

EMPOWERING DANCE

2018-2020

PROJECT FINDINGS



Co-funded by the
Erasmus+ Programme
of the European Union

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ABOUT THE PROJECT

Empowering Dance - Developing Soft Skills is a European project co-funded by Erasmus+ in the strand of good practice exchange. This good practice exchange includes an action research on five case studies assembled by five partner organisations from Italy, Germany, France, Croatia and The Netherlands. The research revolves around the question if and how the practice of contemporary dance within our own organizations and practices helps people of all ages to acquire and develop soft skills.

According to The World Economic Forum - Future of Jobs report (2016), soft skills are personal attributes that can affect relationships, communication and interaction with others. Complex problem-solving, critical thinking, creativity, intercultural skills and teamwork are regarded as the most important skills required in our contemporary society and in the workplace of the future.

Knowledge that is specific to dance is often implied or “silent” knowledge, operating in the background and rarely named (in detail) for its unique impact and potential in diverse settings. **Empowering Dance - Developing Soft Skills** has identified, collected and articulated the implicit skills developed through dance practice by focusing on five examples of contemporary dance practices involving a community of non-professionals.

These five best practice case studies do not provide an analysis of the whole dance sector, but focuses on contemporary dance practices led by artists who are specifically interested in building relations and are experienced with working with non-professionals. The practices vary in being an ongoing activity (weekly classes), a project based activity (for a certain amount of time) and an artistic led activity that has an outcome at the end (performance). All dance practices are mainly task and/or improvisation based.

The staff of the five European dance houses, the Italian team research expert, seven dance practitioners with their diverse practices, including focus groups of participants from their local communities, are involved in the project.

In all five case studies, evidence is found that these specific contemporary dance practices indeed support the participants to develop personal and interpersonal skills and that continuous contemporary dance practice helps people deal with change, build resilience, gain confidence and develop healthy interpersonal relationships.

We understand how to deal with differences, is one of many quotes you will find in the Findings section and refers to inclusion. *I feel more confident, now that I see everybody taking risks, I want to do it as well*, refers to risk taking and risk management, and *When we dance together, the power of the group appears* refers to cooperation and team work.

These are but a small number of quotes from participants of the case studies. You are warmly invited to dive into the journey, the analysis and findings of the project as they open up ways to broaden contemporary dance practices and find ways to transfer knowledge onto other sectors.



PHOTO. ROBERTO CINCONZE

SOFT SKILLS

Soft skills help individuals to adapt to change, to deal with complexity and to respond to fast changing digital and technological environments. These skills go beyond cognitive skills and emphasise non-cognitive skills, attitudes or values. Skills such as creativity, critical thinking, initiative taking and problem solving are considered important to sustain living standards in Europe.

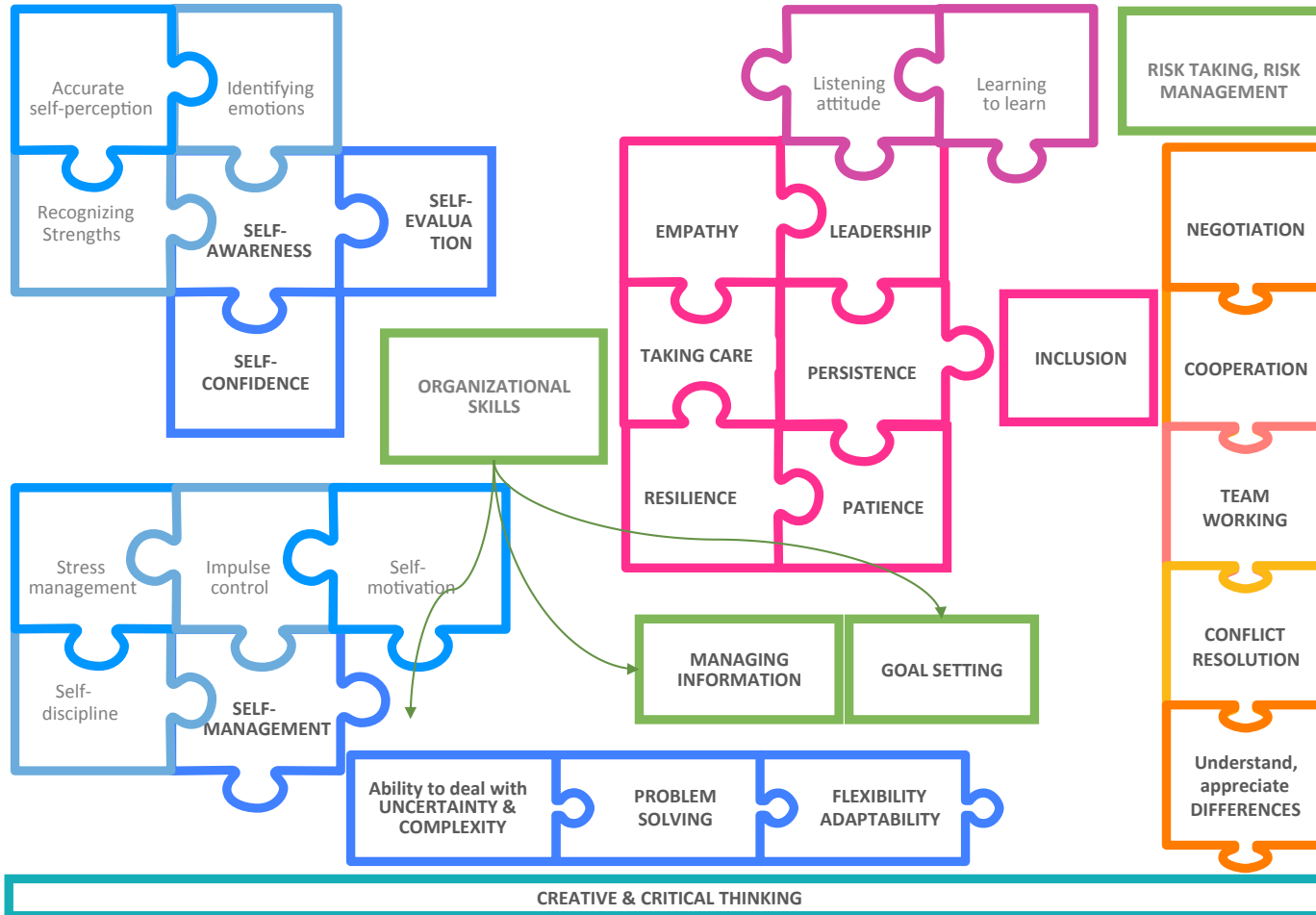
Various international documents* have stressed the importance of ‘life skills’, soft, non-cognitive, social and emotional, or 21st century skills. Their definitions vary, but include a range of cognitive (critical thinking and responsible decision-making), personal (awareness, drive and self-management) and interpersonal skills (communication, negotiation, cooperation and teamwork, inclusion, empathy and advocacy).

For **Empowering Dance - Developing Soft Skills**, the five project partners have decided to take creative and critical thinking as a baseline and to divide the soft skills (see map below) into personal/cognitive on one side and interpersonal/social on the other side.

* see research report PDF

Personal / Cognitive

Interpersonal / Social





METHODOLOGY

A series of meetings for sharing good-practice (transnational project meetings) with the staff of five European dance houses, dance practitioners with diverse practices and their local communities, took place between September 2018 and February 2020 in the different partners' cities.

The partners in Empowering Dance have applied a multilayered approach using 3 different tracks to investigate the multitude of ways contemporary dance impacts the development of soft skills, with identification of specific skills of interest to the group and as identified in interviews with participants.

Each partner chose a specific local artistic activity involving non-dancers and led by a dance artist/choreographer to feed into the research. These composed the focus groups in each country. In depth interviews were conducted to generate the viewpoints of each of the partner organizations and to give a sense of specific context in each country, regarding position and role of the organization in their respective environment. In depth interviews were conducted with the dance artists, who led the focus group activities and who each have specific approaches when working with communities of either non-artists, pre-professionals or professionals. They also have individual artistic practices in the field of contemporary dance. Furthermore, staff members of the partner organisations, who are in charge of the organisation's program line and the focus group activities, were interviewed in depth.

As a result of these in depth interviews with artists and staff members, a first soft skill mapping was produced, which then was used as the basis for the action research of the five focus groups. Each focus group had one meeting with the Italian team research expert. This meeting consisted of a.) observing the focus

group activity led by the dance artists and b.) an interview and mapping session with the focus group members after the practice session.

The soft skills identified as critical to a) dance practitioners' points of view and b) transferable as a result of engaging with contemporary dance practice, are presented through five illustrations. Detailed explanations further contextualize the whole process engaged with over the course of the project.

The detailed research report attests in greater length and detail regarding the research carried out and along with the findings.

ACCESSABLE

Performative aspect / state < verbal / physical

— leadership (entrance / costume)
— connection / making eye contact

inclusion
how he included
the group

— taking care — hand movements
— clear instructions

FINDINGS OF THE 5 CASE STUDIES

In order to evaluate and identify the qualitative impact of the five specific contemporary dance practices and the transferability of soft skills through an ongoing contemporary dance activity, the research analyzed the point of view of the participants in the dance practices through the methodology of 5 focus groups (see intro to the approach).

Starting from the analysis of these 5 participatory dance practices, the research assesses firstly the soft skills that dance professionals/artists develop and apply in their practices and, secondly, their benefits to the dance professionals/artists and the participants taking part in the dance practices.

Next to the soft skill learning process (see below), a spill-over effect could be observed in all 5 focus groups: practicing contemporary dance is a good incentive to become a spectator of contemporary dance pieces, because the bodily experience of the participants offers insight into the artistic approaches of contemporary dance in general, and thus creates a strong interest in contemporary dance and cultural activities.

K3 | TANZPLAN HAMBURG: K3 YOUTH CLUB / HAMONIM

The K3 Youth Club, founded in 2007, is open to teens age 15 and older. The club meets every Wednesday evening at 6pm. In collaboration with experienced choreographers, the Youth Club develops one production every season, which is presented on stage under professional conditions. In addition to working on the dance projects, there is the opportunity to gain stage experience and to get to know various contemporary dance concepts during the rehearsal process.

In the season 2018/19 the K3 Youth Club did not develop an own production, but joined the cross-generational project *Hamonim* of Patricia Carolin Mai, with about 70 local dance enthusiasts taking part, aged 15 to 83. *Hamonim* rehearsals started in September 2018. The piece premiered in March 2019 at K3 | Tanzplan Hamburg.

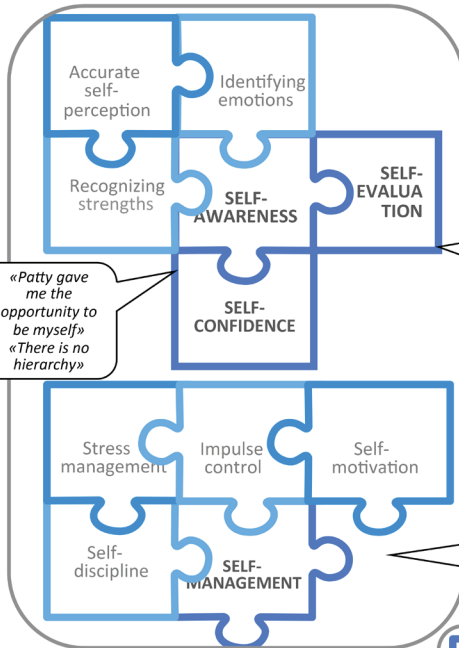
Summarizing the interview with the K3 youth club members, the main findings are:

- › **EMPATHY** is the first skill the whole group attributes to the choreographer. It's also the key factor to build up a *safe space* characterized by trust and the sense of belonging. The safe space the participants experienced is a space characterised by freedom of expression. It also allows the touch of other people in the group, and thus the discovery of touch as a tool to meet oneself and one's own body, as well as to deal with their physicality and to discover their own potentials in relation to themselves and the other participants.
- › Furthermore, the group underlined how the choreographer's way of conducting the classes (style of **LEADERSHIP**) is characterised by respect, freedom, absence of hierarchy, a deep sense of **TAKING CARE**, with an **INCLUSIVE ATTITUDE**. The participants described it as a sort of pre-condition in order to build a true sense of belonging and a reciprocal and mutual exchange amongst the group.

- › The participants underlined that dance helped them to find “*new ways of feeling the body*”; they achieved a **SELF-AWARENESS** (“*I feel more confident with myself*”), which helped them to strengthen their **SELF CONFIDENCE AND SELF-EVALUATION** (“*I can accept my limits*”).
- › In order to develop a dance piece together with the choreographer and the group, **GOAL SETTING** and **IMPULSE AND STRESS CONTROL**, as well as **SELF-MOTIVATION** and **SELF-DISCIPLINE**, have been addressed as important terms. Additionally, focus and concentration in order to **MANAGE TIME** was part of their experience. The improvisational tasks given by the choreographer helped them in developing a new way of thinking, stimulating **FLEXIBILITY** and **ADAPTABILITY**, but also **CREATIVE & CRITICAL THINKING**.
- › On an interpersonal level the participants formulated that dance helps them to not only be more confident, but also to be more **INCLUSIVE, PATIENT** and **PERSEVERING** in order to achieve their personal goals.
- › Furthermore, the focus group members stated that an ongoing dance practice helped them in **DEALING WITH UNCERTAINTY, BEING FLEXIBLE AND ADAPTIVE** to respond to the group’s stimulus (not only the physical ones but also those given by the challenges of the leader’s requests).

HAMBURG

Personal / Cognitive



«you start listening to yourself and then listening to others»

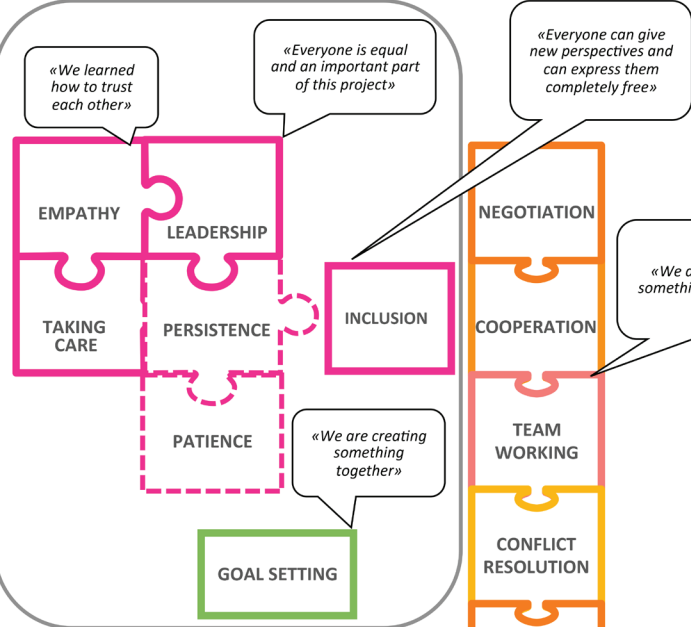
«Confidence in every day life»
«Having the power to know what you can achieve»

«Patty gave me the opportunity to be myself»
«There is no hierarchy»

«Avoiding everyday stress»
«Time management»
«How to take your space»

«You look at the people from another point of view»

Interpersonal / Social



«We learned how to trust each other»

«Everyone is equal and an important part of this project»

«Everyone can give new perspectives and can express them completely free»

«We are creating something together»

«We are creating something together»



CREATIVE AND CRITICAL THINKING







PHOTO: ROBERTO CINCONZE

COMUNE DI BASSANO DEL GRAPPA: DANCE WELL CLASSES

In Bassano del Grappa Dance Well Classes have been chosen as the focus group: one class led by Giovanna Garzotto and Elena Sgarbossa (Dance Well participants), and a second one led by Daniele Ninarello addressed to a selected group of Dance Well participants, loyal for more than 5 years to this practice (core Dance Well participants).

Dance Well started in 2013 (first named “Dance for Health”), and is a process focused on the dance practice taught for people with Parkinson’s disease. The dance classes are organized twice a week, free of charge, in an important cultural building of the city (Museo Civico of Bassano del Grappa). They are open to everyone who has the desire to participate and it doesn’t matter if she/he has Parkinson’s or not.

The artistic tasks are embodied by people with different ages and backgrounds. The classes offer the possibility to experiment with one’s own body in different ways, to enjoy the experience and share the joy (and the hard work) of a physical practice with the other participants.

Summarizing the interview with the Dance Well participants, the main findings are:

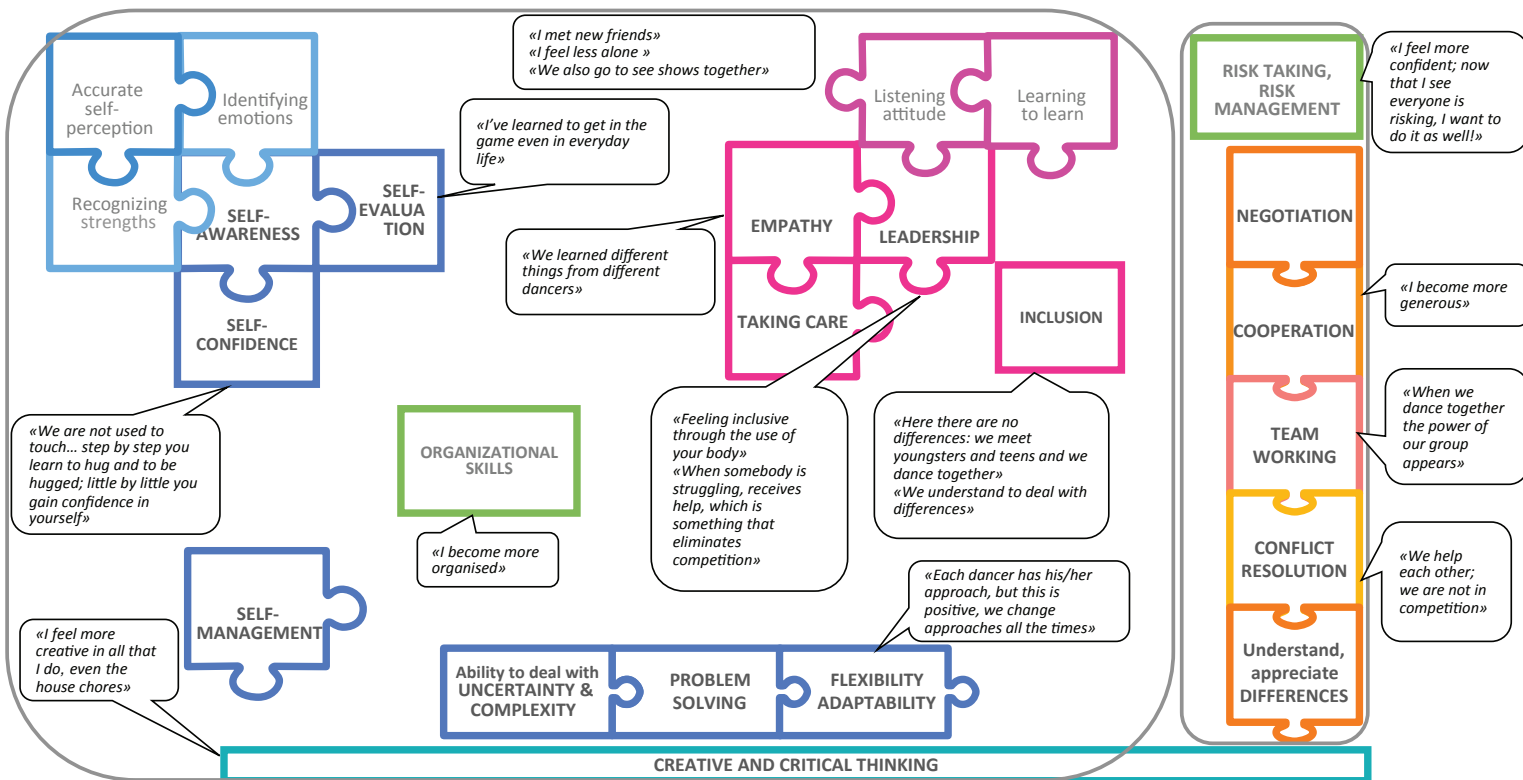
- › Participants of both Dance Well groups underlined how the ongoing dance practice affects the interpersonal & social sphere: **EMPATHY** and **TAKING CARE** of oneself and the others have been named as important aspects. Thanks to a truly trusting atmosphere generated by an open-minded approach without judgement (“*there is not right or wrong, there is just the freedom to be yourself*”), a new sense of **AWARENESS** was achieved, which helped participants to be more **CONFIDENT** with their potentials and limitations. Being involved in a dynamic process made them feel more confident **TO DEAL WITH UNEXPECTED SITUATIONS** in general.

- The heterogeneity of the group (dance well dancers, elderly people, people with Parkinson's, young people from different schools) challenged the participants to deal with different contexts and to appreciate differences (even in a concrete way, thanks to the sensitive touch). The participants became more **INCLUSIVE, ADAPTABLE & FLEXIBLE**. In this case study it became very obvious how the personal and cognitive sphere is strictly connected to the interpersonal and social one. The shared dance practice session became a safe and comfortable space where everyone could feel free to experiment, to express her/himself and to trust each other.
- A sense of belonging together has been created within the group, connected with mutual and reciprocal respect, openness in welcoming and overcoming differences (*"I feel as a part of a whole"*). This allows for a safe space of **COOPERATION** to be built, where **NEGOTIATION** is embedded in the experience, if the group has a specific output to "produce" (an open rehearsal or a show).
- Dealing with different people with different backgrounds stimulates the attitude **TO DEAL WITH COMPLEXITY AND UNCERTAINTY**. It also implies **TAKING AND MANAGING RISK**: the risk to express, to trust, to **ACCEPT DIFFERENCES**, to move in a different way, overcoming one's own physical limits.

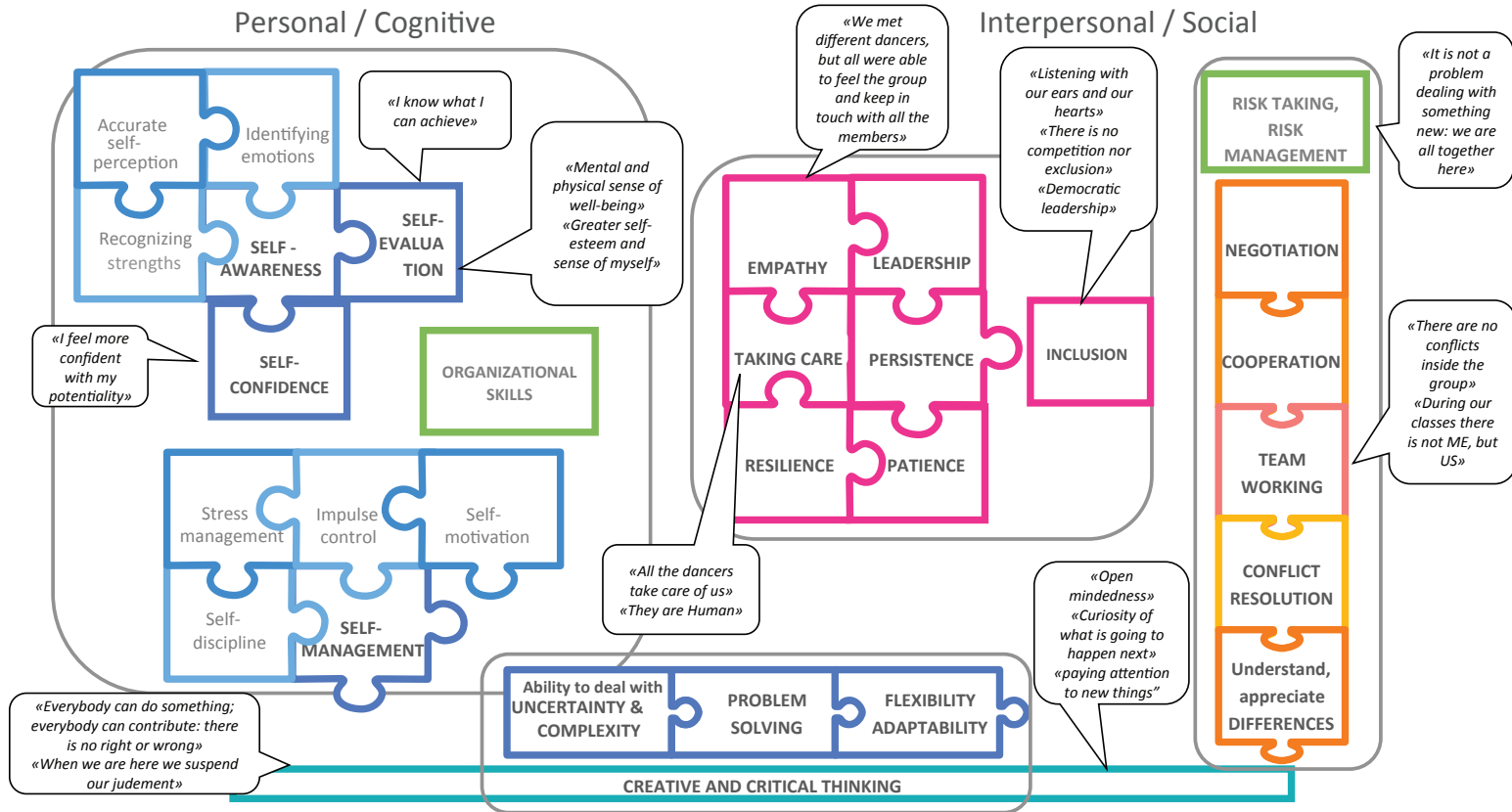
BASSANO DEL GRAPPA - Dance Well participants

Personal / Cognitive

Interpersonal / Social



BASSANO DEL GRAPPA - Core Dance Well participants









DANSATELIERS ROTTERDAM: MOVEMENT CLASSES

Dansateliers organizes weekly movement classes that are accessible for everyone. The Monday movement classes are led by the various dance artists associated with Dansateliers. They work on the topics they are dealing with in their own research and invite the participants to experience what dance can be today. The movement classes are open for everyone interested in body-awareness and creation. Participants are aged between 20-60. Within the frame of the movement classes, Connor Schumacher has led a task based structured improvisation session, working with the metaphors of opening and closing.

Summarizing the interview with the movement class participants, the main findings are:

- › The participants of the movement classes are very heterogeneous, but all the participants share a passion or interest in dance. Thus, curiosity and desire to have new experiences were the starting points for most of them.
- › In the class they find a safe space. The choreographer led a task based, structured improvisation called “the state of dance”, in which all participants are asked to practice movement behaviours they use in their daily life.
- › The participants perceived the choreographer’s way of leading the class as strong and directive. But at the same time, he created a safe environment in which the participants developed trust, which allowed them to face the challenge of expressing themselves in movement.
- › **LEADERSHIP, EMPATHY** and **TAKING CARE** are perceived by the participants as enabling conditions to develop the class and to empower the relationship among participants (“*Everyone has agency over their own experience*”). Thus, a

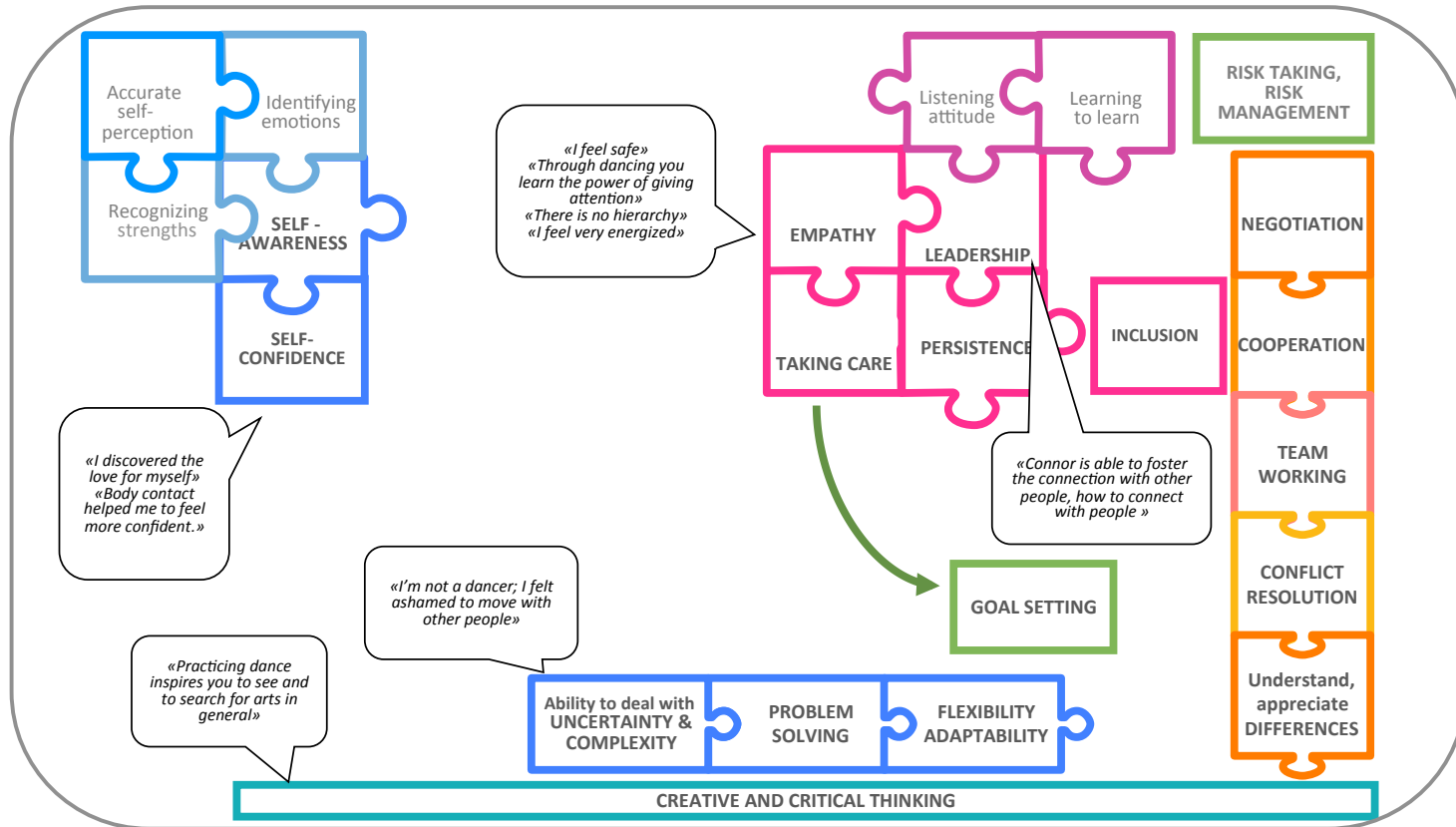
sense of responsibility is shared among the participants in a conscious way. This means all participants felt responsible to **LISTEN** and to be **PERSISTENT** and **INCLUSIVE**.

- › The movement classes are becoming a space where people take part in order to meet people and to move together with them (**TEAM WORKING**), because they feel safe and well, and start to **APPRECIATE DIFFERENCES**.

ROTTERDAM

Personal / Cognitive

Interpersonal / Social









CROATIAN INSTITUTE FOR MOVEMENT AND DANCE (ZAGREB)

Croatian Institute for Movement and Dance (HIPD) in Zagreb has a long term and ongoing partnership with the High School of Contemporary Dance Ana Maletić in Zagreb. The school prepares students for their professional careers, either as professional dancers or dance teachers following their diploma.

The focus group in Zagreb is composed of students aged 15-18 years in their third and fourth year of training, who take part in Gordana Svetopetrić's class on choreographic composition and the practical application of specific choreographic principles. The students respond to specific choreographic tasks given and go through a process to develop their own choreography.

Summarizing the interview with the students, the main findings are:

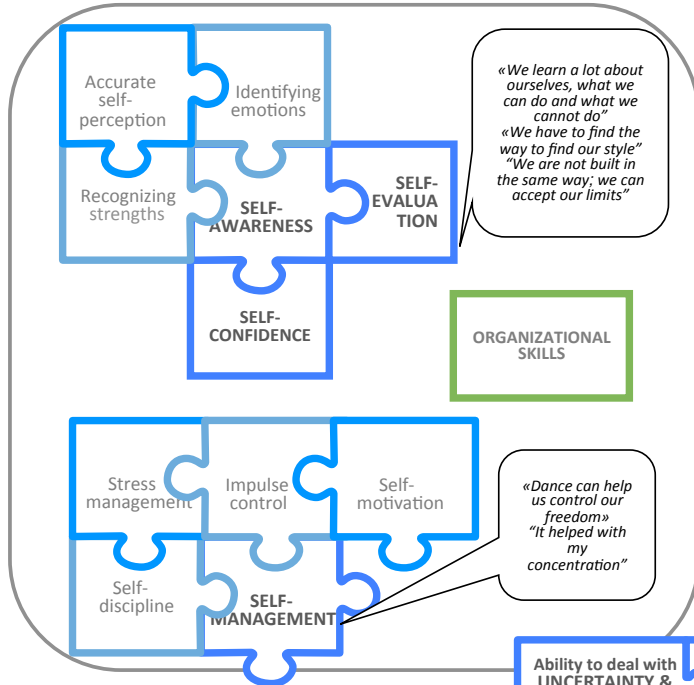
- The Zagreb focus group is a very homogeneous group in terms of age, expectations and needs: they are attending a multi-year dance education in order to become professionals in the field of dance and movement. The main impact generated by the ongoing dance training is related to the personal and cognitive sphere. **SELF-AWARENESS** is a key term as their ongoing dance practice is the tool to become more aware of their own body, as well as its interpersonal relationship with other bodies in time and space. Thus, freedom and control are both important terms for the students (*"We are free to improvise: we can express ourselves in the way we want, but sometimes emotions are taking control, so dance can help us to **CONTROL OUR EMOTIONS**"; "We learn a lot about ourselves, what we can do and what we cannot do, what we can change or not"*).
- Although they are teenagers and young adults, they already have a very high consciousness of their competence and skills: Dance practice and training not only impacts the awareness of their physicality, but also helps to **IDENTIFY**

EMOTIONS and to **RECOGNIZE STRENGTHS** and to **EVALUATE THEMSELVES** in terms of **SELF-CONFIDENCE, SELF-AWARENESS, SELF-EXPRESSION** and **TIME MANAGEMENT** (“we can express our emotions through our touch”).

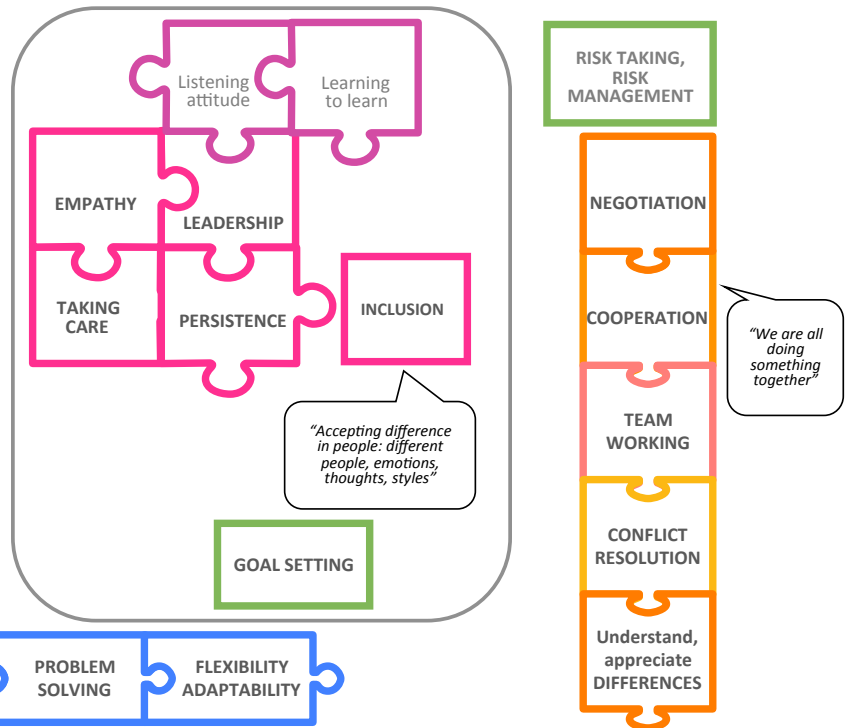
- This includes the awareness of their own limits and differences (“We are not built in the same way”; “we can accept our limits”; “we are not able to do everything and other people are not able to do everything”), especially in the frame of **WORKING IN A GROUP** for quite a long time.
- Improvisation classes helped them to become **MORE CONFIDENT WITH THEMSELVES**, but also more **FLEXIBLE & ADAPTABLE** to external pressure (“I became more aware of the people around me and of the ways I impact other people”). They also underlined how dance practice helped them in developing a new way of thinking (**CRITICAL & CREATIVE THINKING**) and in motivating them to achieve their goals and being **SELF-MOTIVATED**. This means they must have clear **GOALS**, and they can work in a team to **RESOLVE CONFLICT** and to **COOPERATE**.

ZAGREB

Personal / Cognitive



Interpersonal / Social



CREATIVE AND CRITICAL THINKING



PHOTO: ROBERTO CINCONZE





LA BRIQUETERIE - CENTRE DE DÉVELOPPEMENT CHORÉGRAPHIQUE NATIONAL DU VAL-DE-MARNE: BABEL

The initial idea of choreographer Jordi Galí for *Babel*, was to bring together a large group of participants of all ages and backgrounds (between 20 and 25 people), with no artistic, dance or technical experience, to work on the construction and elevation of a 12m-high tower made of rope and wood that would be presented at the end in a public performance.

This project was organized as a creative process: a series of workshops with different groups. Each workshop tried to resolve the questions of the previous, bringing up new solutions or possibilities, and opening new challenges for the next group to be confronted with. The success of the project depends on the cooperation of all participants.

Summarizing the interview with the participants of *Babel*, the main findings are:

- The French focus group is very heterogeneous in terms of age, expectations and needs, but all participants are very closely connected to La Briqueterie as a choreographic centre. They experience La Briqueterie as a safe, creative and welcoming place. (*“The thing that immediately strikes me is the environment: the volume and the spaces are bright, the staff are welcoming and that puts you at ease”*). Thus, they stress the importance of the context.
- The project itself impacts the participants on a double level: **PERSONAL** and **COGNITIVE**, as well as **SOCIAL** and **RELATIONAL**. (*“La Briqueterie is not an animation centre, but a centre of creation and reflection: artists come to create, and we are involved in an artistic creation. We need beauty and creation”*).
- Looking at the personal sphere, dance practice helps the participants to be more **SELF-CONFIDENT** and **SELF-AWARE**. **EMPATHY** is the basis of the choreographer’s approach by introducing a **LISTENING ATTITUDE** as the first

tool to establish the group, in order to achieve a common goal. The specific goal of *Babel* is to build a tower together and the participants need to trust each other and to work in a very attentive way (**SELF-AWARENESS, SELF-CONFIDENCE**). The process of building the tower together and to learn the tools needed for this process, also implies learning to **DEAL WITH UNCERTAINTY** and to be able to manage it in a **COLLABORATIVE (TEAM WORKING)** way (“*Everything starts with a circle and we are all in contact and we do everything we do starting from a meeting and a physical contact*”; “*our task is to work in a harmonious way*”; “*Individual physical experience passes through the physical construction that is at the basis of the creation process. We start from the raw material to build something together*”).

- This means all the participants mention **NEGOTIATION, COOPERATION**, and being able to **DEAL WITH CONFLICT** as important aspects of the rehearsal process. *Babel* is a mechanism, in which everyone has a precise task, and thus it has impact on **ORGANISATIONAL SKILLS**.

Vitry-sur-Seine

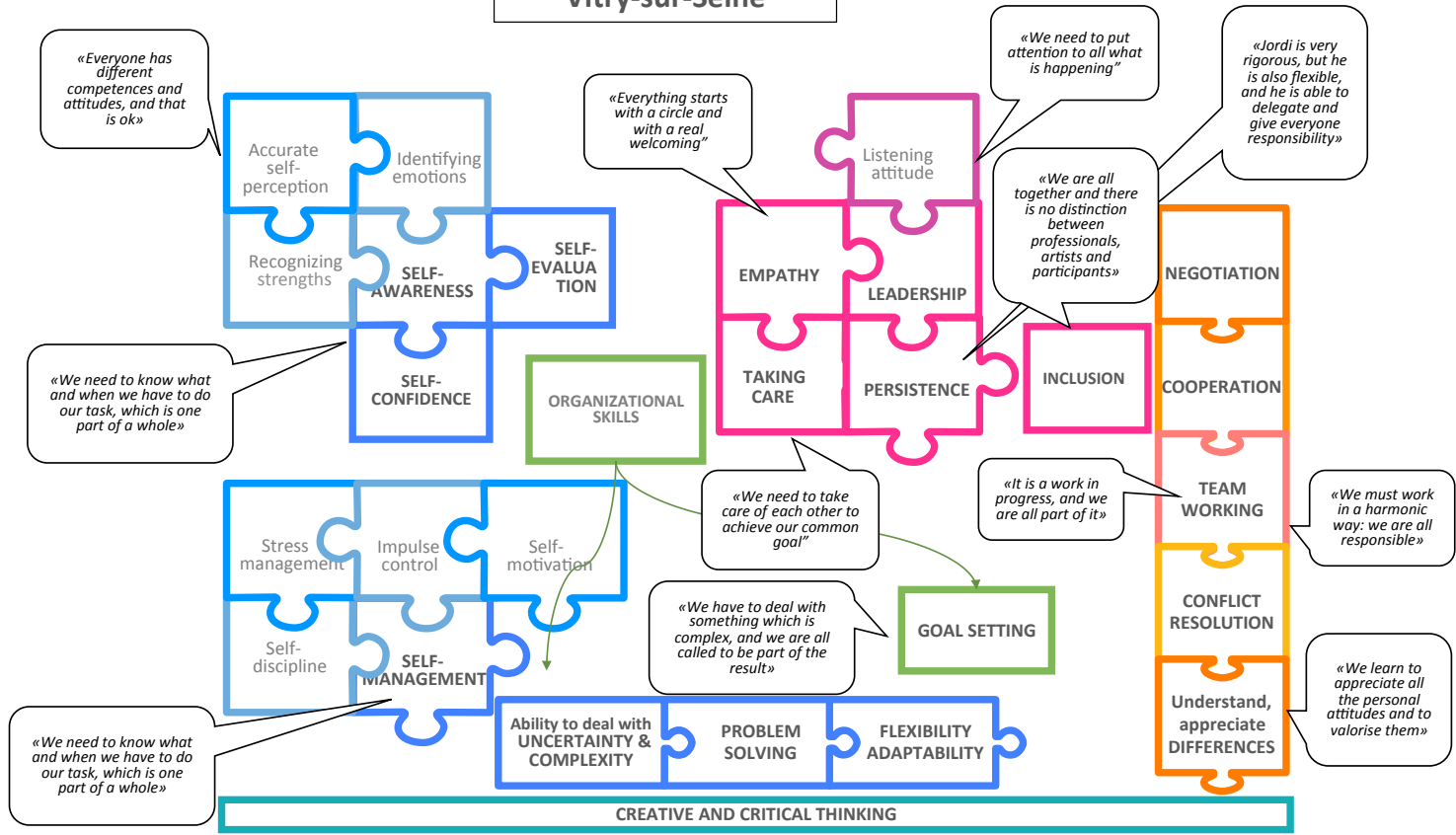




PHOTO: ROBERTO CINCONZE





PHOTO: JEAN-FRANÇOIS LANÇON

FINDINGS

Over the course of the Empowering Dance project, there were several transnational meetings that brought together the partners, staff members and dance artists from each of the five organizations. The gatherings were focused on sharing tools and to look at one's practices anew through the lens of soft skills development. Accompanying those meetings was the Italian team research expert who conducted interviews and brought new language and awareness to the project participants, such as the European Qualification Framework, as a guide for identifying soft skills within the dance practices of the 5 case studies.

What emerged from the exchanges and analysis was the identification of several ways in which contemporary dance could support the development of quite a large variety of soft skills, such as:

- ~ the ability to reflect upon oneself
- ~ effectively manage time and information
- ~ to work with others in a constructive way
- ~ remain resilient
- ~ manage one's own learning
- ~ the ability to cope with uncertainty and complexity
- ~ learning to learn
- ~ support for one's own physical and emotional well-being
- ~ maintaining physical and mental health
- ~ the ability to lead a health-conscious, future-oriented life, empathizing and managing conflict in an inclusive and supportive context.

Overall, the journey underlined how the practice of dance (not necessarily on a professional level) could be helpful to boost resilience and resist increasing levels of uncertainty and stress, helping to develop strong personal, social and learning skills in order to successfully navigate personal lives, social encounters and careers.

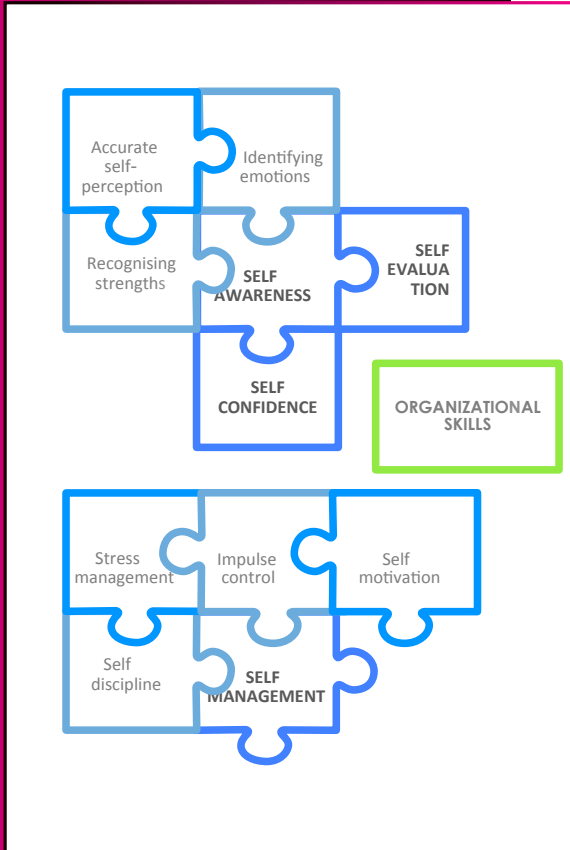
During the project meetings, the ongoing collection of evidence was shared with the project participants to encourage the dance artists to value themselves beyond performance and empowering them to recognise their skills and the transferability of those skills to participants. Knowing more about what is possible and what can manifest in the case study participants, was crucial to support and develop learning and teaching practices that foster soft skill development and peer-training between the artists involved.

All following conclusions are based on the five case studies and in the first place are only applicable for them. Nevertheless, it can be assumed that the results can be transferred to other contemporary dance practices.

PERSONAL AND COGNITIVE SKILLS

On the level of personal competences on the soft skill map, which covers intrapersonal and cognitive skills, dance practice can be helpful to access a new and deeper perception of oneself, becoming more self-aware and self-confident. Starting from a re-appropriation of the body, one can become more able to recognise emotions, thoughts, and values and how they influence behaviour. This “return” to the physical dimension also helps one experience self-efficacy.

Dance practice can have an impact on mental, emotional and physical well-being, generating an improvement in brain functioning and cognition, as shown in several research evidence, which demonstrates that mental, emotional and physical well-being depend to a large extent on one’s physical fitness*. During dance practices you are in some way pushed to acquire this kind of attitude to be effective for oneself as an individual and as a part of a whole group.



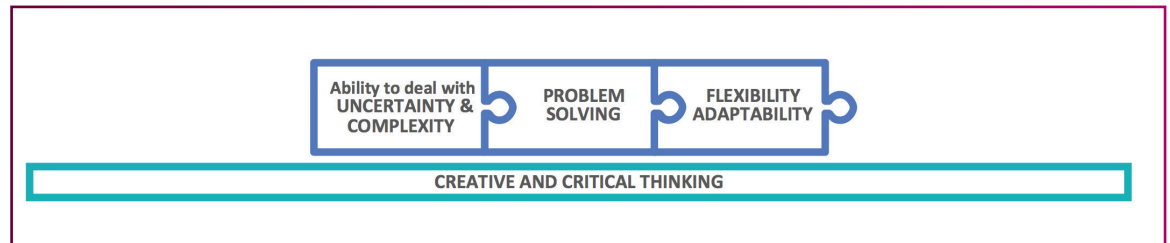
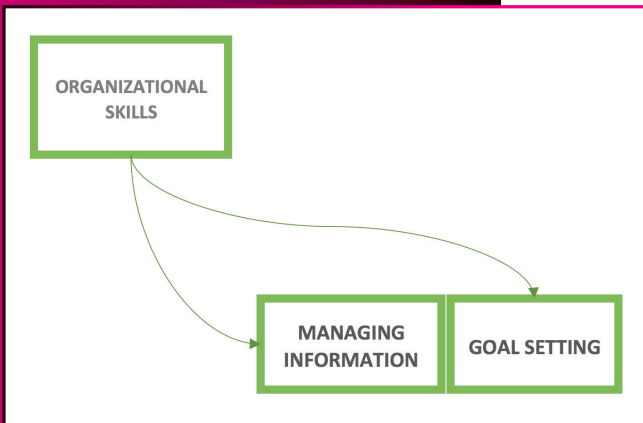
* The annex to the Report of the expert group on “health-enhancing physical activity” (2015) gathers scientific evidence on the links between children’s level of physical activity vs. sedentarity and their school results: <http://ec.europa.eu/transparency/regexpert/index.cfm?do=groupDetail.groupDetailDoc&id=19860&no=1>

SELF-MANAGEMENT AND ORGANIZATIONAL SKILLS

Dance practice can also enhance self-management skills related to the ability to successfully regulate one's emotions, thoughts, and behaviours in different situations and to effectively manage stress, control impulses and generate self-motivation. Dance practice also contributes to goal setting and the ability to work towards personal and group goals.

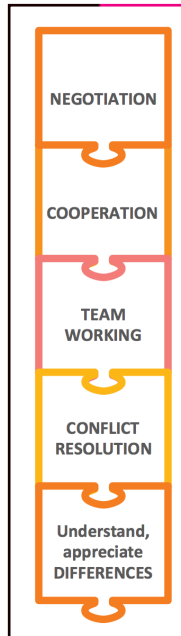
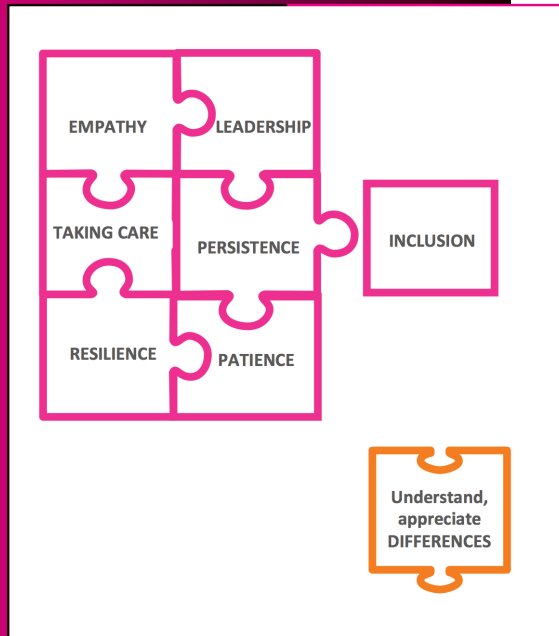
Dance practice can help individuals to be more focused and, as a result, do better at identifying and setting goals, to motivate oneself, and develop resilience and confidence to pursue and succeed at learning throughout one's life. A problem-solving attitude supports both the learning process and the individual's ability to handle obstacles and changes and it is needed not only when you 'teach dance', but also when you are part of a class.

Dance practice can also reinforce the ability to deal with complexity, problem solving (related to flexibility and adaptability) critically reflect and make decisions. This includes the ability to learn and work both collaboratively and autonomously.



SOCIAL SKILLS

Shifting to the social side, dance practice can be very instrumental in developing social awareness, which is the ability to take the perspective of and empathize with others, including those from diverse backgrounds and cultures. Dance can also be relevant in making people take care, not only of themselves, but also of the people and environment around them, fostering a cooperative sense of belonging and responsibility.



If during a dance class all the participants must come together to achieve a common goal, participants enhance their ability to communicate constructively in different environments, collaborate in teams and to negotiate. This includes showing tolerance and expressing and understanding different viewpoints. Dance classes are helpful to increase the sense of respecting diversity of others and their needs and being prepared both to overcome prejudices and to compromise. The participants are driven to achieve a common objective not only to achieve their personal ones.

Some factors were found to influence the development of the soft skills, in regards to the compositions of the groups:

● Age:

- ~ Young people are more focused on personal sphere
- ~ Older adults are more focused on the social sphere and inter-relational skills

This is probably due to different needs, desires, expectations and ambitions from the various age groups.

- **Purpose of dance/movement classes** Different soft skills were emphasized depending on if the dance practices were an ongoing learning activity, a project based activity, or an artistically led activity working towards an outcome. If there is a final output, such as a performance, interpersonal dynamics and skills related to goal setting are more explicit and there is a greater propensity to give more attention to the skills related to team building, negotiation and cooperation.
- **Duration of the practice:** The longer an activity occurs, the greater the awareness is of the soft skills being produced. It was also found that the most loyal participants were also the most aware.
- **Heterogeneity of the group:** The more mixed the groups are, it becomes more likely that emphasis is placed on interpersonal and social skills, with particular focus on those related to risk management, cooperation and negotiation.

It was seen that many of the skills were transferable to participants in dance classes and partially transferable to some parts of the organisations that work closely with dancers. The research and the comparison between the five different case studies indicated three aspects influencing soft skill development:

1. There are some soft skills related to dance practice itself
2. Some soft skills that are enhanced by the approach and the methodology adopted by a single artist
3. And other soft skills that are more nurtured by the environment in which they are developed.

Additionally, the impact is amplified thanks to the value participants give to the place/space/organisation that promotes them. Meaning, the organisation that hosts dance classes is perceived as a safe, inclusive and open-minded place where judgment is suspended.

In conclusion, in these times of change and digitalization in which soft skills are considered the most important skills for each human being to develop, it is essential for dance professionals to become more aware of the implicit knowledge of their practices. It is necessary to make explicit what is implicit in order to address the development of soft skills more accurately and to broaden one's practice and thinking regarding possibilities to transfer their knowledge onto other sectors.







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