

**REFLECTIONS**  
ON OUR SHARED PRACTICE

EXCHANGING  
BEST PRACTICE  
IN DANCE  
FOR YOUTH

**CONCHANCES**



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Budapest || AppArt / ArtMan [H] –

Curious Seed [UK]

Bordeaux || Les Schini's [F] – DeDancers /

ContweeDancecollective [NL]

Notes on contributors

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**'A journey' by Andrea Marton**

# CONTRIBUTIONS BY

**Boschini, Gaëtan**  
**Canhoto, Patricia**  
**Cecchini, Mélodie**  
**Daamen, Jos**  
**Devaney, Christine**  
**Galli-Jescheck, Barbara**  
**Irving, Holly**  
**Jobbágy, Bernadett**  
**Knefelkamp, Johanna**  
**Kröger, Martha**  
**Marton, Andrea**  
**Mészöly, Andrea**  
**Paschke, Lara**  
**Saumweber, Laura**  
**Szemessy, Kinga**  
**Venet, Hannah**

Edited by  
**Bernadett Jobbágy**  
Proofreading  
**Vicky Rutherford-O'Leary**  
**Anja Brixle**  
Design  
**buxdesign /Ruth Botzenhardt**  
Drawings  
**Judit Gyimesi**  
Roman Graphics  
**Marie-Caroline Sousa**



# **PREFACE** EXCHANGING BEST PRACTICE IN DANCE FOR YOUTH

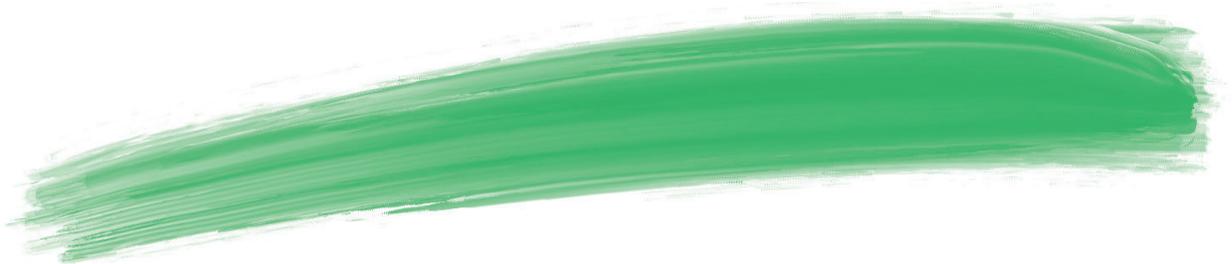
Originally conceived to take place over two years, five different organizations from different countries within Europe collaborated to share, learn, and explore best practices in working in dance with diverse groups of young people.

In difficult terrain - as the effect of covid was inevitable during the process – the project extended from 2019 until 2022. The partners exchanged online and offline; generated discussion around the principles and the practice of the work; learned and gained inspiration from each other and developed fresh approaches.

The partners having reflected upon their experiences, and upon these principles and practices, have written about their experiences, and collected a branch of questions around our common field – to share, develop further and create together, with groups of young people.

Conchances partnership was established between **Fokus Tanz**, München (DE), **Curious Seed**, Edinburgh (UK), **Les Schini's**, Bordeaux (FR), **AppArt & ArtMan**, Budapest (HU) and **De Dancers/contweedancecollective**, Utrecht (NL), each organization bringing distinct expertise and experience in developing dance work with, and for, young people.

The aim of the project was to sustainably strengthen the potential of these young people, build confidence and inspire individual and collective creativity. The project aimed to promote education, understanding and networking between the partner organizations within the context of an Erasmus+ funded project.





# SAFE SPACE

What makes a space unsafe?

What are the special  
spatial necessities  
to make your space safe?

How, and in which ways,  
can creating a safe space  
help participants to become  
more visible?

What is “safe”  
in your understanding?

Bringing people out  
of comfort zones -  
does this mean stepping out  
of safe space?

# A CREDO?

**#safespace #diversity**

A credo could be: Be aware of your privileges! This allows you to hold a space (Safe Space)! Safe Space is basically the invisible space we create with our bodies and attitudes. Therefore, it is necessary to adopt a common „Code of Conduct“ (catalogue of rules). The personal process about one's privilege, is hugely important socially and for our work with diverse people.

**Lara Paschke**

## AN ANCHOR TO FLY AWAY

**#nurture #beginnings #communication  
#transparency # respect**

Safe Space = a space of nurture

Who doesn't want to feel safe in their place of work or the place they go to take part in creative artistic activities?

For me the notion of a safe space doesn't equate to the negative connotations of 'playing safe'. (Although at times playing safe can also be exactly what is needed)

My understanding of a safe space is to do with creating the best conditions possible, and the best atmosphere possible that enables everyone to be their best most authentic self - in which we can all be at ease enough to settle, breath, listen, see, and feel seen.

It feels like trying to lay good foundations that everything else can be built on - including being comfortable being uncomfortable and working towards more risk – be that emotional or physical. A safe space feels connected to striving for respect, honesty and transparency. Therefore, I feel

an unsafe space lack these.

Practically:

I want the actual space to be as clean and clear of 'hazards' as it can be.

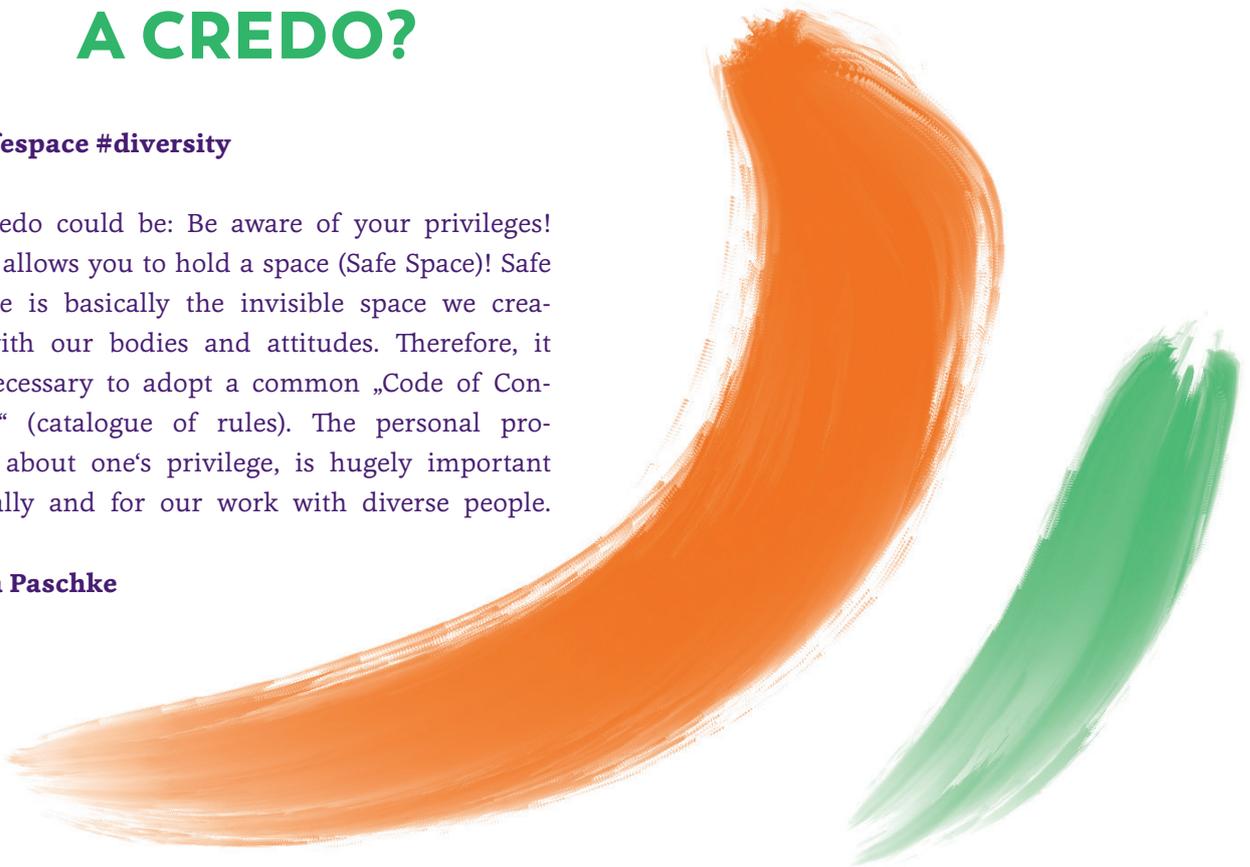
Share and communicate any information about the space and about the session that people need to know as well as any 'code of conduct' or working group ethos - which can be drawn up with people and or added to by people.

If I go somewhere or join others in an activity that has not been initiated by me, I expect and hope that I, and my experience, has been considered in some way, so I therefore want people I work with to feel this too.

For me 'stepping out of' or being pushed out of my comfort zone can only happen if I have some level of feeling safe first, some level of being grounded or an anchor to fly away from and return to. So this is how I like to work with people.

I realise as I write this, I'm thinking a lot about the beginnings of projects. It feels important to get these things - this feeling of a safe space 'right' from the beginning: hopefully allowing there to be flow and change as a session or a project evolves.

**Christine Devaney**

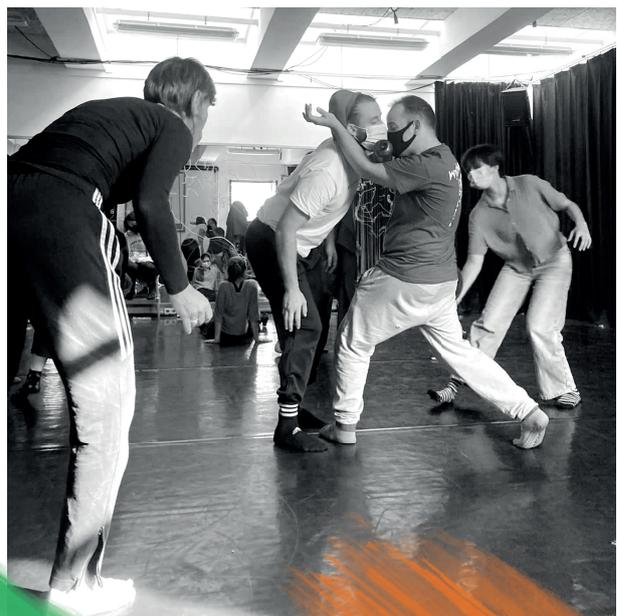


**#safespace #visible #holding #contains**

For me, a safe space is, on the one hand, the condition of the space, the room, the walls, the floor, the furniture, where it is good to arrive. On the other hand, the safe space is a dynamic process that the group and the leader create together in the space. A process of building trust in each other. As we do something together in the here and now, we connect with our bodies and each other, we dance and create. Safe space is an atmosphere, a mood, a lightness, a freedom. In a safe space, everyone becomes visible because there is no need to retreat, hide, be invisible. Therefore, safe space is also common/shared time - where we are able to create as individuals, with the support of the 'group' - enabling us to step further in order to grow. Safe space is a space to say no and to reconnect. It can withstand failures to step out of your comfort zone because the group holds the individual. Safe space takes us in new directions, moves us away from ourselves and brings us closer to others. Safe space is where group cohesion and group strength are realised.

**Andrea Mészöly**

## **A PROCESS OF BUILDING TRUST**



# TOWARDS OUR MAXIMUM POTENTIALS

**#safespace #pleasure #viewpoint #classdesign**

The programme is above all a wonderful opportunity to discover other artists and enthusiasts. Wanting to develop our first project in connection with the community (excluding professional dancers). Surrounded by associations with experience in this field, it allowed us to enrich ourselves both in terms of pedagogy and organisation.

In spite of a changed world situation, the „face“ of our exchanges, trips to Munich and Budapest and the meeting in Bordeaux have been extremely important in the evolution of our way of seeing and thinking about art as a link in other societies.

The notion of SAFE SPACE is one that will stay with me for a long time. Although we all have a point of view on the subject... The fact of creating this space is, for us, essential to the development of our projects. This notion leads us to question our approach on a daily basis and to take into account the different points of view of the people around us.

For me, the need to create a safe space allows creativity to flourish, as it puts all participants in the best possible conditions to develop their maximum potential. A project cannot be fully successful without this. This is one of the most important things to take into account.

For me safe space is about the people leading the project and their relationship with Pleasure. A safe space will obviously be safe in terms of structure and objects, but much more so, because the people present will have FUN as their driving force... Being 100% in the vibration of the present moment. The participants will therefore be able

to hold on to the people present in a SAFE way.

Sometimes discomfort is a great tool for us to express and let go. It opens up dialogue and communication on subjects that are more complicated to discuss. However, this way of doing things cannot be if we do not create a safe space beforehand.

Here in Bordeaux, we have put the notion of FUN at the centre of our discussions. For us, this notion is the energy that allows us to continue to be. This is what we like to transmit to the participants of our events as well as to the artists working with the youth of their country. The most important thing is not the form that an exchange will take, but that it is born of the pleasure of sharing, the pleasure of doing and the pleasure of receiving.

Unfortunately, the Covid situation did not allow us to go through with the project we wanted to develop during the programme. But to see that others succeeded in doing so and explained to us in detail their journey allowed us to reinvent ourselves once again.

Today, our ideas are much more clear and we have the tools to implement our projects.

The project is to open our creation „DIVA“ to the public so that they can come with us on stage.

The new play „DIVA“ will be finished in October 2022 and we will create a workshop at the end of 2022. This workshop will allow us to work with an amateur audience of all ages and social backgrounds, working with them for a week and ending with a performance all together on stage.

**Gaëtan Boschini**



## INSIDE AND OUTSIDE IDEA OF THE SAFE SPACE

**#safespace #physical #emotional**

There are different types of spaces: the physical/architecture around us or the mental space within us.

**Physical Space:** It is productive to our work if the area is free from distractions, the flooring is suitable for movement, the temperature of the room allows us to feel comfortable.

**Internal Space:** Emotionally we need to be present, feel connected to ourselves, comfortable in our skin, happy to explore and express and share movement ideas. To be at ease with our mind and ideas. Open to take risk because we are aware that our leaders will guide us and we have a team of people to fall back on.

**Holly Irving**

# THREE SENTENCES

## **#safespace**

Prevent sources of disturbance, demand space and set clear boundaries, agree on certain rules, pay attention to justice, support each other. Design the offer in such a way that the participants feel addressed. Create a trusting atmosphere in which people feel comfortable.

**Barbara Galli-Jescheck**



# COMFORT ZONE

## **#comfortzone #safespace #fundament**

Bringing people out of comfort zone – does NOT mean stepping out of the safe space. Actually, it's important to stay in the safe space while stepping out of the comfort zone. The individual person has the safe space as fundament/grounding/base – so the person can build something new, something uncertain, something unknown. But the fundament of the person itself is important – and that can give the safe space.

**Johanna Knefelkamp**

# SOME ANSWERS

## #safespace #comfortzone

### WHAT MAKES A SPACE UNSAFE?

- no borders/limits, no rules, no holding/ containing
- fear, judgment, unfairness
- no control

### WHAT ARE THE SPECIFIC NECESSITIES TO MAKE YOUR SPACE SAFE?

- openness, time, trust, intimacy to some degree, joy/ pleasure, sharing
- the possibility to leave
- freedom of movement and thought
- being able to be “ugly”/not fitting/not pleasing without rejection

### HOW, AND IN WHICH WAYS, CAN CREATING A SAFE SPACE HELP PARTICIPANTS TO BECOME MORE VISIBLE?

- possibility of (analog) expression and of communication is a human need to stay alive, to be in contact, to have oneself reflected by the others
- a place to work through shame and accept to be



seen/ having the bodily experience of “the world will not collapse if I do a mistake”

- a place to practice “no” helps to create and manifest limits and understand one’s own needs, it anchors a psychological and/or physical memory, understanding of one’s own perspective versus the other’s perspective

### WHAT IS “SAFE” IN YOUR UNDERSTANDING?

Safe is the mental and bodily necessity to rest, to not protect oneself, to lick the wounds, to digest, to recover, to build new pathways, to let out and relieve intense sensations and feelings, to pause, to sleep. Safe is being acknowledged and seen. Safe is the possibility to let go. Safe is when I can work through the shit. Safe may be a matter of time.

### BRINGING PEOPLE OUT OF COMFORT ZONE – DOES THIS MEAN STEPPING OUT OF SAFE SPACE?

Yes, in my understanding it does – therefore the safe space is so important. The comfort zone – body armor, pattern, rhythm, effort etc. – is a bodily safe space (kinesthetic). It is extremely important to be able to withdraw to the comfort zone when needed. More than “to bring somebody out” I think it is interesting to GET TO KNOW and be able to play with one’s comfort zone. It’s where the creative power lies.

**Martha Kröger**

# PARTICIPATION

‘In participatory art projects inequalities of power are created’.

Participation implies that there is not the same amount of power.

It implies hierarchy.

Co-creation implies democracy.  
Why do you agree or disagree?

Does participation mean that people  
(from the group) overtake my job?

What can we do with / if someone does not want to participate in something we consider inclusive and goes outside or steps out?

Does participatory art have a value in our society?

How far does the process-oriented approach of participatory art have an impact on the production-oriented society?

Artistic value, high standards, aesthetics vs. process – are they two polarities?

# FREEDOM OF CREATIVITY AND DENSITY

**#participation #co-creation #creation #product**

My own work is more democratic in its form of participation. My experience is that people have different needs and different approaches to the possibility of creative freedom. They feel comfortable with it to varying degrees.

This is also influenced by what they have been socialised in, the extent to which they can relate to themselves and express this in dance or words. In a democratic group process, the participants and the leader jointly shape the art project, which then lives on as an entity. The role of the leader is to sustain and moderate this process.

The time of the art project and the length of group times are important factors for the output. There is creation, a „wow“ experience in a short process, but the time spent together, the density, is important for the awareness and the quality of the product.

**Andrea Mészöly**

# WHAT COULD WE DO DIFFERENTLY?

## #participation

'IN PARTICIPATORY ART PROJECTS INEQUALITIES OF POWER ARE CREATED'. PARTICIPATION IMPLIES THAT THERE IS NOT THE SAME AMOUNT OF POWER. IT IMPLIES HIERARCHY. CO-CREATION IMPLIES DEMOCRACY. WHY DO YOU AGREE OR DISAGREE?

I am not a fan of hierarchical working structures, however I recently tried to do a horizontal working structure and it was really difficult. I think, in reality, there will be hierarchies present; professional - non-professional, adult - child, organisation – independent artist etc. Without ignoring these systemic structures, instead we can try to be aware of them and their effects. If (as artists) we want to break the traditional hierarchies, it should be done with consideration in a meaningful way. It requires work.

DOES PARTICIPATION MEAN THAT THE NEEDS OF PEOPLE WITHIN THE GROUP ARE GIVEN PRIORITY OVER MY ROLE?

I think it depends on what are you trying to achieve. If the outcome is a positive, empowering creative experience without the need to achieve a product at the end, I think the needs of the group can be prioritised. The process is most important. However, when there is a goal to achieve at the end of the project e.g., performance, sharing, film etc., it becomes more complex, as a balance has to be found between the needs of the participants and the needs of the artist. The artist leading might have to prioritise certain things in order to get the job done. The priorities of the group are still considered, but the work is not compromised. This balance is one that I think should be considered in all professional work, not just participatory. That the needs of all collaborators and contributors (professional or otherwise) are considered.

Fostering a generous working environment in order for everyone to get the most out of the process in order to elevate the final product.

If I truly allow a collaborative process, I have to be open to changing direction, as I am influenced by the people I work with. Their ideas, experience, thoughts, desires, voices have to be welcomed and included. Not in a tokenistic way but taken seriously. There needs to be space for them to make their own mark on the work in order for it to feel truly collaborative.

I think, during process (of collaboration) as an artist I need to be constantly questioning why I do what I do. Is it to feed the participant? the work? my own artist research? my ego?

When we discuss the needs of the group it can be a complex thing as the 'group' isn't a homogenous thing, but within the labels of 'young people' 'older dancers' 'disabled' 'refugees' etc there will be a multitude of different needs, experiences, personalities, desires. I feel as a lead artist I need to keep questioning my own presumptions and biases so not to fall into assuming stereotypes from the participants I work with and also so that the work itself doesn't perpetuate those stereotypes.

WHAT CAN WE DO WITH / IF SOMEONE DOES NOT WANT TO PARTICIPATE IN SOMETHING WE CONSIDER INCLUSIVE AND GOES OUTSIDE OR REQUESTS TO STEP OUT?

When I work in schools' projects, I always say to the group; you don't have to take part and you are always welcome to join in when you are ready. This is a really important part of my practice as I want to respect the young people I am working with. If they don't take part they can sit out and watch or if they need to leave the space that's ok

too. I always have a conversation with the school before hand and explain why choice is so important for my practice. That the young people are given agency. Sometimes, in some schools this is a radical thing, however in other schools (particularly in Special Education schools) it's often already part of their own ethos.

The establishment of trust in these settings takes time to build. Some people need more time than others to feel safe and to build confidence and trust.

One part of the work that I really love is trying to find the ways in which those young people who aren't yet participating might find a way in – to always questions - what could we do differently?

How can we meet them? What might help? What might hinder? What is that particular young person's way in?

ARTISTIC VALUE, HIGH STANDARDS, AESTHETICS VS. PROCESS – IS THERE CONFLICT?

I think there are similar conflicts in other categories of art not just participation. But perhaps in the structural hierarchy, participation is perceived as lower down on the spectrum?

**Hannah Venet**



**#collaboration #relationships #responsibility**

I don't think I fully agree or disagree with this statement – 'In participatory art projects inequalities of power are created'.

It makes me consider - what is power in different situations, and how anyone holding any sense of power, which often comes from holding responsibilities, needs to be held to account not to abuse this perceived power.

For me co-creation implies more sharing of power, more sharing in making decisions - but perhaps it's not always possible for all to share in every decision.

Can there still be leaders in co-creation? A sharing of the leading? A sharing of aspects of leading? I think there can be, but I also think it depends on what everyone wants.

I say, name, or work more in, collaboration – whether I'm working with professionals and or non-professionals.

If there is someone who has initiated an activity/project that people are participating in, if someone has experience, knowledge, and ability to lead others into participating, towards being involved in voicing opinions, contributing to decision making – is this hierarchical?

**DOES PARTICIPATION MEAN THAT THE NEEDS OF PEOPLE WITHIN THE GROUP ARE GIVEN PRIORITY OVER MY ROLE?**

Not always. But also, not always the other way around. I'm thinking about good relationships – with everyone's different needs being known, so there is an understanding of these that can be considered in different ways. If the needs of one side of a relationship are always the priority, then perhaps it feels unbalanced? I'm not sure I would enjoy (derive or initiate pleasure) if my needs were always last.

And, actually knowing that people feel that their needs are being considered is one of my needs, so this can begin to feel like a more cyclical and reciprocal relationship, place of exchange.

**Christine Devaney**



## SHARING OF POWER

# ACT OF TOGETHERNESS

**#participation #togetherness #listening #engagement #process**

To me, participation in general is a key concept of active group involvement and co-creation with young or elderly people – or any kind of group. It embodies the act of collective processes and togetherness instead of individuals taking over. I definitely think that participatory art has a huge value, especially in today's society. To me, it is about listening to each other, engaging with each other and sharing (human experiences, thoughts, doubts, questions, knowledge, explorations, learnings...) with each other. It is one way to connect to people or places and create meaningful experiences as an organism. Acknowledging the process as a core element of the work provides space to unfold spontaneous ideas or directions during a project which haven't been planned beforehand. It supports the action to "be/stay in the present moment" and trust in the pathway, and in each other.

**Laura Saumweber**



# POINTS ON PARTICIPATORY ART

**#participation #balance #value**

WHAT CAN WE DO WITH / IF SOMEONE DOES NOT WANT TO PARTICIPATE IN SOMETHING WE CONSIDER INCLUSIVE AND GOES OUTSIDE OR REQUESTS TO STEP OUT?

→ accept, acknowledge and holding the space – trusting your intuition, because sometimes it is needed to push other times to let go for a participant to find what they need

→ it's a balance: between the needs of the group and the individual needs

DOES PARTICIPATORY ART HAVE A VALUE IN OUR SOCIETY? HOW FAR DOES THE PROCESS-ORIENTED APPROACH OF PARTICIPATORY ART HAVE AN IMPACT ON THE PRODUCTION-ORIENTED SOCIETY?

→ in Germany not so much - it is seen as amateur, and amateur isn't really seen as art

Artistic value, high standards, aesthetics vs. process – is there a conflict?

**Martha Kröger**

# DEMOCRACY

Equality vs. different roles –  
does taking a position  
(function) go against a  
democratic process?

Decision making – should we all be  
included in each and every decision-  
making process?

Democracy as an overwhelming  
freedom – how to keep confidence and framework  
while giving agency?  
How you maintain the balance?

Democracy, authority  
and children.

How can we be democratic,  
but not let it become  
chaotic and anarchic?

How do we not lose authority  
when we're open for them to choose freely?  
How does democracy connect  
to my practice in terms of hierarchy,  
leading, teaching, facilitating?

# NOT EVERY DECISION...

**#decisionmaking #structure #guidance**

SHOULD EVERY PERSON BE INCLUDED IN EVERY DECISION-MAKING PROCESS?

I would say no. I like to create discussions about making decisions, but mostly guided discussions, that means I prepare some questions with a special structure in it and then I give it to the group. But not EVERY decision is open for the group. Mostly because it would not be possible in a certain timeframe and it would ask too much from the participants. Making decisions can be very heavy and asks a lot of energy and brainwork- while in a project or a work session, I would always plan a mix between including the participants in the decision-making process and decide/plan/structure alone....to guide in a certain direction.

**Johanna Knepfelkamp**

**#democratic #facilitating #flathierarchy #sharing #allbodies**

I prefer the word “facilitating” when thinking of how I would describe the way of sharing my practice with others. It is connected to a certain democratic entrance or base underneath the sessions. As a facilitator, I try to flatten the hierarchies in the space. I physically join as much as possible in order to be/to stay an equal part of the group. I am engaging with the proposed exercises or tasks equally as everyone else - my body, your body, all our bodies, equally in one space. In my role as facilitator, I always provide moments that other voices, wishes, ideas or impulses can be added to the session while following the underlying aim of giving space to everyone to be heard and seen. As fast as possible (depending on the trust and dynamic within the group) I let go of making certain decisions, and hand it over to the group. Thinking of democracy in my practice, I feel a strong emphasis on the act of listening and open sharing, building support systems for each other while being ready for challenges.

**Laura Saumweber**

# HIERARCHY, LEADING, TEACHING, FACILITATING?



# AUTHORITY AND CHILDREN

**#democracy #framework #safespace  
#communications**

My experience with primary school children is that it is important to have a clear framework. One of the most important parts of this is the physical safety of oneself and others in the dance space. This is a new situation compared to the frontal teaching situation in the classroom. It's a process of learning how to be together in the dance space, for example during a task and waiting time when we're not doing anything but watching, or what the traffic routes are for a diagonal task. Often it helps to show how this happens in the space alongside narration. Another key point is how

we communicate during the lesson, how we can draw attention to ourselves, for example when we want to give an instruction. A good way to do this can be, when there are a lot of people and there is a lot of noise, a signal: teacher raises their hand, whoever notices also raises their hand and so on we stop and listen to each other. Sometimes it also works in several small group situations to go close to the group space and speak to the children in a more direct way, as opposed to trying to address the whole class or all the participants at once. With a framework, creative freedom becomes safe and visible.

**Andrea Mészöly**

# DECISION MADE

**#democracy #leadership #performance**

For me, participation in group decision-making processes is a very important element of dance and artistic work, but I still notice clear differences between working in a dance project and presenting to the public.

Basically, I find topics and current issues in the context of my group. Through various methods I try to open up a democratic process of finding a topic.

Due to structured improvisations and a very open approach to movement development via scores, there is no movement learning through demonstration/imitation in my work. Movement generation can take place on many levels and primarily has nothing to do with dance skills or dance experience. Above all, I see in my role the moderation of movement offers through to movement design. I experience it as a great challenge to recognise possibilities based on the group and to take them up and translate them as an accessible movement task for the group.

First of all, it is about the spaces of experience that open up for everyone involved.

When it comes to the design of a product/performance, presentation, I see my own aesthetic standards as an obstacle to looking at the participants' movement finding and design, in a non-judgmental way.

If I work with groups in a piece, I also bear the responsibility that the piece meets the „demands“ of an audience, I bear responsibility for the safety of the dancers. For me, the fundamental question is which work should be made public and which project primarily serves as an experience.

In conclusion, I can say that projects that are shown to an audience are shaped earlier by my personal and aesthetic decisions, I intervene in my function as project manager/artistic director to guide processes in certain directions.

Creativity and democratic/participative working methods do not mean lack of leadership.

**Andrea Marton**





## DEMOCRACY – EVEN MORE QUESTIONS

### **#democracy #participation**

Equality vs. different roles – how do different roles within a team (e.g. workshop leader, project manager, teacher, students) collaborate together to promote a horizontal process? Is it possible to remove a hierarchical structure?

See above >> Participation || What could we do differently?

I'm also really interested in collaborating with the school itself and working with the school community rather than in opposition to them. It feels like a more impactful way of making change.

DEMOCRACY AS AN OVERWHELMING FREEDOM – HOW TO KEEP CONFIDENCE AND FRAMEWORK WHILE GIVING AGENCY?

HOW YOU MAINTAIN THE BALANCE?

DEMOCRACY, AUTHORITY AND CHILDREN. HOW CAN WE BE DEMOCRATIC, BUT NOT LET IT BECOME CHAOTIC AND ANARCHIC?

HOW DO WE NOT LOSE AUTHORITY WHEN WE'RE OPEN FOR THEM TO MAKE FREE CHOICES?

I would question why we need to have things in control all the time? Is that because it's what feels safe for us? Or is it what feels right for the project/participants etc.?

Do we need authority? Do we need authority in the same way that the children might be used to? For example, like a schoolteacher? I am more interested in shared experiences; in disagreements, challenges, confusion as well as connection, understanding, harmony and all the other things in between.

**Hannah Venet**

# PLEASURE

What's the place of pleasure  
in your pedagogy?

What is your main tool  
to trigger pleasure?

Do you aim to give / trigger /  
share pleasurable moments  
with / to your group?  
If yes, in which way?

Can I give pleasure  
to everyone in my activity?

When to bring the pleasure?

How do others affect  
my pleasure?

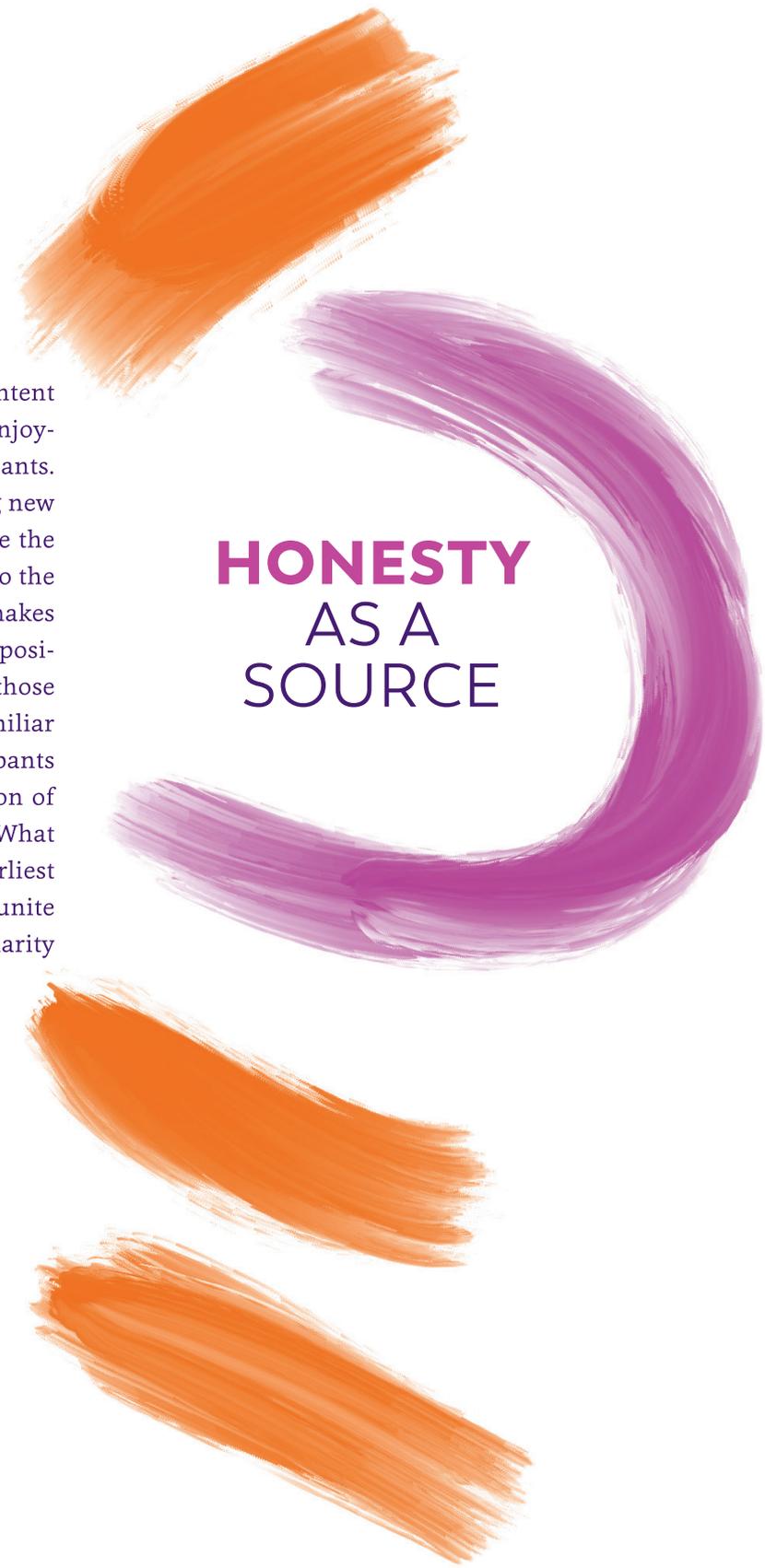
How does my pleasure  
affect others?

How does a result  
affect our pleasure(s)?

## **#pleasure #honesty**

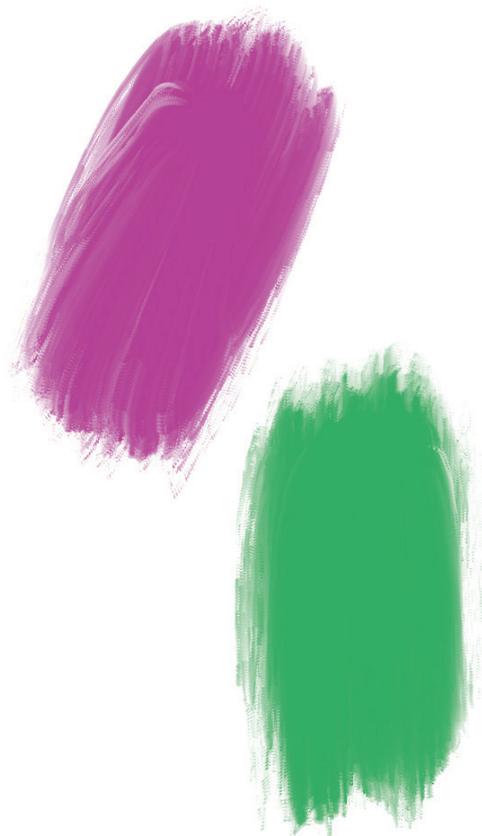
Being true and confident with the style, content of the work. If I enjoy what I'm leading, the enjoyment and interest will transfer to my participants. Constantly learning, developing and finding new interests. To not be complacent. Share where the technique and ideas come from, the source to the enjoyment, honesty, why I enjoy it, how it makes me feel. To find the enjoyment in the not so positive feelings, but a sense of release to go to those places and experience those maybe unfamiliar more unwelcome sensations. Ask participants questions to conjure up reactions, foundation of the class. e.g. what make you happy, scared? What do you like about summer? What's your earliest memory? The varied responses can help to unite a group of people through finding the familiarity and connecting opinions and experiences.

**Holly Irving**



**HONESTY**  
AS A  
SOURCE

# PLEASURE OR DISCOMFORT



**#pleasure #surprise #letgo**

I kind of have a huge belief in that moving one's own body and moving collectively (regardless of how big or small the movement might be) is something often pleasurable for most people.

The pleasure lies in the moving itself. Often, I encounter resistance to move, related to fear of what might come, shame and expectations. Sometimes resistance is related to pain or tiredness. Almost always pleasure arises when (finally) in movement.

As my job often includes working with groups of kids and youngsters who didn't directly choose my class/workshop/creation process, I do aim for creating pleasure in movement. The biggest tools I use to reach for this are my own enthusiasm, body, energy and words. Use of music as well and sometimes perhaps that's the most important one. Humour and jokes are also a good trigger for pleasurable moments.

Working with touch and partnering can give pleasure as well as discomfort. If/when kids do unexpected things or surprise me in a good way this can give me pleasure.

Sometimes it's very clear that the exercise I do gives pleasure to some, and frustration to others. It can also be good to watch others finding pleasure in something you find hard. Luckily, pleasure can be infectious.

I do wonder when to push people into something, hoping it will give them pleasure later or when to give space for choosing another activity. One of the roles as a facilitator perhaps is to push students further or invite them to another place than they can take themselves. Therefore, it can be important to let go of pleasure to return to it later.

**Jos Daamen**

# MUSIC - FIND THE ENERGY

**#music #pleasure #energy**

What is my main tool to trigger pleasure?

It's an important fact of my work.

I use music for it too, but also movement and an energetic way of being instructor. The music I use depends on the group. (Old school hip hop, Oldies (summer '69), Disco, Electro, New Charts)

I use simple energetic movement and the whole atmosphere gets energy and a kind of happiness with laughing and humour and smiling faces.

**Johanna Knefelkamp**

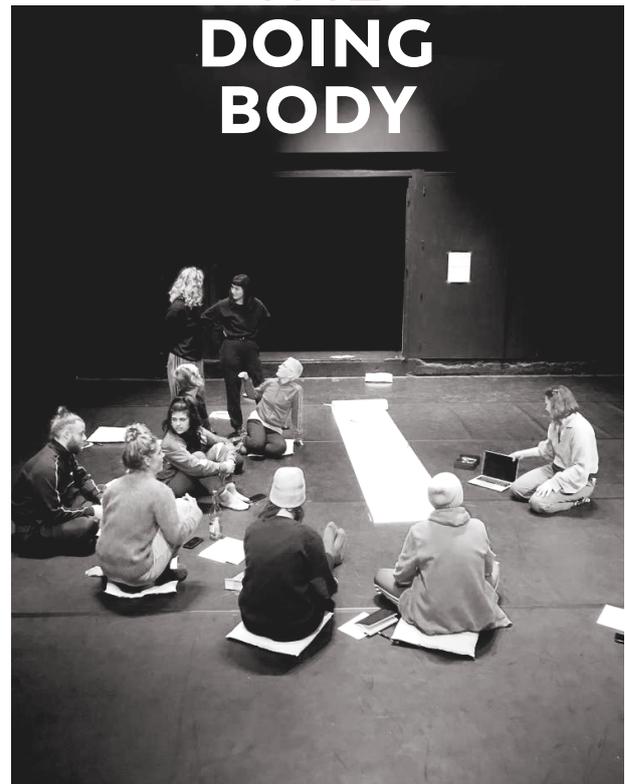


# FROM THE THINKING BODY INTO THE DOING BODY

**#sharing #pleasure #physicalgames #energy**

The aspect of pleasure is central in my practice. For me, pleasure is very much connected with the acceptance of the own body and its potentials. Also, the willingness of sharing and togetherness is central to generate pleasure: Sharing energy, sharing a space, sharing a dance, sharing an interest, sharing knowledge, sharing a body/bodies. I definitely want to trigger an experience of pleasure within my practice. It can go in different directions, and I think it is very individual anyhow (discovering the own body and its potentials, having fun in the interaction with each other, satisfaction through practice and self-development, ...etc.). Within my practice, one tool that I like to introduce is “bouncing/ shaking” while shooting energy towards each other and into the space. In this context, pleasure is very connected to feeling your own body, feel it move, feel how it gets activated and what this activation can do to yourself, the space and us as a group. Moreover, I love to include physical games as they have a great power to combine a challenge, a fun element and the readiness for ‘the unexpected’. Physical games bring us out of the thinking body into the doing body, into a common engagement. I experience playfulness as a ground for creativity and the element of unpredictability allows us to judge less and enjoy more.

**Laura Saumweber**





## WHAT SOMATIC EXPERIENCE CAN OFFER?

**#pleasure #somaticawareness #delay**

I was very glad for this question when Gaëtan posed in a closing circle in Bordeaux. What's the place of pleasure in your pedagogy (practice)? When I started dancing it was pure pleasure for myself...a freestyle improvisation of male folkdance with random music (music I like but has no connection to folkdance) and I was falling into this dance improv from time to time, until the CD was over. With pushing dance hard to make it as a profession, I lost (almost lost) this original pleasure of dance.

...

Since SOMA is more and more involved in contemporary philosophy, design and aesthetics, PLEASURE is pretty much in the discourse. While the BODY is referred to be more of an object (form, flesh, shape, mass, etc.), SOMA is a living body, with all of its processes (rhythm, transformation, discharges, succession, homeostasis, etc.). Pleasure is connected to this living body, to the soma. In my understanding, pleasure is also a process, and the memories of pleasurable moments stay in us, like sediments. Shaping our minds perhaps.

What is pleasure without hedonism? What can be a sustainable pleasure? Something where our individualities (somas, body-minds) are involved, but possibly the egos are left out. Something without the need of consumption. To be anchored in the body (or even more: in the soma). To be anchored in interpersonal connections. To find the source within ourselves, and in the simple beauty of presence and perception.

As dancers, somatic movement educators, choreographers, we have a lot to offer / share. The key is to find out for WHOM (which group) to offer our

treasures and, HOW? And also: WHEN? In some moments relaxation and calming down can be the most pleasurable, while in other moments energy boost and ecstasy are what is needed. Learning something challenging, and finally succeeding can be as pleasurable as free improvisation and contact improv in other times. The experience of togetherness definitely brings pleasure and also to feel one's own power and strength (not only in the muscular sense, but beyond). Working with and through the soma, can help to find these sources.

As a group facilitator I try to sense the energy of the participants, and the energy of the group itself, so to start from where they are. Sometimes, when I'm tired but the group feels the need for strong and lively energies, it's hard – because I have to kind of catch up. It can also be difficult, if for example, most of the people need something energetic and strong, but there's one or a few who feel that is too much, and they would prefer something soft and calm. If I'm not able to offer something equally satisfying (pleasurable) for everyone, I try to pay attention to the balance. Balance in the longer run – if it's not possible within one single class (exercise, moment). Finally it's also something to learn, how to deal with unfulfilled desires, or to wait and put others needs in the front row then later let / ask for our needs to be fulfilled. Delay is not against pleasure – I would say – especially if we can still catch the peak (and don't let anyone wait too long). I think that it's something around pleasure also: Sometimes we have to wait for it. Slow down for it. Keep going for it. Be patient. This is what makes pleasure more precious.

**Bernadett Jobbágy**

# RISK

Is it more important to create an environment which is without any risk, or is it more important to let participants experience how to deal with risk?

In what ways can more vulnerable groups, share with us and the work we do?

How can we include?

For example: How to mix a refugee with our art world community? > related to DIVERSITY  
Working inclusively / working with diverse groups is risky?

Are you able to go with something different than your practice?

How does risk work in a creative process?

Does it add to the spontaneity of it? What?

Do you dare to take risk in your work (as facilitator, as creator)?

Do you dare to try something out you are not good at?

What kind of risk you are okay with?  
(physical risk, prestige risk / risk of failure, risking confrontation, risking to lose participants)

How can there be any new experiences without risk?

# RISK AND INCLUSIVITY

## #risk

Risk is heightened: If you are not prepared, unaware of the individual needs of participants.

We shouldn't create diversity divides in our minds, we should regard everyone as a human and let go of preconceptions. In having no preconceptions we are naturally inclusive, the aim to treat everyone equally but yet aware of their individuality.

It is helpful to be aware that people process information differently due to various learning styles. The lead language might differ from participant's native tongue.

People may have individual physical challenges, whether this is life long illness, injury or a natal different body make up.

Often, we cannot see the challenges people have both emotionally and physical, it is important to create an environment where everyone feels safe, equal, and welcome.

We are all vulnerable especially to the new and unknown.

As professional artists we should find ways to develop our practice, note our own interests, find what inspires, to keep growing and be aware of the constantly changing climate, both in the world, social, online, media.

**Holly Irving**



# TO QUESTION THE QUESTION

**#risk #teamwork #experience**

We need risk. It helps us find our own boundaries. We can create risk without it being dangerous.

IN WHAT WAYS CAN WE INCLUDE VULNERABLE INDIVIDUALS OR GROUPS MORE CLOSELY? HOW CAN WE BE MORE INCLUSIVE? FOR EXAMPLE: HOW TO INCLUDE A REFUGEE WITH OUR ART WORLD COMMUNITY?

I question the question...do we need to "include" 'refugees' into our art world community? Or do we want to offer a space to meet and to share, learn from each other? I think there can be a danger that art / artist(s) think they can 'save' certain groups. This is very problematic. I think it's also important to consider who is doing the work. Can the group see themselves reflected back in the leadership? Why do we want to work with certain groups? Is it for our own gains? If so, what are they and how does that serve the participants/groups? What care is taken when working with vulnerable people? Are the participants the centre of the work or are perpetuating stereotypes and assumptions?

# A MATTER OF ATTITUDE

WORKING INCLUSIVELY / WORKING WITH DIVERSE GROUPS IS RISKY?

I think one has to consider a lot and be respectful of people's access, trauma, life experience etc. Maybe if that is too much to deal with considering having other collaborators; youth workers, physiologists, trauma specialists as part of the team to navigate the very delicate and complex issues that might come up as part of the work? Finding common connection, humanity, joy, sharing.

HOW MUCH ARE YOU WILLING TO ADAPT YOUR PRACTICE TO THE NEEDS OF THE PARTICIPANTS OR THE SITUATION?

I am always willing and open to adapt my practice – this is what makes things interesting for me.

WHAT KIND OF RISK YOU ARE OKAY WITH? (PHYSICAL RISK, REPUTATIONAL RISK / RISK OF FAILURE, RISKING CONFRONTATION, RISKING LOSING PARTICIPANTS)

Risk of failure is always hard. Both personally, professionally, and the risk of failing the group. That they don't enjoy the experience, or they don't get something from the process. For me having the moment to reflect with the team or facilitators / artist during and post-project makes understanding the failures and learning from them so valuable.

HOW CAN THERE BE ANY NEW EXPERIENCES WITHOUT RISK?

I don't think there can be. The risk can be scary, but it can also be really exciting, joyful and fun!

**Hannah Venet**

**#flexibility #diversity #risk #transformation**

WORKING WITH DIVERSE GROUPS IS RISKY?

I don't see it this way. I think it would be a matter of attitude. I would see it as a challenge because I love to be challenged... that is also the point of why I love to work with diverse groups. Mostly you can't follow a list, you have to stay flexible look again, search again for better options and new exercises. It triggers you and your work to keep going... reflect and try again.

**Johanna Knepelkamp**

# CO-WORKING TEAMWORK CO-CREATION CO-AUTHORSHIP, ETC.

What is your tool to enter  
a working atmosphere on eye-level?

Is there anything that I can provide  
to establish this working atmosphere?  
> related to DEMOCRACY

Why is there so much co-teaching,  
when working with youth?

What is the benefit of working in a team?

Why is it difficult?

Am I able / how can I work with someone who is  
very different than me (different aesthetic  
preferences, different work experience, etc.)?

What is co-creation for you and / or in your work?  
How does working with people from different cul-  
tures and backgrounds change /  
influence your practice?

**CO-CREATION  
WITH YOUNG PEOPLE,  
IMPLEMENTING  
THEIR OPINIONS VIEWS  
IN THE CENTRE  
OF THE WORK,  
VALUING  
YOUNGER VOICES.**

Creating work for young people by young people.

Young people providing the ingredients for a professional artist to facilitate the method of putting the ingredients together.

Team -Teaching:

This can assist in supporting different learning styles and working with large groups.

One of the team members can be used to translate or scribe.

Having support for physical demonstrations:  
Partner work and contact.

Motivate each other

# A MOMENT OF RECOGNITION

**#coworking #team**

On the last day of the last meeting, Kinga Szemesy led a session to help us summarize our experiences. She suggested to us to write a timeline with all the important events and people who influenced our professional journey. We did it, and after we had some time to wander around, and read each other's past. A word written on a timeline caught my eye: "fine art studies". Immediately I thought: "Oh, who is she? I think I could work with her well... I'm interested to know more about her." A moment later, I realized: we are working together. I was reading the past of Andrea, my co-facilitator and co-choreographer colleague in the Artmenők Program. That was a funny, and affirmative moment, that I am actually in the right place, with the right people.

**Bernadett Jobbágy**



# THE INHIBITION THRESHOLD

## #coworking #group

With a group of young people who have not yet had any contact with artistic dance and contemporary dance, the inhibition threshold is high to move in front of the group and to get involved with new impulses. In pairs, exercises and tasks can be demonstrated more clearly and with a greater presence, which increases the naturalness to engage with the „new“. Good communication is important in team teaching. The same goals and demands should be set for the group. The group should follow the artistic process, stick to the content, reflect on the lessons together (DasArts Feedback Method) - define and clarify, critical friend.

**Barbara Galli-Jescheck**



IT  
NEEDS  
MINIMUM  
TWO

## #coworking #concentration #safespace

WHY IS THERE SO MUCH CO-TEACHING,  
WHEN WORKING WITH YOUTH?

I would say because there is a small line of concentration with this group. They need to keep going and to keep/stay alert. This way they will not fall into a hole without concentration. To create a safe space, keep everyone's energy, follow a structure, and do nice and funky stuff with them - it NEEDS a minimum of two people :)

**Johanna Knefelkamp**

# CRITICAL FRIEND

**#coworking #group #safespace**

The communication between the dance artists is the foundation in projects, because it creates the atmosphere.

After the feedback method „critical friend“ it is possible to accompany the process through this method again and again and to clarify the roles.

Define and clarify common goals and demands on a group and the artistic process, enter again and again into a common reflection.

For an inexperienced group in the artistic-dance field, it is advantageous to be in pairs. In this age group the inhibition threshold is very high to move in - and in front of - the group and to get involved with new impulses. In pairs it is possible to analyze the different group dynamics and to react to them. To appear with a larger presence is therefore of great advantage.

**Lara Paschke**



# THE POWER AND THE HELL OF CO-

Most of the time – if not actually in all cases recently – I work in teams, and through collaborations, so we create together. The final outcome in such cases strongly bears the marks of the process itself, and somehow reflects the energy and vibe among the team. And I mean “team” including everyone who had any relation to, or impact on, the process and outcome.

To be more concrete, during the Conchances project, ArtMan Association runs (and continues to run) two inclusive groups of young adults under the name of Artmenők Program. Within Artmenők, we have a team of 5, which in 2020-2022 included a project manager / creative producer, two choreographers (who lead the weekly classes plus the rehearsals), and two assistant dancers. It's already a co-working situation. Additionally, we had (and have) a focus to let participants experience their creative power and open up the making process as a joint activity, where all of us can have our input, contribution, so participants can feel their creative power.

## VÉGÜL IS MIT CSINÁLTUNK?

*Többes számban írok, mert egy team részeként dolgoztam, de a gondolatok, amiket megfogalmazok, a saját megéléseim, így nem feltétlenül azonosak a stáb többi tagjának véleményével és megélésével.*

*Mint ahogyan a segítő – segített hagyományos szerepeiből és helyzeteiből is célunk volt kilépni az Artmenők munkában, és a sérült résztvevőket ilyen módon is egyenlő partnernek tekintve elvártuk tőlük a saját aktivitást, figyelmet, fejlődést – természetesen a speciális igények tiszteletben tartása mellett –, ugyanígy a „fontos ember” – amatőr (vagy: profi művész – diák) címkéssel sem foglalkoztunk rendezőként.*

*Magam részéről, azt hiszem, képtelen lettem volna úgy rendezni, hogy Adélban a Radnóti Színház igazgatóját látom, Roziban pedig az állapotát, a diagnózist – hogy csak néhány példát említsek. És szerencsére senki nem is a szerepei vagy címkéi mögé bújva*

*volt jelen a folyamatban. Emberek vagyunk mind, egyéni igényekkel, akiknek meg kell találnunk, ki kell alakítanunk az utat egymáshoz. Tanuljuk egymást, és rendezőként rá kell éreznünk, hogy kinek milyen személyes instrukció segít, vagy mikor elég csak hagyni a folyamatot dolgozni. Nem állítom, hogy mindent maradéktalanul jól csináltunk, de a törekvés mindenesetre ott volt.*

*Volt egy pont, ahol úgy éreztük rendezőtársammal, Andival, hogy túl nagyot álmodtunk. Hogy nem tartott a helyzet, a csoport, a mi társrendezői érettségünk, ahova az elvárás pozícionálva lett. A produkciós vezetői / alkotói ambíció lökte és löki a dolgot, és most már vállalásaink vannak, meg együttműködő partnerek és határidők, de ehhez az organikus fejlődést gyorsítva, adott esetben azt megelőzve kell futtatni a folyamatot. Ez kétélű játék. Szerencsére ebben a folyamatban és előadói csapatban annyira sok támogató energia és egymást segítő szándék volt jelen, ami erős és stabil alapot adott a bátor vállalások teljesítéséhez. Pedig mindössze egy online év és egy, a csoporttal közös videó munka az, ami a bizalmat megalapozta; és talán a saját bizalmam megerősödése, amit végig éreztem a csoport, a folyamat és önmagam iránt. Közben pedig jelen volt az a tudatosság is, amit a doktori iskola keretében végzett kutatásom, és az alkotói folyamattal párhuzamosan futó conchances projekt adtak.*

*Ha a címnek az előadás szempontjából bármiféle energetikailag meghatározó szerepe van, az Átváltozás cím jó választásnak bizonyult – különösen a Pilinszky-féle értelemben. Pilinszky János: Átváltozás c. verse ugyanis épp a szeretet és a figyelem transzformatív erejéről szól, és végül is sikeresen átlendültünk mindenféle, elsősorban a stábon belül jelentkező feszültségen, félelmen, hatalmi harcon és szerep-keresésből adódó elcsúszásokon. Változtunk, átváltoztunk mi magunk is a folyamatban. És volt egy pont, valamikor az első előadás helyszíni próbái alatt, amikor megjelent bennem egy erős és tiszta hála, és annak a felismerése, hogy mennyire szépen működünk együtt csapatként, kiegészítve egymást. Valahogy minden és mindenki a helyére került a folyamatban – különböző szerepekben, ugyanannak az egésznek a részeként. A Trafó-ban történő játszáskor pedig megszületett egy nagyon jó energiájú közösség, aminek öröm a része lenni, és amitől nem könnyű elbúcsúzni. És mindez valahogy indirekten, de ott van a színpadon: a fiatalok játékában, abban ahogy együtt létrehozunk valamit – azt hiszem, magáért beszél.*



## AFTER ALL, WHAT DID WE DO?

I use „we”, because of the above-mentioned structure, but the reflections I’m sharing now are my thoughts, and as such they do not necessarily represent the opinion or experience of the whole staff.

Our goal was to step out of the traditional roles and positions of the helper-helped in the work of Artmenők. In this way we expected the disabled participants to be equal partners, to be active, attentive and to improve – of course respecting their differing needs. We also very intentionally disregarded the notion of ‘titles’, or the perceived superiority of roles (e.g., non-professional, student, teacher, Director with a capital D!), to facilitate a more shared sense of value of each person’s contribution to the process. For my part, I think I would have been unable to direct in a way that I saw the director of the Radnóti Theatre in Adél in the first row and in Rozi her condition, her diagnosis primarily - to name just a few examples. And fortunately, no one was hiding behind their roles or labels in the process. We are all human beings, with individual needs, who have to find and work out a way with each other. We learn from each other, and as a director I have to get a feel for who needs personal instruction, or when it’s enough to just let the process work. I’m not saying we did everything completely right, but the endeavor was certainly there.

There was a point where my co-director, Andi and I felt like we were dreaming too big. It felt that the situation, the group, our maturity as co-directors, was not there yet, where the expectation was positioned. The ambition of the production manager & creators has pushed and is pushing the thing, and now we have commitments and collaborative partners and deadlines – but, to do this work we need to run the process in a way that accelerates organic development, and in some cases, precedes it. It’s a two-way street. Fortunately, there has been so much supportive energy and mutual will in this process and from the performance team, which has provided a strong and stable foundation for fulfilling courageous commitments. Yet it has only been one year of working online with the group, and the making of a video work, that has built mutual trust; and perhaps the strengthening of my own confidence that I have felt throughout the group, the process, and myself. In the meantime, there was also the awareness that my research in the doctoral school and the Conchances project that ran parallel to the creative process gave me.

If the title has any energetic significance for the performance, the title “Transformations” proved to be a good choice - especially in Pilinszky’s sense. János Pilinszky’s poem Metamorphosis is precisely about the transformative power of love and attention, and in the end we successfully overcame all kinds of tensions, fears, power struggles, and role-seeking slippages within the staff. We changed, we transformed ourselves in the process. And there was a point, sometime during the on-site rehearsals for the first performance, when I felt a strong and clear sense of gratitude and the recognition of how beautifully we co-exist and work together as a team, complementing each other. Somehow everything and everyone fell into place in the process - in different roles, as part of the same whole. And playing at Trafó has created a very energetic community that is a joy to be part of and not easy to say goodbye to. And all this is somehow indirectly, but it’s there on stage: in the young people’s playing, in the way we create something together - I think it speaks for itself.

# A VERS THE POEM

## **Pilinszky János: Átváltozás**

Rossz voltam, s te azt mondtad, jó vagyok.  
Csúf, de te gyönyörűnek találtál.  
Végig hallgattad mindig, amit mondtam.  
Halandóból így lettem halhatatlan.

## **Pilinszky János: Metamorphosis**

I was bad, and you said I was good.  
Ugly, but you found me beautiful.  
You always cared to listen to what I told.  
From mortal I thus became immortal.

*translated by N. Ullrich Katalin*

## **Connections and inspirations to and from Conchances:**

- Les Schini's topic: ID.ENTITY - what led us to work with identity as topic, the change of identity, and so work with situations in our lives that changed us;
- Curious Seed's approach of 'MAKE':  
make together, facilitation,  
giving voice to the participants;
- An inspiring exercise that we used:  
Laura's „push” energy boost for each;
- And a heavy coincidence: Juli's resuscitation during the Budapest TNM –  
which later became one of the strongest scenes of the piece Transitions.

## **Bernadett Jobbágy**



# CLASS DESIGN

What happens when you change the class design?

For what sake you would do that?

How important is it to fix a class design  
(on a longer run)?

Where is the place of intuition, improvisation  
(as facilitator) and routine in your classes?

New situations, like working in digital space may  
influence your class design.

How, and how easy /  
difficult it is for you to shift to digital?

In case of illness, for example,  
are you replaceable easily?

Do you have a substitute teacher / colleague?

Will it be the same class, or something else?

Throughout a project, do you need a fixed class  
structure? For whom?

# HAND HEART HEAD AND CHOGA

**#classdesign #scores #workshops #improvisation technique #PatrickGeddes #interests #respond #adapt #influence**

I used to think of teaching class being a dance 'technique class', where over the course of 1-2 hours, I would teach a structured set of exercises and phrases. The people in the class would learn what I taught/did. I used to love this process, and I also enjoyed going to classes like this. When I taught or led workshops I was offering and leading scores and strategies that asked and allowed for more individual and creative responses from people. I taught more professionals the technique classes and 'community'/non-professionals the workshops.

Over the years, I gradually stopped enjoying going to class and I also wanted to teach these kinds of classes less. I began to notice that I felt more interested in, and that I was a 'better' teacher when, thinking of the workshop-type class as valid as technique class. I was also exploring improvisation techniques more and more, so this was influencing how I wanted to work and how I wanted to teach and facilitate, with whoever it is I am in the room with.

For me the ideal class that I facilitate will provide for, and challenge the body, mind and emotions. (Hand Heart Head - Patrick Geddes)

I think I've settled into a structure that allows me to offer what I'm interested in and for responding to who is in the room, and to building on what begins to happen as people explore and embody the material offered. There is also space to go into specific skills when needed and space to allow enquiry. I'll also adapt when needed. I like when a need brings about a change which without, I might not have considered making these changes.

For example, when working on a performance project with a group that involved professional dancers and performers with varying abilities and some young people, I created a seated warm up class (that they named Choga). There was a simplicity to this class – that brought us all together through the same exercises, and those who could take things further, could easily do this and challenge themselves more. We also had an improvisation part that helped people gradually take more physical risks, as they explored and had fun.

**Christine Devaney**



# REINVENTING YOUR PRACTICE - WITH EACH OTHER

**#viewpoint, #classdesign, #pleasure**

I have been developing the process of „Identity“ since 2013, and I wanted to structure it in a way that I could share it with a younger audience. Conchances was able to accompany me in this process. In parallel, that same year we had the opportunity to work regularly with school children aged 11 to 14. I was excited to understand how to share the philosophy of our practice in a playful way.

Our experience with Conchances didn't give me the answers I thought I would get, but it did give me many more answers that are far more valuable to me. When I found out about the work of the other countries involved in the project, I questioned a lot about my approach to children and my feeling of pleasure. My question was mainly about what I could bring to a young audience. I wanted to be an active participant in the transmission of values such as empathy, tolerance, and inclusion, and I wondered how my dance practice, and the philosophy behind, it could contribute to this. More or less habitually, I positioned myself as the adult who transmits.

During these two years I realised that I could see things differently and that there was not only one way of working with children. It was a real eye-opener and a great awareness of my work. In fact, I realised that my approach was not the one that represented what I wanted to experience.

I would like to consider an approach in which the young audience adopts the position of the one who transmits and not the one who receives. Both through their carefreeness, their curiosity, and their physicality. I would like to put them in the position of those who have something to bring to us, what they can remind us of and revive in us.

**Mélodie Cecchini**

## ONLINE TEAMWORK

**#classdesign #teamwork #online**

Content / structure: Having set objectives and outcomes but freeing the journey to them.

Having a plan to fall back on.

Allowing a project to develop organically but having milestones to check in with and the development of the process.

Online classes: Playing games, still trying to be as physical as possible within the constraints of the screen. Reminding participants about not having too much screen time, the importance of creating a safe environment in their own homes/workplace. Working towards and away from the screen, take breaks.

I think it is important for participants to experience a range of leaders/teachers. This may be a conscious decision or due to illness. In providing students with a variety of leaders, participants experience a wider range of teaching styles, personalities, and experiences. The leaders will also develop by experiencing, comparing and observing from different teachers.

The important part of working with other artists across the same group is to continuously communicate, de-brief and share thoughts options and ideas for development of the group.

**Holly Irving**

# DANCE/ THEATRE AS A TOOL FOR SOCIAL INCLUSION



## #safespace #classdesign #pleasure #access

During this exchange period we explored different techniques that our colleagues work with different communities, allowing us to understand other types of methodologies that can enrich or contribute to our artistic practices with young people.

Since the beginning of the meetings, this exchange has had an influence on our work. Personally I have been experimenting and adapting certain exercises in my classes with children and adults that I have learnt since the first meeting. I have not copied the exercise as it is, but I usually readapt it to the needs or the context of my students. Having two different audiences, children and adults, it is always very interesting to see the differences that exist when the same proposal is launched with different ages. Some ideas that I have highlighted, and that have influenced my current work after this period of work, are:

- It is important to create a safe space for each of the participants, where they can find pleasure or motivation in what they are doing. Once this safe space is installed, we can start to take them out of their comfort zone to look for new tools for personal and artistic evolution.
- To nurture my students with my practices and methodologies and at the same time find the tools to also learn from them and above all enjoy what I am doing.
- For me, if the people who participate nourish me, it means that I am doing my job well.

Undoubtedly the process from our first meeting until now has enriched and influenced my work; having a more open path of knowledge to apply in my practices.

**Patricia Canhoto**



## NEW SITUATIONS

**#classdesign #digitalspace #participation  
#access**

Corona presented us with a great challenge. Contemporary dance thrives on touch, closeness, dialogue, people in a room.... Due to the pandemic and the corresponding hygiene measures, we were forced to completely change our way of working and methods and to transform to a way of working that allows distance and yet also enables shared creativity.

After months of research and exploration, new methods and approaches have emerged in my practice, which have also changed the approach to dance in physical space. A dialogical way of working has become established, which can be practiced both at a distance (digitally) and in a shared common space.

Project diaries, texts, shared links, photos, audio and video recordings create new scores that are shared, sent in envelopes or sent digitally. Its implementation takes place in physical space, but also at home in the living room, in the kitchen, in the hallway or in public space. Movement material is created based on shared scores, which in turn are shared with others and further developed.

While I was working with groups on site in my city before the pandemic, it was suddenly possible to network various people across Germany regardless of their physical proximity, cities worked with each other on the same scores and shared them with other cities, people in southern Germany have scores for people developed in northern Germany. Together with colleagues from all over the country, a completely new format of networked dance mediation was created, reflecting on the extended methods and presentation formats in digital space and on site.

This dialogical way of working created a very participative and open space, which sometimes became independent of a “director” and found its own forms/products, which we could then use to generate further material together as a group.

The initial shock of the pandemic gave rise to an opportunity to develop new methods and exchange and network at federal level.

**Andrea Marton**

# MIND OF THE ROOM

## **#classdesign**

“Good people give you happiness; the best people give you memory” - I’m reading on Instagram. I realised that recently, when I facilitate a group process, or teach, there’s this aim in me: to give good (shaping, defining, etc.) memories to participants. To have a moment of joint focus, for example – which is hard to explain by words, but everyone suddenly feels, if it’s there in the room. The “mind of the room” arises, if I may borrow a Body-mind Centering® expression. Or that each individual can have certain self-recognition, a moment of embodiment, or a sentence which resonates – what they can take personally with them from the experience.

**Bernadett Jobbágy**

# ACCESS

Do you think access is created because of reaching out, or created through already established connections?

How can organisation create access for participants?

Is it more important to reach out broadly, or does it work better to have personal connections and you invite people via that way? (Providing access to people to joining our works.)

Is it possible to make a technique that is accessible for everyone?

What, and how, can you apply in your target group(s) from the methods and inspirations you have learned through the project?

Do you have any tricks and tracks to make your work accessible, and for whom?

How does your project relate to the space where you work?  
(immigrants' district, physical accessibility, etc.)

How does the accessibility of our projects depend on the funding structures?



## DANCE ACCESS

### **#access**

Access to dance is created through offerings based on the needs of the participants. Contemporary dance in itself brings a broad accessibility. Visibility for contemporary dance projects must be strengthened – dance projects in public space. Communicate regularly with participants – take actions together outside the studio, have a stable team that can be relied upon. Actively initiate projects, know the financing structures, then a lot is possible in Germany.

**Barbara Galli-Jescheck**

# ACCESS TO MUSIC AND DANCE

## #access #school

I believe access mostly works by - and through - already established connections, which then might grow further. Having an experience, or someone in your surrounding talking about it makes it more felt and more chance to spread. Of course there's a huge difference in access for people to find a project or get interested in a certain artistic discipline if not being initiated into it. So in that way reaching out is of great value, mainly by going as close as possible to where access is not obvious or where you reach a broad group. For example, going into schools.

Aslan Music Centre, a non-western music centre in Amsterdam, gives us (music and dance teachers) a number of free passes that we can give to a child we think has a talent, potential or great love for dance or music making. So that during our projects in the public schools, if we see someone, we think might be interested to take class in the music centre itself, we can give them a pass. They can take a free class and see if it's something they want to develop themselves in. In case finances are an obstacle, they can take classes for free. It's a very welcoming organisation trying to get every child to have access to music and dance education or creation.

ZID Community Theatre in Amsterdam has social organisations or people from the district of the city that refer people to the theatre. This can be unemployed people, or people with barriers into the job market, people from the neighbourhood, new residents etc. They go to talk with residents in the area, are customers of the local (food) shops, and organise small events or regular meetings for example in care homes for older people. Living close by to the community theatre they're really actively investing in and creating the city district together with other partners and the people.

## IS IT POSSIBLE TO MAKE A TECHNIQUE THAT IS ACCESSIBLE FOR EVERYONE?

Amazing question. I first thought not but actually I think it might be possible, if it's not done yet. Not exactly knowing the definition of a technique though. I'm sure that certain similar principles can be developed in different ways and thus adapted to the possibilities of everyone. Perhaps the facilities of the working space and capability of the teacher/facilitator to work with the technique and people with different access needs are the things that make it challenging.

I'm very sad having missed the meeting in Hungary, thinking I might have had some more thoughts on this topic now.

The main thing I would adapt for my target group of newcomers, is teaching more in non-verbal language. Maybe take religion and touch into account and ask them for musical input. I have never worked with mixed ability groups yet, unfortunately.

**Jos Daamen**



# OUTREACH DANCE MEDIATION

**#access #school #safespace #diversity**

I see a major challenge in my striving for diverse groups and opportunities for everyone to participate culturally in the accessibility of people beyond the educated middle class.

In order to reach participants in socially disadvantaged districts, it takes a lot of patience and proactive advertising to become visible with the offer. The idea of “outreach dance mediation” seems to me to be of great importance. My experience shows that it is important to organize kick-off workshops in the districts or institutions in order to reach the participants. It takes a lot of patience and proactive advertising to become visible with the offer.

For years I have been going with my colleagues to the refugee shelters to offer dancing, because for many of them the way to an event outside of the shelters is too many hurdles. Giving workshops in shelters in order to later integrate those who are interested in other groups and projects is something I experience as a gentle transition from safe space to society.

The different parts of the city usually represent certain social classes. I am convinced that if we expand our work into focal points and become visible with projects in public space, there will be a different accessibility for a diverse group of participants.

In the medium term, the aim must be to bring these people into dialogue with one another through projects and into a dance exchange.

Projects from closed spaces into public space, and thus making them accessible to a broad audience, also creates curiosity for contemporary dance.

FOKUS TANZ primarily cooperates with schools in the heart of the city to reach children from precarious backgrounds and create access to cultural education.

Pop-up dance plays go to schools and play there, because experience shows that these children don't go to the theater otherwise.

Outreach dance mediation can provide access to cultural education.

**Andrea Marton**



## SOMETHING TANGIBLE



### #access #visibility

Access is created through concrete offers; we create our own spaces in which we can act. It has a lot to do with the visibility of contemporary dance in general, which I think also has a political dimension. Therefore, only more access can be created through more visibility. Dance art must be seen and made tangible.

In my opinion, the most effective way to create and sustain access to contemporary dance is to present on-site performance, alongside workshop activity. To share live performance and workshops with young people in schools, is a perfect starting point, allowing young people to experience dance as audience and participant. This offers the greatest potential to create access and visibility for contemporary dance. We can make ourselves visible to them, and at the same time guide them through the experience, unlocking different ways to enter this world. All of this also enables young people to explore with their bodily presence, and interpersonal connections through dance.

Contemporary dance, in my eyes, is the easiest artform to step into, and therefore more accessible than any other.

**Lara Paschke**

The background of the slide is white with several large, overlapping yellow brushstrokes scattered across it. The word "DIVERSITY" is centered in a bold, orange, sans-serif font.

# DIVERSITY

Where is diversity and where is homogeneity in your practice?

Where did you find diversity and where did you find homogeneity in Conchances partners' work?

How does the diversity of your group influence your way of working?

What knowledge do I need as a facilitator to work with diverse groups?  
(Like: cultural background, language, practical skills, etc.)

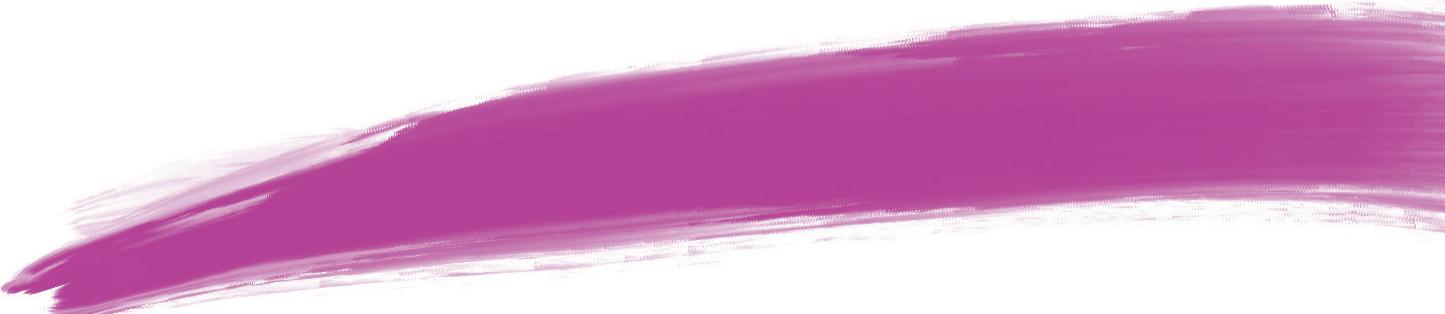
# THE CONTEMPORARY DANCE LANDSCAPE

## **#diversity #language**

I am aware that I am a white, cis-gendered woman and that I have experienced the world through this lens.

It was interesting that a lot of the things we did during the conchances project were similar and I was struck by the idea of where did this shared almost codified workshop language come from? I was aware that as a group we did not seem to be particularly diverse. The contemporary dance landscape tends to be very white. This was reflected in our group. This can be particularly problematic when working with and talking about marginalised 'groups'.

**Hannah Venet**



# TO MAKE MY BODY AVAILABLE

## #diversity

### NOUN

1.the state of being diverse; variety.

„there was considerable diversity in the style of the reports“

2.the practice or quality of including or involving people from a range of different social and ethnic backgrounds and of different genders, sexual orientations, etc.

„equality and diversity should be supported for their own sake“

WHERE IS DIVERSITY AND WHERE IS HOMOGENEITY IN YOUR PRACTICE? HOW DOES THE DIVERSITY OF YOUR GROUP INFLUENCE YOUR WAY OF WORKING?

My practice is influenced by many different people and techniques, always evolving during time. It is diverse in the way it combines the different practices that I have been doing and the many people who have shared their work and methods with me. I never specialised in one approach or technique and always had several teachers. Then there's of course the question of how diverse the teachers and practices were in dance academy and my choices afterwards and before.

The Dance Teachers department of the Amsterdam University of the Arts, led by Jopie de Groot, focuses on transcultural dance education. They are doing this by having a rhythmic dynamic approach to transcultural dance practice. The rhythmic-dynamic approach is characterised by a specific didactics (holistic didactics), content (polyrhythms, polycentrism and expressiveness), and by a specific attitude (including body and mind as a whole, collectivity, endurance and mindset).

While this approach was still being developed in my study years, the curriculum and choice of teachers and practices was already based on the above and moving away from what was called 'academic dance'.

The stages/internships I did were mainly in schools in Amsterdam in areas with a lower socio-economic status and with a population of mainly second or third generation non-western migrants. The last ten years I have kept teaching in those areas as well as in schools with a much more mixed population in terms of ethnicity and whose families are having a higher socio-economic status.

ZID Theatre is a mix and match of people of different ages, cultural backgrounds and sexual orientation. Professional and non-professional, refugees, and long-term inhabitants of the city.

For De Dansers I work in different surroundings. I work in left wing rich white city centre schools as well in schools in smaller, rural villages that are considered more working-class population schools. Also I work in the schools where migrants between 12-18 years old (both refugees and children of expats) get their first (language) education before they can continue to the general Dutch education.

All this of course influenced my work practice, together with many other experiences I'm not naming.

Concrete examples of how working with kids and teenagers of different cultural backgrounds or diverse genders changed my work are:

- Giving more weight to introduction, the correct pronunciation of names
- Giving space to listen to music from homelands, dancing the traditional dances together
- Being respectful of religion and things that come with that. For example Ramadan time (where I'm extra careful of physical contact and lowering the energy impact of my work)
- Saying the right pronouns and asking how people want to be addressed
- Talking about identity and body next to just working physically
- Using music of non-western artists in class. Different rhythms.
- When working with mainly white Dutch people, I take more time to get them into moving and sometimes use more theatrical or sports exercises. Because I encounter more shame to move the body.
- Lots of non-verbal teaching to tackle language differences, and increase listening (with the whole body and the ears)

Knowing I'm leaving out many people and groups, I can say, for example I have little to no work ex-

perience with elderly, mixed ability groups, transgender people or people from an extremely rich/upper class society.

Homogeneity in my practice lies in the way I always use high energy physical work for making people move, ball and sport games and look for abstraction in dance and movement. I always take part in the class myself and make my body available for sharing and sometimes touching. I try to work a lot non-verbally or use the sounds/intentions of my voice next to the exact words.

WHERE DID YOU FIND DIVERSITY AND WHERE DID YOU FIND HOMOGENEITY IN CHANCES PARTNERS' WORK?

Comparing the three workshops [in Bordeaux – the editor] I found homogeneity:

- In always offering the same options to all group members.
- Using physical and vocal explanation

Diversity in:

- Addressing the music directly (Les Schini's) versus having it as a support/inspiration for an exercise.

**Jos Daamen**

# TRANSNATIONAL MEETINGS

## TNM #1 FOKUS TANZ \_ MUNICH **LET'S GET US STARTED!**

Wednesday, May 26. - Sunday, May 30. 2021.

Video: <https://vimeo.com/716368708>

More information and related materials:

<https://padlet.com/andreamarton/7s3kny3vbfifwmlj>

## TNM #2 APPART & ARTMAN \_ BUDAPEST IN COOPERATION WITH CURIOUS SEED \_ EDINBURGH **SOMATIC SELF & MAKE**

Thursday, November 18. - Sunday, November 21. 2021.

Video: <https://vimeo.com/718338294>

More information and related materials:

<https://padlet.com/andreamarton/rxyqgqa5pws7j8bz>

Drawings by Judit Gyimesi:

<https://www.facebook.com/media/set/?set=a.4934919196590402&type=3>

## TNM #3 LES SCHINI'S \_ BORDEAUX IN COOPERATION WITH CONTWEEDANCECOLLECTIVE / DE DANSERS \_ UTRECHT **ID.ENTITY & LET'S CROSS, LET'S MEET, LET'S CONNECT & GET ENGAGED**

Thursday, March 31. - Sunday, April 03. 2022.

Video: <https://vimeo.com/716371343>

More information and related materials:

<https://padlet.com/andreamarton/oock9ngih4bcbosu>

Drawings by Marie-Caroline Sousa :

<https://padlet.com/andreamarton/oock9ngih4bcbosu/wish/2210004143>

# NOTES ON CONTRIBUTORS

## **Boschini, Gaëtan**

Gaëtan Boschini is a dancer, choreographer and collector of ideas, encounters and movements. He is one of the founders of Les Schini's [F], which brings together a French-Spanish artistic team.

## **Canhoto, Patricia**

Patricia Canhoto is a multidisciplinary artist, who focuses her work on both dance and theatre work. Graduating from the Cuenca-Es Fine Arts, she has a special relationship with performance, installation and video art. She's interested in works combining performing arts and social inclusion.

## **Cecchini, Mélodie**

Mélodie Cecchini - one of the founders of Les Schini's [F] - is a dancer, choreographer and observer of gestures, bodies and situations and considers contemporary dance as a tool for personal development. After training with Anna Sanchez for three years, Melodie began her career as a dancer in 2009, at Cobosmika in Spain, where she performed until 2017. Since 2018 she works in Bordeaux, France, and also internationally.

## **Daamen, Jos**

Jos Daamen (1988) is a teacher, mover and maker graduated in Dance from the Amsterdam University of the Arts. Currently she works for dance company De Dansers, community theatre ZID and the Universities of the Arts of both Amsterdam and Utrecht.

## **Devaney, Christine**

Christine Devaney is the Artistic Director of Curious Seed [UK] and has an outstanding track record as a performer, choreographer and teacher. Passionate about dance and the transformative possibilities of experiencing dance, theatre and art through participating, creating or the observing of it, Christine has always been interested in, and continues to explore and develop her creative process in relation to, working and collaborating with high calibre, prolific and acclaimed artists and collaborators from a range of art forms.

## **Galli-Jescheck, Barbara**

Barbara Galli-Jescheck is a dance mediator and initiator of dance projects for and with young people in Munich. Apart from teaching in schools, she teaches in refugee camps and in the Schauburg, a theatre for young audiences. What she enjoys most about her work with this generation is observing how different young people develop their own ideas and movements, while figuring out what their individual topics and perspectives are.

## **Irving, Holly**

Holly Irving is an experienced performer, teacher and movement director, who has always been passionate about how dance and theatre can be used to educate, inspire, rehabilitate as well as entertain a diverse range of audiences. After graduating from the Northern School of Contemporary Dance in England, Holly sought to use her skills to promote the amazing possibilities in dance, working in hospitals, prisons, secure training units, specialist schools and with refugees and migrants.

## **Jobbágy, Bernadett**

Bernadett Jobbágy is a choreographer, performer, multimedia artist; founder of Onopordum Performance. She's a member teacher and choreographer of ArtMan Association [H], and also collaborated with AppArt / MáSzinház [H]. Her work focus at ArtMan lies on inclusive dance creation and somatic approaches. Currently she is a DLA researcher in the Hungarian University of Fine Arts, and researching the somatic approach and potentials in filmmaking.

## **Knefelkamp, Johanna**

Johanna Knefelkamp-Storath completed her Master's degree in 2017 as International Artist Educator at the ArtEZ University of Arts in Arnhem. For several years she has been working in various fields of dance on an international level and with interdisciplinary colleagues. In the art and culture scene, she enriches festivals, congresses and workshops, works as a guest lecturer at universities and accompanies theatre projects that integrate movement and dance.

# NOTES ON CONTRIBUTORS

## **Kröger, Martha**

Martha Kröger is working as a freelance artist for body, dance and movement practice based in Berlin since 2014. She finished her studies in Physical Theatre in the Accademia Dimitri (Switzerland) in 2016. Her focus and means of expression is the spontaneous and playful body, the refinement of various movement techniques in order to find interdisciplinary and cross-cultural forms of expression. To make communication possible in supposedly impossible places and to find spaces where bridges can be built is her motor. Her work oscillates between independent productions and the founding of companies, solo work and projects as well as temporary and permanent engagements as an ensemble member and artist in various productions.

## **Marton, Andrea**

Andrea Marton is a freelance dance artist based in Munich and is part of the management team of Fokus Tanz [D], responsible for further training, specialist support and projects. She is active in both dance-artistic and dance-mediated contexts in the context of participatory projects. She works with different people between 14 and 90 years, with and without disabilities, and with different backgrounds – from refugees to pupils.

## **Mészöly, Andrea**

Andrea Mészöly is a dancer, choreographer, and somato-pedagogue. After experiencing many different fields of contemporary dance, her interest turned towards another direction. In 2006 she started to work with people who live with special needs (Down syndrome, Physical Disabilities), and in 2011 she became a member of ArtMan Association [H]. Since then she (co-)directed four dance pieces with inclusive teams. Recently she is interested in the relationship between contemporary dance and social sensitivity. How we can integrate people who live with special needs to the stage work and how dissimilarity can be transferred to the audience.

## **Paschke, Lara**

Lara Paschke is a contemporary dancer, dance facilitator and choreographer in and around Munich. Since 2015 she has been working independently and for various institutions, including Fokus Tanz [D] as well, and initiates participatory dance projects for people from different social and cultural backgrounds. Creating encounters and new spaces of experience for diverse groups through her mostly interdisciplinary projects is a major concern of hers.

## **Saumweber, Laura**

Since finishing her studies in Barcelona and Arnhem in 2017, Laura Saumweber has been invited to perform and create at and for various festivals in Spain, Hong Kong and Cyprus. Her focus and means of expression is the body as a medium, repository of memories and experiences, and as a space for non-verbal exchange. In this context, she is strongly engaged in creations for children and elderly people. Besides her artistic work, Laura is educating herself as International Arts & Cultural Manager at the professional school of Leuphana University.

## **Szemessy, Kinga**

Kinga Szemessy is a contemporary dancer/choreographer, and was trained in Dance Anthropology and in Theatre Studies. As a PhD student at the interuniversity programme of MOZ & PLUS Salzburg (Austria), Kinga has been looking at and designing maps and scores for participatory dance performance events that 1) welcome discomfort and contemplation (instead of comfort and activation), and 2) hold a non-anthropocentric standpoint. As an action and artistic research project (mostly carried out with the SVUNG Research Group), her work contributes mostly to the critical analysis of the growing scene of 'dance theatre-in-education' in Hungary, but to the wider related international discourse as well. These allowed her to monitor the conchances network's goals and their realization, and also to provide written documentation of the Budapest and Bordeaux TNMs.

## **Venet, Hannah**

Hannah Venet is a choreographer, performer and facilitator from Edinburgh, Scotland. Her work centres around connection and is inspired by collaborating with children and young people, alongside other artists across different disciplines. She makes work for film, theatres, as well as outside in places and spaces where you might not expect to find dance. Hannah also performs in other artist's work, is a movement director for theatre and screen and designs and delivers projects with young people in schools.

# HEAD ORGANISATION OF CONCHANCES

## **FOKUS TANZ**

Fokus Tanz | Tanz und Schule e.V. is a non-profit association that has been providing access to artistic practice for children and young people through professional dance practitioners in schools and other contexts since 2006. In recent years, it has expanded this expertise through explore dance – dance productions for young audience – and by hosting the international festival Think Big! Another main focus lies on dance education and qualification, as part of the initiative ACCESS TO DANCE – Tanzplan München, which contributes to the promotion and strengthening of contemporary dance in Munich in Bavaria. Fokus Tanz offers a constant and wide range of further education and training courses for dancers, dance mediators and dance teachers and realises participatory art projects in collaboration with museums, orchestras and theatres.

<https://www.fokustanz.de>

The team of Fokus Tanz [GER]:

- Andrea MARTON; coordinator and dance artist
- Anja BRIXLE; operational coordinator
- Barbara GALLI-JESCHECK; dance artist
- Lara PASCHKE; dance artist

# PARTNER ORGANISATIONS OF CONCHANCES

## **APPART & ARTMAN**

AppArt Association runs the inclusive performative arts community of MáSínház that works for, and together with, vulnerable groups, primarily with people living with intellectual disabilities. They use drama and theatre in education as a tool to help them develop their social skills and live their freedom of expression. Moreover, they create and perform inclusive theatre shows, together with their members and invite professionals to make their talent visible and to promote the idea of inclusive creation.

<https://www.mas-zinhaz.hu>

ArtMan Association for the Arts and Movement Therapy provides administrative background for the previously existing Tánceánia Dance Company, and the recently established Artmenők Art Program, and furthers initiatives in education and therapy for other groups with special needs. ArtMan's approach focuses on integrating concepts and practises of movement studies (somatic approaches, CI and therapeutic methods) and the performing arts for people with special needs and offers a creative environment, where experience can be shared and mutual learning can happen in an equal partnership of participants of all abilities.

<https://www.artman.hu>

The team of AppArt & ArtMan [H]:

- Andrea MÉSZÖLY; dance artist
- Bernadett JOBBÁGY; coordinator and dance artist
- Gábor Csaba MÁRTON; artist and artistic director of AppArt / MáSínház

### **CONTWEEDANCECOLLECTIVE & DE DANSERS**

The contweedancecollective, founded in 2016, is an interdisciplinary collective with a focus on contemporary dance. The founders Johanna Knefelkamp-Storath & Laura Saumweber have been working on collaborative projects in Germany, Spain and the Netherlands since 2013. Together, they are establishing their own local and international productions, events and dance mediation projects. The collective unites interdisciplinary methods and structures of dance, theatre and music under the common vision „connecting people through dance“. These are used to open a space for interpersonal, socially critical and reflective experiences for the audience and project participants. Local and international artists are regularly invited to collaborate for specific works.

<https://www.contweedancecollective.com>

The Stichting De Dansers is an Utrecht-based company of dancers and musicians, led by choreographer/dancer Josephine van Rheenen and composer/musician Guy Corneille. They create „dance concerts“ – organic meetings of modern dance and live music. De Dansers wants to inspire physicality and a personal connection, especially in a society in which we increasingly interact on screens. They particularly believe in the value of dance at a young age, when your body is full of movement, asking for running, jumping, touching. Moreover, they are experts in the first encounter with dance and create works for adults and children / families, for whom they play in different spaces – from (pop) festivals with national coverage and theatres, to school performances in theatres and gyms. De Dansers work with partners in Utrecht in custom-made outreach projects to help build the dance audience of the future.

<https://www.dedansers.com>

The team of ContweeDancecollective & De Dansers [NL]:

- Johanna KNEFELKAMP-STORATH; dance artist
- Jos DAAMEN; dance artist
- Laura SAUMWEBER; coordinator and dance artist
- Martha KRÖGER; dance artist
- Sanne WICHMAN; dance artist

### **CURIOS SEED**

Based in Edinburgh, Curious Seed is an award-winning company which produces and presents inspiring dance theatre work and interconnected creative learning programmes, both at home and internationally. We collaborate with exceptional artists to create work that reaches across ages, art forms – with experience in making work with and for young people - bringing something unique to the dance landscape of Scotland and to the world.

Our work is researched, developed, and managed by a small core team. We collaborate with many other partners and organisations at home and abroad to create, produce and share our projects and performances. Curious Seed is supported by Creative Scotland.

<https://www.curious-seed.com>

The team of Curious Seed [UK]:

- Christine DEVANEY; dance artist
- Hannah VENET; dance artist
- Hendrik LEBON; dance artist
- Holly IRVING; dance artist
- Vicky RUTHERFORD-O'LEARY; coordinator

### **LES SCHINI'S**

LES SCHINI'S is a contemporary dance company strongly influenced by gestural theatre, founded by Mélodie Cecchini and Gaëtan Boschini, both dancers and choreographers.

Based in Bordeaux in the New Aquitaine region, their work is situated between the creation of live shows, audio-visual and the transmission of their teaching methods. With their past experiences as performers and the artistic and human network that Mélodie and Gaëtan have built up, the company creates and responds to regional as well as European projects: They organise dance workshops and courses with artists from all over Europe to participate in the development and consolidation of the movement arts community in Nouvelle-Aquitaine and have been invited to teach in various training centres all over Europe.

<https://www.lesschinis.com>

The team of Les Schini's [F]:

- Gaëtan BOSCHINI; dance artist
- Mélodie CECCHINI; dance artist
- Patricia CANHOTO; coordinator and dance artist

### **MONITORING AND DOCUMENTATION**

- Kinga SZEMESSY; content monitoring expert and documentator



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