Empowering Dance - Developing Soft Skills is a new European Project that aims to research if and how the practice of contemporary dance helps people of all ages to acquire and develop soft skills. Five case studies with focus groups of around ten participants were subject to the research.
SUMMARY

The premise

The aim of this project is to encourage dance practitioners to value themselves beyond performance, empowering them to recognise their skills and their transferability to other work sectors, ultimately broadening their employability opportunities. Knowing more the potentials, especially in the field of soft skills that might unfold among the participants of a dance class, will furthermore help to support and develop learning and teaching practices that foster soft skill learning and training in all professional fields across sectors. By raising awareness amongst dance practitioners and the inherent use and application of soft skills, the project aims at training, developing and exchanging professional skills and ultimately transfer these onto other sectors.

The Economic World Forum’s 2018 meeting revolved around the future of jobs, which has never been more uncertain. It is estimated that half of all jobs could be automated by 2055. Industry-wide disruptions are occurring faster than ever before. Artificial intelligence and robotics threaten the livelihood of even creative and highly educated professionals. School curricula are unable to keep up with the rapid change in job skills. Cognitive skills, like math and reading, are losing their value in the workplace. In the past 30 years, job tasks have shifted dramatically towards tasks requiring non-cognitive skills. Also known as "soft skills," these non-cognitive skills include problem solving, communication and innovation. The ideal employee of the future still has strong math and reading skills, but — more importantly — is equipped with creativity, resilience, perseverance and self-control.

The professional market of today and of the future requires soft skills in order to function, react, adapt and operate in a variety of professional fields. Soft skills are a crucial part of both the personal and professional development, fostering a dynamic workforce.

Dance artists have the skills required of the ideal 21st-century worker. As practitioners of non-verbal communication, dance artists have strong interpersonal, team-working skills and have the ability to interpret and organize abstract concepts through visual learning. Additionally, dance artists develop a sense of entrepreneurship and self-advocacy. It is no small feat to simultaneously collaborate with a company of competitive peers while trying to cultivate one's own artistic voice.

Although dance practitioners implicitly apply soft skills, they may not always be aware of them and their positive transferable impact. While a variety of soft skills are inherently part of dance practices, there has never been any research or analysis to prove if and what kind of soft skills are developed through dance. There is a need to evaluate and measure the qualitative impact of dance practices on the success of the individual and to define the soft skills developed by dance professionals and their beneficial impact on also the creative industry and society at large. Starting from the analysis of five participatory dance practices, the project aims to firstly assess the soft skills which dance professionals develop and apply in their practices and, secondly, their benefits on the dance professionals, the participants taking part in these dance practices and the staff of the organisations involved.
How we implemented the research

Part of the working methodology is based on the exchange of ideas and good practices. These exchanges have been facilitated by a professional social researcher who followed the groups and professionals working in each country and assess their involvement. Visiting each other’s contexts, institutions and encountering the different ecologies and also observing their different ways of working allow the partners of the project to gain knowledge from witnessing and engaging in different perspectives.

The methodology adopted is the Action Research, which was developed into two different levels of investigation: inter-individual exchanges between the researcher and the other actors of the project and collective exchanges during sharing practices, partner meetings and group discussion with the aim to collect observations, experiences and findings among all the participants of the project.
1. What are soft skills? Looking forward a shared definition

Investment in education and training for skills development is essential to boost growth and competitiveness: skills determine Europe's capacity to increase productivity. In the long-term, skills can trigger innovation and growth, move production up the value chain, stimulate the concentration of higher-level skills in the EU and shape the future labour market.

*Efforts need to be concentrated on developing transversal skills…*

Modern, knowledge-based economies require people with higher and more relevant skills. CEDEFOP forecasts predict that the proportion of jobs in the EU requiring tertiary level qualifications will increase from 29% in 2010 to 34% in 2020, while the proportion of low-skilled jobs will fall in the same period from 23% to 18%. Transversal skills such as the ability to think critically, take initiative, problem solve and work collaboratively will prepare individuals for today's varied and unpredictable career paths.

The growing importance of identifying and develop new skills is underlined in different contexts and it is fundamental to promote economic and social cohesion.

In 2006, the European Parliament and the Council adopted a Recommendation on Key Learning. Competences for Lifelong. In its annex, the Framework defines the competences each European citizen needs for personal fulfilment and development, employment, social inclusion and active citizenship. It invites Member States to ensure that their education and training systems are able to equip people with these competences.

In the last 10 year social and economic developments change daily life, both at work and leisure. Society and economy rely heavily on highly competent people while competence requirements are changing; in addition to good basic skills (literacy, numeracy and basic digital skills) and civic competences; skills such as creativity, critical thinking, initiative taking and problem solving play an increasing role in coping with complexity and change in today's society. The Reflection paper on the Social Dimension of Europe emphasises the importance of the right set of skills and competences to sustain living standards in Europe. Skills such as creativity, critical thinking, initiative taking and problem solving play an important role in coping with complexity and change in today's society.

Competence needs are not static; they change throughout life and across generations. It is therefore important to make sure that all young people and adults have the opportunity to acquire the required competences in initial education and training, higher education, continuous professional training, adult education or different forms of non-formal and informal learning.

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1. To have a complete overview of the desk research activity look at the Annex 1.
3. Cedefop supports development of European vocational education and training (VET) policies and contributes to their implementation. The agency is helping the European Commission, EU Member States and the social partners to develop the right European VET policies. (http://www.cedefop.europa.eu)
The **Pillar of Social Rights** underlines as its first principle that "(e)veryone has the right to quality and inclusive education, training and life-long learning in order to maintain and acquire skills that enable them to participate fully in society and manage successfully transitions in the labour market". The Pillar of Social Rights emphasises the relevance of education and skills for successful participation in the labour market and for social cohesion.

Competences include more than knowledge and understanding and take into account the ability to apply that when performing a task (skill) as well as how – with what mind-set – the learner approaches that task (attitude). Competence-oriented education is regarded as advantageous in a time when the knowledge base of our societies is developing at an immense speed and when the skills required need to be transferred to and developed in many different societal contexts, including those unforeseen in the future.

Implementing competence-oriented education, training and learning requires often cross-curricular approaches, a greater emphasis on interactive learning and teaching styles, combining formal with non-formal and informal learning, more collaboration with non-education stakeholders and local community, a new role of the teacher, trainer and educator in guiding learning processes as well as new approaches to assessment.

The 2007 Key Competences for Lifelong learning European Reference Framework confirms that there is a need to up-date competence frameworks regularly to better adapt them to societal needs and to better structure education and training curricula. The 2018 proposed Council Recommendation on Key Competences for LifeLong Learning defines defined eight key competences. These key competences are all considered equally important. They are conceptualised as a combination of knowledge, skills and attitudes and the definition of each key competence states the knowledge, skills and attitudes relevant for it.

This approach supported the definition of learning outcomes and its translation into curricula or learning programmes.

The definition of the individual competences and their related knowledge, skills and attitudes overlap and interlock; they reinforce each other. The original formulation also listed a number of 'transversal themes' applied throughout the Reference Framework such as critical thinking, creativity, initiative, problem solving, risk assessment, decision taking, and constructive management. These 'transversal themes' are regarded as relevant to all key competences.

A comparative analysis of these national competence frameworks confirms that the European Framework of Key Competences has been used as an inspiration, but that the variety of definitions reflects also the need to adapt competence definitions to national circumstances and the way competence frameworks are supposed to be used. Social and civic competences are largely included in all frameworks, but the terminology used varies a lot. Some countries take a straight-forward approach similar to the EU framework:

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9 Knowledge – facts and figures, concepts, ideas and theories which are already established and support the understanding of a certain area or subject; Skills – ability and capacity to carry out processes and use the existing knowledge to achieve results; Attitudes - disposition and mind-sets to act/ react to ideas, persons or situations; in the European Framework of Key Competences also including values, thoughts and beliefs.
10 European Commission, KEY COMPETENCES FOR LIFELONG LEARNING European Reference Framework
social and citizen competence (Estonia), personal and citizen development (France), whereas this area in most of the other frameworks is spread over several competences/skills.

Transversal elements (such as those described in the original Recommendation) are also present in Member States frameworks. "Critical and creative thinking" is the most pervasive of these. It is explicitly mentioned as a skill or competence in the frameworks of Ireland, Netherlands and Portugal, but is generally covered in most of the frameworks (for instance in relation to learning to learn). "Reasoning" and "problem solving" are similarly quite widely included. "Self-management" in various forms is also included in several frameworks, either as a separate skill or as part of social and civic competences. The Dutch framework includes "cooperation" as an interdisciplinary skill, but this aspect is also covered under social and civic competences in several frameworks. "Initiative" may also be seen as a transversal element which may or may not be linked directly to entrepreneurship.

A comparison of these competence frameworks demonstrates that all competence frameworks refer to the need to adapt to change, to deal with complexity and to respond to fast changing digital and technological environments. They highlight changing competences needs in future and supporting the development of these competences is the main starting point and justification for the frameworks. Furthermore, all frameworks combine a set of different competences, partly within a limited thematic focus or for a specific target group. They all go beyond cognitive skills and emphasise non-cognitive skills, attitudes or values. The latter are regarded as having a positive effect on e.g. employment outcomes and, at the same time, can be formed by education, training and learning.

Using different terminology, they all define knowledge, skills and attitudes as key elements of a competence. Also, the so-called transversal skills, such as critical thinking, creativity and problem solving, feature prominently in all competence frameworks.

The COUNCIL RECOMMENDATION of 22 May 2018 on key competences for lifelong learning defines key competences as a combination of knowledge, skills and attitudes and lists the following key competences:

1. Literacy competence;
2. Languages competence;
3. Science, technological, engineering and mathematical competence;
4. Digital competence;
5. Personal, social and learning competence;
6. Civic competence;
7. Entrepreneurship competence; and
8. Cultural awareness and expression competence.

Personal social and learning skills, sometimes referred to as 'life skills', socio-emotional, 'soft skills', or 'transversal skills', have become more important in today's society. They can respond to the growing needs of individuals to deal with uncertainty and change, remain resilient, develop personally and build successful interpersonal relations. Personal, social and learning competence encompasses elements of the previous 'learning to learn' and 'social competence'. The skills such as critical thinking, teamwork, intercultural skills and problem solving are further strengthened in the Framework overall.

The 2018 definition of the competence 'learning to learn' focused on personal development through learning strategies and management of learning and career, while omitting broader personal development and social interrelations. The competences include three specific aspects:

1. **Personal**, including self-awareness, physical and mental well-being;
2. **Social**, covering interpersonal interactions and working with others; and
3. **Learning**, with focus on lifelong learning strategies and career management skills.

Personal, social and learning competences address also a number of transversal skills from the 2006 Framework as well as some new ones such as resilience, ability to deal with uncertainty and complexity.

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, self-management) and interpersonal skills (communication, negotiation, cooperation and teamwork, inclusion, empathy and advocacy).

A number of EU Member States' national competence frameworks include personal competences on 'well-being', 'health', 'personal development', 'taking care/managing oneself', 'managing information', 'critical and creative thinking', 'learning to learn', as well as interpersonal, social competences such as 'working with
others’, ‘interpersonal relationships’, ‘empathy’, ‘respect’, ‘responsibility’ or ‘socio-relational development’. Similarly, different international organisations’ competence frameworks (OECD, Council of Europe, WEF, UNESCO) include among other competences: analytical and critical thinking, autonomous learning skills, understanding of the self, problem-solving, team working, conflict resolution, global awareness, collaboration, empathy, flexibility and adaptability, persistence, responsibility, respect, tolerance of ambiguity. The impact of social and emotional skills on education, labour market and social outcomes has been proven by research. From an economic point of view, non-cognitive skills have important effects both on school attainment and on labour market outcomes, including education and earnings. Development of social and emotional competences is indicated as one of the key aspects of inclusion in schools and school systems.

The evidence furthermore shows that academic learning and social and emotional learning support one another. Social and emotional education enables students to regulate their emotions and deal with stress, cope with school requirements, solve problems more effectively, have healthier relationships, and work more collaboratively with others, providing thus a foundation for effective learning and academic success.12

Taking into account the plethora of definitions concerning social and emotional, non-cognitive, life, soft or 21st century skills, as well as the variety of their scope, the personal, social and learning competence has been defined to encompass personal (intrapersonal), social (interpersonal) and learning (intellectual) aspects. The link between the personal, social and learning aspects reflects also current neuroscientific evidence underlying the foundational role of emotions and relationships in academic learning as well as scientific evidence that social and emotional education contributes to academic learning.13

The desk research underlines the importance of ‘life skills’, ‘soft’, ‘non-cognitive’, ‘social and emotional’ or ‘21st century skills’, but also how their definitions vary and include a range of cognitive (critical thinking and responsible decision-making), personal (awareness, drive, self-management) and interpersonal skills (communication, negotiation, cooperation and teamwork, inclusion, empathy and advocacy). The World Bank has reviewed literature from different disciplines in order to understand how terms ‘soft skills’, ‘non-cognitive’ and ‘21st century skills’ are currently used. ‘Soft skills’ is often used in business contexts to describe skills such as creativity, critical thinking, teamwork, whereas ‘socio-emotional skills’ is used in psychology literature, particularly in reference to learning. ‘Non-cognitive’ tends to be used by economists. ‘21st century skills’ tends to refer to creativity and innovation, ICT, critical appreciation of a range of media (including ‘new media’), and a kind of independence or sense of initiative.14

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12 A meta-analysis of over 200 studies reported that students who participated in social and emotional learning programs, scored significantly higher on standardized achievement tests when compared to peers who did not participate.


14 The World Bank has reviewed literature from different disciplines in order to understand how these terms are currently used. ‘Soft skills’ is often used in business contexts to describe skills such as creativity, critical thinking, teamwork, whereas ‘socio-emotional skills’ is used in psychology literature, particularly in reference to learning. ‘Non-cognitive’ tends to be used by economists. ‘21st century skills’ tends to refer to creativity and innovation, ICT, critical appreciation of a range of media (including ‘new media’), and a kind of independence or sense of initiative. See: https://openknowledge.worldbank.org/handle/10986/24737

15 https://openknowledge.worldbank.org/handle/10986/24737
Here below we are presenting a list of soft skills, merging those defined in the *Recommendation of the European Parliament and the Council of 18 December 2006*\(^{16}\); those given in the *Proposal for a Council Recommendation on Key Competences for Lifelong Learning 2018* - which takes into account many different frameworks - and the framework developed by the *Collaborative for Social and Emotional learning (CASEL)*\(^{17}\).

<table>
<thead>
<tr>
<th>PERSONAL</th>
<th>COGNITIVE</th>
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| Self-awareness | understanding of the self  
The ability to accurately recognize one’s own emotions, thoughts, and values and how they influence behaviour. The ability to accurately assess one’s strengths and limitations, with a well-grounded sense of confidence, optimism, and a “growth mind-set.”  
- Identifying emotions  
- Accurate self-perception  
- Recognizing strengths  
- Self-confidence  
- Self-efficacy |  |
| Self-evaluation |  |
| Self-confidence |  |
| Physical and mental well-being | Well-being | health |  |
| Resilience |  |
| Ability to deal with uncertainty and complexity |  |
| Critical and creative thinking | Analytic and critical thinking (OECD, Council of Europe, WEF, UNESCO) |  |
| Responsible decision-making |  |
| Drive |  |
| Self-management |  |
| The ability to successfully regulate one’s emotions, thoughts, and behaviours in different situations — effectively managing stress, controlling impulses, and motivating oneself. The ability to set and work toward personal and academic goals.  
- Impulse control  
- Stress management  
- Self-discipline  
- Self-motivation  
- Goal-setting  
- Organizational skills |  |
| Personal development |  |
| Taking care | managing yourself |  |
| Managing information |  |
| Learning to learn |  |
| Autonomous learning skills |  |
| Problem solving |  |
| Flexibility and adaptability |  |
| Persistence |  |

<table>
<thead>
<tr>
<th>INTERPERSONAL</th>
<th>SOCIAL</th>
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<tbody>
<tr>
<td>Communication</td>
<td></td>
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<tr>
<td>Negotiation</td>
<td></td>
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<td>Cooperation</td>
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<td>Team working</td>
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<td>Inclusion</td>
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<td>Advocacy</td>
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<tr>
<td>Working with others</td>
<td></td>
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<tr>
<td>Interpersonal relationship</td>
<td></td>
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<td>Empathy</td>
<td></td>
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<td>Respect</td>
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<td>Responsibility</td>
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<td>Socio-relational development</td>
<td></td>
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<tr>
<td>Conflict resolution</td>
<td></td>
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<tr>
<td>Global awareness</td>
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<tr>
<td>Collaboration</td>
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<tr>
<td>Tolerance of ambiguity</td>
<td></td>
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<tr>
<td>Understanding and appreciating differences</td>
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\(^{17}\) [http://www.casel.org/core-competencies/](http://www.casel.org/core-competencies/)
Taking into account the interconnectedness and broadness of personal, social and learning competences, their development is bound to be cross-curricular and involve new learning and assessment approaches. For this reason, in our research activity we are focusing on them.
2. What kind of soft skills are developed through dance?

2.1. Methodology

Once defined the theoretical context in relation to what soft skills are, which ones are agreed upon, the action research was planned during the first meeting in Rotterdam. The research has the aim to define what kind of soft skills are developed through dance; to evaluate and measure the qualitative impact of dance practices on the success of the individual and to define the soft skills developed by dance professionals and their beneficial impact on individual wellbeing, the creative industry and society at large.

Starting from the analysis of 5 different participatory practices – CASE STUDIES -, the Action Research aims to assess:

1. the soft skills developed and applied by dance professionals in their practices, defining which ones are related to dance practice itself, which ones are related to the personal practice developed by each single artist, which ones are related to a site-specific project with a specific target – taking into account that different projects can generate different impacts also in relation to their aims: ongoing learning activities, project based activity, artistic led activity;

2. their benefits on the dance professional, the participants taking part in these dance practices and the staff of the organisation involved – so to evaluate their TRANSFERABILITY.

The Action Research has been developed into two different levels:

The first is that of inter-individual exchanges. The researcher collects information, ideas, points of view on the topic of the research, witnesses the difficulties and potential arising from the different elements of the project. From her external point of view, she can play the role of interlocutor, even advice on what she observes. These informal exchanges don’t necessarily have to be diffused within the whole group of action/research.

The second is that of collective exchanges, during the sharing practices, partner meetings, and moment defined to share different points of view and discuss intermediate findings. These were an opportunity for the researcher to present intermediate results, to testify to their observations, and to share and to embed, with the actors, experiences and findings. These interim findings informed each step of the project: they became milestones to create a common and shared framework of discussion around practices and findings, enabling all of the project team to dig deeper and find out more about some of the approaches highlighted along the way. These exchanges also allows the actors to situate themselves in relation to each other, in the continuity of the action.
2.2. The Action Research Step by step: a multilayer approach

The Action Research adopts a multi-layered approach to define a soft skills map and to identify which soft skills related to dance can be transferable through dance practice itself.

2.2.1 Clear definition and list of soft skills

The desk research underlines the importance of 'life skills', 'soft', 'non-cognitive', 'social and emotional' or '21st century skills', but also how their definitions vary from country to country including a range of cognitive, personal and interpersonal skills. Personal, social and learning competence has been recently defined to encompass personal (intrapersonal), social (interpersonal) and learning (intellectual) aspects. The link between the personal, social and learning aspects reflects also current neuroscientific evidences underlying the foundational role of emotions and relationships in academic learning and are embedded within innovative education and training curricular activities.

2.2.2 Building the Dance Soft Skills Map

Starting from the desk research the project assessed a complete list of Personal, Social and Learning skills (soft skills | socio-emotional skills | non-cognitive skills | 21st century skills). Once defined the list of the soft skills defined at EU level, the research had to circumscribe the scope of analysis.

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What are we speaking about when we are speaking about contemporary dance?

Firstly, the scope of analysis has been limited to CONTEMPORARY DANCE.

Here we can find some expression which can be useful to understand what we mean by this complex and layered word. These are quotes from the interviews shared between the partners during the project meetings.

*Dance is a human right: it can be seen as the art that connects people to the body and humanity.*

*Dance starts from the body and reaches the intellect; it is something ancestrally complex and allows to envelop all the complexities implicit, but often not verbalized: no language is given to this complexity. This means activating a process of awareness in relationship with experts from other fields.*

*Dancers often have a physical perception that allows to elaborate information more intuitively.*

*Working without words, dance necessarily has to train other muscles: dancers usually use non-verbal language to keep in touch and to understand themselves, the context, and people moving in that context.*

*Dance is related to a moving body.*

*Dance looks for a real connection in a more sensitive way.*

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18 Cfr. Chapter 1.
Who is the Dance Artist?

Far from achieving an exhaustive and univocal definition of dance, the project has identified some distinctive elements, which have allowed to circumscribe the scope of analysis. In fact, the present research stands as an observatory to provide indications of evidence arising from the analysis of 5 case studies. The evidences in this report is to be taken softly; it is just the beginning of an inductive research approach.

The project partners agree on focusing on dance artists interested in building relations or who had an experience in that, or who had experience in working with not professionals.

If you want to teach, you want to transmit to another body something: it is more about building a relation.

Artists who work with groups or specific people (with «special needs») need a specific sensibility; not all artists have the same sensitivity, however we can work to define how to achieve it.

This reflection takes us to associate different words trying to define what a dance artist can be

- performer
- researcher
- executor
- project manager
- communicator in dance field
- dance activist
- change maker
- choreographer
- facilitator of creative processes
- enabler
- teacher
- creative dancer
- cross-fertilizer

Moreover, the project partners agreed on focusing on Contemporary dance and on dance artists interested in building relations or who had experience in working with not professionals. This means the analysis does not cover the whole dance sector, but those practices lead by artists interested in this approach, independently if they are leading an ongoing learning activity, a project based activity or an artistic led activity (finalised to a final output, i.g. performance, show rill, etc.)
Personal | Cognitive Interpersonal | Social Learnings

- Practice on themselves
- Training & practice with other dancers
- Training & practice with other practitioners
- Training & practice with non professionals
- Working in Dance field & Cultural field
- Working with other fields: Education, Social, Sanitary, Entrepreneurship
2.3. Dance Soft Skills Map: the point of view of Dance Organisations and Artists

Starting from the EU list of soft skills (see chapter 1), the third step has been identifying which ones are related to dance.

To draw a dance soft skills map and their transferability we analysed 3 different perspectives:

1. **Organisations’ point of view** to draw the dance soft skills map
2. **Artists’ point of view** to test dance soft skills transferability
3. **Participants’ point of view**

In other terms, the identified soft skills have been studied, analysed and monitored against a series of 5 different case studies which cover the 3 main dance practices identified by the partners as the most relevant: 1. Ongoing learning activity 2. Project based activity 3. Artistic led activity. This phase of the analysis has been realised through in-depth interviews with Organisations (10 in-depth interviews) and Artists (6 in-depth interviews) involved in the project. In the case of Organisations, we decide to interview both the Chief Executive and the staff involved in organisational, artistic and communication activities. Focus groups addressed to participants in each dance classes have been carried out to testifying skills transferability.

In the table below, the main WP of the research, the tools/methodology adopted to implement it and the final output.

<table>
<thead>
<tr>
<th>WP</th>
<th>Tools/methodology</th>
<th>Output</th>
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<tbody>
<tr>
<td>1. Clear definition and list of soft skills</td>
<td>Desk research</td>
<td>A complete list of soft skills according to the Proposal for a COUNCIL RECOMMENDATION on Key Competences for Life-long Learning</td>
</tr>
</tbody>
</table>
| 2. Identifying the soft skills related to dance | In-depth interviews to:  
  - Organisations  
  - Artists | Dance Soft Skills Map |
| 3. Analysis of 5 case studies | Focus group with participants | Specific Dance Soft Skills Maps finalised to identifying their transferability |
| 4. Sharing knowledge | Sharing of evidences, in-depth interviews, focus group with attenders to partners meetings | Trans-disciplinary sharing of knowledge and staff empowerment |

The Dance Soft Skills Map is the result of 19 in-depth interviews.
Organisations
- K3 | Tanzplan Hamburg / Kampnagel Internationale Kulturfabrik GmbH – Kerstin Evert & Ann-Kathrin Reimers
- Comune di Bassano del Grappa – Roberto Casarotto & Roberto Cinconze
- Dansateliers – Kristin De Groot & Carolien Verduijn
- Institute for Movement and Dance Croatia – Mirna Zagar & Nina Kunek
- La Briqueterie – Centre de Développement Chorégraphique National – Elisabetta Bisaro & Anais Hamard

Artists
- K3 | Tanzplan Hamburg / Kampnagel Internationale Kulturfabrik GmbH
  - Patricia Carolin Mai
- Comune di Bassano del Grappa
  - Giovanna Garzotto
  - Elena Sgarbossa
  - Daniele Ninarello
  - Dance Well teachers (collective interview)
- Dansateliers
  - Connor Schumacher
- Institute for Movement and Dance Croatia
  - Zak Valenta
  - Gordana Svetopetric
- La Briqueterie – Centre de Développement Chorégraphique National
  - Jordi Gali
2.4. Transferability of Dance Soft Skills: the point of view of participants

The interviews have confirmed that dance practitioners implicitly apply soft skills although they may not always be aware of them. To evaluate and measure the qualitative impact of dance practices and the transferability of dance soft skills, the research analyses the point of view of participants thorough the methodology of a focus group.

For each Case Study the research puts in evidence:

- The Artist’s point of view: the description of the project from the point of view of the artist
- The Dance Soft Skills Map: which evidences the soft skills developed through the practice adopted by the artist, integrated with some quotes from participants
- The main findings related to the specific practice

During the project meetings, all the evidence was shared with the Partners Institutions to encourage dance practitioners to be more aware about their personal soft skills and their impacts on group work.

The following paragraphs present the evidence for each Case Study.
The project:

The project involved participants in K3 Youth Club for teenagers and young adults (15+) led by PATRICIA CAROLIN MAI. The project was finalised to the performance HAMONIM.

HAMONIM is a cross generational dance pieces (ages 15-83 years) and consists of 70 local dance enthusiasts (non-professionals) from Hamburg. Together they form a community in the studio and on stage which dissects the parameters of being together, while questioning common conceptions about mass phenomena.

HAMONIM revolves around the idea of an uncertain body, one that is vulnerable and self-reflexive. During the 8-month residency at K3 Tanzplan Hamburg Patricia Carolin Mai investigated the possible relationships between freedom and form within the group and the individual. She developed a physical Shiatsu-practice and improvisation-method to use the potential to unite instead of individualizing the group of people. Using physical interview techniques HAMONIM examines how the contrast between normality and state of emergency affects a large group of people and how protective mechanisms can manifest themselves in the body and renegotiate community. Those practices were cellular and in form of an energetic weekly training that builds a physical understanding and relationship among the participants.

Target of Hamonim:

70 local dance enthusiasts (non-professionals) from Hamburg aged from 15 to 83.

Goals:

The eight-month residency project HAMONIM seeks to activate creative processes for a cross generational group of people on a long durational term. HAMONIM*is which dissects the parameters of being together, while questioning common conceptions about physical memories, mobility and mass phenomena. The weekly Training and Dance Ceremony investigates protective mechanisms of a bodily mass.
Main findings

**Empathy** is the first skill that the whole group attribute to the choreographer, and the key factor to build up a **safe space** characterized by TRUST, SENSE OF BELONGING; a space characterised by freedom of expression, sensitivity and physical contact which reinforces mutual affiliation.

**Physical touch as a tool to discover yourself and your body (understanding we are done by flesh and brain together)**

The group underline how Caroline’s way of conducting the classes (her **LEADERSHIP style**) is characterised by Respect, Freedom, absence of hierarchy, caretaking with an INCLUSIVE attitude. This is not something you can teach verbally, but it is described as a sort of pre-condition to build a truly sense of belonging and a reciprocal and mutual exchange among all the participants.

The participants underlined that dance helped them to find **new ways of feeling the body; it means they achieved a SELF-AWARENESS** – **I feel more confident with myself** – which helped them to achieve more **SELF-CONFIDENCE** and **SELF-EVALUATION** – **I can accept my limits**.

For teens, everything is starting from a trusting environment where they can feel free and safe. This gives them the opportunity to deal with their physicality and to discover their potentiality in relation to themselves and the external context.

This approach gives them more confidence to struggle with their goals and ambitions - **GOAL SETTING** -; dance practice shows them the efficacy to control their impulse, motivate themselves, be more disciplined.
The tasks given to them help them in developing a new way of thinking stimulating FLEXIBILITY and ADAPTABILITY but also CREATIVE&CRITICAL THINKING.

The dance practice and the way Patricia lead the sessions help them to understand and manage time in a different way: with more focus and concentration - TIME MANAGEMENT.

Thanks to a work in term of SELF-DISCIPLINE they could understand how to manage themselves dealing with stress, impulse and motivation.

From the personal side they move to the interpersonal one: dance helps them to be not only more confident, but also more inclusive, patients and perseverant. So, to be more resolute in achieving their goals.

Lastly, they underline that dance practice helps them in dealing with UNCERTAINTY, being flexible and adaptative to respond to the group's stimulus (not only the physical ones but also those given by the challenges taken by the leader’s requests).
Comune di Bassano del Grappa

In Bassano we analysed 2 *Dance Well* Classes: one 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 Wellers, loyal from more than 5 years to this practice (*Core Dance Well participants*).

**Dance Well**

**Giovanna Garzotto & Elena Sgarbossa**

The project

Offering dance classes free of charge, in an artistic location, open to the local community, led by a team of teachers that activate multiple strategies aimed at making the classes accessible to people with Parkinson’s. The teachers take turns in leading the classes therefore maintaining a variety in the proposal. Dance Well connects Dance to Parkinson’s disease but it actually has a much broader scope: allowing people, regardless of age, physical conditions, social and cultural background, to connect to one’s body, to one’s sense of beauty and to a community.

**Target**

People with Parkinson’s and the local community.

**Goals**

Making dance accessible to a wider community.

B) Exploit local resources: human resources (local teachers and dancers that had an interest in expanding their range of action) and logistic resources (a museum that was hardly inhabited and felt as alien by locals)

C) Create and nourish new professionalisms, the *Dance Well* teachers

D) Create an audience by allowing a community to get involved in dance processes and fall in love with dance.
Dance Soft Skills Maps

Picture 4-5 – Bassano Dance Soft Skills maps

**BASSANO DEL GRAPPA** — Dance Well participants

**Personal / Cognitive**

- Accurate self-perception (Identifying emotions)
- Recognizing strengths
- Self-awareness (Self-evaluation)
- Self-confidence
- Personal organization (Organizational skills)
- Problem-solving
- Flexibility and adaptability

**Interpersonal / Social**

- Listening to learn
- Learning to listen
- Tackling care
- Inclusion
- Negotiation
- Cooperation
- Team working
- Understanding and appreciating differences

**CREATIVE AND CRITICAL THINKING**

- "We are not used to touch... step by step you learn to hug and to be hugged. Little by little you gain confidence in yourself."
- "We've learned to get in the game even in everyday life."
- "We learned different things from different dancers."
- "Feeling included through the use of your body."
- "If someone is cripple, we need to experience something that eliminates competition."
- "Each dancer has his/her approach, but this is positive, we change approaches all the time."
- "We met new friends."
- "I feel less alone."
- "We also go to see shows together."
- "We became more organized."
- "We became more confident in all that I have, even the hardest choices."
- "I feel more confident with my potentiality."
- "I know what I can achieve."
- "Mental and physical sense of well-being."
- "Greater self-esteem and sense of myself."
- "All the dancers take care of us. They are humans."
- "Open mindlessness."
- "Curiosity of what is going to happen next."
- "Opening attention to new things."
- "It is not a problem dealing with something new: we are all together from the start."
- "There are no conflicts inside the group."
- "During our classes there is not ME, but US."
- "It is not I who am making decisions, but we are all together."
- "We are not young anymore."
- "We are going to dance together the power of our group appears."
- "We help each other: we are not in competition."
- "I become more generous."
- "I feel more confident: now that I see everyone is smiling, I want to do it as well."

**BASSANO DEL GRAPPA** — Core Dance Well participants

**Personal / Cognitive**

- Accurate self-perception (Identifying emotions)
- Recognizing strengths
- Self-awareness (Self-evaluation)
- Self-confidence
- Personal organization (Organizational skills)
- Problem-solving
- Flexibility and adaptability

**Interpersonal / Social**

- Listening with our ears and our heart.
- "There is no competition nor exclusions."
- Democratic leadership.
- Negotiation
- Cooperation
- Team working
- Understanding and appreciating differences

**CREATIVE AND CRITICAL THINKING**

- "We met different dancers, but all were able to feel the group and keep in touch with all the members."
- "We became more confident in all that I have, even the hardest choices."
- "I feel more confident with my potentiality."
- "I know what I can achieve."
- "Mental and physical sense of well-being."
- "Greater self-esteem and sense of myself."
- "All the dancers take care of us. They are humans."
- "Open mindlessness."
- "Curiosity of what is going to happen next."
- "Opening attention to new things."
- "It is not a problem dealing with something new: we are all together from the start."
- "There are no conflicts inside the group."
- "During our classes there is not ME, but US."
- "It is not I who am making decisions, but we are all together from the start."
- "We are not young anymore."
- "We are going to dance together the power of our group appears."
- "We help each other: we are not in competition."
- "I become more generous."
- "I feel more confident: now that I see everyone is smiling, I want to do it as well."

23
Main findings

Participants to both the groups underline how the first impacts affect the personal & cognitive sphere: starting from EMPATHY and TAKING CARE - even with different styles, approaches, ways of working, tasks requested.

The first evidence is related to a new sense of AWARENESS achieved thanks to a truly trusty atmosphere generated thanks to an open-mind approach where judgment is suspended – *there is not right or wrong, there is just the freedom to be yourself* -, which helped participants to be more confident with their potential and limitations.

Being involved in a dynamic process – which can always change in accordance to the style and the approach of the dancers – make them feel more confident with the unexpected.

The heterogeneity of the group in terms of the target groups involved – dance well dancers, elder people, Parkinson patients, youngster from different schools – challenge them to deal with different contexts and to appreciate the differences – even in a concrete way, thanks to the sensitive touch – so being more INCLUSIVE, ADAPTABLE & FLEXIBLE.

It is interesting to underline how the personal and cognitive sphere is strictly connected to the interpersonal and social one.

The dance practice became a safe and comfortable space where everyone can feel free, can experiment, and can trust the others. The LISTENING ATTITUDE is the starting point to build a horizontal net of relationships, where the relational approach is taking the place of the authoritative one: dance classes became a space where everyone is learning - both dancers and practitioners.

Dance classes become the space where everyone can express himself/herself but also where the group – conceived as a whole, not only a sum of different entities *I feel as a part of a whole* – can express its potential, thanks to a sense of belonging, a mutual and reciprocal respect, openness in welcoming and overpassing differences. This allows to build a safe space of COOPERATION, where NEGOTIATION is something embedded specifically if the group has a specific output to “produce” (an open rehearsal or a show).

Dealing with different people from different backgrounds stimulates the attitude to deal with COMPLEXITY and UNCERTAINTY; you do not know what the final output or result will be, but all the participants know they start from a trusting space where everyone is equally important (HORIZONTHAL APPROACH): all are struggling to find a harmonic set-up, trying to be FLEXIBLE and ADAPTABLE.

It also means they TAKE and MANAGE RISK – take the risk to express themselves, to trust, to accept DIFFERENCES, to move in a different way, overpassing their physical limits. This is the meaning of WORKING IN GROUP as a whole. And to do that wittingly you need to MANAGE YOURSELF and force yourself sometimes to change perspective adopting a CREATIVE APPROACH.
Dansateliers

The State of Dance

Connor Schumacher

The project

A task based, structured improvisation session called THE STATE OF DANCE.

Creating a frame in which we practice behaviours we want to use in society by practicing the engagement of our embodied experience with its potential for movement in the intersection between the physical and the mental.

Target

Local community

Goals

To promote and reinforce social human strength, generosity, and experience

Dance Soft Skills Map

*Picture 6 – Rotterdam Dance Soft Skills map*
Main findings

The group involved in Connor Dance Classes was very heterogeneous, but all the participants involved in the focus-group shared a passion or interest in dance.

From their perspective dance is both a tool and a goal: curiosity and desire to reach new experiences are the starting point.

In the class they find a safe space where Connor leads a task-based, structured improvisation session called THE STATE OF DANCE, creating a frame in which all participants practice behaviours they use in their common life.

The participants perceive Connor's way of leading as strong, directive, but at the same time he gives them all the freedom to express themselves in a safe environment, where freedom of expression is the challenge.

LEADERSHIP, EMPATHY AND TAKING CARE are all perceived as enabling conditions to develop the class and to empower the relationship among participants.

Everyone has agency over their own experience. I am there to take care of the space, but they are there to take care of their experience.

Starting from this clear assumption, a sense of RESPONSIBILITY is shared among all the participants in a conscious way. Connor has the responsibility to shape and govern the space, but he does that by listening to participants, and not striving to find sociable ways to give everyone opportunities in the space; something is going to happen in a spontaneous way to create a common space together.

This means everyone is responsible to LISTEN and to be PERSISTENT and INCLUSIVE.

THE STATE OF DANCE is becoming a space where you can meet people, where you can feel safe and well. It becomes a place where you can work in relation with other people (TEAM WORKING), starting from appreciating differences.

Dance is working first of all on the personal side, but it has immediate effect on the relation with other people, helping participants in finding new perspectives to look at the reality in all its aspects.
The task of this course is to get acquainted with the basic elements of choreographic composition, training for the practical application of the principle of choreographic composition by self-styling of tasks from the processed teaching contents.

Target

The curriculum corresponds to the development of artistic education and, according to the present demands of the dance profession, educates the students for two professions: a contemporary dancer and a dance educator.

Goals

The aim of the course is to train the students for the design of the choreographic composition and to use the knowledge of the choreographic process in a theoretical and performative manner.

Dance Soft Skills Map

Picture 7 – Zagreb Dance Soft Skills map
Main findings

The group analysed is very homogeneous in term of age, expectations and needs: they are attending a multi-year dance school and they want to become professionals in the field of dance and movement.

They are all focused and resolute; they are involved in a structured training course to professionalise and empower themselves.

The main impact or effect generated by the training activities is related to the PERSONAL and COGNITIVE SPHERE. First of all, in terms of SELF-AwareNESS: the dance practice becomes the tool to be more aware of their body and the meaning it can have in term of inter-personal relationship.

Dance gave them freedom and control.

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.

We learn to live a life

Dance is the tool not only to be more aware of their physicality, but a place where they can identify their emotions, recognising strengths and EVALUATE themselves in term of Self-Confidence, Self-awareness, Self-expression.

If we take into consideration they are teens, it is impressive the consciousness they developed around their physicality – we can express our emotions through our touch - and the close connection between body and brain: they learn to focus and concentrated and they learn to MANAGE TIME and be more effective.

Getting more self-aware and self-confident they deal with their limits - 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.

Working in a class gives them more awareness in the meaning of WORKING IN GROUP, accepting difference in different people.

Thanks to Improvisation they become not only more confident with themselves but also more FLEXIBLE & ADAPTABLE to external pressure: I became more aware of people around me and of the ways I impact on other people.

They also underline how dance practice helpes them in developing a new way of thinking – CRITICAL & CREATIVE THINKING – motivating them in achieving their tasks – being self-motivated.

This means they must identify their GOALS, and they can work in a team to resolve conflict and to cooperate.
Jordi Gali

The project

The initial idea of BABEL is to bring a large group of participants (20 or 25) with no artistic, dance or technical background to experience a community situation. The final proposition is a 1-hour performance held into a professional artistic context such as street festivals, museum events, outdoors theatre program or others artistic public situations.

This project was organized as a creative process with a series of workshops with different groups. Each workshop tried to resolve the questions of the precedent, bringing up new solutions or possibilities, and opening new issues for the next group to be confronted with.

Target

BABEL addressed any kinds of people from 16 years old and above. No specific skills or even language was required to participate. As long as we try to build groups as diverse as possible the project can incorporate different ages, nationalities, backgrounds, genres, social milieu, … it can become an inclusive and playful as-large-as-possible experience.

Goals

The main goal of BABEL is to propose an organized experience that allows any kind of person to integrate into a group situation. An artistic and human experience that tries to preserve the individual space and its specific situation (political, social, economical, …) promoting at the same time an ephemeral membership with an unknown group of people. BABEL wants to be a time and a space were distant members of a community (village, city, enterprise, educational organization, …) can meet and from there establish richer and more positive social, personal or professional exchanges.
Main findings

The group analysed is very heterogeneous in terms of age, expectations and needs, but all the participants are very close to La Briqueterie. La Briqueterie is a safe place, a place that welcomes you and makes you feel well: you can dance, write, eat, meet other people. La Briqueterie is like a friendly and creative place.

Participants stress the importance of the place itself: the thing that immediately strikes is the ambience, the volume and the spaces are bright, people make a ‘welcome’ that puts you at ease.

The place prepares you and lowers the level of initial stress and fear to start something new, highlighting THE IMPORTANCE OF THE CONTEXT, which is the expression of ethical, aesthetic and human values. The environment becomes something that enables the condition to develop a safe and inclusive space, where the encounter between professionals, artists and ‘common people’ – independently from their backgrounds and social conditions - happens in a fluid and natural way.

This impact on a double level: a PERSONAL and COGNITIVE one and SOCIAL and RELATIONAL one.

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.

From the PERSONAL SPHERE the dance practice helps participants to be more self-confident and self-aware: empathy is at the basis of Jordi’s approach; it allows participants to build a safe space where the listening attitude is the first thing to take into account to harmonize with all the participants to achieve a common goal.

Participants are invited to make a “creation” together; this means they need to trust each other and to work in a very attentive way. It implies being aware of their potential in terms also of limits: they need to become SELF-AWARE, SELF-CONFIDENT. They also need to foster their LISTENING-ATTITUDE to be open minded and to be ready to DEAL WITH UNCERTAINTY and to manage it.
This happens with no competition and in a **COLLABORATIVE** way: building something together means that all participants are equal, and the approach is **ORIZONTAL**. All participants need to **TAKE CARE** of each other.

*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.*

The **PHYSICAL TOUCH** and the way to **LEAD** the class encompass the whole of the activity and passes down values related to the way to be together – **TEAM WORKING** - and build up something together, without psychological walls or barriers: **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 deal with **NEGOTIATION**, **COOPERATION**, and **CONFLICT**.

*Babel* is a kind of clockwork mechanism where everyone has a precise task, so everything must be organised in a precise way, and it impacts on **ORGANISATIONAL SKILLS**.
3. Lessons learned

The impact of social and emotional skills on education, labour market and social outcomes has been proven by research\(^9\). From an economic point of view, non-cognitive skills have important effects both on school attainment and on labour market outcomes, including education and earnings. These effects are often as important as the effects of cognitive skills.

The research underlines how dance practice can enhance a huge variety of soft skills, many of them transferable to participants to dance classes and partially transferable to the staff of the Organisations which work closely with dancers. The research and the comparison between 5 different case studies show that there are some soft skills related to dance practice itself; others are enhanced by the approach and the methodology adopted by the artist, and others depends more from the environment in which they are developed.

Some factors influence the effectiveness of development of these soft skills, according to the compositions of the groups in terms of age:

- Youngsters are more focus on personal sphere
- Elder are more focus on social sphere and inter-relational skills.

This should be put in relation to different needs, desires, expectations, ambitions.

- **Purpose of dance/movement classes** (Ongoing learning activity - Project based activity - Artistic led activity): if there is a final output interpersonal dynamics and 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 the time the greater the awareness: the most loyal are the most aware.

- **Heterogeneity of the group**: more heterogeneous are the groups more stress is put on the interpersonal and social skills with particular focus on those related to the risk management, cooperation, negotiation.

The overall research underlines how the practice of dance (not necessarily at professional level) could be helpful to boost resilience and resist increasing levels of uncertainty and stress, helping in developing strong personal, social and learning skills in order to successfully navigate personal and social lives and careers.

Having in mind the new challenges of contemporary society, a new 'personal, social and learning competence' should be able to encompass a comprehensive approach to personal development, learning

strategies and social competences affecting 3 specific aspects: personal - including self-awareness, physical and mental well-being; social - covering interpersonal interactions and working with others; and learning - with focus on lifelong learning strategies.

If we analyse the PERSONAL competences – which cover intrapersonal and cognitive skills - the overall research stretches that dance practice can be helpful to be more SELF-AWARE and SELF-CONFIDENT, becoming more able in recognising emotions, thoughts, and values and how they influence behaviour, starting from a re-appropriation of the body and of a new and deeper perception of ourselves. Practicing dance helps in accurately assess one's strengths and limitations, with a well-grounded sense of confidence, optimism, and a “growth mind-set”. This “return” to the physical dimension, helps in identifying emotions, in stimulating an accurate self-perception, recognizing strengths to be more self-confident and self-effective. Dance practice affects intrapersonal competencies (which facilitate the regulation of behaviour, thoughts, and emotions in seeking to achieve one’s goals), interpersonal competencies (which enable to develop harmonious, positive relationships with other people), and intellectual competencies (which support active engagement in learning). Dance practice can have an impact on mental, emotional and physical well-being generating an improvement of brain functioning and cognition, as shown in many research evidences which demonstrate that mental, emotional and physical well-being depend to a large extent on one's physical fitness. Dance can also be helpful to reinforce a positive attitude toward one’s personal, social and physical well-being and learning throughout one’s life: during dance practices you are in some way pushed to acquire this kind of attitude to be effective for yourself as individual and as a part of a whole group.

Dance practice can also enhance SELF-MANAGEMENT skills related to the ability to successfully regulate one’s emotions, thoughts, and behaviours in different situations — effectively managing stress, controlling impulses, and motivating oneself. The ability to set and work toward personal and group goals, managing impulse control, stress management, self-discipline, self-motivation to achieve again personal and group goals (goal setting).

The ability to manage oneself is also related to the acquisition of organizational skills. This means that self-management skills are required to be effective in a dance class, and to do that every participant needs to get acquainted with his/her capacities and interests, self-evaluating, planning, engaging with learning, analysing

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20 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
information in relation to his/her self-knowledge and the capacity to make effective and fast decisions and successful transitions.\(^{21}\)

Dance practice can help individuals to be more focused and so to better identify and set goals, motivate oneself, and develop resilience and confidence to pursue and succeed at learning. A problem-solving attitude supports both the learning process and the individual’s ability to handle obstacles and change that it is needed not only when you ‘teach dance’ but also when you are part of a class.

The research shows also how dance practice can reinforce the ability to, deal with complexity critically reflect and make decisions (problem solving - related to flexibility and adaptability). This includes the ability to learn and work both collaboratively and autonomously (task required when you attend a dance class).

Shifting to the SOCIAL side, dance practice can be crucial in developing what we could call SOCIAL AWARENESS, the ability to take the perspective of and to empathize with others, including those from diverse backgrounds and cultures (understand and appreciate the differences). The ability to understand social and ethical norms for behaviour. Dance can also be relevant in making people taking care not only of themselves but of people and the environment around them. Even if this skill is not taken into account in any research, considering recent economic and cultural social changes, it is becoming a very important attitude to foster a cooperative sense of belonging and responsibility.

If during a dance class all the participants are together to achieve a common goal, participants should enhance their ability to communicate constructively in different environments, collaborate in teams and negotiate. This includes showing tolerance, expressing and understanding different viewpoints, as well as the ability to create confidence and feel empathy. Dance classes are helpful to increase the sense of respect for diversity and to overcome prejudices and through compromises: all the participants are driven to achieve a common objective not only their personal ones. Dance practice has shown its potential to set successful interpersonal relations and social participation, which needs an understanding of the essential codes of conduct and rules of communication taken by all the participants.

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\(^{21}\) Since the 2008 Council Resolution on better integrating lifelong guidance into lifelong learning strategies, there has been an awareness of the need to equip the individuals with the right skills to better cope in the world of fast changing jobs, education, training pathways, and in general to manage their life effectively.
ANNEXES

What are soft skills? Looking forward a shared definition

The European Context

The growing importance of identifying and developing new skills is underlined in different contexts and it is fundamental to promote economic and social cohesion.

The European Union has developed several instruments to support the transparency and recognition of knowledge, skills, and competences to make it easier to study and work anywhere in Europe. To date, a variety of initiatives have been launched with a view to simplifying the transparency and recognition of skills and qualifications across Europe. These include:

§ The European Qualifications Framework (EQF) helps in comparing national qualifications systems, frameworks and their levels to make qualifications more readable and understandable across different countries and systems in Europe.

§ Validation of non-formal and informal learning\(^{22}\) is a way to recognise the full range of an individual’s knowledge, skills and competences, regardless if acquired within or outside the formal education system. If validated (identified, documented, assessed, and/or certified) these learning experiences can be made more visible and usable for further studies or work. Guidelines for implementation of these arrangements in the member countries are being developed. A European Inventory is updated on a regular basis to provide an overview of good practices in the area of validation.

§ Europass, a set of five standardised documents and a skills passport available for free in 26 languages, designed to enable users to present their skills, qualifications and experience across Europe.

§ Credit systems, ECTS\(^{23}\) for higher education and ECVET\(^{24}\) for vocational education and training.

§ Quality assurance arrangements in higher education and vocational education and training.

Anyway, forecasting skills need is a complex matter. Employers’ and employees’ representatives often differ widely on this question, as do scientific experts. Although the overall expectation of a future skill shortage is now almost common sense, its size and especially its structure remain much contested and uncertain. One of the basic reasons for this uncertainty is that the current information systems such as ISCO and ISCED provide only proxies for skills and competences. The International Standard Classification for Occupations (ISCO) structures the tasks of jobs along the line of occupations, whereas the International Standard Classification for Education (ISCED) structures the abilities or knowledge capacities of people along the line


\(^{23}\) European Credit Transfer and Accumulation System (ECTS) credits are a standard means for comparing the "volume of learning based on the defined learning outcomes and their associated workload" for higher education across the European Union and other collaborating European countries.

\(^{24}\) ECVET allows learners to accumulate, transfer and use their learning in units as these units are achieved. This enables building a qualification at learners’ own pace from learning outcomes acquired in formal, non-formal and informal contexts, in their own country and abroad. The system is based on units of learning outcomes as part of qualifications that can be assessed and validated.
of acquired education. These long-established information systems have blatant deficits in terms of comparability, which calls for further steps of harmonisation at the European (and worldwide) level²⁵.

In a situation of comparatively high wage levels and technological change, the acquisition of higher and new skills would be the proper response to remain competitive. However, the European research project Meadow, the OECD (2010) and Cedefop (2011) point to the following evolution: as work organisations become more complex, the structure of skills becomes polarised between up-skilling on one side and de-skilling on the other, thus leading to rising income inequalities. Workers also need more skills in order to be able to respond to the speed-up of business and to collaborate across the boundaries of their organisation, with workers of other companies, from other sites around the globe and with customers. These new skills do not necessarily involve core professional skills, but concern social and communication skills, the ability to work fast and combine information from many different sources and the flexibility to deal with different kinds of customers. Such upskilling is very closely related to work intensification. This means that neither the upskilling nor the importance of new skills necessarily results in a strengthening of the professional competences either in a strict sense or in straightforward improvement of job quality. These new skill requirements may, on the contrary, even jeopardise the development and use of the core professional skills in some cases²⁶.

Furthermore, European research convincingly shows that providing more skills is not necessarily related to investments in new skills by educational systems but rather to smarter work organisation in companies and in services, i.e. organisations which better use existing skill capacities and provide a stimulating environment for learning and new combinations between different skill levels. In this respect, high performance work systems (HPWS), as many Cultural Organisations, characterised by flat hierarchical structures, job rotation, self-responsible teams, multitasking, an involvement of all the staff in decision-making and the replacement of vertical by horizontal communication channels, should be developed.

Why social and emotional skills matter!

A growing body of evidence suggests a mismatch between the skills the workforce has, and the skills employers are looking for (McKinsey Global Institute, 2018).

The evidence furthermore shows that academic learning and social and emotional learning support one another. Social and emotional education enables students to regulate their emotions and deal with stress, cope with school requirements, solve problems more effectively, have healthier relationships, and work more collaboratively with others, providing thus a foundation for effective learning and academic success. A meta-analysis of over 200 studies²⁷ reported that students who participated in social and emotional learning programs, scored significantly higher on standardized achievement tests when compared to peers who did not participate.


Findings from rigorous evaluations show that most programmes to develop socio-emotional skills are embedded within innovative education and training curricula, as well as pedagogical and classroom practices. Evidence shows that programmes are particularly effective when targeted to highly vulnerable populations.

According to the definition given by the European Qualifications Framework (EQF), skills are described as “the ability to apply knowledge and use know-how to complete tasks and solve problems; skills are described as cognitive, involving the use of logical, intuitive and creative thinking, or practical, involving manual dexterity and the use of methods, materials, tools and instruments”.

Starting from EQF, in the framework of ADESTE project (2014), a shared definition of knowledge, skill and competence was given.

**KNOWLEDGE** is the outcome of the assimilation of information through learning (facts, principles, theories and practices). In the EQF, knowledge is described as theoretical and/or factual.

**SKILL** means the ability to apply knowledge and use know-how to complete tasks and solve problems. In the EQF, skills are described as *cognitive* (logical, intuitive and creative thinking) and *practical* (manual dexterity and the use of methods, materials, tools and instruments).

**COMPETENCE** means the proven ability to use knowledge, skills and personal, social and methodological abilities in work or study situations. In the EQF, competence is described in terms of responsibility and autonomy.

In addition to the concepts of knowledge, skills and competences, there are other frameworks that incorporate further concepts. For instance, the European Framework for Key Competences includes the notion of *attitude* (EC, 2007) and the Creative Blended Mentoring for Cultural Managers (CREA.M) project (2012) uses the idea of *personal attributes*.

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28 The European Qualifications Framework (EQF) acts as a translation device to make national qualifications more readable across Europe, promoting workers’ and learners’ mobility between countries and facilitating their lifelong learning. The EQF aims to relate different countries’ national qualifications systems to a common European reference framework. Individuals and employers will be able to use the EQF to better understand and compare the qualifications levels of different countries and different education and training systems. Since 2012, all new qualifications issued in Europe carry a reference to an appropriate EQF level. The core of the EQF concerns eight reference levels describing what a learner knows, understands and is able to do – ‘learning outcomes’. Levels of national qualifications are placed at one of the central reference levels, ranging from basic (Level 1) to advanced (Level 8). This should enable a much easier comparison between national qualifications and should also mean that people do not have to repeat their learning if they move to another country.


30 https://ec.europa.eu/ploteus/en/content/descriptors-page
Economists, other researchers, and organisational practice experts use different definitions when discussing workforce “skills”. The US Labor Department’s occupational information network (O*NET), for example, differentiates between abilities (“enduring attributes of the individual”) and skills (“developed capacities”) in order to define and track a comprehensive list of 87 attributes that affect a worker’s ability to carry out a particular job. The OECD’s survey of adult skills focuses on three foundational skills - literacy, numeracy, and problem solving in technology-rich environment - to allow for consistent quantification and comparison of skill levels in different populations over time.

To understand the nature and magnitude of the coming skill shift, McKinsey Global Institute takes a business-oriented approach to its definition.

McKinsey Global Institute ends up with a set of 25 skills across five broad categories: physical and manual, basic cognitive, higher cognitive, social and emotional, and technological skills. Within each category are more specific skills. For instance, within Social and Emotional Skills, they include advanced communication and negotiation, interpersonal skills and empathy, leadership and managing others, entrepreneurship and initiative taking, adaptability and continuous learning, and teaching and training others.
### Picture 9 – McKinsey Global Institute workforce skills model

<table>
<thead>
<tr>
<th>Category</th>
<th>Skills</th>
<th>Sample occupations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical and manual skills</td>
<td>General equipment operation and navigation</td>
<td>Drivers, assembly line workers</td>
</tr>
<tr>
<td></td>
<td>General equipment repair and mechanical skills</td>
<td>Car and truck mechanics</td>
</tr>
<tr>
<td></td>
<td>Craft and technician skills</td>
<td>Stonemasons, roofers, electricians</td>
</tr>
<tr>
<td></td>
<td>Fine motor skills</td>
<td>Nurses, food preparation workers</td>
</tr>
<tr>
<td></td>
<td>Gross motor skills and strength</td>
<td>Machine feeders, cleaners, packers</td>
</tr>
<tr>
<td></td>
<td>Inspecting and monitoring skills</td>
<td>Security guards, quality control</td>
</tr>
<tr>
<td>Basic cognitive skills</td>
<td>Basic literacy, numeracy, and communication</td>
<td>Cashiers, customer service</td>
</tr>
<tr>
<td></td>
<td>Basic data input and processing</td>
<td>Typists, data entry, accounting clerks</td>
</tr>
<tr>
<td>Higher cognitive skills</td>
<td>Advanced literacy and writing</td>
<td>Editors, para-legals, writers</td>
</tr>
<tr>
<td></td>
<td>Quantitative and statistical skills</td>
<td>Financial analysts, accountants</td>
</tr>
<tr>
<td></td>
<td>Critical thinking and decision making</td>
<td>Doctors, insurance underwriters</td>
</tr>
<tr>
<td></td>
<td>Project management</td>
<td>Purchasing agents, front-line supervisors</td>
</tr>
<tr>
<td></td>
<td>Complex information processing and interpretation</td>
<td>Market research analysts, lawyers</td>
</tr>
<tr>
<td></td>
<td>Creativity</td>
<td>PR specialists, music composers</td>
</tr>
<tr>
<td>Social and emotional skills</td>
<td>Advanced communication and negotiation skills</td>
<td>Sales representatives, real estate agents</td>
</tr>
<tr>
<td></td>
<td>Interpersonal skills and empathy</td>
<td>Counselors, social workers, therapists</td>
</tr>
<tr>
<td></td>
<td>Leadership and managing others</td>
<td>Managers, executives</td>
</tr>
<tr>
<td></td>
<td>Entrepreneurship and initiative-taking</td>
<td>Business development, strategists</td>
</tr>
<tr>
<td></td>
<td>Adaptability and continuous learning</td>
<td>Emergency responders, programmers</td>
</tr>
<tr>
<td></td>
<td>Teaching and training others</td>
<td>Teachers, instructors, trainers</td>
</tr>
<tr>
<td>Technological skills</td>
<td>Basic digital skills</td>
<td>Administrative assistants, desktop publishers</td>
</tr>
<tr>
<td></td>
<td>Advanced IT skills and programming</td>
<td>Software development, network administrators</td>
</tr>
<tr>
<td></td>
<td>Advanced data analysis and mathematical skills</td>
<td>Statisticians, operations research analysts</td>
</tr>
<tr>
<td></td>
<td>Technology design, engineering, and maintenance</td>
<td>Engineers, robotics experts, product designers</td>
</tr>
<tr>
<td></td>
<td>Scientific research and development</td>
<td>Scientists</td>
</tr>
</tbody>
</table>

According to McKinsey analysis, social and emotional skills will grow rapidly (e.g. picture 2 and picture 3).

Picture 10 – McKinsey Global Institute: development of the skills in the market

<table>
<thead>
<tr>
<th>Category</th>
<th>Skill</th>
<th>United States, all sectors</th>
<th>Western Europe, all sectors</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Hours worked in 2016, billion</td>
<td>Change in hours worked by 2030, %</td>
</tr>
<tr>
<td>Physical and manual skills</td>
<td>General equipment operation and navigation</td>
<td>-24</td>
<td>-27</td>
</tr>
<tr>
<td></td>
<td>General equipment repair and mechanical skills</td>
<td>-9</td>
<td>-11</td>
</tr>
<tr>
<td></td>
<td>Craft and technician skills</td>
<td>-2</td>
<td>-21</td>
</tr>
<tr>
<td></td>
<td>Fine motor skills</td>
<td>-8</td>
<td>-15</td>
</tr>
<tr>
<td></td>
<td>Gross motor skills and strength</td>
<td>-9</td>
<td>-10</td>
</tr>
<tr>
<td></td>
<td>Inspecting and monitoring skills</td>
<td>-20</td>
<td>-25</td>
</tr>
<tr>
<td>Basic cognitive skills</td>
<td>Basic literacy, numeracy, and communication</td>
<td>-6</td>
<td>-8</td>
</tr>
<tr>
<td></td>
<td>Basic data input and processing</td>
<td>-19</td>
<td>-23</td>
</tr>
<tr>
<td>Higher cognitive skills</td>
<td>Advanced literacy and writing</td>
<td>-10</td>
<td>-8</td>
</tr>
<tr>
<td></td>
<td>Quantitative and statistical skills</td>
<td>-2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Critical thinking and decision making</td>
<td>17</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Project management</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Complex information processing and interpretation</td>
<td>40</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Creativity</td>
<td>18</td>
<td>18</td>
</tr>
<tr>
<td>Social and emotional skills</td>
<td>Advanced communication and negotiation skills</td>
<td>27</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>Interpersonal skills and empathy</td>
<td>30</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>Leadership and managing others</td>
<td>33</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>Entrepreneurship and initiative-taking</td>
<td>33</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>Adaptability and continuous learning</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Teaching and training others</td>
<td>14</td>
<td>8</td>
</tr>
<tr>
<td>Technological skills</td>
<td>Basic digital skills</td>
<td>69</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>Advanced IT skills and programming</td>
<td>91</td>
<td>92</td>
</tr>
<tr>
<td></td>
<td>Advanced data analysis and mathematical skills</td>
<td>25</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>Technology design, engineering, and maintenance</td>
<td>31</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Scientific research and development</td>
<td>28</td>
<td>25</td>
</tr>
</tbody>
</table>

Picture 11 – Skills of today VS skills of tomorrow: technological, social and emotional skills will become even more important

In 2006, the European Parliament and the Council adopted a *Recommendation on Key Competences for Lifelong Learning*\(^{31}\). In its annex, the European Reference Framework of Key Competences for Lifelong Learning, there is the explanation of the competences each European citizen needs for personal fulfilment and development, employment, social inclusion and active citizenship. Member States are invited to ensure that their education and training systems are able to equip people with these competencies.

Since 2006, European societies and economies have experienced significant changes, which change daily life, both at work and leisure. Society and economy rely heavily on highly competent people while competence requirements are changing - competence needs are not static; they change throughout life and across generations -; in addition to good basic skills (literacy, numeracy and basic digital skills) and civic competences; skills such as creativity, critical thinking, initiative taking and problem solving play an increasing role in coping with complexity and change in today's society. The *Reflection paper on the Social Dimension of Europe*\(^{32}\) emphasises the importance of the right set of skills and competences to sustain living standards in Europe: also this document underlines as skills such as creativity, critical thinking, initiative taking and problem solving play an important role in coping with complexity and change in today's society.

As underlined in the *Reflection Paper on Harnessing Globalisation*\(^{33}\) there is “the need to find new ways of learning for a society that is becoming increasingly mobile and digital as well as of providing the right blend of ‘soft’ skills”.

At the threshold of a shared definition

The *European Reference Framework of Key Competences for Lifelong Learning* defined eight key competences:

1. Communication in the mother tongue;
2. Communication in foreign languages;
3. Mathematical competence and basic competences in science and technology;
4. Digital competence;
5. Learning to learn;
6. Social and civic competences;
7. Sense of initiative and entrepreneurship;
8. Cultural awareness and expression.

These key competences are all considered equally important. They are conceptualised as a combination of knowledge, skills and attitudes and the definition of each key competence states the knowledge, skills and attitudes relevant for it. This approach supported the definition of learning outcomes and its translation into curricula or learning programmes.

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\(^{32}\) European Commission, 2016, Reflection Paper on the Social Dimension in Europe

\(^{33}\) European Commission, 2017, Reflection Paper on Harnessing Globalisation
• **Knowledge** – facts and figures, concepts, ideas and theories which are already established and support the understanding of a certain area or subject;

• **Skills** – ability and capacity to carry out processes and use the existing knowledge to achieve results;

• **Attitudes** - disposition and mind-sets to act/ react to ideas, persons or situations; in the European Framework of Key Competences also including values, thoughts and beliefs.

The definition of the individual competences and their related knowledge, skills and attitudes overlaps and interlocks; they reinforce each other. The original formulation also listed a number of 'transversal themes' applied throughout the *Reference Framework* such as critical thinking, creativity, initiative, problem solving, risk assessment, decision taking, and constructive management. These 'transversal themes' are regarded as relevant to all key competences.

A comparative analysis of these national competence frameworks confirms that the *European Framework of Key Competences* has been used as an inspiration, but that the variety of definitions reflects also the need to adapt competence definitions to national circumstances and the way competence frameworks are supposed to be used.

Social and civic competences are largely included in all frameworks, but the terminology used varies a lot. Some countries take a straight-forward approach similar to the EU framework: social and citizen competence (Estonia), personal and citizen development (France), whereas this area in most of the other frameworks is spread over several competences/skills. Generally, the competence covers three main aspects:

1. “civic” in the sense of “citizenship”, with concepts such as “participation, involvement and building a sustainable future” (Finland), political-legal society/socio-economic society/socio-cultural society (Flanders), active citizenship (Italy)

2. social relationships, including respect for diversity (Italy); empathy, respect, working together, responsibility, considerateness (Flanders), working with others (Ireland), interpersonal relationships (Portugal)

3. physical and mental well-being, including “taking care of oneself” (Finland), “managing myself” and “staying well” (Ireland)

Transversal elements (such as those described in the original *Recommendation*) are also present in Member States frameworks. *Critical and creative thinking* is the most pervasive of these. It is explicitly mentioned as a skill or competence in the frameworks of Ireland, the Netherlands and Portugal, and is generally covered in most of the frameworks (for instance in relation to learning to learn). *Reasoning and problem solving* are similarly quite widely included. *Self-management* in various forms is also included in several frameworks, either as a separate skill or as part of social and civic competences. The Dutch framework includes *cooperation* as an interdisciplinary skill, but this aspect is also covered under social and civic competences in several frameworks. *Initiative* may also be seen as a transversal element which may or may not be linked directly to entrepreneurship.
A comparison of these competence frameworks demonstrates some common features:

- All competence frameworks refer to the need to adapt to change, to deal with complexity and to respond to fast changing digital and technological environments.
- They highlight changing competences needs in future and supporting the development of these competences is the main starting point and justification for the frameworks.
- All frameworks combine a set of different competences, partly within a limited thematic focus or for a specific target group.
- They all go beyond cognitive skills and emphasise non-cognitive skills, attitudes or values.
- The latter are regarded as having a positive effect on e.g. employment outcomes and, at the same time, can be formed by education, training and learning.
- Using different terminology, they all define knowledge, skills and attitudes as key elements of a competence.
- The so-called transversal skills, such as critical thinking, creativity and problem solving, feature prominently in all competence frameworks.

In 2018, the proposal for a revised European Reference Framework of Key Competences for Lifelong Learning defines key competences as a combination of knowledge, skills and attitudes and lists the following key competences:

1. Literacy competence;
2. Languages competence;
3. Science, technological, engineering and mathematical competence;
4. Digital competence;
5. Personal, social and learning competence;
6. Civic competence;
7. Entrepreneurship competence; and
8. Cultural awareness and expression competence.

**Personal, social and learning competence**

*Personal and interpersonal skills*, sometimes referred to as ‘life skills’, socio-emotional, ‘soft skills’, or ‘transversal skills’, have become more important in today’s society. They can respond to the growing needs of individuals to deal with uncertainty and change, remain resilient, develop personally and build successful interpersonal relations. Personal, social and learning competence encompasses elements of the previous ‘learning to learn’ and ‘social competence’. The skills such as critical thinking, teamwork, intercultural skills and problem solving are further strengthened in the Framework overall.

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Civic competence

The civic competence is given more prominence and further highlights the role of citizenship, democratic values and human rights in today's increasingly connected global societies. Understanding of the need to support sustainable societies, economies and ecosystems, as well as practice sustainable lifestyles is a key element of this competence. It is important to empower individuals to act as responsible, active citizens able to contribute to peaceful, tolerant, inclusive and secure societies. In this context, media literacy and intercultural skills are further strengthened.

Entrepreneurship competence

The up-dated definition of entrepreneurship competence is aligned with the JRC Entrepreneurship Competence Framework. In addition, creativity and the ability to plan and manage processes are highlighted as essential dimensions of an entrepreneurial mind-set.

Cultural awareness and expression competence

Cultural awareness and expression competence is revised to take into account a wider range of contemporary forms of cultural expression and also to more clearly describe how this competence is a crucial element in understanding, developing and expressing ideas and one’s place or role in society – in other words, a fundamental part of being able to view and shape the world with a sense of identity that is constructed in relation to others. Positive and open-minded attitudes towards other cultures and cultural differences are highlighted.

About Personal, Social and Learning Competence (soft skills | socio-emotional skills | non-cognitive skills | 21st century skills)

The impact of social and emotional skills on education, labour market and social outcomes has been proven by research and underlined in the previous paragraphs. From an economic point of view, non-cognitive skills have important effects both on school attainment and on labour market outcomes. These effects are often as important as the effects of cognitive skills. Furthermore, the evidence shows that academic learning and social and emotional learning support one another.

A new ‘personal, social and learning competence’ is able to encompass a comprehensive approach to personal development, learning strategies and social competences. The competence includes three specific aspects:

1. **Personal**, including self-awareness, physical and mental well-being;
2. **Social**, covering interpersonal interactions and working with others; and
3. **Learning**, with focus on lifelong learning strategies and career management skills.

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

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36 The World Bank has reviewed literature from different disciplines in order to understand how these terms are currently used. 'Soft skills' is often used in business contexts to describe skills such as creativity, critical thinking, teamwork, whereas 'socio-emotional skills' is used in psychology literature, particularly in reference to learning. 'Non-cognitive'
responsible decision-making), personal (awareness, drive, self-management) and interpersonal skills (communication, negotiation, cooperation and teamwork, inclusion, empathy and advocacy). The World Bank has reviewed literature from different disciplines in order to understand how terms ‘soft skills’, ‘non-cognitive’ and ‘21st century skills’ are currently used. ‘Soft skills’ is often used in business contexts to describe skills such as creativity, critical thinking, teamwork, whereas ‘socio-emotional skills’ is used in psychology literature, particularly in reference to learning. ‘Non-cognitive’ tends to be used by economists. ‘21st century skills’ tends to refer to creativity and innovation, ICT, critical appreciation of a range of media (including ‘new media’), and a kind of independence or sense of initiative. See: https://openknowledge.worldbank.org/handle/10986/24737

37 https://openknowledge.worldbank.org/handle/10986/24737
The 5 case studies

In the following paragraphs the description of the 5 dance practices from the point of view of the dancers.

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K3 | Tanzplan Hamburg / Kampnagel Internationale Kulturfabrik GmbH

K3 Youth Club for teenagers and young adults (15+) led by PATRICIA CAROLIN MAI

8 TEENS AGED FROM 16 TO 19

THE RESIDENCY IS FINALISED TO HAVE A FINAL OPEN OUTPUT: A FULL-LENGTH PERFORMANCE HAMONIM

Patricia Carolin Mai

HAMONIM – WHAT MOVES MASSES (Hebrew translation)

Together with 70 people of all ages, the dancer and choreographer Patricia Carolin Mai (Hamburg) investigates protective mechanisms of a bodily mass. Using physical interview techniques, she asks how protective mechanisms can manifest themselves in the body and renegotiate community. 70 people form a mass that can bring something into motion. But what about a single person amidst 69 other people? Is the individual at risk or do they experience protection? How much power is wielded by a group and what kind of community arises out of it? What is needed to exist and persist in a group? HAMONIM is the third part of the trilogy about BODIES IN STATES OF EMERGENCY. Starting to choreograph NÄHERRÜCKEN in 2015 and CATAN ALLAY in 2015 with 30 people, it created a starting point and a challenge for Mai about how to move even the double amount of people together in HAMONIM as a full-length Performance and with (nonprofessional) dancers of all ages. The “Crowd” fascinated her to get deeper into a research about different perspectives on a “Group-Body”, and further pushed her to formulate her own working methods to get into dialogue about Dance-Mediation and how it can contribute to build a dance community in Hamburg.

INTRODUCTION (about the theme of the trilogy “Bodies in states of emergency”)

15 November 2012, sirens blasted through the streets of Tel Aviv, responding to a missile attack, voices next to me shouted: ‘Patty, run!’ I ran for my life to the nearest shelter. On the next day, sirens were merely another sound in the rhythm of the music. The whole group continued dancing. So did I. As if nothing had happened.

THE IDEA

The missile attack raised two opposing reactions to the state of emergency:

1) Panic protection search in the bunker
2) A dancing hour which was not interrupted by the group despite the sirens.

HAMONIM deals with the Body which is characterized by this ambivalence and investigates how people process the transition between exceptional states, safety and normality. Physical-Interviews with people in Tel Aviv and Hamburg form the basis for the choreographic research. How do people deal with sudden extreme situations? How do humans protect themselves? How do extreme situations translate into the body? What distinguishes a body that is exposed to a permanent threat from a body that lives in relative safety? HAMONIM is a cross generational dance pieces (ages 15-83 years) and consists of 70 local dance enthusiasts (non-professionals) from Hamburg. Together they form a community in the studio and on stage which dissects the parameters of being together, while questioning common conceptions about mass phenomena.
HAMONIM revolves around the idea of an uncertain body, one that is vulnerable and self-reflexive. During the 8-month residency at K3 Tanzplan Hamburg Patricia Carolin Mai investigated on the possible relationships between freedom and form within the group and the individual. She developed a physical Shiatsu-practice and improvisation-method to use the potential to unite instead of individualizes the group of people. Those practices were cellular and in form of an energetic weekly training that build a physical understanding and relationship among the participants.

**Target involved**

- Group Building Methods – (to create a cross generational community, motivation to move, )
- Connecting people – (Power of the group, the power of the individual, strengthen the Hamburg-Community)
- Body self awareness - (to make people aware of their body through continuous training within 8 months and to learn to appreciate your own body during the practices.
- Protective mechanism – (how to protect your body, how to experience other bodies around you)
- Physical memories – clarity of past and the presence inside the body. Learning to get to know about situations and circumstances of the here and now. Clarity of presence in action improves the intuitive experience of each participant and creates new traces of movement and memories inside the body.

**Goals of the project**

HAMONIM - „what moves masses“ open for all movement levels and age-groups! The eight-month residency project HAMONIM seeks to activate creative processes for a cross generational group of people on a long durational term. In the form of weekly movement training, the rehearsal period finds ways of physical sharing among people of various backgrounds and age groups. (participants between 15-83 years) The Dance Enthusiast community people consist out of: youth, students, adults, and teachers. Once every week the people were coming together in bigger and smaller groups around 20 to 25 people, once a month all 70 people meet together for rehearsal in a big studio in-outside K3 Studios or for swimming-pool activities. HAMONIM*is which dissecting the parameters of being together, while questioning common conceptions about physical memories, mobility and mass phenomena. Clarity of presence in action will improve the intuitive experience of each participant and create new traces of movement and memories inside the body. We worked with about questions and topics like: Where is the physical memory located in the body? How do we move from a memory and still be present in the here and now? The weekly Training and Dance Ceremony investigates protective mechanisms of a bodily mass. A strong net arises where a group of people meet for 8 month together every week – Exactly this “net” is my strong motivation to take the opportunity to work with 70 dancers of all ages in a huge community-research. It can serve as an attachment for a moment together and leave again into the group’s body that is made out of many. Individualities, relations and agreements meet in the present moment. Single parts start to circulate and influence each other while looking for equality in movement and for the end of hierarchies between humans, bodies and body parts.

**Tools/technics/practices used/developed**

HAMONIM explores physical and emotional states and the memories of the Dancers by the outcome of the Interview-material and by movement strategies and approaches based on Martial Arts, Contact Improvisation, Shiatsu, Gaga and Contemporary Dance. Using physical interview techniques HAMONIM examines how the contrast between normality and state of emergency affects a large group of people and how protective mechanisms can manifest themselves in the body and renegotiate community. As we dance together, our personal archive evolves and is reshaped into a transpersonal and collective experience, articulating unfinished histories of ourselves and others. The special HAMONIM-Shiatsu-Practice at the beginning of every rehearsal functioned on the one hand as a coming-together-calming-ritual, and on the other hand it focused the participants to discover their personal breathing patterns and their own body rhythm. EDITING THE RESEARCH-MATERIAL The movement material for HAMONIM was obtained through observations and interviews that we examine (1) the movements that are remembered and described, and (2) the smallest movements and postures that arise during storytelling in live-interview. From these observations, we derive the core themes of the choreography and transform them into abstract, physical images or physical states. For example, all interview-partners shared the memory of rapid and intense breathing during their extreme situation. By placing ourselves in the state of breathlessness in the play itself, we approached the experiences of the interview-partners and made it visually and physically tangible for the spectator as a physical state. For the further development of the material, we provided an intensive physical training, which drives us during the rehearsal phase on and across our borders and opens up new movement material. For this we use techniques from the martial arts (Aikido / Capoeira) as well as contact improvisation. It trains body awareness and interaction, examines intuitive physical responses, and uses the mechanisms of attack and defense.
Main findings | Lessons learned

Within the 8 month Residency at K3 I got promoted to find ways of connecting a diverse group of non-professionals to take them out of daily-life-rhythm into the theatre and into various contexts and venues outside theatre. I believe that all experiences and memories of an individual appear in every single act and movement. The process of creativity starts as soon as people come, communicate and move together. The K3-Residency offered a unique infrastructure for dance outreach and provides the unique opportunity to explore working with amateur-dancers/ non-professionals of all ages in a professional setting of contemporary dance. Working cross generational was influencing and expanding my creative processes to a different level and offered to meet a huge amount of people under an intense and durational condition. I find out as a dancer and choreographer, that I strive to connect human bodies to the beauty of group-processes and to find out about dance, movement, breath and the artistry of each individual dancer. My work got stronger focused around the deep physical research on authenticity, strength and vulnerability in bodies. I learned that I am drawn to human beings who possess inner strength and clear voices: ones who take risks and are more concerned with honesty than perfection. I learned my lesson as a firm believer that dancers dance their best when they can lose themselves within the trust of a group and the movement that surrounds them. In HAMONIM I got fascinated by the sensuality and humanistic relationship of people being in a space together or on stage and the shared connection made between dancers and audience. I’m looking forward to continue and to explore the dichotomy between the individual and the group. My goal as a choreographer is to create something meaningful and gratifying for both dancers and audience members alike. I aspire to always push myself to be true to who I am as an artist and avoid the trap of getting comfortable with what I’ve done before. I hold true that art has the power to connect us all to the deepest parts of the human existence and therefore strive to be a choreographer who helps dancers and audiences escape the world around them while tapping into what it really means to be alive.
Dance Well Classes (Giovanna Garzotto & Elena Sgarbossa)

Daniele Ninarello classes (CORE DANCE WELL PARTICIPANTS)

Giovanna Garzotto

Initial concept: offering dance classes free of charge, in an artistic location, open to the local community, led by a team of teachers that activate multiple strategies aimed at making the classes accessible to people with Parkinson’s. The teachers take turns in leading the classes therefore maintaining a variety in the proposal. Dance Well connects Dance to Parkinson’s Disease but it actually has a much broader scope: allowing people, regardless of age, physical conditions, social and cultural background, to connect to one’s body, to one’s sense of beauty and to a community.

Bond/Connection with your artistic background and your aesthetic vision/ previous experiences

Approach and modality of work with non-professionals during all the phases of the creative process/work:

I am a dancer well into my fifties that has a fascination for human bodies, diversity, human connections. I trained at London Contemporary Dance School so my training background is very technical and part of my practice had to do with dealing with injuries and growing older while maintaining a good body efficiency. As a dancer I connect movement to knowledge and pleasure, as a teacher my aim is allowing people attending my classes to discover their potentials, being them young students, professionals, mature amateurs. Both as dancer and as teacher I strive to find virtuosity. Dance Well intercepted my intuition that dance can change one’s life for the better, allowed me to get in touch with other professionals (teachers, choreographers, performers) that share that vision and expanded my network of fellow artists. As classes are open to everybody but are tailored for people with Parkinson’s, DW forced me to dig into my practice, to make it clearer, more accessible, more efficient. I had to develop a vocabulary that could enhance the potential and overcome the physical limitations. I had to find what is really relevant in what I teach and how to make it accessible.

Clarity is a must: clarity of the proposal, of the language, of the goals I am aiming at. One relevant aspect is how to trigger and maintain motivation, considering that people with Parkinson’s cannot rely on automatisms of the body but can activate their motor system only with intention. I do that trough passion and vulnerability. I believe that passion, in this case my passion for dance, is contagious and spreads easily when you share it. I use passion to trigger motivation; I maintain motivation by constantly putting myself in a vulnerable position when teaching. Vulnerability for me means listening and being open to suggestions, variations, comments (all this mainly non-verbal) that arise in classes and require me to promptly adapt or integrate the proposal rather than stick to my original plan. All this, in the end, constitutes my practice whether I am working with professionals or nonprofessionals.

Target involved

Dance Well is aimed at people with Parkinson’s but is open to the local community. Dancers and at people with Parkinson’s deal with the same issues: motivation, balance, posture, flexibility, coordination, rhythm. Dancers are body experts, therefore their knowledge is relevant. But dancers do not only pass a mechanical knowledge of the body. Through visualization, motivation, emotional embroilment, gestures become relevant and artistic, even gestures that, due to Parkinson’s symptoms, are generally perceived as limited, awkward, inefficient. Dance engages the whole self, the body is the artistic tool but the whole person is involved into the creative process.

Goals of the project

- Making dance accessible to a wider community.
- Exploit local resources: human resources (local teachers and dancers that had an interest in expanding their range of action) and logistic resources (a museum that was hardly inhabited and felt as alien by locals)
- Create and nourish new professionalisms, the DW teachers
- Create an audience by allowing a community to get involved in dance processes and fall in love with dance.

Tools/technics/practices used/developed

Some of the tools and techniques applied derive from contemporary dance practices but others are peculiar to DW, in particular to the locations that DW inhabits. Leading the classes in the local museum allows me to encourage the dancers to connect straightaway with a sense of beauty. I can enhance their sensorial awareness by inviting them to...
engage with the art works displayed. I can again refer to the art works in the process of visualization and when asking dancers to embody abstract elements. I name the ones I tend to use but other teachers might use others. In general I pay attention to my posture and to the way I use my gaze and my voice when welcoming people to a class and then while leading it, especially when working with a new group as one priority is to allow people to feel they are in a safe space, a space with possibilities. At the same time I play with frustration/reward, struggle/achievement, effort/relaxation, stress/ease to maintain interest and motivation and to stay into a flux. I pay special attention to the musical playlist I use as music is a very powerful tool. Body, space, group awareness is also stimulated by using exercises derived from contemporary dance practices. Group awareness is very relevant, not only as a physical skill but also considering many people affected by Parkinson’s tend to isolate and struggle to socialize. Contact and eye connections are powerful tools and are particularly useful to Parkinsonians. Improvisation and instant composition are frequently used.

Main findings | Lessons learned

- Working with people with restricted mobility has pushed me to find new movement strategies and has showed me new aspects of virtuosity. I work mainly as a teacher and performer, I do not engage much in choreography but Dance Well offered me a possibility to dig into my creativity while leading classes where the artistic element must always be present and perceived.

- It is more and more clear that a practice like DW that draws upon visualization, connection with the space inhabited and with fellow dancers can be very inclusive as long as participants have mobility restrictions but cognitive skills are intact.

- I realize that, as a performer, I am more and more interested in site specific/urban dance performances. I connect this interest of mine to the skills I developed as a DW teacher in term of capability to connect to groups/audiences of non-dance-experts, to adapt to new situations (we never know exactly who will attend our classes) and to turn limitations and restrictions to possibilities.
Elena Sgarbossa

Dance Well

Dance Well is a process focused on the dance practice thought for people with Parkinson's disease. The dance classes are organized twice a week in artistic places (first of all the Museo Civico of Bassano del Grappa) and they are open to everyone who has the desire to participate. The inclusiveness and the resulting in human heterogeneity are the main richness of Dance Well.

The artistic tasks are embodied by people with different ages and histories. In this way they have the possibility to experiment with their own bodies in different ways, enjoy it and share the joy (and the hard work) of a physical practice.

I came into contact with the classes because I used to frequent the artistic community of Bassano del Grappa. First of all I approached Dance Well as a participant; I met the people who were involved and I have been fascinated by the atmosphere. Dancers and teachers always had the ability to create an environment full of joy, generosity, concentration and dedication. An ideal field for the artistic research.

Thanks to these reasons I decided to be part of the teachers team in order to contribute to the development of this process and, at the same time, enjoy the human and artistic richness.

Dance Well is a process in constant evolution as well as my artistic practice is. After the conclusion of my studies, I started to work on my own practice by defining the principles, the focus and the different approaches that I want to investigate. Facing with the heterogeneity and the complexity inherent in Dance Well practice I have to find new ways to manage and channel my artistic interests and proposals. As a young dance artist I see Dance Well as a very significant opportunity to discover and shape my own poetic point of view.

Target involved

- People with Parkinson's disease
- People from the community (most of the frequent visitors are between 45-75 years old)
- Local dancers
- National/International dancers in residence
- Teenagers from a local high school

Goals of the project

The Dance Well process has different goals with different perspectives.

I try to summarize and incorporate the most important for me in four points:

- Foster the local people to approach dance practice and promote the benefits for the person and the community
- Living and watching the territory, the architectures and the local resources in order to valorize them
- Trigger and help the growth of a physical and verbal language which allows the local artistic scene to grow
- Train the capacity to welcome diversity and complexity as a huge richness

Tools/technics/practices used/developed

I perceive the team work between Dance Well teachers extremely important. It is also a reason of growth.

Every teacher is invited to bring her/his artistic practice in order to contribute even further to the group's heterogeneity.

These are few aspects that I like to keep in mind in my classes:

- Attention to those simple things that bring us together: for example the breath and the use of gaze.
- Actions that could create dynamics of empathy
- Anatomic approach + everyday images for waking up something already experienced (experiential knowledge)
- Relationship with music for the creation of an independent and personal sense of rhythm
- Underline the group’s dynamics
- Sense of game and irony.

Main findings | Lessons learned

Dance Well is a rich encounter from the human and artistic point of view; Both aspects grow together and nourish each other.

Here I summarize the main aspects of my Dance Well journey which contribute to the development of my artistic practice.

- Develop a personal vocabulary for expressing my artistic practice
- Make tangible and underline the importance of some precise aspects in my artistic practice. First of all
- The role and the power of curiosity and the interest in game mechanism
- Continuously renew the sense of joy
- Train the approach to diversity and complexity as a source of richness
Dansateliers

THE STATE OF DANCE CLASSES, LED BY CONNOR SCHUMACHER

7 PRACTITIONERS AGED FROM 28 TO 59

Connor Schumacher

The State of Dance

A clearly framed space that is governed by me the artist. I make myself responsible for the safety of the group as well as the freedom each individual has to explore.

This is a self generating movement practice. Each person is responsible for their own effort and engagement inside of the ‘laws, rules, tasks’ I give into the space.

Everyone has agency over their own experience. I am there to take care of the space, but they are there to take care of their experience.

Target involved

- To repeat metaphors that become clear in the space physically, so they take root in the brain mentally. (an exercise is transparently using knowledge from neuroscience to strengthen positive and responsible social human behavior.)
- To put in a significant amount of effort. (To build physical strength and stamina, at the same time as needing to stay in self and social awareness.)

Goals of the project

- To promote and strengthen social human strength, generosity, and experience

Tools/technics/practices used/developed

- Tasked based improvisation build off of metaphors to access potential for movement and physical expression/communication.
- Everything opens and closes (heart, lungs, eyes, space, thoughts, relationships etc.)
- consenting mutual contact and acknowledgment (offering a hand, a touch on the shoulder, high five etc.)
- Pushing for resilience in order to build stamina physically and mentally. To realize there is joy also in difficult tasks, as long as you have the tools to accomplish them.
- A good dramaturgy of my performative role as leader, order of tasks, music, lights,

Main findings | Lessons learned

- People have a hard time accepting that, even though I have crafted the experience to lead them into a state of dance, that the things they are feeling/thinking/doing/experiencing - come from their own effort, openness, ability to change. We often externalize ideas, emotional, or states when there is some sort of ‘miraculous’ feeling, but actually it is natural that the body or bodies can create this feeling. It’s a part of what makes us human. We are somehow taught from a very young age that bad feelings are our fault, but that good feelings come from outside, a blessing from ‘god’. The lesson I learned is that we need to shake up this idea.
- When given a performative frame with the right atmosphere, you can return to a place in your body where you can relearn ideas

With working with non-professionals, I have had to learn broader social tools to try to access main different people at the same time. Professionals can be focused on what I want, what I need from them. With non-professionals I am focused on what they want, what I want, and how we can come together and create that space. Working with non-professionals has a sort of Democratic Socialist value to it. I do get to decide how I shape and govern the space, but if I am not listening to them, and not striving to find sociable ways to give everyone opportunities in the space, I will lose them.
I am a dance artist who works as a teacher in the High School of Contemporary Dance Ana Maletić in Zagreb, Croatia. The school has a responsible task to continue the uninterrupted half-century tradition of education based on European modern dance, and at the same time through all the stages of the development of modern and contemporary dance during the 20th century, responds to the challenges of today’s world. The subject I give is named: the basis of the choreographic composition, and is intended for students of older age in the third and fourth years.

Since I studied choreography at the high dance school in Amsterdam, my work in the dance world has always been based on choreographic research and experimentation. My experience within choreography is constantly changing and in some way left to my intuition, both to myself and to the students with whom I enter the teaching process. My approach to young dancers is very basic and I take into account all aspects of their skills, knowledge and needs.

The task of this course is to get acquainted with the basic elements of choreographic composition, training for the practical application of the principle of choreographic composition by self-styling of tasks from the processed teaching contents. We encourage the development of the ability of independent and organizational work with other students through the choreography process. We encourage creativity among students, develop the ability to focus on tracking and analyzing choreographic compositions and mastering professional terminology. The content of the subject that focuses on work with motifs, composition and structuring of the sequence, structuring of the choreographic composition.

Understanding the stage space. Use of the object on the scene, work on dynamics and analysis of the choreographic composition. Encouraging different uses and approaches to music and sound, use of text, theme selection, and choreographic work organization.

The curriculum corresponds to the development of artistic education and, according to the present demands of the dance profession, educates the students for two professions: a dancer of contemporary dance and a dancer of educational direction. A dancer of contemporary dance: developing his creative abilities, the ability of critical thinking and the development of skills and achievements in the dance technique necessary for dancing a contemporary dancer. After school they can become dancers in professional ensembles, choreographers, stage performers or continue their dance classes at high dance schools.

Educational guidance dancer: besides developing creative abilities, ability of critical thinking and developing skills and achievements, it also refers to choreographic and pedagogical knowledge. Educational guidance students are expected to become future dance pedagogues of pre-school and school children, movement rehabilitators, short program managers, preschool teachers, classroom and elective teachers.

The aim of the course is to train the students for the design of the choreographic composition and to use the knowledge of the choreographic process in a theoretical and performative manner. Ability to apply various motif development techniques, recognition of motifs within choreography, styling of dance phrases and sequences. Ability to integrate an object into a choreographic composition. Possessing structured and meaningful movement in the space, a feeling for the group and other dancers, a sense of responsibility and tolerance in the work, the ability to track and analyze choreographic compositions.

The most common methods for producing that first content of choreography is the practice of improvisation. We use it with the intention of developing innovative movement ideas and generally as the first step in the dance composition process. Improvisation before composing usually leans on ideas, music or any kind of associations referred to the piece that is being created. We use some conceptual tools that allow us to generate movement by the exploration of some of its own basic components: BODY, SPACE and TIME. This is from an abstract perspective, without the need of subjects, images or external inspirational themes. To improvise this way in the search for movement, we imagine that composing
dance is like assembling a puzzle. Different kinds of pieces are used and put together to create a whole organic unity. The game is endless. With improvisation tools we can create as many choreographic fragments as we wish, or need, and start thinking about our dramatic structure. The tools described above are just an option, for the case we want to deepen our understanding of choreography or are in the search for new alternatives.

Main findings | Lessons learned

Working with such young students is a great challenge because they are mature in different proportions for a serious choreographic work. What I learn through my teaching processes remains extremely objective, support a variety of aesthetic approaches to choreographies, and finding ways to boost their creativity. Sometimes it is necessary to change access and approach each student from a different perspective. I learn to estimate the proportion of people who need to spend more time working and thinking, and who needs to push and encourage it by changing the research tool. With each new generation of students, I learn to jointly pass the different phases of contemporary choreographed development and learn to find answers to the challenges of today's time and choreographic approach.
La Briqueterie – Centre de Développement Chorégraphique National

BABEL CLASS, LED BY JORDI GALI

6 PARTICIPANTS AGED FROM 20 TO 73

Jordi Gali

BABEL

The initial idea of BABEL is to bring a large group of participants (20 or 25) with no artistic, dance or technical background to experience a community situation. In 2 days and a half this group will be able to arise a 12 meters tower, build with their own hands, with no words and in a public situation. The final proposition is a 1-hour performance hold into a professional artistic context such as street festivals, museum events, out doors theater program or others artistic public situations.

Three members of the company will present the project, accompany the group, transmit the gestures and techniques and coach the group of participants trough out the entire process. The aim is to bring a maximum of autonomy to each individual person and to the group as an entity by sharing our knowledge and skills. This process of transmission starts at a non-verbal level, by connecting the body and the individual perception of each participant to the group. By different means we try at each step of the process to let them experience how the individual actions affects the group reactions and vice versa.

The tower is done with simple materials and low-tech techniques. And its function is to materialize a common aim. We have something concrete to share, something precise to do, a specific place to stand so the tower can exist. Each one is individually responsible for it, but the group as an entity is needed to rise up the tower. Without naming or imposing our will for them to meet and to share, a sense of community appears slowly around a common task to realize, a common aim to achieve.

1. Bond/Connection with your artistic background and your aesthetic vision

As a dancer I started learning and tuning my capacity to use the body as an artistic tool. After many years of professional experience in the feel of Contemporary Dance I got into a dead-end with my self and my capacity to find sense to what a movement was. Working with materials and objects appeared at that moment as a strategy to bring meaning to what I was doing and to what I was sharing.

I then found a company, started producing solo work and then slowly sharing my experiences with other dancers. Since then group pieces became possible. A self-educated knowledge appeared, we created new skills for us. But those skills seemed difficult to share outside the restrain circle of the company members.

2. Bond/Connection with your previous experiences

Being aware of how artistic experiences can change and enrich educational and social processes, it was important for me to translate those private experiences so anyone could benefit from them, with no need for the participants to have previous skills or knowledge. A specific project call PAVILLON FULLER was done in 2017 in a pedagogical level. BABEL wanted too to bring this experience to a larger group and into an artistic professional context.

3. Approach and modality of work with non-professionals during all the phases of the creative process/work

With BABEL we tried to simplify all the technical aspects of the construction, so it could become as intuitive as possible for any person taking part in the project. Our main preoccupation is to build the sense of being part of a group. And at that level the stronger tools are those given by the dance practice. The body first, that could be our global approach. Just do and then talk.

Step by step trough the body we can build trust, friendship, concentration, attention to others or perception of one self. The rest is about sharing resources and giving tools. Trusting the capacity of all participants to implement those tools as they became their own. If a common aim is shared in a genuine way, anyone will be able to find its place no matter how young or old, skilled or not, tall or small.

4. Any constraints

 Probably the most constraining is the time given for all the process to develop. We decided to make it as short as possible so a person with family, work or educational activities could be fully part of it. 2 days and a half is a very dense and intense temporality, plus ending into a performing public situation. But in the other hand urgency can also be a very strong engine to focus and motivate a group.
Target involved

BABEL is addressed to any kind of person from 16 years old. No specific skills or even language are needed to be part of it. So long we try to build groups as diverse as possible so the project can joint different ages, nationalities, backgrounds, genre, social milieu, … so it can become an inclusive and playful as-large-as-possible experience.

Goals of the project

The main goal of BABEL is to propose an organized experience that allows any kind person to integrate a group situation. An artistic and human experience that tries to preserve the individual space and its specific situation (political, social, economical,….) promoting at the same time an ephemeral membership with an unknown group of people. BABEL wants to be a time and a space were distant members of a community (village, city, enterprise, educational organization, …) can meet and from there on establish more rich and positive social, personal or professional exchanges.

Tools/technics/practices used/developed

The most relevant tool of BABEL is dance. The first step for it to happen is the body. Using an accessible warming-up, exercises of wait and pushing-pulling dynamics, attention and perception games, physical exhaustion or partnering. This physical base is the starting point for the rest of the communication to happen.

Following that stage of bodywork other techniques are introduced such as knot tying, or DIY low-tech kind of techniques. The materials used are simple as wood sticks, strings or ropes.

The most important for us is to transmit the principles for using those materials. So, anybody can understand and work directly with his/her hands and attention. And we hope those resources can be possibly used by the participants beyond the strict frame of the project.

Main findings | Lessons learned

This project has been organized as a creation process. As a series of workshops with different groups. Each workshop tries to resolve the questions of the precedent, bringing up new solutions or possibilities, and opening new issues for the next group to be confronted with.

This organization of the creation time has had a direct impact in the way the artistic team defined its own participation on the project. Accepting we didn’t know everything in advance. Letting space for the unknown to happen and being ready to organize it after hand.

Besides the big amount of energy such an organization demands, it is incredibly exciting to see how limited we are sometimes using our own vision, and how strongly can impact into a creation process an unexpected contribution.