

I DANCE



Learning Mobility in Malmö 2018 ©Skånska Dansstaden: Jenny Baumgartner

EVALUATION REPORT



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

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PARTNERS

ONASSIS
STEGIStopgap
DANCE
COMPANY

SKÅNES DANSTEATER

holland
dance
festival

02_EXECUTIVE SUMMARY



Local Workshop Athens 2018 ©VLAINAS for Onassis Stegi

The **iDANCE Report** is the evaluation report for the iDance project, co-funded by the Erasmus+ programme of the European Union, that has been initiated and delivered by four European partnering institutions (2016-2018). The **iDance partners' network** consists of the **Onassis Stegi (GR)**, the **Holland Dance Festival (NL)**, the **Skånes Dansteater (SE)** and the **Stopgap Dance Company (UK)**.

Erasmus+ aims to modernise education, training, and youth work across Europe. It is open to education, training, youth, and sport organisations across all sectors of lifelong learning, including school education, further and higher education, adult education, and the youth sector.

The iDance project's aim was to produce **innovative approaches** for addressing **people with and without disabilities** and the **dance community**, by providing **education and training programmes**, in line with individual needs and expectations.





Multiplier Event Athens 2017 ©VLAINAS for Onassis Stegi

The iDance project is a training-based collaboration between cultural organisations, professional dance schools, dance companies, academics, NGOs, access workers, artists, and adults with or without disabilities to develop, test, and implement innovative course packages enriching inclusive dance participation, as well as adult educators' competitiveness.

The iDance report presents the project's activities and outputs, offering the project's overall picture by analysing and evaluating the material available on the iDance digital platform, by harvesting the results of the activities' records, of the feedback and of the project's evaluation feedback processes and finally, producing questionnaires to be answered by partners, educators, and participants.

The iDance project included a wide range of educational and dissemination activities and has successfully given the opportunity to its participants to further develop their dance and teaching skills. This has resulted in a sharpened overall vision on integrated dance.

The project's activities enabled participants with and without disabilities to come together, share knowledge, exchange best practices, and co-develop an innovative set of resources to promote access to inclusive dance education in Europe.

03_ABOUT THE IDANCE PROJECT

PROJECT MAP

TIMELINE

Sep 2016

Dec 2018

PARTNERS - COUNTRIES



THE STAKEHOLDERS

Dancers with and
without disabilities

Dancers with no
or little experience

Dance educators with
and without disabilities

ACTIVITIES

Local Workshops

Learning Mobilities

Multiplier Events

PLATFORM LEARNING/EDUCATIONAL TOOLS

Research
Papers

Lesson
Plans

Digital
Material



Multiplier Event Athens 2017 ©VLAINAS for Onassis Stegi

3.a. THE MISSION OF IDANCE

Pursuing a common vision for a European network of dance educators, professionals, and organisations trained and competent in inclusive dance practices and teaching, the Onassis Stegi joined forces with the **Holland Dance Festival**, the **Skånes Dansteater** and the **Stopgap Dance Company** and designed the iDance project.

The project intended to develop, test, adapt, exchange, and adopt innovative practices related to inclusive dance training for adults with and without disabilities; to increase capacity of adult educators in developing inclusive dance training programmes; and to cultivate and support professional dancers with and without disabilities.





The four partnering institutions devoted their efforts to:

1. Offer transnational learning opportunities for disabled adults and dance educators.
2. Address the need to support disabled people as artistic leaders.
3. Introduce more attractive educational and training programmes, in line with individual needs and expectations.
4. Respond to the demand for practical professional skills development toolkits.
5. Use participatory approaches and ICT based methodologies.
6. Introduce a major web resource for the development of professional skills and for the promotion of European disabled dancers.
7. Build on the experience of previous programmes and initiatives.
8. Work with a broader range of arts educators, including more nationally-significant organisations in the field of dance.





The iDance partners, with the support of the Erasmus+ programme of the European Union, worked closely together and delivered 4 training, teaching and learning activities, they generated a research paper on inclusive dance training; they designed open educational resources for inclusive dance training and inclusive choreography training; and they hosted a series of inclusive dance workshops.

In September 2016, the partners began their 28-month-long collaboration to produce innovative approaches for addressing people with or without disabilities, as well as the dance community by creating a platform and training opportunities to acquire new skills.



3.b. PARTNERS

Onassis Stegi

GREECE

Project Coordinator

The Onassis Stegi is the place where contemporary culture meets aesthetics and science with an ultimate goal of generating actions, interventions, and ideas which shape and shake society.

The Onassis Stegi hosts events and actions across the whole spectrum of the arts, with an emphasis on contemporary cultural expression, on supporting Greek artists, on cultivating international collaborations, and on educating children and people of all ages through lifelong learning.

The Onassis Stegi runs an artistic programme from October to July each year, including works by young artists, thematic festivals, cutting-edge international productions, lectures, and public discussions on a range of subjects relating to contemporary culture and society, and an extensive educational programme that aims to reach out to a wide audience. The Onassis Stegi also supports the touring and promotion of Greek troupes and artists abroad, and is actively engaged in several networks and bilateral collaborations at an international level.

**ONASSIS
STEGI**



Stopgap
Dance
Company
UNITED KINGDOM
Project Partner

The Stopgap Dance Company creates world-class productions with exceptional disabled and non-disabled dancers to tour nationally and internationally. As dance education remains highly inaccessible for disabled people, the Stopgap Dance Company has devised its own training framework during its 20 year history.

Since the company's establishment, a number of young disabled amateurs in the community has successfully turned into internationally recognised professional dancers.

Within the Stopgap Dance Company, a professional pathway for disabled people has been built and the company is now in a position to share its expertise and instill its methodologies to partner organisations. The company works with dance schools, syllabus providers, conservatoires, and professional companies to help them make their training provision accessible to disabled people. The Stopgap Dance Company is an agency for change with a real prospect of making dance and performing arts more diverse and accessible.





©Skånes Dansteater

Skånes Dansteater

SWEDEN

Project Partner

The Skånes Dansteater is Sweden's largest independent dance institution. A repertory company of 16 dancers presenting works by Swedish and international choreographers. The Skånes Dansteater's main aims and objectives are to promote contemporary dance in the region of Skåne, southern Sweden. Principally this is achieved through the work of and performances by the company of professional dancers, but also through participation projects which seek to engage the wider population of Skåne.

With its base in Malmö, the Skånes Dansteater is responsible for promoting, strengthening, and developing dance as an art form at a regional level. This strand of the company's work is achieved through producing and touring contemporary dance works of high artistic quality.

The Skånes Dansteater strives above all for high artistic quality in both the work of its professional company of dancers and the community outreach projects that work in parallel with performances.

The Skånes Dansteater aims for exceptional artistic quality and its work is accepted as such both nationally and internationally.

SKÅNES DANSTEATER



Holland Dance Festival

NETHERLANDS
Project Partner

holland
dance
festival

The Holland Dance Festival believes that dance should be available to everyone.

Its most important programme is, without a doubt, the world renowned Holland Dance Festival.

Every 2 years they present between 40 and 50 performances of internationally distinguished dance companies and artists.

The Holland Dance Festival is an organisation with experience in offering local disabled aspiring artists the opportunity to work at a professional level for the first time. It has been a national pioneer in the field of artist development, as well as in presenting world class work within its mainstream programme. The Holland Dance Festival has taken a national role disseminating best practice, in partnership with local arts funders and networks, already hosting 2 major conferences on dance and disability.



3.c. METHODOLOGY

The main aim of Liminal's external review was to gather and analyse data, comments, and perspectives from the stakeholders of the iDance project on the relevance of the Erasmus+ programme's main objectives, the effectiveness of the activities and actions taken to achieve them, and, finally, on the efficiency of their implementation.

The iDance Report was based on a combined quantitative and qualitative methodological approach. Participants' views and activity diaries, participants' evaluations of Learning Mobilities sessions, as well as the complete material of the iDance digital platform, were thoroughly examined, and main themes of the report emerged through content analysis. Special attention was given to Learning Mobilities and Lesson Plans.





More specifically, questionnaires were used as a method of research on the stakeholders' perceptions and evaluations. The questionnaires for the overall evaluation were designed for the three different iDance stakeholder groups: the partner organisations, the instructors, and the participants. The answers were obtained through:

- a)** closed-ended, ranking questions on the scale of a given range of values
- b)** open-ended questionnaire questions for in-depth reporting of views and perspectives on the programme.

The findings of this study have to be seen in light of some limitations. First, a considerable time-distance from the actual implementation of the activities and the subsequent evaluation of the participants. And second, limited access to a large sample of participants who could provide feedback regarding each distinct activity / service / learning material of the project. The findings of the iDance Report could have been significantly strengthened if an external researcher/auditor had had the chance to systematically follow the main implementation phases of the project from 2016 to its completion.

04_INSIDE THE PROJECT



Local Workshop Athens 2018
©VLAINAS for Onassis Stegi

4.a. ACTIVITIES

To achieve the goals of the project, the four European partners implemented a wide range of educational and dissemination activities from October 2016 until December 2018.

Activities related to learning, teaching and training provided in the project directly associate with the needs, which correspond to the project objectives:

1.

Making discoveries about integrating disabled and non-disabled people through dance

2.

Nurturing disabled and non-disabled artists to make inclusive works

3.

Exchanging and presenting good practices and learning methodologies

4.

Training with some of the best disabled dancers working on the international scene, and interacting with them, thus enabling all participants to experience the highest standard that disabled people could aspire to

5.

Networking and cooperating with the local community



Each partner organisation hosted a series of inclusive dance workshops addressing the needs of participants with and without disability, as well as their local dance community, using, developing, and testing training methodologies.

Participants from each country had the opportunity to attend four Learning Mobilities.

Each partner organisation hosted a week-long training where participants had the opportunity to enrich their existing teaching practice, as well as to discover new approaches to teaching in an inclusive environment. From March 2017 to July 2018 the project dived into the field of inclusive dance focusing on the principles of inclusive teaching and choreography. The 4th Learning Mobility concluded with a public outdoor presentation at the edge of the sea at Scaniaplatsen, Malmö.

Six Multiplier Events were held within the iDance framework. The events had the form of broad-based conferences combining theoretical and practical components. Participants were introduced to the iDance project's methods and educational tools, but far more than that they were introduced to the very essence of the concept of inclusive dance by educational dance activities and discussions.

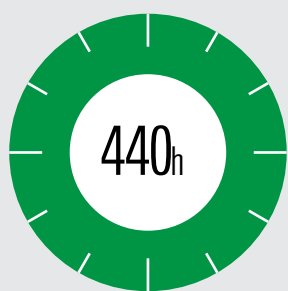
The outputs of the iDance project were made available to a wide general audience and dance communities across countries.

Overall, iDance's activities enabled the partners to come together, share knowledge, exchange best practices, and co-develop an innovative set of resources to promote access to inclusive dance education in Europe.

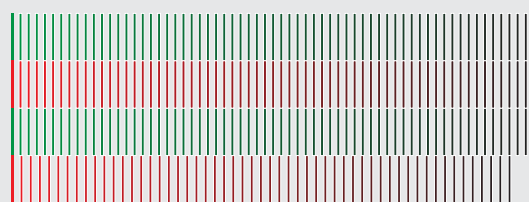


4.a.i. WORKSHOPS - LOCAL ACTIVITIES

From October 2016 to December 2018, the partners organised **18 inclusive dance workshop cycles** of different types.



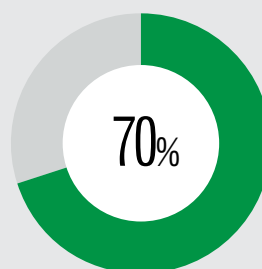
More than
440 hours
of workshops



252 sessions



360
participations



70%
participants
with disabilities





Learning Mobility in the Hague 2018 ©Holland Dance Festival, Sacha Grootjans

People with or without disabilities, with no or little experience in dance, instructors and assistants with and without disabilities got the chance to improve their knowledge, dance techniques, and methodologies.

Since September 2016, the **Onassis Stegi** organised different types of inclusive dance workshops addressing the local and professional communities. Each workshop cycle focused on a different type of disability (physical, visual, or intellectual) and gave the opportunity to professional dancers and choreographers without disabilities to explore the physicality as well as to better understand the possibilities and limitations of their fellow dancers with disabilities. Following the experience gained from the previous workshops, the **Onassis Stegi** organised, in Autumn 2018, a dance workshop addressing all disabilities under the title '**choreographic experiments**'. A mixed group was formed for the first time and a beautiful team came together exploring, analysing, and experimenting with their own first choreographic material.

In the Netherlands, the **Holland Dance Festival**, together with their teacher team and coaches, developed weekly workshop classes based on the experiences of the intensive learning mobilities in Greece and the UK.





Two **“DanceAble Classes - Dance without borders”** were held for participants with different disabilities and different levels of dance experience.

In addition, the **Holland Dance Festival** in close collaboration with the **Stopgap Dance Company** delivered Teacher Training Courses addressing the need of dance teachers interested in working inclusively.

Fulfilling one of the main objectives of the iDance project to **“Build on the experience of previous programmes and initiatives”** the two partners supported the participants in translating their own teaching practice to become more inclusive for disabled students. The **Stopgap Dance Company** shared methods, techniques, and tools (such as the IRIS - inclusive syllabus), which they have been developing since 1995 to upskill the disabled dancers of tomorrow.

In September 2017, the **Skånes Dansteater** began offering community dance workshops for participants with disabilities led by a team of dance-leaders with and without disabilities who participated in the iDance programme. In addition, the **Skånes Dansteater** delivered workshops focusing on the principles of choreography for participants with disabilities who had very little previous dance experience.





Within the framework of the iDance project, the **Stopgap Dance Company** practitioners organized intensive devising workshops which supported the creation of lesson plans and video tutorials, and also helped them reflect back on the learning outcomes from each Learning Mobility. In some cases, adult learners were also invited to trial the training methodology developed and provide essential feedback.

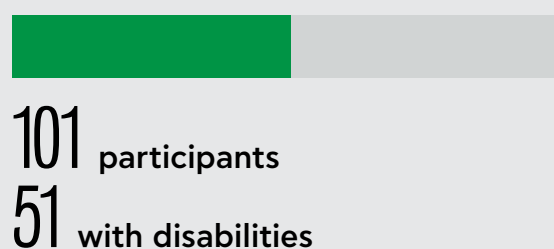
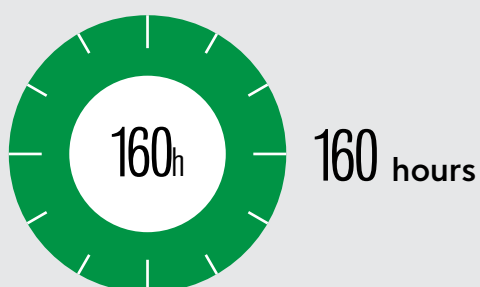
During the iDance project, a great number and variety of workshops offered participants –with and without disabilities– the chance to participate in a series of intensive dance trainings.



4.a.ii. LEARNING MOBILITIES

The four organised Learning Mobilities of the iDance project have been a tremendously constructive component of the Erasmus+ project and its main objectives. These mobility activities encouraged, in the best possible way, the exchange of experience and know-how between different types of organisations and participants to produce new pedagogical approaches for addressing people with and without disabilities and the dance community.

One hundred and one participants with or without disabilities, entering with a varying range of previous dance experience, collaborated and exchanged ideas and new practices.



The four, week-long trainings, organised by the four partners: the Onassis Stegi (GR), the Stopgap Dance Company (UK), the Skånes Dansteater (Sweden), and the Holland Dance Festival (the Netherlands) offered a valuable international coaching opportunity, as well as hands-on training on inclusive dance methodologies.



BRIEF DESCRIPTION OF THE LEARNING MOBILITIES:

1. Athens
Onassis Stegi
13-17 March 2017
Greece
"The principles of inclusive teaching"

In this workshop the participants saw in action some of the inclusive dance methodologies that each partner has been developing since October 2016, and each organisation presented its best practices for the other project partners to test, discuss, and exchange feedback on.

Live streaming and other online video sources were also used after this first Learning Mobility so that the beneficiaries from each partner country could remain connected to exchange ideas and their progress with each other.



20
participants

ONASSIS
STEGI



2. Surrey Stopgap Dance Company 10-14 July 2017 United Kingdom **"A Lab for inclusive dance and choreography"**

In this learning and training activity in the UK, the beneficiaries from partner countries had an inclusive and creative experience on dance and choreography. They had the chance to experiment and share various ideas on inclusive creativity with each other and other exceptional disabled and non-disabled dancers from the Stopgap's professional company. In this lab environment, the beneficiaries became fully aware of how far inclusive dance could go in pushing the art form of dance forward, and how necessary a challenging inclusive education is in order to achieve innovation.

 31
participants


Stopgap DANCE
COMPANY



Learning Mobility in the Hague 2018 ©Holland Dance Festival: Sacha Grootjans

3. The Hague Holland Dance Festival 12-16 March 2018 Netherlands **"Inclusive teacher training and development"**

In this learning and training activity in the Netherlands, which was the third Learning Mobility, on "how to nurture young dancers who are keen to pursue dance more seriously in an inclusive environment" (i.e. the next step up from the entry level work introduced in year one), beneficiaries from partner countries reflected on each other's work, exchanged different dance approaches, inclusive teaching methodologies and techniques.

 **25**
participants






4. Malmö
Skånes Dansteater
2-6 July 2018
Sweden
**"Advanced sessions
and choreography
in inclusive
dance training"**

During an intensive week-long lab, international choreographers and collaborators from all four partner countries (Greece, Netherlands, United Kingdom and Sweden) created group choreographies based on shared accessible methods for teaching, creating, and approaching dance.

The final learning mobility culminated in an informal sharing of an inclusive choreography in a public space in the city centre of Malmö.

 25
participants

SKÅNES DANSTEATER



Learning Mobilities Evaluation based on a sample of **38 participants** from The Hague and Malmö learning mobilities and from participants' activity diaries.

How have Learning Mobilities impacted participants (Dancers /Teachers) ?

PARTICIPANTS (DANCERS /TEACHERS)

AGREE OR STRONGLY AGREE

I was satisfied with the overall concept of this this Learning Mobility 31/38

82%

I found the educational methods valuable 31/38

82%

I was satisfied with the overall organisation and hospitality 37/38

97%

I will be able to use what I learned in this Learning Mobility 32/38

84%

Themes emerged / repetitive words-comments as answer to the following questions:

What was the most valuable outcome of this Learning Mobility? How did this Learning Mobility develop your skills as a dancer/teacher?

**"getting to know,
being in contact with a dance partner"**

participant, 13-17 March 2017, Onassis Stegi,
Athens, Greece

"learning from improvisation"

participant, 10-14 July 2017,
Stopgap Dance Company, Surrey, United Kingdom

**"the translating learning / the Inclusive
Teaching Syllabus (IRIS)"**

participant, 12-16 March 2018, Holland Dance
Festival, The Hague, Netherlands

**"dancing and working with
a wheelchair user"**

participant, 2-6 July 2018, Skånes Dansteater,
Malmö, Sweden

"Quotes"

"The four groups became a big family in the end of the week. After so many hours together they shared not only practices and knowledge, but also emotions and experiences. They mentioned their different approaches, techniques during the lesson ... They all have a shared passion for dance and for life, and they all proved it daily in the previous week."

Participant, 13-17 March 2017, Onassis Stegi, Athens - Greece

"One of the things that I enjoyed most about this week was the sharing of different practices and ideas. Watching so many varied approaches that I would have never thought of myself was brilliant, and it really opened my mind even more to different possibilities."

Participant, 10-14 July 2017, Stopgap Dance Company, Surrey - United Kingdom

"What I found really valuable was the proposition of a curriculum for dance schools which can be shared and used everywhere - in dance schools, dance classes, workshops or company training. This learning mobility improved my "listening" and giving time as a teacher."

Participant, 12-16 March 2018, Holland Dance Festival, The Hague - Netherlands

"Working with so many different people was invaluable, learning many new skills and ways of working."

Participant, 2-6 July 2018, Skånes Dansteater, Malmö - Sweden

Examining the results of the questionnaires and participants' diaries it is clear that iDance's Learning Mobilities have had a positive impact on participants.

It was a unique transnational educational and training opportunity which addressed the individual needs for professional skills development by using participatory approaches and ICT based methodologies.





Multiplier Event Athens 2017 © VLAINAS for Onassis Stegi

4.a.iii. MULTIPLIER EVENTS

As their title implies the Multiplier Events' main aim was to directly address, promote, and multiply the core philosophy, the outputs, and the impact of the iDance project to a wider audience. Six broad-based conferences on inclusive dance and inclusive dance education, (including international keynote speakers, panel discussions, workshops and professional training opportunities) were held by the partner organisations to share ideas and develop networks among the dance community across the countries. More than three hundred people attended these events and had the opportunity to get introduced to the iDance project's methodology and educational tools.



BRIEF DESCRIPTION OF THE MULTIPLIER EVENTS

IDANCE COLLOQUIUM #1

DATE:
3/12/2017

PARTNER:
ONASSIS STEGI

COUNTRY:
GREECE

The first Multiplier Event of the iDance project was a colloquium organized on December 3, 2017 by the **Onassis Stegi** on the occasion of the International Day of Persons with Disabilities.

The colloquium aimed to bring together artists, researchers, social activists, cultural professionals, and the general public from Greece, the U.S. and the UK, to discuss experiences and best practices, and to explore issues of access to contemporary dance education, as well as professional development opportunities for dancers with disabilities.

Following the panel discussions about the iDance project and the three keynote presentations by: **Carmen Papalia** (USA/Canada), **Georgia Krantz** (USA) and **Kate Marsh** (UK), three open access workshops were held, giving attendees the opportunity to experience the educational tools and methods of the iDance programme in mixed groups of people with and without disabilities.



EnCOMPASS #1 & #2

DATE:

17-18/3/2018

10-11/11/2018

PARTNER:

**HOLLAND DANCE
FESTIVAL**

COUNTRY:

NETHERLANDS

As part of the Holland Dance Festival's mission to raise awareness about inclusive dance and the empowerment of dancers with disabilities, the Holland Dance Festival organised two independent Multiplier Events to disseminate the results of the iDance project.

The first Multiplier Event "EnCOMPASS #1 - "Inclusive dance in the community" was organised on March 17 and 18, 2018 and the second Multiplier Event "EnCOMPASS #2 - "Training the disabled dancers of the future" was organised on November 10 and 11, 2018.

In both events, the Holland Dance Festival had the opportunity to share the iDance knowledge for teaching inclusive dance to dance teachers who wanted to start working inclusively. The programme ranged from keynote speeches and workshops, to plenary sessions – and the Holland Dance Festival presented the intellectual outputs and results of the iDance project.





In addition, participants had the chance to learn more about the **Stopgap Dance Company's** experience on working with mixed ability groups and tested iDance project techniques for warm ups, dance skills, games, and creative tasks which could enable a fresh approach to dance with disabled people.



IDANCE TALK & DANCE

DATE:
6/11/2018

PARTNER:
SKANES
DANSTEATER

COUNTRY:
SWEDEN

As part of the festival Dance & People, which focused on bringing professional and non-professional dancers on the stage, the one-day conference iDance Talk & Dance (November 6, 2018) included talks, presentations, and demos. It also included experiential workshops open to broader audiences to share the methods and practices of inclusive dance teaching that have been developed through the iDance programme.

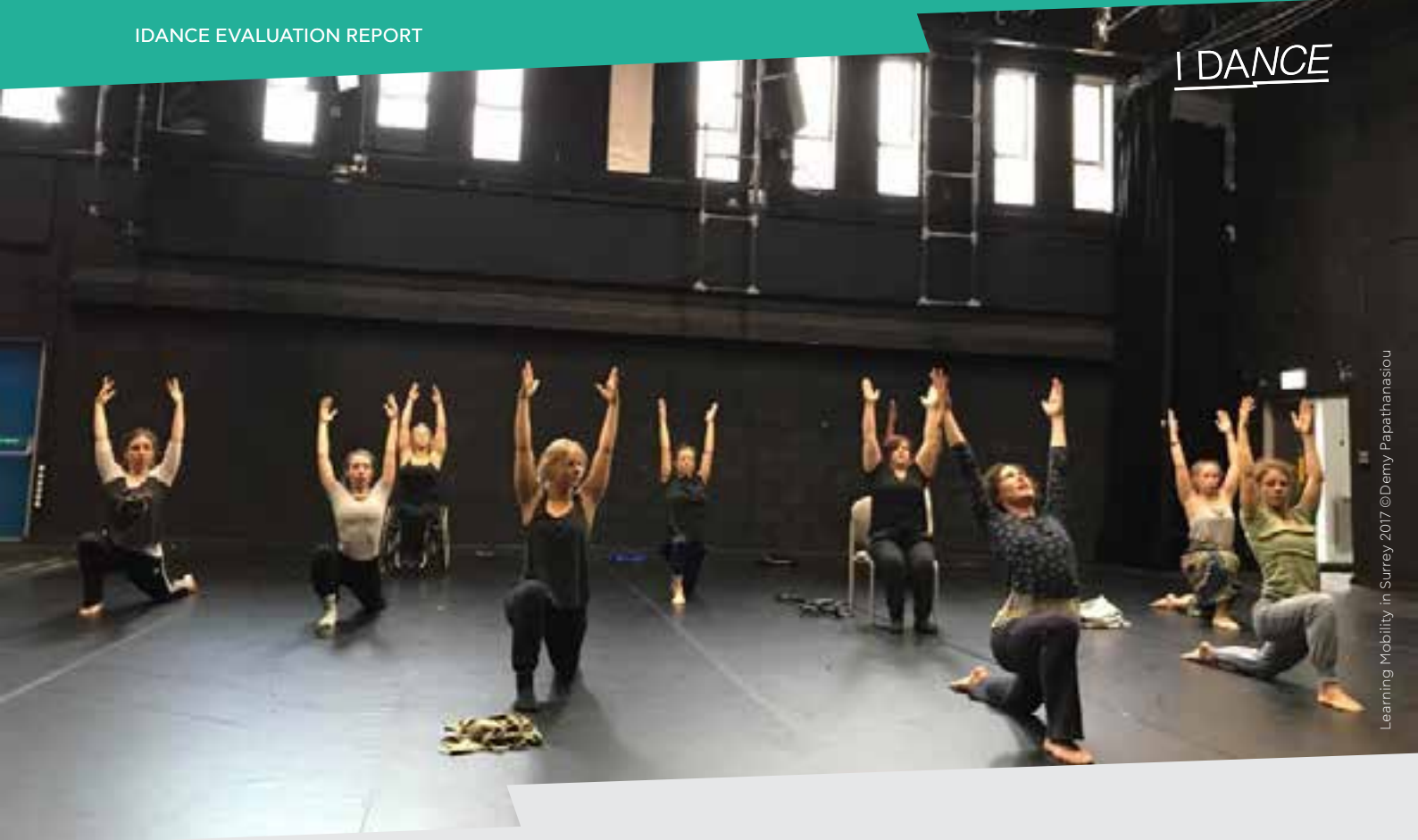




The conference explored questions such as:

- How can we develop ways of teaching dance so that participants, with and without disabilities, have the same opportunities in education and development?
- How can we develop structures within dance where participants with and without disabilities can gain access to dance education from preschool to university on equal terms?
- How do we create opportunities for developing leadership skills in dance for people with disabilities?

The iDance Talk & Dance conference included seminars and two workshops and aimed at those interested in gaining further knowledge and information about increasing accessibility for everyone to dance education.



IDANCE SEMINAR

DATE:
17/11/2018

PARTNER:
**STOPGAP DANCE
COMPANY**

COUNTRY:
UK

On November 17, 2018, the Stopgap Dance Company organised a Multiplier Event to officially launch the iDance platform and the on-line inclusive dance teaching material developed during the iDance project. The event took place at the University of Bedfordshire with twenty eight local participants and stakeholders, and the programme included an introduction of the iDance project and educational materials, a demonstration of the iDance teaching methodology, and a presentation of the iDance research findings by the University of Bedfordshire.



IDANCE COLLOQUIUM #2

DATE:
2/12/2018

PARTNER:
ONASSIS STEGI

COUNTRY:
GREECE

The final iDance Multiplier Event took place on December 2, 2018 at the Onassis Stegi in Athens. The Onassis Stegi invited guests from Greece, the Netherlands, Sweden, Germany, Serbia and the UK aiming to promote, both in theory and in practice, progressive ideas about how disabled individuals hone certain skills, as well as about their access to the art of dance and, by extension, to culture. Invited guests included artists, researchers, social activists, students, and professionals from the cultural sphere, while the programme gave individuals the opportunity to learn new inclusive dance techniques and choreographies, under the tutelage of important teachers and organisations.





The programme included a presentation of the iDance Research Paper by dance theorist and journalist Betina Panagiotara, a panel discussion with dancers and choreographers from Greece, Sweden, the Netherlands and the UK where they presented the learning material produced during the iDance project, as well as a keynote speech by the artist and choreographer Janice Parker. In addition, participants had the opportunity to test the iDance teaching methodologies and see two short presentations from the choreographic exploration “Cherry-Picked” that was created and presented at the week-long iDance training activity in Malmö.



Overall, the Multiplier Events constitute a very positive contribution to the iDance programme. Information regarding the project and the field of inclusive dance and culture in general became available to a broader audience beyond iDance stakeholders. People interested in the field were able to learn, get inspired, and network at the Multiplier Events in each country.



Physicalising Emotions

[READ MORE](#)

"i-Dance" project seeks to support a **training-based collaboration** between cultural organisations, professional dance schools, dance companies, academics, NGOs, access workers, artists and adults with or without disabilities to develop test and implement innovative course packages enriching inclusive dance participation as well as adult educators competitiveness.

4.b. THE PLATFORM

The iDance website, www.idancenetwork.eu is the main dissemination and communication tool, developed by the partners, to gather and share all the activities, outputs and news of the project.

Having a simple structure, the website offers a user-friendly environment to discover the basic framework of the project, such as the projects' mission, partners, activities, and outputs.



Visiting the website's homepage one can find the main site categories: About, Activities, Learning Corner and News.

The Activities and Learning Corner categories host a three-section drop down menu.



LEARNING CORNER



The Activities button allows you to navigate through the Workshops, the Learning Mobilities, and the Multiplier Events implemented during the iDance project, while the Learning Corner button hosts the three main projects output categories, Research, Lesson Plans, and Digital Material.





The website also features a search button, a tool that allows you to change the size of the font (Font Size Changer), a contact form, and a site map option.

www.idancenetwork.eu is a unique tool for anyone involved or having an interest in the field of dance and disability. Requiring only internet access, it serves as a reference portal for dance practitioners, cultural organisations and institutions, academics, and researchers willing to explore, understand and practice inclusive dance related activities all over the world.



The platform already counts more than **2000** unique users!



4.c. LEARNING CORNER

e-learning tools & open educational resources

Alongside the range of educational activities, iDance partners generated three interconnected categories of e-learning educational resources.

2 research papers, **35 lesson plans** and **23 videos** concentrate and present the refined knowledge which was tested and developed throughout the iDance project.

iDance's platform, under the Learning Corner category, offers a complete theoretical and practical framework. With the two research papers setting a solid theoretical baseline and the practical professional skills development tools, both in written and visual form, everyone has the opportunity to explore inclusive dance methods just by visiting this major web resource.



2
research
papers



35
lesson
plans



23
videos



4.c.i. RESEARCH

One research paper and one extensive study covered in depth essential topics in the field of inclusive dance and dance education. Both papers are available on the iDance platform under the Learning Corner category.

The main research portrays the current circumstances in which inclusive dance education is manifested in the four countries of the iDance project, while the complementary study focuses on the personal qualities that enable the successful nurturing of disabled dance talents.

Educators, academics, researchers, and dance practitioners can acquire useful, updated and valuable knowledge by studying these two resources.

1. Dance & Disability:

A research on inclusive dance in four European countries in the framework of the iDance project 2016-2018

By Dr. Betina Panagiotara

The study examines and evaluates inclusive dance as practiced principally in the four countries of the partner institutions (Greece, the Netherlands, Sweden, the United Kingdom), outlining and comparing core cultural and educational policies, aiming to map current conditions, and to articulate possible future strategies.

It begins with a theoretical background that examines definitions and challenges stereotypical notions of dance and disability. The review continues with extensive research on the cultural and educational conditions in each partner country, mapping and examining how iDance contributes to the educational landscape. The study includes some conclusive remarks that aim to indicate what is effective and thus to contribute to the development of the field.

Finally, the paper closes with an indicative best practices guide that aims to act as a stepping-stone for further research, networking, practicing, and enriching the theoretical and practical discourse of dance and disability.

The research significantly contributes to widening the discussion on dance and disability, by mapping but also suggesting alternatives to the existing status-quo in Europe.

The report's primary aim was to outline, examine, and discuss the existing educational infrastructures, professional networks, and available practices of inclusive dance training focusing primarily on the four European countries participating in the iDance project. The objective was to delineate existing realities in the field of contemporary dance and disability – especially the educational status – so as to form alternatives and articulate a best practices guide.

Main Objectives:

1. Map existing conditions and structures as a method of recording relevant realities and producing alternatives to the dominant status quo.
2. Bring to the fore the various legislative and socio-political structures that define dance practices in the four countries in question.
3. Map and examine the fundamental theoretical approaches.
4. Name the theoretical context of the particular report, the reasoning and main framework.
5. Outline and discuss a basic set of methodologies and practices in relation to inclusive dance
6. Consolidate a best practices guide focusing on education.
7. Propose a set of bibliographical reference for further research.

In some ways, disability and dance can be seen as a microcosm of dance itself. As dance is made of many genres and approaches, so is disability dance; as dancers struggle to gain visibility and understanding, so do disabled dancers. Dance is often seen as less important than other artforms; however disability dance does not appear to be seen as less important at the present time.

Verrent, 2007: 3

2. Developing potential amongst disabled young people: Exploring dance artists' qualities as educators in the context of inclusive dance talent development.

By Elsa Urmston MSc and Imogen Aujla PhD

The Stopgap Dance Company commissioned two researchers of the University of Bedfordshire to explore the range of qualities that highly experienced dance artists demonstrate in their practice, particularly in the context of dance talent development.

The values, attributes, and practices of dance artists who develop the potential of disabled young dancers was the main focus of the research.

In order to meet these aims, observations and interviews were conducted with six experienced contemporary dance artists who work as educators of disabled children and young people. Analysis revealed common characteristics in how and why artists go about their work with disabled people.

Findings were categorised under four main themes:

- The dance persona
- The values of dance artists
- The attributes of dance artists
- The practices of dance artists

The dance persona	The practices of dance artists
<ul style="list-style-type: none"> • Humility • Honesty • Being human • Dance as art • Altruism • Kindness • Patience • Confidence • Self - compassion 	<ul style="list-style-type: none"> • Celebrating difference • Aspiring towards equality • Gratifications
The attributes of dance artists	The practices of dance artists
<ul style="list-style-type: none"> • Relationality • Striving towards excellence • High expectations • Learning 	<ul style="list-style-type: none"> • Facilitation • Communication • Reflection

These findings present the potential for considering how artist training and recruitment of trainee dance artists working in inclusive educational settings is supported.

..."A key, underlying factor for all the artists in this study, which reflects wider dance and disability discourse, is the value placed on the celebration of difference with an aim of working towards greater equity of opportunity and access to dance participation across the board and specifically for disabled young people who wish to realise their potential..."



4.c.ii. LESSON PLANS

Empowerment & Professional Training Courses



35
lesson
plans

12

professional

9

mixed type of
disabilities

3

physical
disabilities

23

empowerment

6

mixed type of
disabilities

8

intellectual
disabilities

6

physical
disabilities

3

visual
disabilities





Local Workshop Athens 2018 ©V.LAINAS for Onassis Stagi

All partners contributed to the development of teaching and training material, tools, and approaches focusing on mixed groups of people with different kinds of impairments.

The **23 Empowerment Training** and the **12 Professional Development courses** which are available on the iDance platform are the result of this collaboration.

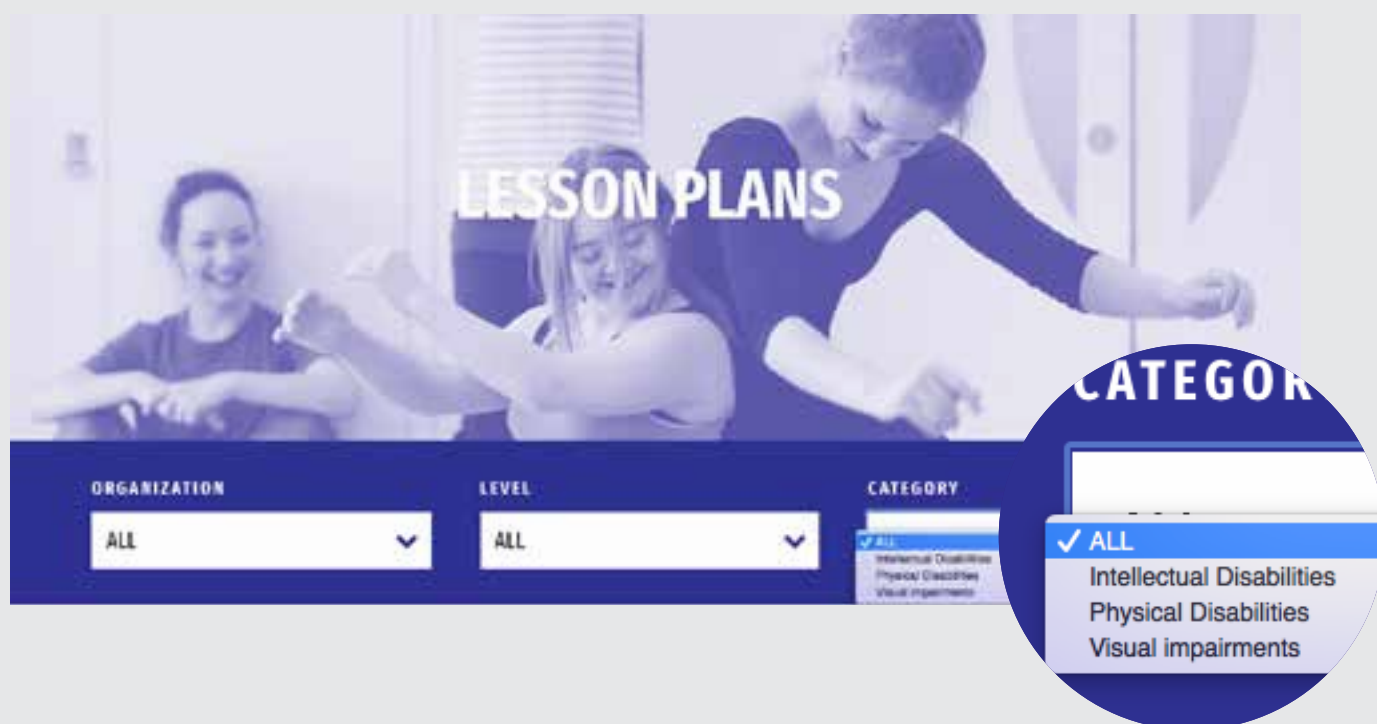
iDance educators, due to their experience of the local activities and the knowledge gained through the international exchanges, were able to deliver easy to follow and fully-fledged training courses.

"In our role as mentors of the iDance Workshops we had the privilege to observe the full range, the wide variety of movement qualities across the various participants. This gave us, as well as the group, the opportunity to reflect on the ways in which resources can be used effectively to enhance learning and support creativity."



All courses are designed for mixed abilities groups, with emphasis usually given to one of the three kinds of disabilities (intellectual, physical, visual) the project was focused on.

The platform offers a simple search engine assisting the user in finding the most suitable Lesson Plan for one's work. You can choose the partner who created the Lesson Plan, set the level of the course – professional or empowerment –, and, finally, choose the kind of disability you are interested in.



The presentation of the plans first demonstrates the Partner Organisation followed by the Target Group, Number of Participants, Duration and the Partner Organisation.

The Meeting Body and Space

an inclusive dance class

TARGET GROUP

mixed level (beginners, intermediate & advanced dancers)

PARTICIPANTS

15

DURATION

1.5 hours

ORGANIZATION

Holland Dance Festival



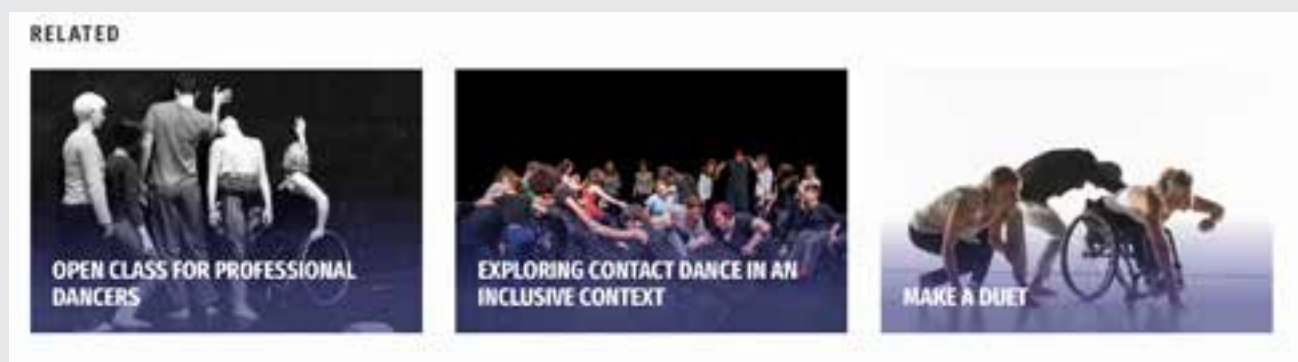
COURSE MATERIAL ▾

COURSE CONTENT ▲

- ⊙ Preparation
- ⊙ Warm up (10 minutes)
- ⊙ Translation streaming (30 minutes)
- ⊙ Articulation (15 minutes)
- ⊙ Osmosis task (20 minutes)
- ⊙ Merging movement to create unison (10 minutes)
- ⊙ Cooldown (5 minutes)

A number of plans includes visuals and pictures, bibliography, and resource links as side material, while some others suggest related Lesson Plans and digital material available on the iDance platform. All Lesson Plans are available in English while 27 Lesson Plans are also available in Greek. Moreover, a drop down menu hosts the Course Material & Content Menu.

Related resources can be found at the bottom of each plan's presentation.



The structure of each Lesson Plan depends on the goals and objectives of the course.

The plan starts with stating the "Goal" and the "Essential Question" of the lesson.

GOAL - ESSENTIAL QUESTION

Sharing compositional tools, creating a score, applying multiple structures within a choreographic process: the objective is to fully engage in the creation of a solo that has personal elements and then proceeding into an exchange and dialogue with the others. Sound and movement, both applied and performed as singular voices are collectively composed instructing each voice and the whole group.

When necessary, Tips, Materials and Set up instructions are given.

Group improvisation demands on opening of the attention, both to the work space and to the corpus of people in the space, as an ever changing pattern of sound, activity, colour and energy.

Take time to explore, to settle and practice the new phrase.



Each step of the lesson is described together with the estimated duration.

Steps usually include important notes.

Lesson Plans' goals and objectives cover a wide spectrum of contemporary dance education aspects and principles.





iDance Lesson Plans, provide an easy-to-use tool for all dance educators who are seeking to enrich their methods and teaching techniques so they can include dancers with disabilities in their classes.

The solid and well-developed structure of the Lesson Plans provides a concrete frame to work with, while studying and implementing these courses equips the trainer/educator with limitless creativity. Depending on the objectives and goals of the trainings objectives and goals and the trainees' characteristics, the educator can adjust, combine, and evolve his or her own methods using those tools as the primary material.

This can allow the dance sector to provide more independent education opportunities to disabled artists and foster the emergence of disabled dance leaders.



4.c.iii. DIGITAL MATERIAL

The iDance project created a set of virtual classes and creative videos which could further develop the exchange of ideas and methodologies. This digital material enhances the project's goals and activities' outreach, while at the same time it can serve as a very supportive resource for educators implementing the iDance lesson plans.

The video tutorials focus on different types of technique and skills development while the creative videos are inspirational trailers of the project's activities.





Most of the iDance tutorial videos are demonstrated by more than one dancer with and without disabilities to assist the viewer in observing the implementation of each exercise by different bodies and disabilities.

Showcasing disabled dancers as role models, visualising exercises and presenting the projects' activities, those 23 videos are an advantageous way for anyone to get an idea of inclusive dance and its practices. More than that it is a means of empowerment for participating disabled dancers as artistic leaders

05_AFTER IDANCE



Learning Mobility in the Hague 2018 © Holland Dance Festival: Sacha Grootjans

The iDance project was an ambitious and innovative programme which set high standards and attempted to contribute to the major contemporary cultural challenge of inclusion and accessibility. The project managed to create a significant social impact not only for its stakeholders, but also for the four participating countries and furthermore for the European and international dance community.

The importance of the project is not only based on the benefiting effects during its implementation but moreover on the dynamic impact which can generate in the future.

The four partner institutions, the instructors, and the participants seized the opportunity to refine their thinking and focus on Adult Education and took the time and space to get together, exchange knowledge and practices, create a set of free online resources, and offer their communities high quality, inclusive dance workshops.

It was the first time the four organisations implemented an Erasmus+ project on inclusive dance and all of them agree that:

1.

Overall, the iDance project achieved its main aims and objectives.

2.

The iDance project was a successful programme for the enrichment of inclusive dance professional education in my country.

3.

The iDance project had a positive impact on the organisation.

4.

Partnership relationships were well-established.

5.

Difficulties and challenges of group dynamics were managed appropriately to provide fair opportunities for all participants in every situation.

6.

Partners are satisfied with the quality of Learning Material (Research, Lesson Plans, Digital Material) produced.

7.

Appropriate debriefing was provided from instructors (e.g. for issues raised through the workshops).

Partners' view

Partner institutions expressed overall satisfaction with the programme on the whole but also with the specific output(s) (Workshops, Learning Mobilities, Multiplier Events, Research, Lesson Plans, and the general digital material).

 **SATISFYING**
 **VERY SATISFYING**

Stopgap
DANCE COMPANY



"iDance has enabled us to refine our existing practice and to absorb feedback and thinking from other organisations."

national
dance
festival



"We've learned a lot by exchanging the experiences and expertise. Most of our people have grown a lot with participating in these learning mobilities."

Stopgap
DANCE COMPANY



"...the participants left with renewed enthusiasm for inclusive creativity and international collaboration."

ONASSIS
STEGI



"Research covers essential topics in the field of inclusive dance and portrays the situations in inclusive dance education in the four countries of iDance".

national
dance
festival



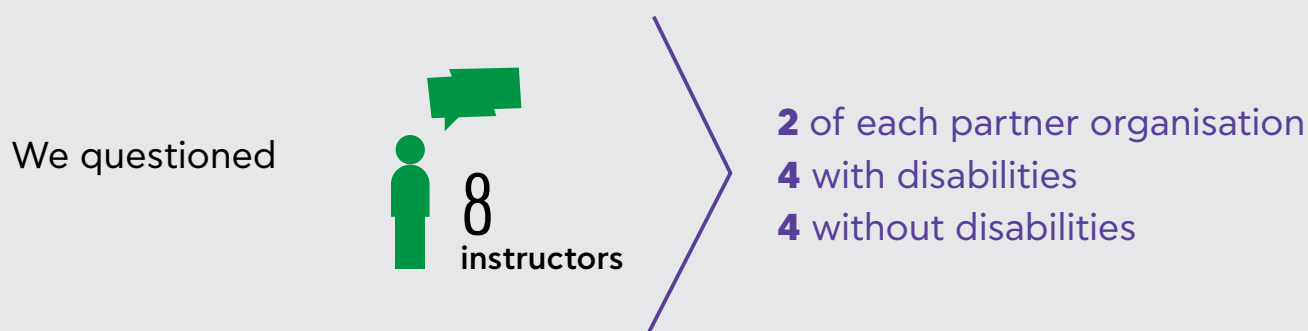
"We liked producing these Lesson Plans, it makes you think again about the way you work and like to work. The exchange of Lesson Plans was also great and inspiring!"

ONASSIS
STEGI



"Different types of digital material. From education tutorials, to promotion teasers, to short animation videos that raise awareness and inform broad audiences."

Instructors' view



iDance has given the participating dance educators the opportunity to further develop their dance and teaching skills. This has resulted in a sharpened overall vision about integrated dance.

The project provided all participants with the necessary space to develop their own dance teaching methodologies that emphasize co-leadership. Participants had the opportunity to dig deeper into questions about accessible dance teaching and research, and develop ways of teaching in order to re-evaluate **“how we teach”** and **“what we teach”**.

All instructors had a long experience with professional dance and most of them had at least seven years experience in inclusive dance. For most of them the Erasmus+ project was a rather new experience and they participated in more than one activity of the iDance project.

Regarding the practical labs and events of the project, instructors are in general satisfied with the percentage of participants with disabilities, while there are some objections about the total number of participants without disabilities. Instructors also raised some concerns around their ability to network, communicate and cooperate well with participants and instructors from other countries. However, they were rather satisfied by the facilities, the overall organisation and hospitality of the host organisations.

Participants' view

We questioned



16
participants
from all four
organisations

10 with a disability
(physical, intellectual, visual)
6 without disabilities

Participants had a wide range of experience in their involvement with dance and inclusive dance, ranging from one to thirty years. A few of them were familiar with the Erasmus+ EU programme and most of them participate in more than one activity in the framework of the iDance project.

Participants expressed their confidence that their knowledge of inclusive dance techniques and methodologies has been improved due to their participation in the iDance project and most of them agree that the iDance project met their expectations.

More specifically, they were satisfied with the percentage of participants with and without disabilities, with the opportunity offered by the iDance project to network and discuss with participants from different countries, to communicate and receive feedback by the instructors. The participants were also fully satisfied by the facilities, the overall organisation, and hospitality of the host organisations.

Participation

	INSTRUCTORS	PARTICIPANTS
I was satisfied with the percentage of participants with disabilities.	88%	100%
I was satisfied with the percentage of participants without disabilities.	75%	88%
I was satisfied with the percentage of participants from the dance field, dance teachers, choreographers & emerging professional dancers.	75%	75%

Design and Structure

INSTRUCTORS

I was well informed about the objectives of the iDance project.

88%

I was able to network, communicate and cooperate well with participants and instructors from other countries.

63%

I had the opportunity to receive feedback from the participants.

75%

I had the opportunity to receive feedback from the participating organisations.

100%

I was satisfied with the available facilities of the host organisations.

75%

I was satisfied with the overall organisation and hospitality of the host organisations.

75%

PARTICIPANTS

I was well informed about the iDance project's objectives and structure.

75%

I was able to communicate and cooperate well with instructors.

100%

I had the opportunity to network and discuss with participants from different countries.

94%

I had the opportunity to receive feedback from the instructors of the workshop(s).

88%

I was satisfied with the available facilities of the host organisations.

88%

I was satisfied with the overall organisation and hospitality of the host organisations.

100%



Learning Mobility in Malmö 2018 ©Skånes Dansteater. Jenny Baumgartner

IMPACT SUSTAINABILITY OF IDANCE PROJECT

The iDance project managed to create significant social impact beyond the limits of the four partner-institutions and thus create the potential for its future sustainability.

- The Onassis Stegi and the Skånes Dansteater continue to offer sessions of local workshops developed during the iDance project ("Choreographic experiments" and "Dance workshops for people with and without disabilities") in 2019.
- Three out of four iDance partners – the Onassis Stegi, the Holland Dance Festival and the Skånes Dansteater– will continue to collaborate, along with four new partner organisations, within the framework of a new programme, EUROPE BEYOND ACCESS, which is co-funded by the Creative Europe programme of the European Union and aims to bring disabled performing artists into the mainstream on the European cultural scene. Professional connections made during the iDance partnership showed sustainability and potential for future collaborations.



- The platform, especially the Learning Corner, is a free tool for anyone who wants to have immediate access to and inspiration from a wide variety of innovative practices in inclusive dance education, lesson plans content, pedagogical approaches and other classroom resources.
- Both research papers can be useful to dance artists working with disabled and non-disabled young dancers to consider in their own practice, and can be valuable to professional networks in designing professional development programmes for inclusive dance artists and educators in the future.
- The structure designed for the project is scalable and transferable. The partners can apply the same structure and design to programmes aiming at different target groups.
- The vast majority of the instructors intend to apply the iDance methodologies and lesson plans in their current and future work capitalising, in the best possible way, on their participation in iDance.
- Finally, the findings of the questionnaires showed that the participating instructors and dancers, with and without disabilities would like to participate again in Erasmus+ or other programs for inclusive dance and that they are satisfied with their involvement in the iDance project.

"I will and already have applied exercises or parts from exercises learnt in Labs, for example some of the games or improvisations setups, as well as working with sounds in partner work, or working with props or pictures to find a certain quality. I also use the methodology for Translating movement every time I teach"

iDance instructor

"As an instructor I learned through developing new methodologies myself, but I also learned from other participants' methodologies and lesson plans."

iDance instructor

Participants with and without disabilities are enthusiastically transferring their experience to their environment proving the importance the project had in their lives.

I've transferred my experience into a blog and into my work. It has changed what I want to do with my life.

The transfer of experience is predominantly within my own dance practice and life outlook. iDance was an incredible experience at a very interesting juncture in my life. I am planning to write a personal blog; but it's quite difficult to reflect succinctly!

I had the opportunity to attend an experiential workshop and introduce some of the things we practiced in the iDance programme. I would like to further introduce our practices to a larger group of people.

All my friends and colleagues now know more about inclusive dance. Aspects of inclusive dance have been adapted for my clinical practice as a neurorehabilitation physiotherapist.

iDance activities have managed to strengthen or change the perception the participants had for dance

My participation has strengthened my views on how positive and inspiring inclusivity in dance is.

It has changed my life and I've switched careers.

I never thought I would be able to dance again, because of my wheelchair and because of the Holland Dance Festival that image I had changed and therefore my future in dance changed as well.

I have broadened my understanding and knowledge of inclusive dance practices in other countries. I gained a huge amount of enjoyment, inspiration and invaluable information from socialising with other disabled dancers and having prolonged/repeated contact with them. It was wonderful to be part of a community with those who share my passion; and learn about how different cultures impacted on the associated inclusive dance environment.

Inclusive dance is way more interesting than the average dance class in the Hague. I had to lose all my ideas about 'perfect' movement and this opened my eyes.

It's even clearer that everyone can dance and I think of different possibilities in a movement.

I had the opportunity to clarify different techniques from the Erasmus partners and see how different groups work as well as the many tools all of us work with.

My motives have changed, my way of thinking has changed, I have learned to choreograph parts of my life. In the iDance classes I often had the opportunity to choreograph one whole song.

I love dance and being with the others, moving around space, I would like to continue and never stop dancing. My perception has not changed. I still love dance.

iDance created a new perspective about what dance and movement is.



IMPROVEMENTS - REMARKS

The iDance stakeholders (Partners, Instructors, Participants) who were questioned highlighted the positive aspects of the project, while they've also identified some elements that could be improved or should be the focus of perhaps a new edition of iDance.

The project managed to collaborate with a significant number of instructors and dancers with and without disabilities since the iDance partners decided to form different groups for each activity. Several stakeholders, however, think that having a stable core of participants could have improved the quality of the outcome and the growth of the participants. This could also allow the project partners to monitor, in a more efficient way, the qualitative outputs of iDance. In general, the project partners would have benefited more if they had the chance to spend more time together working on the project and following the activities in each country.

Regarding the content of the project, a few instructors suggested the addition of some theoretical sessions on disabilities and inclusion. The above mentioned method would allow the participants without disabilities to communicate and interact in more efficient and considerate ways with their co-dancers with disabilities. It could be also a suitable measure to share the political importance and the social relevance of their work on inclusiveness and accessibility among the participants. Finally, the desire for even more specialised training on different techniques was also expressed.

There is obviously a strong belief in the power of the iDance project to influence other actors in the field. Instructors and participants suggest further investment in mainstreaming inclusive dance and in increasing awareness in relevant smaller institutions and organisations.

"Take it to the next level. Work with those who really want to dance and invest in dance in the future. Spread iDance methods to others to secure and spread inclusive dance and education. Especially to dance schools and to dance teachers. Change their agenda and old tradition on what dance is. Educate new dance teachers. Get in current dance companies and present what inclusive dance is and can be. Start new dance companies with iDance as a main key."

Instructor with physical disability

"I would like to see iDance having a more present role in the dance scene and the practice going more into the direction of creating a methodology which, hopefully, at some point, will allow inclusive dance to enter in the dance education."

Participant without disability

iDance was a big step for the inclusive dance field of the four European countries and it has offered the participants a life-changing experience.

"I would not change anything. Only that I would want is that the programme would never end, so that we can dance and travel all the time. I am very satisfied and I would like to continue in other countries as well."

Participant with intellectual disability


"Having the opportunity to share and work with so many different people from different backgrounds was very inspiring and motivating. Choreography and workshops were particularly useful and stimulating."

Participant without disability

"I regained my joy and confidence in dancing and I've noticed that it has boosted not only my self-esteem, but that it makes me more open to other people with disabilities. I really would love to be able to continue this the way it is. The Holland Dance Festival is an open and welcoming place where I really feel at home and where I can meet people with the same background and passion for dance. So this is just a big 'thank you' to the iDance project for making that possible."

Participant with physical disability

06_CONCLUSION



"It was wonderful to be part of a community with those who share my passion..."

iDance participant with physical disability

Learning Mobility in Malmö 2018 ©Skånes Dansteater Jenny Baumgartner

Restricted opportunities for dancers with disabilities to study and improve their skills and technique(s) could be due to the limited existing resources for teachers, institutions, and programmers to study and practice inclusive dance. The very rare cases of artistic leaders with disabilities should not be seen as a surprise but rather as a consequence of the, almost entirely exclusive artistic educational system that we find in most European countries. Dance professionals, institutions, and initiatives have been exploring the relationship of disability and dance for years or even decades. Usually these activities are excluded from the mainstream culture, and therefore the produced knowledge and experience is not communicated.

The iDance project addressed all the above by creating a dynamic network of institutions of different scales and experience on inclusive dance training, which genuinely invested energy and resources to mobilise the sector and the community towards a more accessible scene.

Building networks of shared interest(s), and understanding the challenging issue of exclusion in the cultural sector is a well-thought of move to shift and change the dance status quo across Europe.



By being exposed to different models and practices, iDance network partners attempted to learn, change, and create. The programme managed to establish a strong transnational community obtaining a common “dance teaching language”. The continuation of some local workshops after the project’s completion and the institutions’ collaboration in new, relevant projects, indicates the strong commitment and dedication the partners have for including people with disabilities in their communities.

The participants of the project did not only gain a well-designed and curated experience, but also valuable skills and knowledge for their future careers. All stakeholders, after this programme, felt much more competent. The partner institutions have developed or evolved their methodologies and understanding on inclusive dance. The dance educators are now acquiring new tools and techniques on teaching mixed abilities classes. The dancers with and without disability received intensive dance training in inclusive settings while creating transnational connections.

The local workshops implemented during the iDance project, even though they were not an initial deliverable of the project, absorbed huge effort for their implementation. It was the medium the partners employed for testing tools and techniques while mobilising their local communities. Investing in the development of local dancers with disability energised the other activities of the project and set a basis for the future artistic leaders with disabilities.

The network and diverse community developed around the project is probably the most important of all outcomes.

The value of such an initiative is not only educational and artistic but also social and political.

It is vital that the disabled artists can be trained and can work in a supportive and safe environment surrounded by other professionals and experts who understand and acknowledge the value but also the characteristics of inclusive dance.





Improvements could be made in the curriculum of the training and courses offered during iDance by adding theoretical training about dance, the anatomy of the human body, dance and disability, and also courses regarding the social and political value of a more representative dance field. More performance opportunities would complete the participants' experiences and also allow more visibility to the process, reaching wider audiences.

The iDance "Learning Mobilities" was a new, for European standards, approach which initiated a creative dialogue between artists and practitioners from different realities, and exposed them to new experiences and different ways of working. This transnational exchange of knowledge was a big step towards the establishment of a common understanding for inclusive dance's needs and challenges. Moreover, it enhanced the cultivation of inclusive dance mentality and of supporting emerging dancers with disabilities.

Through the "Multiplier Events", iDance shared its vision with the local communities implementing a wide range of events. In each country, a glimpse of iDance objectives and practices was offered to a wider audience which got informed about the project, but more importantly, got inspired and engaged themselves in more inclusive practices. The iDance platform, especially the platform's Learning Corner is a unique thesaurus, open and accessible to everyone.





After participating in the project, someone can revisit and elaborate their knowledge on his or her dance education. Moreover, and in addition to the participants, iDance left behind this major resource of knowledge for others to develop skills, draw inspiration, and design similar inclusive dance initiatives, projects and programmes. The platform can be an impactful tool for the further development of the dance and disability sector worldwide. Improvements could be made regarding the accessibility by embedding more digital accessibility features and by translating its content in more languages other than English. Furthermore, a short description for each hosted category could offer the user a better understanding regarding the information provided within the galleries. To keep the platform active, one suggestion might be to encourage the iDance participants to update the website with new material and resources through their future practices.

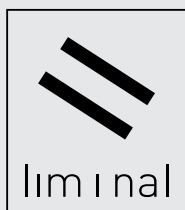
All the open educational tools research, lesson plans, digital material are an important addition to the existing, poor, catalogue of resources and tools for dance and disability.

The partner organisations need to continue supporting the artists and professionals they worked with, by encouraging them to have a dialogue with other professionals and audiences in a variety of settings. Implementing inclusive, long-term strategies will capitalise on the knowledge and resources the iDance project generated, while fostering a more representative artistic community and therefore a representative performative scene. By creating innovative and relevant to the public, forms of thinking and working, the institutions and their communities, can help build a balanced society.

Having the opportunity to study and evaluate the iDance project was a rewarding experience. We would like to take this opportunity to thank all iDance participants for their efforts and inputs which were very useful for our study, as well as all the partners for their trust and their support during the writing of this report. Also a big thank you to everyone who took the time to answer our questionnaires supporting us in this attempt to evaluate the iDance project.



07_ CREDITS RESOURCES

**LIMINAL**

Liminal, established in 2016, is a Greek cultural organisation which provides the opportunity for everyone to engage in contemporary art forms, regardless of physical, social, linguistic, and other characteristics. We strive in order to help the creative sector become inclusive and accessible, and we design a variety of social-artistic experiences for everyone. Educational programmes, art productions, and accessibility services are the three pillars of our activities.

As a team, consisting of artists and scientific partners, we act and create guided by the importance of human values. We built a diverse community rich in experience and knowledge. Our students, educators, artists, and partners are part of a revolutionary cultural shift. Liminal utilizes art to foster social cohesion and justice.

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RESOURCES

The iDance Network platform www.idancenetwork.eu

iDance evaluation questionnaire results Malmö

iDance evaluation questionnaire results the Hague

Stopgap dance blog www.stopgapdance.com/blog

Participants' activities' diaries

Liminal's "iDance Overall evaluation questionnaire" results

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