since the beginning of 2018, the production office has also been involved in the development of choreographic creation in partnership with Mediterranean countries and with the support from the Community of Corsica. In Carcassonne, a city remarkable for its two UNESCO World Heritage sites,



La Galerie Chorégraphique has contributed, since 2012, to the development of contemporary dance and related arts as well as their democratizations. She designs and produces the Femmes En-Jeux, Horizon Parallèle and then Diversity in partnership with the Center des Monuments Nationaux, and prepares the Danses-Cités festival for 2020 Carcassonne. A total of nine events were carried out within the framework of cultural, educational and artistic action programmes aimed at training the public far from the cultural offer, in particular in the priority district of the Tale of Carcassonne. We have thus enriched our experience by bringing artistic creation to social issues such as the fight against inequalities, women's rights or the reception of minor immigrants. The actions are carried out with artist-teachers hosted in long residences. The mix of audiences cultural as well as social or generational is favoured there thanks to the lasting partnership with the structures of the social and educational sector of the city with which we establish our programs of training and awareness of contemporary dance. The Choreographic Gallery is supported by the Ministry of Culture, the Occitanie Region, the Department de l'Aude, Carcassonne Agglo, the City of Carcassonne for its artistic, cultural and educational action in the territory.

ACTIVITIES

2002

Conception and co-production of the Festival Quartiers Danses in Montreal within the framework of public policies, social and cultural activities in Canada aimed at the democratisation of choreographic creation. www.quartiersdances.com

2006-2008

Production of an inaugural event of the TAP new building of the national scene in Poitiers. Design and implementation of a project throughout the regional territory in Poitou-Charentes with the participation of 15 professional choreographers who for a year were able to work on creations and regularly meet local audiences to pass on their knowledge through practical workshops or open repetitions. The final event welcomed 6,000 spectators from all over the region and beyond.

2007-2008

Leading partner of a choreographic residency program in Benin based on the transmission of dance contemporary and a search for fusion with traditional local dances. This supported residency by Europe within the framework of European development funds has enabled the production of a work including 6 Beninese dancers selected at the end of the training courses set up in this program. The creation was then broadcast in Benin, Burkina Faso, Cameroon and France, meeting both local audiences and international professionals.

2012- 2015

Production of Femmes En Jeu(x), festival as part of the International Women's Day.

Development of the action in partnership with all the associative actors for the fight against discrimination and sexist violence in Carcassonne, in the Aude department as well as in Morocco. Coordination of round tables, conferences and public screenings dealing with the question of the place of women artists and more broadly the fight against gender discrimination and violence. Training workshops with professional artist-teachers aimed at an uninitiated public, in particular adult women of foreign origin living in the La Conte district and in the direction of high school students. For example, the sound creation "Traces", result of a program of writing and expression workshops created in 2014 following a residency by Margarida Guia, sound designer and Sophie Couronne, writer.

<https://www.youtube.com/watch?v=oj3AJ8bmFWE>

This creation was the subject of a sound installation broadcast for a week in the Château Comtal of the mediaeval city, a UNESCO World Heritage Site and seen by 9,000 people. The renewed partnership between the Center des Monuments de Nationaux de Carcassonne, an ultra-tourist site of the mediaeval city, and our establishment in the popular district La Conte, two territories close geographically, have made it possible to enrich our program of activities by setting up workshops within of these historic sites so that the population of the neighbouring district can appropriate them. Between 2015 and today, a DCC territory project is being developed with actors from the cultural sector and local social and international partnerships, in particular the ERASMUS+ projects in which our structure is committed: project leader of Dance Highways (2020-1-FR01-KA204-080442) & Viral Visions (2020-1-DE02-KA227-ADU-008267).



THE DANCE COMPANIES AND PRODUCERS INVOLVED IN THE PROJECT

Kulturanova (Serbia) ●●●

Association Kulturanova was unofficially founded in 1999, and in 2001 it was officially registered in Novi Sad. The organisation was founded as the umbrella organisation of all those young people who were tired of the closure of the then existing institutions and who due to lack of experience, space, financial and other resources could not realise their creative potential in art. Over 200 young people were present at the Founding Assembly. The organisation still cooperates with many of them. How the organisation was founded and the reason why the organisation was founded, largely determined its future activities.

Kulturanova works in four areas, through its four programme pillars:

- Teatarnova - theatre and performance,
- Muzikanova - support for young music creators,
- Medianova - audio-visual and media contents,
- Futuranova - innovation in cultural and creative industries.

From 2018 within the OPENS programme, Kulturanova implemented projects named after its program pillars Muzikanova and Teatarnova, whose results were presented at the annual TAKT festival.

During the previous years, Kulturanova has implemented numerous international projects, such as: Play!Mobile, Port of Dreamers, TRAINART, Z Elements i Creative Soft Skills.

Its projects in the previous five years have been supported by: European Commission, Ministry of Culture of the Republic of Serbia, ECF / European Cultural Foundation, Development Agency of Serbia, City of Novi Sad, Province of Vojvodina, IPA Interreg Funds, Swedish Institute, International Organization for Migration (IOM), Visegrad fund, Trust for Mutual Understanding and Fulbright programme.

In that period, from 2015 to 2020, Kulturanova implemented ten large projects and organised a dozen of small artistic interventions, as well as gatherings that hired more than 4,000 people as direct users and about 30,000 as indirect users. Kulturanova initiates intercultural and intersectoral dialogue in society, encouraging the creativity of young people through art education, production of cultural content and the improvement of public policies in the field of culture and youth.

Novi Sad is open to creating a new culture. For us, a new culture is a process of building new social relations that encourage dialogue, self-examination and critical thinking, production of cultural content and promotion of public policies in the field of culture and youth.

Kulturanova goals are:

- to remove barriers to coexistence in Novi Sad and Vojvodina by initiating and encouraging dialogue between various vulnerable subcultural groups, especially migrants, "newcomers", Roma, LGBTQ+ people and people with disabilities;
- promotion of creativity in order to improve work culture in non-cultural sectors and joint action for more effective social relations;
- developing a culture of dialogue between young people from Serbia and neighbouring countries through joint production of cultural content;
- decentralisation of culture through the placement of our content in the cities of Vojvodina that do not have a developed cultural scene (especially independent one), as well as in parts of the city in Novi Sad that do not have enough youth and cultural activities;
- active participation in the processes of planning and improving public policies in the field of youth and culture in Novi Sad, Vojvodina and Serbia.

Kulturanova objectives:

- Popularisation of culture on all levels
- Search for new forms of cultural expression
- Affirmation and development of freedom of artistic expression
- Improving and continuing promoting of multimedia communication on global level
- Organization of conferences, workshops, gatherings, specialist programmes of the Federation
- Organising performances, shows, exhibitions and other forms of artistic presentations
- Participating in various manifestations in the field of arts and culture
- Protection of copyrights
- Organization of publishing activities and other forms of presentation of activities of the Association
- Networking with other similar associations



Kulturanova main partners in this period were Lava-Dansproduktion (Stockholm, Sweden), TILLT (Göteborg, Sweden), La Mama Theatre (New York, USA), Pro Progressione (Budapest, Hungary), Sineglossa (Ancona, Italy), Museum of Contemporary art of Vojvodina and Art Academy of Novi Sad. Kulturanova is also an active member of many national, European and worldwide networks like Culture Action Europe, N.I.C.E. - Network for Innovations in Culture and Creativity in Europe, CIRCOSTRADA-European Network Circus and Street Art, YOU SEE – Platform for social innovations in South East Europe and River Cities.



The project activities

Workshop in Palermo to exchange good practices among partners

Within the project working frame, a workshop was organised in Italy to exchange pedagogical and choreographic methods among the project partners from the 30th of October to the 3rd of November 2023.

Four participants from each partner including choreographers, contemporary dance professionals, producers and dance students shared their experiences in a workshop lasting 5 days at Xinergie, the headquarter of Zappulla NMD company. After the workshop, l'espace Dance Company collected the experiences and best practices from the dance companies and the other participants to the workshop which are the base for the creation of this manual.

Following is the programme and summary of the activities performed day-by-day during the workshop in Palermo:



CODASI workshop, 30 October – 3 November 2023

Xinergie, Piazza Sant'Anna, 3 Palermo - Italy

	29/10 Sunday	30/10 Monday	31/10 Tuesday	1/11 Wednesday	2/11 Thursday	3/11 Friday	4/11 Saturday
9.00 – 10.30	Arrivals	Welcome + Intro L'espace Introduction and objectives of the activity – overview on inclusion Dario	Second session Dame de Pic Presentation of the choreographic research	Third session Nowa Fala Presentation of the choreographic research	Fourth session La Galerie Choregraphique Presentation of the choreographic research	Fifth session OSSA Presentation of the choreographic research	Departure
10.30 – 11.00		Coffee break	Coffee break	Coffee break	Coffee break	Coffee break	
11.00 – 13.00		First session with l'espace Presentation of the choreographic research and workshop	Workshop with Dame de Pic	Workshop with Nowa Fala	Workshop with Galerie Choregraphique	Workshop with OSSA	
13.00 – 14.00		Lunch	Lunch	Lunch	Lunch	Lunch	
14.00 – 16.00	Accommodation	Free time	Free time	Cultural visit to UNESCO Arab-Norman Trail in Palermo	Round table with all participants to draft recommendations for WP4	Free time	
20.00 – 21.00		Welcome dinner (Mangia e Bevi restaurant)				Farewell dinner (Funnaco pizzeria)	

CODASI

Project n° 2022-2-BE01-KA220-ADU-000094993

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On Day 1 l'espace presented its choreographic approach. An intense workshop was led by Giovanni Zappulla, based on his long-term choreographic research. Zappulla is a choreographer and dancer, director of l'espace choreographic centre in Palermo. The workshop was based on the "Natural Dance Movement" and "Zhineng Qigong" which represent a new approach to dance for the solution of tensions and the evolution of human beings.

What is DMN? (Danza Movimento Naturale)

DMN is a method that concerns the human being, his movement and the consequences of it.

This method was born in Palermo, in an ancient place, rich in history and tradition, in a historical moment when dance was moving towards new forms and contaminations with other arts, moving away from its primordial substance; this method proposes itself today as a formative and changing instrument to enrich the world of dance. The DMN method was born from the research and studies of the Palermo choreographer Giovanni Zappulla, who, on his return to Italy after ten years' experience in France, began a personal journey merging previous knowledge with that gathered from the study of human movement. Zappulla questions all the aspects that make up the human being and to which we do not normally pay proper attention: the mind and the emotions, the energy and the relationship between the interior and the exterior, through a holistic vision that includes the body in its material and kinetic complexity. Starting from the assumption that the body is a perfect instrument that, on and off stage, is partially experienced, Giovanni Zappulla proposes a training aimed at stimulating and awakening the normally dormant and unrecognised faculties of the human being, in order to be able to release all the potential available to reach high performative and artistic levels.



In order to better understand the starting point from which the method develops, it is necessary to take into account certain historical and philosophical considerations that have conditioned dance over the last century. One of the most significant of these is the Platonic and Aristotelian vision of existence, which created a widespread culture of splitting the aspects of the human being, in which the body and its mental part are considered separately. Indeed, as early as the fifth century BC, Plato sanctioned a discrimination between the body and the soul, relegating the body to an inferior substance capable of elevating itself only through its purest part, the soul, and Aristotle, a century later considered the two aspects as inseparable but with different functions. The legacy of the Greek philosophers contributed to a vision of dance that was partially linked to the body and focused on its performative capacities. Thus, over time, the study of dance has been oriented towards a need to achieve almost otherworldly formal and aesthetic ideals, moving away completely from the more substantial aspects related to the individual and his feelings. The dance produced is increasingly moving away from pleasure as the dancer is often confronted with a profession that leads the body to wear and tear, making it fragile, forcing the artist into an early retirement from the stage. This is particularly true of classical dancers who are unfortunately forced to interrupt their artistic career at too early an age. Their gracefulness on stage, their smiles and delicate gestures, often hide hours of hard and tiring work, in tight clothes and uncomfortable shoes, which transform the body, sometimes ruining it permanently. By forcing the body and mind away from pleasure, it is difficult to be satisfied when feet are bleeding and joints are aching. Yet through dance, dancers give pleasure to the audience and find pleasure and personal satisfaction in performing virtuous movements that bring them closer to otherworldly entities, climbing to the pinnacle of success but paying a very high price in terms of health and well-being. So why not achieve these goals through a less painful and less exhausting method of training that takes into account the human being and its functions according to nature? A good example is Chinese martial arts and more specifically Taijiquan, a discipline that enhances the characteristics of the individual through exercises that strengthen the body's connections, keeping it healthy and capable of efficient movement into old age. So, what is the real pleasure of dance?

The objective is a dance understood as an emotional thrust that comes to life through the body which, invaded by pleasure, expresses its substance, entering into empathy with the users and investing them with well-being. Those who observe a natural dance can find fluidity, strength and above all the desired harmony as the awareness of an organic functioning, which obeys its dynamic balance. The aim of DMN is to make the dancer strong through dance itself and thus able to express and experience pleasure through a re-education of the body that takes into account its nature.

Dance can therefore be natural, incredibly rich, our bodies can go far beyond questions of technique and style, movement has its own truth that must be protected and enriched. What contemporary dance has been doing for a little over a century is giving the body the possibility of following its own natural history, of expressing its essential movement according to its real balance thanks to studies on movement analysis and kinesiology, thanks to which it has been discovered that in each gesture, from the simplest to the most articulated, extremely complex processes are involved, rich in a considerable number of dynamic transmissions that take place according to the laws of physics that govern creation.



But are we really listening to these laws? But do we really listen to these laws? Do we let them act? Do we let our body express its own rhythm? How do we follow its natural mechanisms to really move, regardless of the effect to be produced, the result to be achieved? How can we move slowly or quickly, without imposing an artificial functioning on ourselves, without dissociating ourselves, without fragmenting our being? Technological progress and the advancement of science have contributed to shrinking the space-time in which we receive an innumerable amount of information, so what happens to individual space-time? Humanity has done great things, conquering space, but perhaps we should first deal with the personal microcosm, starting with the discovery of our own bodies. The solution is to 're-unite', to see the individual as a single substance composed of two identical modalities, mind and body, to lose the obsession with 'thinking the body' and dominating it, to discover instead what the 'body thinks', to listen to its sensory memory and to circulate its language; only in this way will the dancer be able to express himself or herself harmoniously and develop his or her skills.

In order to better manage the functions of the body and to strengthen all its aspects, the method is based on the ancient oriental knowledge of traditional Chinese medicine, integrating Taijiquan and Qigong, especially the Zhineng Qigong style, systems based on internal movement, coherent with human nature in its biomechanical, energetic and psychic aspects. These two disciplines are integrated in the training of the dancer precisely because they form fundamental aspects aimed at reconstructing the heritage of connections of the human being aimed at harmony, well-being and artistic expression. Qigong works at the most subtle level of the mind by training concentration, deep listening and the study of energy, Taijiquan trains the connections of the body, the transformation of movement and strength. All of these elements work together to create a conscious dancer, with precise movement, a healthy body and a mind that is fully connected to the present moment.

What is Zhineng Qigong?

Qigong is the set of techniques that allow the cultivation of Qi in the body. The term Qigong literally means energy work and comes from the combination of the characters 气 - Qi - energy and 功 - Gong - work; it first appears in the early 20th century in a training manual for Shaolin monks, *The Orthodox Shaolin Methods* (1910). Prior to this period, there was a series of practices involving body movements, breathing and sound, which were passed on and performed to maintain health. Traces of these practices can be found as early as 2000 BC in bronze writings that record dances capable of "eliminating the stagnation of liquids in the body" or in inscriptions on jade coins dating from the sixth century BC; the *Neijing Suwen*, an ancient treatise on traditional Chinese medicine attributed to Huangdi (476-221 B.C.), provides guidance on how to lead a healthy life through proper breathing and exercise. (476-221 BC), on how to lead a healthy life through proper breathing and exercise. In the 3rd century BC, the Taoist physician Hua Tuo created a system of Qigong which he called Wuqinxi, "the game of the five animals", and Zhuang Zi (c. 369 BC - 286 BC), described in his book a technique he called Daoyin which explains how to move the body to strengthen the Qi. The first illustrated representations of these exercises, found in *Mawangdui*, date back to 206 BC.



These are paintings on coloured silk showing forty-four figures in different positions relating to specific exercises, accompanied by captions explaining the action on the body. This type of practice, which has always been considered a method of preventing and curing disease and therefore closely related to medicine, has also become over time an integral part of martial arts such as Shaolinquan and Taijiquan, precisely because of the energy-enhancing function fundamental to the martial artist. In this respect, different types of Qigong have been classified and are used according to their objectives:

Soft Qigong with slow movements and postures; Hard Qigong with vigorous external movements; Taoist Qigong to achieve longevity; Confucian Qigong to increase memory and concentration; Medical Qigong with therapeutic objectives; and Martial Qigong to increase physical strength and develop the ability to direct Qi outwards.

Today, Qigong is widespread all over the world and in China; since 1989, after a debate that lasted for years, the Chinese government officialized it as a medical treatment belonging to TCM and fundamental in the treatment of diseases, using it in hospitals and including it in the national health plan. In Italy there are timid examples of the use of these disciplines, but the only aspect of TCM that has been formalised in Western medicine is acupuncture. Within the method, Giovanni Zappulla proposes a series of practices that refer to a particular type of Qigong, Zhineng Qigong, born from the fusion of medical and martial knowledge of Professor Pang He Ming. To make it more complete, he drew on his knowledge of martial arts, Taoist, Buddhist, Confucian and Hindu theories. He created one of the most effective methods to improve health according to traditional theories, and to nourish the human being with the vital energy of the environment. Thanks to this method, he founded one of the largest and most famous "drug-free" hospitals, the Huaxia Zhineng Qigong Training and Recovery Centre, in Hebei province, where a large number of patients have been healed and thousands of instructors have been trained. The literal translation of Zhineng Qigong is "The Qigong of the Cultivation of Intelligence", because according to Prof. Pang Ming in the human being there are aspects of potential super-intelligence that allow him to heal himself by specific means and practices. In Zhineng Qigong, the practice is based on the exchange between the Qi of the individual and the Hunyuanqi which is the Qi of the universe, the whole of physical matter, Qi and "information". A method founded in 1980 by Professor Pang He Ming, who condensed all the most effective techniques of the various pre-existing Qigong methods into a single system of practice and theory. techniques of the various pre-existing Qigong methods into a single system of practice and theory, including medical and philosophical Qigong.



Hunyuanqi is formed when Taiji transforms into Yin and Yang but is not yet differentiated, which allows for the healing of any energetic imbalance, and therefore, theoretically, any disease. Indeed, the Hunyuanqi, penetrating the body, can transform into both Yin and Yang depending on the deficiency present in the individual. We therefore understand the great healing potential of this method.

Human Hunyuanqi is the combination of innate Qi (Yuanqi, innate Jingqi) and acquired Qi. Human Hunyuanqi has the characteristic of "working" with the Yi, the intention, by moving with it. The Yi manipulates the energy and channels it to where the mind wishes, the important thing being that the individual actively uses the intention with a deep awareness of his or her own thinking. In Zhineng Qigong practice, the consciousness mobilises the primary Hunyuanqi, absorbs it and uses it to nourish the human Hunyuanqi. When the fullness of Hunyuanqi is achieved, all organ functions are regulated, diseases disappear, health is strengthened and wisdom is gained. To achieve this, Professor Pang Ming has created a series of exercises, which he divides into six stages:

1 Exercises that work with the outer Hunyuanqi: Qi from the inside is brought to the outside and the outer Qi is collected inside. In this way, not only can the normal functions of life be strengthened and the state of illness be overcome, but special intellectual faculties can also be triggered.

2 Exercises that train the Hunyuan of mind and body: Based on the first step, qi is guided into the skin, muscles, tendons, veins and bones in order to further strengthen the vital functions of man and thus exceed the standard level.

3. Exercises that train the "real" Hunyuan of the organs: by focusing attention on the Qi of the five organs, we train them in correlation with the activity of the psyche. As a result, there will be an overall increase in the faculty of self-control over vital bodily activities.

4 Hunyuan Central Channel Exercise: It trains the link between the "central channel" and the Qi of the whole body in order to merge them into "one whole".

5 The Central Line Exercise Hunyuan: Coagulates and refines the Qi of the central channel with a central line that goes beyond the sky and penetrates the earth.

6 Fusion and return to the One: the fusion of man and nature into a whole.



Each DMN session begins with a Zhineng Qigong practice, precisely because it works the body deeply and focuses the mind, allowing for fine-tuned listening and attention during the dance. In addition, it is fundamental that before each performance we practise some of the exercises created by Prof. Pang Ming to collect Qi and focus in order to better invest our energies on stage. Normally, after a Qigong practice, in which Dantian energy has been accumulated, it is necessary to circulate it throughout the body and Taijiquan is a valuable discipline that, in addition to fulfilling this purpose, warms up the muscles and joints, restores the body's connections and trains the movement organically.

The structure and topics of the workshop in Palermo were:

- Qigong - predominantly Zhineng Qigong
 - History of Zhineng Qigong
 - Theoretical foundations (Concept of field, Yishi, Yuanti, Hunyuanqi)
 - First level practices

- Traditional Chinese medicine
 - Theory Yin/Yang
 - Wu Xing
 - San Tiao
 - San Bao
 - Jing Luo

- Taijiquan Chen style
 - The five rules
 - Basic techniques

- Natural Dance Movement
 - History and principles
 - Preliminary to DMN (floor work)
 - Movement analysis
 - Technique
 - Improvisation

The idea is to structure an experimental training based on the holistic vision of the human being and on a dance model founded on the union of mind and body and deep connections. DMN (natural movement dance) is born from the union of three disciplines that allow the individual to know his true potential, making the body elastic and durable, the mind strong, sensitive and creative, able to create an expressive and innovative artist, just through the practice of dance.

2

On Day 2 Karine Ponties led the workshop to present her choreographic research and approach. In the construction of her dance performances, Karine tries to bring individuals together at frontiers, in places where things happen, developing the stories of details, codes, games and rhythm. Her performances explore the world of territory, the 'between', the interstices of bodies that rub against each other, of individuals going astray, of loss, of fragile states ... They translate the depths of these states into a distorted language, funny and poetic, by trying to address thoughts, feelings, intuition and the senses. The meaning is never fixed, it cannot be more fragile and it remains fleetingly open to every imagination.

Ponties primarily constructs the choreography by sharing and combining the different forms of expression of each individual participating in the project. Through this notation that develops during each piece, she tries to express the fragmented life of the body, the enigma of a struggle, and all those little variations that make a being appear extraordinary to us.

The precise elements that make up these dance scores, in the decomposition of every motion, every tremor, every shudder, seem to transform the formal into something grotesque, order into disorder, the partitioning in space of freedom and playfulness. These deformations, twists and exaggerations are a way of painting precision in all its ambiguities.



Thinking in images

It is by seeking every detail hidden within a body, all its possibilities, that Karine pushed it to the point that it delivers the error, the error around which one can coil, where the body is freed from its restraints, its exasperations. The detail becomes a pretext to explore, to sublimate. And the action transfigures the triviality of the gesture in this absurd universe that questions us on the finality of the act: its gratuitousness, its magnitude, its perversion, and its subversion...

To slide into the gap and to hold one's breath so that nothing escapes.

Dance is a means rather than an end to allow the body to experiment by testing its limits, its identity and enigma.

Bodies that are constructed and demolished, that unfold then retract, transform, deform, that rise and fall, are lost and found, filled and emptied.

All the while juggling, associating the minuscule with the grandiose, by organising chaos, by showing the extreme in order to approach normality, the essential, intuition. Searching for contradictory states.

Discipline, work and abandonment

The theme of the work is in the body: upheavals and abandonments.

Abandonment – contraction – a body that reacts, explodes, unfolds, and radiates outwards – communicative.

There is perhaps no better reason to produce art than to explore the world as it is, while distorting it. The possibilities are endless. In all her creations, Karine conducts the same research, each time from a different angle, developing specific aspects.



3

Agata Życzkowska, leader of the HOTELOKO movement makers, choreographer, performer, dramaturge and actress conducted Day 3 presenting her working method. The most essential aspect of her works is conceptual choreography.

The working methodology of the HOTELOKO movement makers collective is based on several key elements:

- 1. Conceptual Choreography:** The work is grounded in conceptual choreography where movement is examined in the context of a specific idea. It is essential to consider what a particular movement or sequence of movements conveys and how it fits into a broader context.
- 2. Interdisciplinarity:** The collective draws from tools of other artistic disciplines such as philosophy, cultural theory, and pop-cultural iconography. It also incorporates elements from fields like fitness, meditation, improvisation, and mindfulness practices.
- 3. Horizontal Approach to Work:** Members of the collective work democratically, eliminating the possibility of power abuse. Collaboration takes place in a horizontal manner, allowing all members the opportunity for active participation and sharing of ideas.
- 4. Education and Mindfulness:** Education is a significant aspect of the work, both in artistic and social senses. Creators emphasise building connections among group members through mindfulness and sensitivity to each other. Respect for the body, regardless of its physical attributes, is crucial.
- 5. Inclusion of All Age Groups:** Workshops and meetings are designed for the young, adults, and seniors alike. The concept of work assumes that everybody can be in motion, making sessions accessible to different age groups.
- 6. Lack of Judgment and Valuation:** The methodology avoids judgement, segregation, or valuing individuals based on their movement abilities. Emphasis is placed on the mind, the source of every movement.
- 7. Improvisation and Imagination Work:** The methodology incorporates movement and vocal improvisation on given themes as a way of working with imagination. Various techniques are applied to unleash hidden movement potentials and participants' creativity.
- 8. Simple Tools for Everyone:** The priority is to provide simple tools capable of activating even the most reserved movements and encouraging creative expression. Examples include animating objects, releasing tensions, and leading to authentic movement.

The working methodology of HOTELOKO movement makers collective is based on interdisciplinarity, a horizontal approach to collaboration, education, lack of judgement and valuation, and openness to diverse age groups and abilities. The goal is to create a space where everyone can discover and express themselves through movement.



Movement is explored through the performers' capabilities in the context of a specific idea. It can also be the movement of objects, the movement of performers towards the audience, or movement in a specific space other than the traditional theatre stage. Some of the works develop the idea of no-dance in choreographic practice. In contemporary dance, where conceptual choreography is crucial, the emphasis is not on telling a narrative story and breaks with the traditional concept of contemporary dance theatre. What becomes significant in the new dance used by HOTELOKO is the impression and emotions that the audience receives. Questions that may arise at that time include what kind of movement it is and what it says to us, how performers function in a given place, what interactions they have with the space and the audience. If verbal, sound, or musical stories emerge, they are not linear. Dramaturgy is arranged like a kaleidoscope of images designed to stimulate the audience to experience their own emotions in relation to this movement arrangement. New dance is an experiment because it has an open form.

The new choreography used by the HOTELOKO movement makers collective is interdisciplinary, utilising tools from other art disciplines and activities. Creators draw on solutions from the realms of fitness, meditation, improvisation, or mindfulness practices. They also make use of multimedia projections.

In the dramaturgical layer, the artists of the HOTELOKO movement makers reference contemporary philosophy, cultural theory, identity issues, and historical phenomena. On the other hand, they draw from pop-cultural iconography and the wealth of online inspirations. In doing so, they engage in the current reflection on reality, where movement becomes a language for expressing contemplation on specific issues.

Here are a few examples of exercises that can be used within the working methodology of the HOTELOKO movement makers collective:

Object Animation Improvisation:

Participants are tasked with movement improvisation but with the use of a specific object (e.g., scarves, balls, ribbons). Animating the object can help release tension and lead to more authentic movement.

Mindfulness Exercises:

Focus on awareness of one's own body and movement.
Perform slow, controlled movements, concentrating on each part of the body.
Pay attention to breathing and associated sensations.

Vocal Improvisation:

Combine movement improvisation with vocal expression on a specific theme.
Participants can experiment with sounds, words, or even singing while moving.

Partner Exercises:

Utilise horizontal collaboration through partner exercises.
Work on synchronising movements, reacting to the partner's actions, and creating sequences together.

Imagination Work through Themed Tasks:

Tasks based on a specific theme or story where participants create movements in response to given concepts, e.g., building a "laughter machine" using their own bodies.

Developing Authentic Movement:

Exercises focused on unlocking natural, authentic movement by freeing oneself from expectations and norms.

These examples aim to open participants to various forms of movement, stimulate imagination, and create a space where everyone can freely express themselves through their bodies.

In addition to the examples mentioned earlier, there are many other methods that can be applied in the work of the HOTELOKO movement makers collective. Here are additional suggestions:

Improvisation Scores:

Creating an improvisational structure, known as a "score," that participants will adhere to during improvisation. This may include specific rules of movement, space, or interaction.

Site-Specific Choreography:

Developing choreography tailored to a specific location, utilising its architecture and characteristics. This approach allows for the exploration of the relationship between movement and the environment.



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Creating an improvisational structure, known as a "score," that participants will adhere to during improvisation. This may include specific rules of movement, space, or interaction.

Site-Specific Choreography:

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Contact Improvisation:

Exercises based on physical contact between participants. This interactive approach to movement develops body awareness, collaboration, and communication.

Narrative Movement Exploration:

Exploring movement in a narrative context. Participants investigate how stories can be told through movement, combining elements of movement theatre with storytelling.

Expressive Movement:

Exercises focused on expressing emotions and feelings through movement. Participants are encouraged to experiment with various forms of bodily expression.

Elements of Physical Theatre:

Integrating elements of physical theatre, such as facial expressions, gestures, and experiments with body language, to enrich the artistic experience.

Inspiration from Music and Sound:

Using music, sounds, or even silence as stimuli for creating movement. Movements can be synchronised with rhythm or create contrasts with the sounds of the surroundings.

Collective singing

Creating a collective song is a shared treasure we can cultivate post-workshop. Therefore, it's a thoughtful notion to instruct the group with a straightforward song, potentially in a language unfamiliar to all. Providing the lyrics on paper, sending them via mobile phone, or encouraging participants to transcribe them by ear is advisable, particularly in an international setting where individuals may interpret sounds uniquely.

Movement in a Social Context:

Exploring movement in a social context and interacting with the audience. This approach engages the community and creates space for dialogue through movement.

These additional methods can be adapted to specific goals, contexts, and participant preferences, creating diverse and dynamic experiences within the artistic work of the collective.





On Day 4 La Galerie Chorégraphique presented its activities to the workshop participants showing different videos of its previous projects and activities.

TAMING THE GAP - Inclusion in contemporary dance process

La Galerie Chorégraphique is an artistic production structure in dance, with its primary goal being to transmit choreographic culture to a wide audience. Dance improvisation is a well-established "tool" of choreographic creation throughout recent art history, preserving its intrinsic experimental qualities that keep it vibrant. However, this practice remains discreet and underrepresented in dance training programs, especially for non-professionals. Additionally, improvisation is seldom favoured in the customs of Western societies, often perceived as a vector of disorder.

The Improvisation in Question

"Talking about improvisation also means talking about the improviser" (Étienne Souriau). Individuality personifies the subject in the improvised moment. "Shifting from being within oneself to outside oneself is established through an unstable balance where risk-taking is the key to becoming danced," says Jean-Marc Chauvel. "There is something in improvisation that resembles 'jumping into the water.' And then, once under the moving surface, one starts to enjoy it, discovering some cracks to explore and drifting further away from the routine of the obvious. Taming the gaps is also the intimate purpose of improvisation."

While the incandescent and invisible thread of improvisation has accompanied dance and its experimental practices since the beginning of its history, improvisation has always been present in the development of all artistic disciplines. Defining more clearly the modalities and functions of improvisation in the development of contemporary dance training and considering its relevance for artistic creation makes it a fundamental condition for implementing an ethics of artistic responsibility. Dance improvisation, while playing with the gaps in conventional rules, is not merely a game. Depending on the context of its execution, dance improvisation requires proven qualities to be exercised in the field of contemporary choreographic creation.

Multiple Approaches / Crossed Views: The Process of Improvisation in Contemporary Dance

Today, dance improvisation can be seen as a renewed approach to free dance. Engaging in a free approach to dance today, adapted to different target audiences, requires a methodology that updates the various theoretical and practical contributions of improvisation that have marked the training and creativity of dancers and choreographers in the field of contemporary dance. A theme, music, or basic figure is sometimes imposed, from which the dancer's movements are composed and developed. Thus, the emotions provoked generate a bodily gesture.

According to recent interviews conducted by researcher and choreographer Bruno Couderc, when dancers are questioned about improvisation, they often express that "improvisation generally relies on a pre-existing compositional structure and not on the ex nihilo invention of new gestures." This reflects the views of dance professionals who conceive dance improvisation in close relation to composition. This dyad is part of the history of choreographic creation in modern and contemporary dance. It cannot be ignored in the creation process and constitutes an essential aspect to be studied and practised by workshop participants. However, it is worth noting with Étienne Souriau that "The improviser accepts to entrust the destiny of what he proposes to bring about to instances other than the simple logic of production." This also highlights the virtual power inherent in the act of improvising, hence the complexity of its approach in the apparent simplicity of its manifestation.



Applied Improvisation

La Galerie Chorégraphique, in collaboration with various artists, transposes the principles of dance improvisation to its role as an artistic mediator. It aims to democratise this practice through contemporary dance by organising public "impromptu" events that appear in unexpected places, offering a novel experience to an uninitiated audience. These projects reinvent traditional forms of dance presentation, such as theatre performances, while seeking to attract new audiences. The goal is to create an aesthetic shock and open spectators to new artistic perspectives.

However, these improvised events require strategic planning in terms of location and timing, as well as precise coordination with the artists regarding the conditions and guidelines to follow. This ensures the quality of the encounter between the artists, the choreographic creation, and the audience. An illustrative example is the event "Les goûters mouvementés," aimed at introducing choreographic culture to children and families in disadvantaged neighbourhoods of Carcassonne. <https://youtu.be/Dk-Xc5UOhLI?si=ybVucqcU-61xyg3t>

Furthermore, the "Improvisation & Mapping" training is designed to deepen knowledge about improvisation among dance instructors or other educational disciplines to help them develop this practice with their students. Combining reflective and creative experience with the exchange of best practices, this module is adaptable to various audiences and contexts, demonstrating the flexibility and universality of improvisation as a pedagogical tool. Designed by a choreographic artist, an art historian, and a specialised producer, it offers a multidisciplinary approach enriching for all participants.

(video available [here](#))

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On Day 5 OSSA Dance Company, representing Serbia contemporary dance scene, performed a workshop focusing on how the group researches inclusion and sustainability in its dance choreographic work. Inclusion is more of an implicit and structural aspect of their work, and sustainability is more of a thematic aspect in its first performance "Pogledaj".



Using the Alexander Technique, OSSA places work with body awareness at the very beginning of its research. This work is inclusive at its core, placing the human being at the centre of the artistic process, regardless of a person's training, physical or mental challenges, background or sexual orientation. Having experienced different challenges in their own biographies, each member of Ossa group is highly sensitised to issues of inclusion in the arts, and each of them has experience of explicitly inclusive work in our practice. The space OSSA seeks to create offers its members ways to connect with themselves and with others without the usual barriers or boundaries imposed by social or professional structures in everyday lives. Based on intensive training in perception and awareness, direction and presence on stage, OSSA wants to create a common language in the shortest possible time without losing the personal identity of each performer. The newly opened field invites and challenges the audience to open up their own perception more than ever before, to be included in the field of heightened awareness and to share the experience of being intensely present. The inspiration for the creation of the performance "Pogledaj" (Look) is the conceptual work of Sun Mandić, a text written over the course of eleven years. In this work, Mandić is looking for the smallest details of everyday life in a highly polluted city suffering from the negative socio-economic consequences of late capitalist society on the edge of Europe. The observer still insists on finding hope and beauty, even in what might appear to the unconscious eye as an ugly phenomenon. OSSA's aim was to transfer this way of perceiving into space and to create means by which a new view of reality becomes possible and gives hope. In Palermo, OSSA didn't give a presentation, but it showed how it works, by letting people see and experience the process itself.

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The feedback from the workshop sessions



The feedback from the workshop sessions completed the creation of this manual. Following some of the comments gathered by the evaluation questionnaire after that the participants answered [this](#) online questionnaire.

"The main strength of this workshop was the ability to learn techniques from people from different countries and getting to know their approach to contemporary dance"

"Variety of methods around our sustainability in daily life. It gives a lot of inspiration for future work, how to relax and slow down, get the balance"

"Exchange between different dance research and art approaches between countries. The proposal in itself and the main topics. The diversity and the different points of view that any participant can bring to the community"

"I understood what sustainability really is as I haven't heard about this before. Now it gave me a lot of awareness to keep the balance in my life and connection with people"

"CO.DASI. is a great opportunity to better understand inclusion and sustainability in different fields of dance and from different perspectives. I got some new ideas and motivation to continue to work independently and with my group. Brought me a clarity and abundance for different cultures"

Comments on Day One (l'espace ASD/APS)

"The exercises they showed will be helpful in concentrating and relieving stress. This practice is perfect for me in daily life during stressing situations with a lot of tense and rush. It will help me to slow down and find sustainability"

"It is a versatile approach to movement and everyday life"

"We have explored different exercises of breathing issued from QiGong that could be useful in a training routine"

"Better inner perception but also some more physical tools. It would take time to develop, but for sure it is very inspiring"

Comments on Day Two (Dame de Pic/Cie Karine Ponties)

"I have felt a nice listening and investment in the proposition"

"We had a nice muscular awakening, but also an awakening of energy. It was nice to mixt all different techniques and sharing with others. Using music was also important"

"Interesting tools to take care of one's body"

Comments on Day Three (HOTELOKO movement makers)

"The exercises presented by Hoteloko can be helpful with building trust in a group so i will surely use them"

"The exercise of touching was really calming and it helps to feel confident with other people"

Comments on Day Five (OSSA dance collective)

"I liked their workshop the most, it helped me feel grounded in the moment and connected to myself"

"I have never heard about this method, and it was great to discover something new connected with sustainability"

"Great work about caring e relaxing"

"I liked the calmness and serenity in which they work and transmit their feelings and method"

"A method of psycho-corporal re-education that aims to free the body from tension in order to act on posture and restore the body's natural functioning, but it is a "method" that may not be suitable for everyone"

"It was brilliant. Every time I am more and more satisfied with his work"

Comments on Day Two (Dame de Pic/Cie Karine Ponties)

"I appreciate Alexander technique very much and like the way the leader of the workshop led it. It seems to me that helped the whole group to digest all materials that we made and saw in the project"

The CO.DA.S.I. Method

Thanks to the workshop in Palermo, the project partners had the chance to get to know each other choreographic research on the two main topics of the project: sustainability and inclusion. To create this publication, all partners suggested three exercises that they use in their daily dance practice with dance professionals and students. These exercises constitute the CO.DA.S.I. Method, which is based on the common experience of the partner dance companies when working for inclusion and sustainability. It is important to underline that the consortium defined a particular aspect of sustainability in contemporary dance: during the workshop in Palermo and online and face-to-face meetings, the common trait of sustainability was identified not only in the economic and environmental sustainability in contemporary dance, but also in the sustainability of dancers' body and the equilibrium between body and mind, necessary to guarantee a long-term carrier in the contemporary dance field. Most of the exercises included in the CO.DA.S.I. method refers to this particular meaning of sustainability.



Exercises for inclusion ●●●

Concept and implementation: Agata Życzkowska

Duration: 1,5h

Participants: 10-15 persons, professional and non-professional

Requirements: music player/set

Invitation / Introduction

These three exercises enable building trust within the group, providing tranquillity, relaxation and balance. They assist in becoming accustomed to others in the space, offering opportunities for dialogue and connection. Their simplicity allows for this type of movement practice, combined with conversation, to be beneficial for both dance professionals - dancers, and individuals outside the field who participate in workshops for relaxation and self-care.



Description

1. Conversational Dynamics: Moving Forward Together

It is better to start each exercise with a conversation. In today's fast-paced life, we rarely have the opportunity to devote attention and time to close relationships with others. A good idea is to introduce yourself and say a few words about yourself. Additionally, at the beginning, more specific questions can be asked, such as about expectations for the meeting, feelings, or current emotions. It is important for movement to be present, but equally important is active listening to the other person, the opportunity to express oneself freely, and naming one's emotions within the group. This way, we connect the body and mind, which benefits us. After each exercise, it's worth sitting in a circle and sharing reflections. This allows us to better understand our differences and similarities, and also breaks down communication barriers, relieving tension and opening the mind to further actions. Additionally, discussions can influence how our bodies work during subsequent exercises, integrating experiences from previous conversations. A final discussion encouraging participants to share their feelings after the workshop. Feedback to the workshop leader on what was interesting about the meeting, which elements moved the most to action and creative thinking, and which elements to build confidence in the group. Time for everyone to comment and share their feelings.

2. Harmony in Action: Collective Efforts



Begin the group exercises by circulating around the designated space. Encourage all participants to engage in eye contact with those around them. Vary the pace of movement, transitioning between slow, brisk, and even running, all while being mindful of the presence of others in the area. Navigate through the central zone of the room as you traverse the space. Direct your focus towards connecting visually with one individual, then pair up with a partner to sustain eye contact while moving together throughout the room.

Throughout this process, allow for variations in distance between pairs and the speed of movement, emphasising the importance of maintaining eye contact. Resume walking and ensure eye contact is maintained with each member of the group. Gradually condense the space of movement until all participants are in close proximity to one another. Finally, unite in a collective embrace, standing in stillness as you share a group hug.

3. The Power of Collective Touch

We arrange ourselves in two parallel lines, facing each other, to create a sort of tunnel. We play music, and the exercise otherwise proceeds in silence; it's important to maintain this focus, ensuring participants don't engage in conversation. One person closes their eyes and begins to move slowly from one end of the tunnel to the other. The others gently touch them in various parts of the body, avoiding intimate areas. It is a form of collective touch - it doesn't have to be intense or massage-like, but it becomes so when multiple people touch us at once. At the outset, it's helpful to express any preferences regarding avoiding certain body parts, such as the head, hair, face, or ears. However, we encourage not to limit oneself, understanding that only intimate zones are excluded from touch. Each person should pass through the tunnel at least twice. Touch might be easier for dancers but more challenging for those not professionally associated with dance. Therefore, it is crucial for the group to be adequately prepared for this exercise. Prior discussion, establishing eye contact, and mutual support aid in its execution. Hence, it's recommended to perform this exercise towards the end of the workshop, once the group has integrated and built mutual trust. ([video of the tunnel exercise](#)).



Improvisation and Mapping

La Galerie Chorégraphique

Developing Skills in Contemporary Dance and Artistic Mediation with a Focus on Improvisation

Exercise 1:

What is Improvisation? - Cognitive and Reflective Approach

Instructors:

Thierry Gourmelen, specialised producer, and Jacqueline Fischer, choreographer, educator, and choreographic artist

Methodology:

Exercise 1:

- 1.Video Viewing:

Watch the video "Improvisation Words" <https://youtu.be/oUzKv7frOxc> twice: first with a very loud sound, then in silence.

- 2.Word Selection and Argumentation:

After the immersive audio-visual experience, each participant selects the word they find most appropriate to define improvisation and argues their choice. The selected words and their definitions are recorded on a digital whiteboard in a tree structure.

- 3.Debate:

The instructors facilitate a debate with the learners, sharing best practices and drawing from their respective experiences in improvisation practice.

Exercise 2: Improvisation and Dance Movement - Choreographic Approach

Instructor: Jacqueline Fischer, choreographer, educator, and choreographic artist

Exercise 2:

Improvisation and Dance Movement - Choreographic Approach

Instructor:

Jacqueline Fischer, choreographer, educator, and choreographic artist

Methodology:

- 1.Immersion in the Choreographer's Workshop:

Share best practices and knowledge transmission, focusing on the development of movement, dance writing, and composition through workshops.

- 2.Technical Conditions:

The workshop space should have good Wi-Fi access to ensure easy online connectivity.

- 3.Brief Presentation (Approx. 45 minutes):

Start with an audiovisual presentation of the workshop content, including a short oral introduction followed by a video showcasing key written words of the method. These will be commented on, explained, and danced by the instructor and participants.

- 4.Process I:

Participants experiment physically with new action words, randomly introduced by the instructor using Laban keywords, encouraging playful improvisation. Participants learn and memorise the keywords and their characteristics through practice. A playlist provides musical context for the entire process.

- 5.Feedback:

After this part, pause and invite participants to share their experiences. This verbalization helps everyone analyse, evaluate, and internalise their experience.

- 6.Process II:

Participants take more time to improvise and dance solo or in duos based on demonstrated composition techniques. Conclude with a "Laban Disco" session, giving minimal instructions to participants.

- 7.Objectives:

Improvisation requires constant attention to the environment (music, space, audience) and internal sensations (kinaesthesia, imagination, emotion). This vigilance allows improvisers to respond freely and engagedly, mastering their bodies and improvisation techniques while being fully present. Listening is an ideal stance for cultivating presence, inviting attentive listening to the group and oneself. The workshop, centred on direct experimentation, reveals the social responsibility of the transmitter and highlights the social impact of the performing arts on human relationships.

Exercise 3:

Video Mapping & Improvisation - Experiential Approach

Instructors: Thierry Gourmelen, specialised producer, and Jacqueline Fischer, choreographer, educator, and choreographic artist

Methodology:

- 1. Location Scouting and Selection:

Participants scout the city to choose locations with artistic potential, ranging from busy public squares to quieter alleys, parks, or abandoned buildings. The goal is to find inspiring spots that can serve as a backdrop for improvisation.

- 2. Theme Definition:

Participants focus on one word from the "Improvisation Words" list as the inspiration for their performances.

- 3. Improvised Performance:

Each participant selects a location and theme for their improvisation, which can be entirely physical, verbal, or a combination, based on individual preferences and skills. Performances are recorded in a single take, with a maximum duration of one minute per video.

- 4. Video Collection and Critical Analysis:

Instructors collect all videos of the improvised performances.

Videos are then screened for group analysis. Participants are encouraged to share their reflections, impressions, and suggestions for improvement for each performance.

Exercises for sustainability ● ● ●

Dame de Pic/Cie Karine Ponties

The exercises presented below correspond to a preparatory practice that choreographer Karine Ponties applies to each of her teachings, as well as to the performers she works with. The practice, also inspired by certain QiGong techniques, consists of offering a moment of return to oneself, in the present moment, through body vibrations and self-massages.

These simple exercises are accessible to everyone and can be used in preparation for any physical discipline, enabling everyone to maintain their health and vitality through physical and respiratory practice. They also encourage relaxation and inner calm, which are essential for a healthy mental state. This inclusive and sustainable approach encourages an ongoing commitment to our well-being, while respecting our environment and valuing the diversity of our practitioners.



What is Qi Gong ?

Qi Gong, an ancient Chinese martial art dating back thousands of years (5000 years old), is a form of internal exercise aimed at enhancing and maintaining health. These exercises, which focus on elements like breathing, muscle and tendon stretching, and balance, have enduring appeal as they can be practised well into old age.

Rather than immersing ourselves in the myriad forms of Qi Gong, let's concentrate on the body preparation put in place for its practice, which is accessible to people of all ages and all levels of fitness. The overarching goal is to facilitate the flow of energy throughout the body, drawing upon principles from traditional Chinese medicine to strengthen it.

The benefits of Qi Gong extend beyond health, serving as valuable preparation for various disciplines, including sports, arts, and academics. By fostering a heightened awareness of body mechanics through proper posture and body perception, Qi Gong aids in fortifying the body, enhancing flexibility, and optimising its overall functionality.

These exercises collectively stimulate and release tension in various parts of the body, particularly targeting key energy pathways such as those associated with the kidneys, chest, shoulders, and lower centre. Additionally, they enhance blood circulation throughout the body. Consistent practice of these vibrations, accompanied by self-massage and stretching, fosters the flexibility and dynamic energy flow essential for maintaining balance in everyday life.

Regardless of the specific technique employed—which are plentiful and likely complementary—the fundamental aspect, in Karine's view, lies in establishing a connection between the body and the mind, rather than treating them as separate entities, all while focusing on the breath. Returning to these simple yet profound principles, irrespective of our chosen discipline, holds significant importance.

The practice

Stop before beginning, to return to yourself, to your body.

Lowering the vibrational frequencies of our brains, take a moment to align your body, breath, and mind before embarking on any training or practice session. Maintain a natural breathing rhythm, allowing it to serve as your metronome. Opt for nasal breathing, exhaling deeply and inhaling without force, envisioning the air flowing effortlessly into your core. Open your throat and collarbones while relaxing your stomach muscles, directing awareness to the sensation of air entering your lungs from below.

Of course, the air does not enter your belly; it is your diaphragm that descends with each inhalation and massages your internal organs.

Body vibration technique

Begin by establishing contact with the earth before initiating the body vibration exercise.

Stand with your feet shoulder-width apart, knees bent slightly and relaxed.

Ensure your feet are firmly planted on the ground.

Relax your body, keeping your head suspended towards the sky and your chest open, maintaining good posture for optimal energy flow. Keep your pelvis and lower back relaxed throughout the exercise. Maintain a natural breathing pattern throughout.

Start by pressing your legs gently into the floor, initiating a vibration throughout your entire body. Focus on making your pelvis vibrate first, then feel the vibration travel upwards through your chest and neck. Release any tension in your abdomen.

Become aware of the movement of all your internal organs, feeling them gently pulsate. Notice even the subtlest vibrations, such as those in your cheeks, akin to a balloon bouncing. Keep your head completely relaxed, allowing it to sway with the rhythm of the vibrations generated by pressing against the ground.

Feel free to increase the speed of the movement if desired. Don't worry about perfecting the technique; instead, focus on enjoying the sensation of the beneficial vibrations coursing through your body. Stay present and relaxed throughout the exercise.

Practise the vibrations for a minimum of 5 minutes. Gradually slow down the movement before coming to a complete stop.

This exercise serves to alleviate blockages in energy and blood circulation throughout the body, promoting a feeling of wholeness. Additionally, it enhances brain function by relieving tension in the occipital region, thereby aiding in detoxification of the entire body.

The vibrations effectively dispel fatigue and enhance the flow of energy by addressing stagnation in blood and energy flow. Moreover, they facilitate the elimination of toxins through the friction generated within the body's tissues during the vibrations.

Furthermore, vibrations contribute to the strengthening of bones and muscles, promoting overall physical resilience.

Hip and waist rotation

Perform circular rotations with your hips, moving in both clockwise and counterclockwise directions, ensuring a comfortable range of motion. This movement stimulates the waist meridian, which is the sole horizontal meridian in the body. It connects the upper and lower parts as well as the right and left sides, promoting coherence throughout the entire energetic body.

Self-massage

Self-massage

- Few words about self-massage

According to Chinese medicine, the human body is seen as a veritable instrument of vitality, crisscrossed by energy pathways known as meridians and dotted with strategic points of control. By stimulating these points through massage, we can guide the flow of our energy, profoundly impacting our vitality and the function of our organs.

This practice serves to release tension within the body's tissues, promoting improved circulation of blood and defensive energy, as described in Chinese medicine. Additionally, it enhances the skin's natural capacity for regulation and regeneration, acting as our primary defence mechanism. In essence, self-massage softens and tones the epidermis while fostering optimal blood circulation.

Incorporating self-massage into your routine before engaging in stretching exercises is crucial, as it effectively warms up the muscles, aiding in relaxation and preparing them for activity. Furthermore, it facilitates the elimination of toxins, facilitating better muscle irrigation.

By stimulating the circulation of energy along the tendon-muscle meridians, self-massage also promotes overall circulation within our energy pathways. Finally, it encourages lymphatic circulation throughout the lymphatic system.

- Start with the head and neck

Begin by gently combing your scalp to awaken your spirit and induce calmness. Slowly move downwards towards the back of your neck. Inhale/Exhale

Using your middle and ring fingers, massage the front and back of your ears. As you do so, focus on your kidneys, feeling their strength and purity while allowing the lumbar region to relax. Next, gently unroll the edges of your ears from top to bottom.

With your index fingers in a hook shape, lightly massage your eyebrows from the inside out, exhaling deeply. While stimulating your eyes, visualise your liver situated under your right rib cage. Feel its suppleness and relaxation. Without altering the pressure from your thumbs on your temples, continue massaging your eyes from the inside out.

Massage each side of the nostrils, focusing on the wings of the nose. While doing so, concentrate on your lungs, feeling them strengthen and expand. Then, massage the entire nose from the bottom to the top to warm up the nasal septum and promote clearer breathing.

To enhance blood circulation in the cervical region at the base of the skull, use hands that you've warmed by rubbing together. With gentle and generous pressure, massage to the right while turning your head to the left, then massage to the left while turning your head to the right. Keep your hands in contact with the back of your neck, allowing your elbows to move. Maintain your head in a neutral position without lowering it. Ensure the movement is smooth and natural.

- Stimulating the entire lymphatic system with self-massage

Unlike the cardiovascular system, the lymphatic system lacks a pump and relies mainly on small muscle contractions and relaxations to move lymph fluid throughout the body. Self-massage and movement play a crucial role in facilitating lymph circulation. By targeting key areas of the lymphatic network abundant in lymph nodes, such as the groyne folds, the back of the knees (popliteal fossa), or the armpits, we can effectively mobilise lymph flow.

This proactive approach to stimulating lymph movement, coupled with the overall increase in energy generated by self-massage and regular practice, significantly enhances the efficiency of the immune response.

1. Start by placing your palm inward under each armpit, then move in a line with a closed fist from the shoulder to the collarbone, repeating on both sides. Perform quick massages without tension, simply moving the skin over the indicated areas.

2. Use both hands to rub under the collarbones with your fingertips.

3. Massage at each gap between the ribs, working up to the middle of the chest.

4. Under the breast, then hook the fingertips inside the ribs, moving from the middle of the abdomen to the floating ribs and back.

5. Bring together the thumb, index, and middle fingers to stimulate two lines, each one centimetre from the navel. Make small circular motions on several points as you move downwards. Remember, the lymphatic network is vital for our overall vitality.

6. Massage above the pubic bone with your hands forming a triangle. Place one hand on top of the other and massage along the folds of the groyne. Then, move in small circles down the outside of the thighs and on the inside.

7. On the back, massage around the sacrum and slightly upwards on both sides of the spine as far as you can reach. Finally, relax your arms.

UnToning strokes after self-massage

Use the palm of your hand to gently tap the top of the skull, alternating between hands. Keep your wrists supple and ensure the taps resonate throughout the body, avoiding any forcefulness.

1. Use your fingertips to tap gently on the sides of the skull.
2. With a flat hand, gently tap the back of the neck on each side.
3. Tap lightly on the forehead.
4. Use your fingertips like small hammers to tap on the cheeks.
5. Use the back of your hand to tap on either side of the throat under the chin.
6. Use the edge of your hand to tap on the trapezius muscles and armpits.
7. Stimulate the inside of the elbow with the flat of your hand.
8. Slide down the forearm with your hand to the tips of your fingers
9. Tap on the chest with your fingertips, starting under the clavicles and then focusing on the thymus (the middle of the sternum). Tap all over the chest, including under the chest and on the stomach area.
10. Form a circle with your index finger and thumb, then strike around the navel with your fingers, ensuring your wrist is turned over.
11. Perform cutting motions across the groin folds with your hands while keeping your legs bent.
12. Gently tap with relaxed hands to stimulate the kidneys, moving from the kidneys to the sacrum and back, along the entire length of the back.
13. Proceed downwards, using the flat of your hands to tap along each thigh and the back of your knees.

This "energy tapping" session functions akin to digital acupuncture, effectively stimulating the energy meridians and alleviating any stagnation hindering the body's overall functionality. By targeting key meridians associated with vital organs such as the liver, stomach, spleen/pancreas, lungs, large intestine, heart/small intestine, kidneys, and bladder, it helps prevent heart, respiratory, digestive, and urinary issues, while also promoting emotional regulation and balance (e.g., nervousness, anger, sadness, anxiety, fear).

To conclude, smoothly stroke in the direction of the meridians to restore harmony. Begin by massaging the eyes, then progress to the scalp, back of the neck, neck, throat, under the chest, upper and lower lumbar regions, and abdomen. Finally, place your hands on your stomach and concentrate on the centre.

Stretching

Fundamentally grounded in mindfulness, controlled breathing, and the relaxation of muscles and joints, stretching assists in reactivating the body's energy systems, revitalising organs, and regulating key physiological functions.

Exercises for sustainability ● ● ●

Kulturanova (video available [here](#))

1. SELF-MASSAGE.

We used the energies of the 4 natural elements (earth, fire, air, water) to massage our bodies with our hands, fists, palms, and fingertips, preparing it for further work. Consciously, we placed our palms on all parts of our body to establish a deeper connection with each part of our body, thereby sending the message that every part of the body is consciously supported by ourselves.

2. Joint Warm-up in the body... with circular motions.

Spinal Warm-up - lowering each vertebra (by vertebra) towards the floor from a standing position,

starting from the atlas, the first cervical vertebra... then gradually, in a slow pace, we became aware of each vertebra along our spine, all the way to the last vertebra. Then, from that position, we returned to a standing position in reverse order. First, we focused on lifting the last spinal vertebra and continued upwards to the first cervical vertebra. Then we performed the same exercise, but we reversed the mentioned principles of lifting and lowering the torso. From the standing position, we started the movement by lowering the last coccygeal vertebra towards the floor, then the next one, and at the very end of the exercise, the focus was on the neck and head... the first cervical vertebra. On the way back to the standing position, we first lifted the first cervical vertebra, then the second, third, and finally, the last vertebra we lifted was the coccygeal vertebra.

Now, we attempted to combine these four ways of lifting and lowering the upper part of the body, creating connected waves in which the spine should move fluently, always maintaining awareness of which vertebra is currently in motion, regardless of the fact that we have changed the dynamics of movement.

3. In the movement coordination exercise, participants were divided into pairs. Person A led while person B listened and accepted the impulse. Person A provided the impulse or touched the other person, as if pressing their fist into sand or into the body of the other person. Person B reacted to that impulse or touch and moved accordingly. Person B moved depending on the intensity of the pressure. Person B listened attentively and moved in the given directions. All participants, in addition to being aware of their partner, were also aware of the space and bodies of others. Person A always challenged person B and changed the direction, intensity, and speed of the touch. After 10 minutes, roles were switched. Following this exercise, we had a brief feedback session from the participants.

Three exercises for inclusion and sustainability ●●●

L'espace

The approach to contemporary dance of the L'espace Choreographic Centre, then of the Zappulla DMN company is a holistic approach, a threefold combination of Qigong (Energy Work), Taijiquan (Chinese martial art based on the connections of body and mind-body) and Natural Movement Dance, both as a system of movement analysis and as a method that includes all the levels that make up the human being on a substantive and expressive level. This particular programme of work does not require any previous experience and indeed favoured by not having any previous training that has already structured habits based on other technical and stylistic approaches, these peculiarities make DMN a deeply inclusive discipline and in respect of the body and the constituent values of the method also sustainable.



Exercise 1

The Qi Dance (Chinese term for energy)

After a brief self-massage of the tendon-muscle meridians of the face and body, in an upright position with the feet together, the hands are placed at abdominal level, palms about 25 cm from the navel, facing each other, with the attention focused on the sensations produced by listening to the hands, they will begin to rotate first together, then alternating, then together again; at this point the breath will be coordinated with an opening and closing movement of the hands, inhaling during the opening and exhaling during the closing, the practitioner will also be asked to coordinate the mental attention during each of the two phases, the attention of the mind towards the space around the body during the opening/inhaling phase and the attention to the sensations of one's own body during the approaching/exhaling phase. This particular chain of co-ordinated events will be used in creative improvisation in which the whole body will be used freely while respecting the opening and closing phases. This exercise requires calmness and an attitude of playful cooperation as a prerequisite, the exercise practised for about ten minutes makes the body fluid and the mind sensitive and creative.

Exercise 2

The dancing sculpture.

After practising the first exercise, choose a position in which the weight of the body is distributed in the supports in asymmetrical percentages, preferably 90% of one's weight on one side and 10% on the other, then in the transfer of the weight wave generate a personal movement to create a "living sculpture" finally associate the sculpture with a facial expression. Observe the sensations then make the form coalesce by first returning to a "neutral" position then walking in space and finally repeating the circuit of events. Practising the exercise at least a dozen times finally solicits feedback from the participants and creates an environment of open and creative exchange and dialogue.

Exercise 3

Playing with stream of consciousness

Starting from the experience of exercise number 2, add after the creation of the complete sculpture of its facial expression the listening of the inner emotional environment, each sculpture if created with the right intention will solicit and contain an emotion that can be translated into sound produced first by the voice of the mind then made explicit by asking the practitioner to make this sound-noise or voice concrete by projecting it outside. The richness of the practitioner's proposals can be used as choreographic compositional material with a strong theatrical impact, at a later stage the sound of the voice can be transformed into text or song. Also in this case the only requirement is the participative and purposeful collaboration of the group, no exclusive requirement is required. The exercises promote the resolution of tensions and are an inclusive and sustainable programme of work.

Conclusions:

how to make contemporary dance more sustainable and inclusive?

Thanks to the workshop in Palermo and the collection of exercises from the project partners following the exchange of good practices, the consortium elaborated the CODASI Method for contemporary dance and producers which can be synthesised in the following tips:

- Describe your dance projects in more inclusive way, go out of the theatre building to reach new contemporary dance audience; make more workshops for non-professionals, invite people from different communities: elders, university, Pilates and yoga classes participants; mix eating and art;
- Share dance performances online, organise more nonprofit educational workshops, festivals combined with workshops held in urban sceneries;
- Make contemporary dance more visible on the Internet as music will help to find a new audience. Songs are now everywhere but it doesn't mean that people don't go to concerts. The same could be with contemporary dance;
- Free performances for audience, artists in the street or social places and not only in theatres;
- Start a slow process of trial and error, through which we educate the public and the younger generation in creating and maintaining the focus on these topics;
- Contemporary dance has lost audiences by seeking to excessively intellectualise its performances. This approach can make dance impenetrable for many spectators. Artistic biodiversity, that's all it takes. Let it coexist, so that it's nourished, like in the undergrowth, there aren't just trees, there are mushrooms, etc." This metaphor of biodiversity suggests that the coexistence of different art forms enriches the cultural landscape, stimulating creativity and attracting a more varied audience. Introducing dance at school, allows pupils from different social backgrounds to discover dance from an early age, and therefore to be introduced to it through its inclusion in the educational programme;

- Presenting dance work in schools: a committee of spectators should be involved in the programming, to clearly ask "What do you want to see?" This approach aims to give the audience a direct voice in the choice of shows, enabling greater participation and programming aligned with audience preferences;
- Reaching out to other venues: not just in theatres, propose initiatives that promote inclusivity, such as the creation of straw theatres in Italy, the use of containers to create affordable artistic spaces in Croatia, and the renovation of abandoned places in Denmark to make them places to live and meet. These examples show how inclusive spaces can be created to welcome a wider range of audiences, placing art and dance alongside venues that are frequented by everyone, avoiding the elitism that can sometimes be created by theatre venues;
- Free admission and access to cultural activities: mixing art with socialising over a drink or a meal; differentiate the times at which shows are presented to make them more accessible;
- Open discussions, get the audience to come with their families and mix amateur and professional shows, so that they can stay and see the amateur show with their children at the end of the evening. Evenings should not be too long. Use simpler words to communicate. Simple emotions. Sometimes the descriptions are not very accessible. More clarity in the descriptions. Organise more festivals. Festivals bring in more people, more money, more media publicity. Diversify the way tickets are booked: telephone, email, not just the internet, which creates a barrier for some people. Play more in cultural centres, which are more open than theatres. People go there to socialise. There are no miracle solutions, just listen and try.



Small solutions can be big solutions, starting from the small and working outwards rather than from the big and working outwards.

In the focus groups organised in the project framework at the beginning of the project and asking participants to the workshop in Palermo, the consortium also investigated the training needs of dance professionals regarding these three topics: sustainability, inclusion and engagement and some tips to improve CO.DA.S.I. research on making contemporary dance more sustainable and inclusive. The answers were:

"Workshops and classes could begin with uncomplicated exercises so beginners and people with less skills would not fear dancing and would stop perceiving it as something unreachable for them. I think that knowledge about sustainability and methods how to keep the balance will help to become more inclusive"

"Training must be carried out in a holistic and organic way, through the maintenance of the mind and the body"

"Meditation and Qigong are good methods to sustain the body and also a great tool for inclusion and engagement, because it doesn't necessarily require you to be a dancer"

"The transmission of tools enabling dancers to acquire independence, to take care of their bodies and their minds, to gain self-confidence and to rely on the community while avoiding competitiveness was a sustainable practice. It is necessary to create tools for understanding one's body, for example by opening up to other professions such as Chinese medicine or others, and through an energetic understanding of one's body, the importance of reappropriating sensations".

"Generational inclusivity can energise dance practice by encouraging the exchange of knowledge and highlighting the importance of knowledge and care for one's own body throughout life, as well as the acceptance of ageing, in the field of contemporary dance and in society in general. Maintain a distance from your own dance practice. This distance offers a more distanced perspective and enables you to better manage your energy and take care of yourself on stage, both physically and psychologically. Teaching proprioception, which is the internal sense that enables you to be aware of your own body's position in space, its movement and its muscular tension. Proprioception helps to maintain joint stability by promoting better body awareness to avoid overstepping one's limits, which could lead to long-term injury, so it's an essential sense to develop for dancers, but also for everyone"

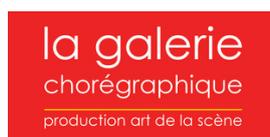
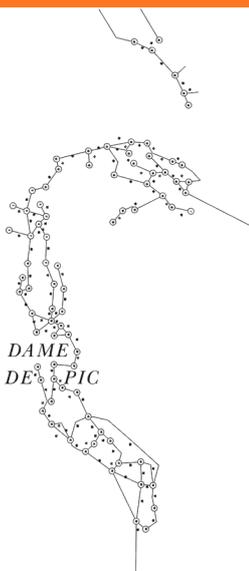
"Training should be organised as a long-term process... We have to learn how to take responsibility and actions regarding political and social issues, how to use them to present that dance is important not just for us, but for other citizens. We need more pedagogical knowledge and approach, more connection and knowledge how to lead group of people, so we have to develop leader skills"

"Training for dancers to work with children and youth in a way they could adjust their teaching methodology to that audience. Actually, I think there should be more training of teaching methodologies to all categories of population so that every person could be involved in dance life in his/her own capacities and wish"

"It would be a great idea to invite more groups and dancers who struggle with being included (for examples dancers with disabilities) so they could share how they operate and tackle the problem, what helps them and what does not"

"Creating places to give time, space and generic tools that can be used by everyone in their own way. Creating a place is a way of responding to a generalised closure, giving everyone a space to develop criteria that are more related to research than to popularity or what works. Mutualisation and inclusivity, not a matter of obligation. How do you organise things in the present so that they continue over time for other generations? In the economy, it's not a capitalist vision or one of profit, but one of viability. It encompasses all sectors if it doesn't follow through. In terms of the public, it starts with education"

... Thank You



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