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In.To.Da.Te.

Innovative tools for
DANCE TEACHERS



IN.TO.DA.TE.

**A3 - A MANUAL WITH NEW CURRICULUM
FOR DANCE COMPAGNIES AND
SCHOOLS**



Co-funded by
the European Union

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ELABORATED BY: L'ESPACE APS/ASD
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INTRODUCTION

The COVID-19 crisis has hit the educational institutions hard, resulting in their temporary closure and a fast shift to distance/on-line teaching and learning. In particular, for their intrinsic nature, dance schools have been penalised: their future educational path is still uncertain. In June 2021 the Italian Ministry of Culture has created a specific fund for supporting dance schools in these hard times. Many dance schools have been forced to close and many of them will never reopen. As a result, the issues related to teaching dance and movement in dance schools have increased. IN.TO.DA.TE. – “Innovative Tools for Dance teachers” project aims to provide innovative teaching tools and methods to equip dance teachers in public and private dance schools to be able to directly engage with dance students and dancers with new and renovated methodologies and choreographic styles. The project responds to the needs of dance teachers to face the new challenges emerging from the pandemic age: to attract and retain new and old dance students and dancers with innovative methodologies. Art is not only a way to facilitate the communication among people but also answers the need of the dance students to express themselves, their creative and personal skills. The project was funded under the Erasmus+ programme, small scale partnership in adult education because it meets the needs of the consortium: the synthesis of a long-term cooperation in the field of dance and movement education. Partners have worked together before and they are engaged in developing new and innovative tools to facilitate the work of dance teachers and educational institutions across Europe. l'espace has been working with contemporary dance and oriental martial arts in local schools in Palermo for a long time and cooperates with other cultural organisations which use dance and performing arts to empower dance teachers and students across Europe. New choreography used by the HOTELOKO collective is interdisciplinary: it uses the tools of other art disciplines and belongs to a different sphere of activity. The creators reach for solutions from the circle of fitness, meditation, rave aesthetics, improvisation or mindfulness practices. They also use multimedia projections. In their educational work it is important to establish contact among the members of the group by working on attentiveness and sensitivity to the other person. Respect for the body regardless of its age, weight or colour is fundamental to the work. Everybody can be in movement; therefore, HOTELOKO workshops and meetings are intended for young people, adults and seniors. IN.TO.DA.TE. project is the answer to the work of the two partners included in the consortium to implement a project which summarises most of the cooperation activities carried out by the project partners in the last years separately and now together. This manual synthesises the 17 months of cooperation between the two partners and collects feedback and results from the project activities.

THE MANUAL

IN.TO.DA.TE. activity A3 included the creation of a manual with a new and innovative curriculum resulting from mixing together the "Natural Movement Dance" method created by Giovanni Zappulla and the "HOTELOKO movement makers" choreographic method by Agata Życzkowska. The idea was to draft a manual with a new curriculum which support dance schools and centres in the hard process of restarting their dance courses with new curricula and pedagogical methods.

This manual is based on the results and experiences collected during the study visits and workshops implemented in A2. The innovative dance method resulting from A2 activities was piloted by both partner dance companies with their dance students and professional dancers in a process which led to A4, i.e. two final performances in Italy and Poland showcasing the new dance curriculum included in A3. The piloting sessions were led by Giovanni Zappulla and Agata Życzkowska with 10 dance students in each country and the 5 teachers/trainers who participated to the mobilities in A2. The final studio/choreographic research was performed at the end of the project in two final performances / multiplier events in Italy and Poland showcased in Dissidanza Festival in Palermo and U:NEW Dance Wave Festival in Warsaw. After the piloting sessions, the first draft of the manual was revised with the results from the workshops in both countries. This activity was very important to test the efficacy and innovation of the new curriculum elaborated in A2 and verified with the piloting sessions. A3 was crucial for validating the results from A2 and to improve the manual and enrich it with new contents and additions. This manual is the main step to reach the objective to provide dance teachers and training with new tools to restart their activities and support them in the hard task to revive their pedagogical and choreographic work.

TARGET GROUP OF THE MANUAL

The main target groups are dance teachers/trainers from public and private schools who piloted the curriculum, together with dance students and professional dancers. The dance teachers were the same who participated in the mobilities in A2. The two organisations' staff is also an important beneficiary of the activity as they supervised the piloting of the manual content with dance students and other dance professionals. The piloting sessions benefited all the target groups involved in the project:

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

THE TWO DANCE COMPANIES

L'espace APS/ASD

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

The association was founded by the choreographer-dancer Giovanni Zappulla, artistic director of the Zappulla DMN company and creator of the innovative Danza Movimento Naturale method, which stems from the substantial union of contemporary dance, Taijiquan and Zhineng Qigong. The method is the expression of a study model that is consistent with human nature in all its aspects: biomechanical, energetic and psychic through disciplines that enable the development of human potential by re-establishing the heritage of internal connections. President of the association and co-director of the Zappulla DMN company is the dancer Annachiara Trigili, who together with the musician and composer Giuseppe Rizzo, the dancer Roberta D'Ignoti, and the visual artist Petra Trombini make up the main creative nucleus.

One of the company objectives is to stage a pure and natural dance, through the close link between mind and body, making the dancer a mean to push the audience to live the performance as both an aesthetic and emotional experience.

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

The association's operational headquarters is Xinergie centre in Palermo, a space created in collaboration with the Quarto Tempo association that represents a nerve centre for art, production and training, conceived to create synergies between different activities and professionalism. It houses two large coworking spaces and three multi-purpose rooms used mainly for training in dance and all artistic production.



Photo: Marta Ankiersztejn

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

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

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

L'ESPACE DANCE RESEARCH/METHOD/AESTHETICS

THE “DANZA MOVIMENTO NATURALE” METHOD

The Danza Movimento Naturale (DMN) method was created in 2005 by Giovanni Zappulla, choreographer, dancer and artistic director of the choreographic centre L'espace. His long stay in France - at the National Conservatory of Music and Dance of Boulogne Billancourt and at Ridc (Rencontres Internationales de danse contemporaine) - gave Zappulla a strong pedagogical imprint that pushed him to deepen the techniques and the path already undertaken by the dancer Isadora Duncan (1877-1927).

IN THE FOOTSTEPS OF ISADORA DUNCAN: THE REBEL GENIUS AND HER ‘INNER MOVEMENT’

Isadora Duncan was a rebel genius, an essential piece of dance history precisely because she did not have a pre-established academic education and also because she always had the courage to explore the limits of dance.

The Natural Movement Dance thus starts from an in-depth study of the techniques of Duncan, the first who theorized the category of internal movement.

"We could define it as a movement that finally resolves the dichotomy between spirit and body. A dichotomy - points out Zappulla - that has been imposed as a superstructure but that the Greeks did not know: in the theatre they were musicians, actors and dancers together. In the same way, internal movement starts from the soul, radiates to the bones and deep muscles, to the mind and body: it is a force that we have not been used for centuries.

THE CONNECTION WITH ORIENTAL DISCIPLINES

The DMN method - born from the collaboration between the choreographer and the dancer Annachiara Trigili - developed with the substantial union of contemporary dance with music and with the encounter with Taijiquan Chen and Qigong, disciplines in which we find the concept of internal movement, consistent with human nature in its biomechanical, energetic and psychic aspects.

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

SICILY, ABROAD, THE PAST AND THE FUTURE

A method, DMN, which has already been exported across borders, from France to Mexico, through workshops and performances in which the dancer's body is no longer considered an object to be irreversibly worn out in homage to the aesthetics of movement, but a centre of strength, growth and well-being.

The dancer thus becomes strong through dance itself. And dance becomes natural again, incredibly rich; bodies can go far beyond questions of technique and style, movement has its own truth.

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

QUESTIONS TO (RE)START FROM

What contemporary dance has started to do again just over a century ago is to give the body the opportunity to construct its natural history, to express its essential movement according to its inner balance. In the DMN method, the body learns to listen to these laws.

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



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THE COMPANY

GIOVANNI ZAPPULLA

Dancer and choreographer, trained at the National Conservatory of Music and Dance in Boulogne Billancourt (Paris), and in June 1999 he obtained a French degree at the R.I.D.C. (rencontres internationale de danse contemporaine founded by Françoise and Dominique Dupuy and directed by Brigitte Hyon) becoming a professor of contemporary dance. He is a Qigong operator FISTQ (Italian Federation of Tuina and Qigong Schools) teacher; 2nd level Taijiquan Chen style instructor and student of Master Wang Hai Jun (12th generation of the style).

He has danced in various French companies including Gigi Caciuleanu and Ruxandra Racovitza and for the Choreographic Centre Vallée D'Or directed by Serge Keuten, where he also organised choreographic workshops for children and adolescents.

In 1998 he created the Arteos company in Paris and in 2001 he returned to Palermo to stage the show Coin café, a piece for four dancers and an actress, at the Cantieri Culturali alla Zisa in Palermo. In 2006 he is the creator and promoter of the Choreographic Centre L'espace of which he is in charge of the artistic and pedagogical direction (info@lespacepalermo.it) and of the dance company l'espace with which he creates the shows Lezioni di Volo, L'Aviateur, Coming soon and Tech no trash, the latter a show about recycling and promotion of renewable energies that he will take on tour for the festival Energie Alter-native.

In 2015 he created the Zappulla DMN company, which works to promote and spread contemporary dance locally, nationally and internationally. The company is based at the Xinergie Centre in Palermo, where various cultural activities take place: contemporary dance, contact improvisation, theatre and music, Qigong and Taijiquan Chen style. What drives the company's commitment is the passion for dance, through a choreographic production and a high-level educational commitment based on the innovative method Danza Movimento Naturale. This method was devised by Giovanni Zappulla and represents a formative possibility in the contemporary choreographic field; it is based on a holistic vision of the individual and draws on the oriental knowledge of Taijiquan and Qigong, working on the multiple aspects of the human being in order to awaken their potential, re-establish their physical and emotional connections for a strongly expressive and performative result.

The fruit of the method's work can be seen in the creations she has been staging since 2016: Apollo and Daphne, Memories from the future and Natural Landscape, the latter born from an international collaboration with the M.I.M. Arte Escenico collective (Mexico City), Instituto Nacional de Bellas Artes in Mexico City and Secretaria de Cultura in Mexico City. Since 2017 he has been the CSEN provincial manager for the DANCE sector. He is currently involved in the diffusion of the show Wunderkammer, and in the creation of Love You-man 's love. Moreover, the company is the winner of the European projects Dance Highways and Viral Visions aimed at the creation of an international network for the diffusion of avant-garde and research choreographic culture and thanks to which the festival Dissidanza 2021 was created in partnership with the associations L'espace and Quarto tempo, the French, German and Spanish cultural institutes and the municipality of Palermo.

ANNACHIARA TRIGILI

Annachiara Trigili (Palermo 19/07/1983) has a degree in Performing Arts Science and Technology with a specialisation in Musicology and Performing Arts from the University of Palermo.

She is a qualified Qigong operator FISTQ (Italian Federation of Qigong and Tuina Schools) and is also a Taijiquan instructor in the Chen style and student of Master

Wang Hai Jun (12th generation style). She began studying classical and contemporary dance in Palermo and took part in numerous national and international workshops: Bruce Taylor, Wayne Byars, Brigitte Hyon, Marina Rocco, Gigi Caciuleanu, Sasha Stepkine, Andrè La Fonta, Keiko Saintorant, Sophie Chadeffaux, Sarah Reina, Patrice Usseglio, Giusy Di Giugno, Damiano Bigi. He actively contributes to the creation of the centre L'Espace, of which he is a founding member.

She followed a movement analysis training with Betty Lo Sciuto.

With Giovanni Zappulla she collaborated in the research and creation of the Natural Dance Movement method.

In April 2004 she performed in the evening Lezioni di volo organised at the Cantieri Culturali alla Zisa (Palermo).

She is currently a contemporary dance teacher at the Xinergie centre, a project born from the collaboration between L'espaces ASDC and Quarto Tempo ASDC, and co-director and dancer in the Zappulla DMN company directed by Giovanni Zappulla, with which she debuted in Palermo in December 2006 in the show Coming Soon. She has taken part in the creations Tech no Trash, Jubilacion, Apollo e Dafne, Natural Landscapes and Wunderkammer. She is currently involved in the creation of the show Love (H) U man's Love.

ROBERTA D'IGNOTI

Graduated in Literature, Music and Performing Arts at the University of Palermo with a specialization in Musicology and Performing Arts from the University of Palermo.

She began dancing at the age of seven, with jazz and modern dance, then classical and contemporary dance at the L'espaces Choreographic Centre with Giovanni Zappulla and Annachiara Trigili.

During his studies he took part in several stages of classical and contemporary dance at the CND in Paris with various masters, participating in a twinning project between L'espaces and CND coordinated by Marina Rocco and Giovanni Zappulla. He participated in the contemporary dance internship with Marina Rocco (Head of the IPRC of CND in Paris) in 2013 and in the project "Dance, space and architecture", held by Damiano Ottavio Bigi, dancer of Pina Bausch's company. In 2014 he will also participate in "Unitanz" cycle of contemporary technique and choreography studies in Lecce, curated by the Folkwang Universität of Essen with teachers such as Malou Airaud, Giorgia Maddamma, Rodolpho Leoni, Susanne Linke and Stephan Arndt. She has been involved for three years in training in the "Danza Movimento Naturale" method with Giovanni Zappulla and is now a dancer in the company of the choreographic centre L'espaces. She practices Taijiquan in the Chen style and Zhineng Qigong. She danced for the company L'espaces: "Tech no trash", "Memories from the future", "Natural Landscapes" at Teatro Mediterraneo Occupato (Palermo) and Teatro de la Danza (Mexico City), "Sul sentimento", "Memories from the future", "Wunderkammer" and "Love (H) U man's Love".



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ROBERTA XAFIS

After graduating in Medicine and Surgery at the University of Palermo, she became passionate about art as a child, studying violin and piano at the Conservatorio 'V. Bellini' in Palermo for eight years and ballet for five years.

At the age of 20, she began a ballet and contemporary dance course at the L'espace Choreographic Centre, directed by Giovanni Zappulla and Annachiara Trigili. During her studies, she participated in several dance stages including a contemporary dance stage with Marina Rocco (Director of Pedagogy at the CND in Paris) in 2013, a "Dance, Space and Architecture" stage led by Damiano Bigi, a dancer from Pina Bausch's company, in 2013. She also took part in a classical and contemporary dance stage at the CND in Paris with various teachers, as part of a twinning between L'Espacio and the CND coordinated by Marina Rocco and Giovanni Zappulla in 2014.

In 2014, she undertook a two-year dancer training course based on the Danza Movimento Naturale method, during which she was a trainee dancer with the L'espacio company and at the end of which she became a full member.

She integrated into her training the practice of Taijiquan Chen style and Zhineng Qigong, which she still practices today. Since 2015 she has become a full member of the company, participating as a dancer in the staging of "Tech no Trash" at Salemi Castle (Sicily), "Memories from the future" at Teatro Finocchiaro and Teatro Mediterraneo Occupato (Palermo) and "Natural Landscapes" at Teatro Mediterraneo Occupato (Palermo) and Teatro de la Danza (Mexico City); Wunderkammer and Love (H) U man's Love.

ANTONIO BOLLITO

Contemporary dancer, acrobat, breakdancer, dabbles in singing, music and writing. He graduated from Fritz Zamy's Training Experience and from the Human Bodies technical improvement course at Art Garage (Pozzuoli), a centre recognised by the Ministry of Culture and directed by Emma Cianchi. In 2021 he joined the Zappulla DMN company following the intensive workshop as part of the IN.TO.DA.TE. project in May 2023, and was first hired for a new version of WUNDERKAMMER and then as a performer for the new creation Love (H)U-man's Love.

THE TWO DANCE COMPANIES

Fundacja Rozwoju Teatru 'NOWA FALA' / HOTELOKO

The Theater Development Foundation 'New Wave' [Fundacja Rozwoju Teatru 'NOWA FALA'] is a non-profit organization founded in 2009 in Warsaw by Agata Życzkowska. The Foundation aims to promote and integrate the artists associated with the contemporary dance and experimental theater. The foundation carries out dance productions and dance events. The organization is interested in the exchange of experiences between Polish dance artists and such artists from Europe and all over the world. The foundation runs also workshops and projects for young people and collaborates with several cultural institutions in Warsaw. The dance collective HOTELOKO movement makers operates within foundation (since 2011). HOTELOKO works mainly in the area of new choreography and dance experiment.

Agata Życzkowska cooperates with Mirek Woźniak, Karina Szutko and Maciej Feliga. The artists create artistic, educational and social projects touching upon topics such as community, freedom, tolerance, ecology, sustainability, human rights, education, and the city. They also work with foreign partners in cooperation with organizations and institutions from all over the world. The collective has produced several performances which were presented at festivals in Poland and abroad (Mandala Performance Festival/Wrocław-Poland, Festival Kalejdoskop/Białystok-Poland, Festival Localize/Potsdam-Germany, Festival Quartiers Danses/Montreal-Canada, Festival Danses-Cités/Carcassonne-France, Festival Internazionale Dissidanza/Palermo-Italy, Lekuz Leku Festival/Bilbao-Spain/Basque Country).

The Foundation has been operating in the Warsaw market since 2009 and has been collaborating with foreign partners from the very beginning. It has implemented various projects, including "Turista" in collaboration with the Dramatic Theatre as part of the Warsaw Central Migrations Festival, cooperation with German artist Thomas Harzem (2010), "Pracownia Ludica" (2011) cooperation with Argentine artist Solange Bonfil, presented in Madrid at Enczima Teatro, and "frau/mujer/femme" in collaboration with Spanish artist Alfredo Bautista and German artist Ellen Gronwald, presented in Berlin at Tatwerk (2017). In the years 2020-2022, the Foundation implemented the "Dance Highways" project in cooperation with partners from France, Germany, Spain, Italy, and Norway as part of adult education in the "Erasmus+" program (partners: La Galerie Chorégraphique - Carcassonne-France, Dansearena nord/Tromsø-Norway, Theater der Klänge/ Düsseldorf-Germany, L'ESPACE ASDC/Palermo-Italy, La Fundición - Asociación Puertas Abiertas/Bilbao-Spain). In the years 2021-2023, the foundation implemented the "Viral Visions - deconstructing art immunity" project in cooperation with partners from France, Germany, Italy, Croatia, and Austria (La Galerie Chorégraphique - Carcassonne-France, Theater der Klänge/ Düsseldorf-Germany, L'ESPACE ASDC/Palermo-Italy, Body Architects / Vienna-Austria, Mala Akademia / Ernestinovo-Croatia) as part of the Erasmus+ program. In the years 2022-2023, the foundation implemented the "In.To.Da.TE.- Innovative Tools for Dance Teachers" project in cooperation with L'ESPACE ASDC/Palermo-Italy.



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

The Foundation NOWA FALA has been running as a leader the Dance Art Center in Warsaw (CST) for 4 years, the artistic and educational project (2016-2019), working with 24 NGO's organizations and therefore has experience in implementing projects in the field of contemporary dance with multiple partners. It was one of the biggest democratic projects in the history of Warsaw contemporary dance. The project has gathered over 10,500 beneficiaries, including over 5,400 spectators of performances. The organisation has extensive experience in managing budgets and producing diverse activities in the field of dance: performances, workshops, video dance.

The NOWA FALA Foundation supports Warsaw-based dance artists, particularly young and debutant artists. The Foundation has organized 5 editions of the event "NOC TANCA" (DANCE NIGHT) between 2019 and 2023. The evenings aim to showcase dance performances, videos, and excerpts from various dance artists in different forms: contemporary dance, modal underground, structural improvisation, new dance, experimental choreography, constant movement, florwork, performance, and dance improvisation. In 2019, there were 20 artists, 7 choreography presentations, including two performances by the HOTELOKO movement makers collective. In 2020, two evenings took place where a total of 19 works by 28 artists were presented, including videos created during the spring lockdown of the 2020 pandemic. In 2021, there were two evenings featuring 42 artists, 7 performances, choreographic etudes, and 10 video dance films. In 2022, there were 30 artists in one evening - 5 performances and choreographies, and 3 video dance films. In 2023, there were 19 dance artists, 6 choreographic etudes, and 3 video dance films.



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Initiated by choreographer and dance curator Agata Życzkowska, the U:NEW Dance Wave Festival was established in Warsaw in 2021. The 'NOWA FALA' Foundation has organized 3 editions of the contemporary dance festival in Warsaw: U:NEW Dance Wave Festival (formerly named International Movement Festival U:NEW for the first two years). The first pilot edition of the U:NEW festival took place in December 2021 at the Centrum Promocji Kultury, the Theatre Institute, and the BAZA Theatre, despite the ongoing pandemic. The second edition occurred in October 2022 at the Centrum Promocji Kultury, the Theatre Institute, and the Goław Culture Terminal. The third edition happened at the turn of September and October 2023 at the Centrum Promocji Kultury Praga-Południe, the Zbigniew Raszewski Theatre Institute, and the Ochota Cultural Center OKO. Over these three years, 14 evenings were organized, presenting 36 performances and choreographic works, along with 16 video films in collaboration with artists from Poland, France, Germany, Spain, Italy, Ukraine, the USA, Mexico, Austria, Hungary, and Slovakia. Additionally, the festival included dance workshops and audience meetings. The festival has gained recognition within the Warsaw cultural community and has become a permanent fixture on the city's cultural map.

The Foundation cooperates with Warsaw schools and high schools as well as youth educational and sociotherapy centres as part of artistic, educational and animation projects: projects "new liberation" - cooperation with the Youth Educational Center as part of a grant from the National Center for Culture in cooperation with the Center for the Promotion of Culture (2015) or the project "A Thing About Freedom" implemented in cooperation with the Youth Educational Center in In Warsaw and the Youth Sociotherapy Center in Warsaw, High School for them. J. Słowacki in Warsaw (2016). The production of two performances in 2018, "Darklena" and "Insta Show", was part of educating young people in the field of contemporary dance. In 2019, these shows were operated in Warsaw and Poland.

The main activities of the Foundation, in accordance with the statute, include: working on projects in which artists will seek a new language in dance and theater through self-education, self-improvement and treating art as a way of individual creative development; presentation of dance performances in Poland, including the capital city of Warsaw and abroad, presenting the effects of the search for artists; cooperation with artists from various creative environments operating in Poland, including the capital city of Warsaw and abroad; carrying out artistic projects with artists from Europe and the world; intercultural cooperation and exchange, organization of dance projects including educational activities aimed at children and youth;
<http://fundacjarozwojuteatru.pl/en/>



Photo: Marta Ankiersztejn

WORKING IDEA AND METODOLOGY

The creator of the HOTELOKO movement makers collective is Agata Życzkowska. What is most important in her work is conceptual choreography. Movement is explored through the performers' possibilities in the context of a specific idea. It can also be the movement of objects, the movement of performers towards the audience or movement in a site-specific space, other than the theatre stage. Some works develop the idea of no-dance in choreographic work. Contemporary dance, where conceptual choreography is crucial, does not put emphasis on storytelling and breaks with the traditional notion of contemporary dance theatre. What becomes important in new dance, that HOTELOKO uses, is the impression the audience receives. The questions the audience may ask themselves are what kind of movement it is and what it says to us, how the performers function in a given place, what kind of interactions they have with the space and with the audience. If there are verbal, sound or musical stories, they are not linear. The dramaturgy is arranged like a succession of images that is meant to stimulate the viewer to experience their own emotions towards this arrangement of movement. The new dance is an experiment because it has an open form. New choreography used by the HOTELOKO collective is interdisciplinary - it uses the tools of other art disciplines and belongs to a different sphere of activity. The creators reach for solutions from the circle of fitness, meditation, rave aesthetics, improvisation or mindfulness practices. They also use multimedia projections.

In the dramatic layer, the artists refer to contemporary philosophy, cultural theory, identity issues and historical phenomena and, on the other hand, draws on pop-cultural iconography and a wealth of internet inspiration. In this way, they become part of the current reflection on reality, where movement becomes a language used to express reflection on a particular problem.

Also, very important in the work of the HOTELOKO movement makers collective is the horizontal way of working, in which the members work democratically and in which there is no place for the abuse of power.

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

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

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

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

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

Maciek Feliga draws from classical techniques of contemporary dance, emphasizing mindfulness, expression, and active engagement. Through impulsive and powerful choreography, he delves into the essence of topics relevant to the younger generation, expressing them through movement. He works with improvisation and partnering, which are integral parts of his creative process.

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

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

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



Photo: Marta Ankersztejn



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THE COLLECTIVE

AGATA ŻYCKOWSKA

Choreographer, dramaturgist, actress, dance promotor, producer, manager. A graduate of the Acting Department of the National Film, Television, and Theatre School in Łódź/Poland (2001) and postgraduate studies in Cultural Diplomacy at the Jagiellonian University in Krakow/Poland (2021). Additionally, she gained her dance and performance education under the guidance of such masters as Nadia Kevan, Ray Chung, Michal Sayfan, Michael Getman, Daisuke Yoshimoto, Claire Heggen, Yves Marc, Lina do Carmo, Thomas Leabhart, Akira Matsui, Raúl Iza, Eugenio Barba, Iben Nagel Rasmussen, Sean Palmer, Abani Biswas, Jairo Cuesta, James Sloviak, Bruce Myers, Toshi Tsuchitor, Augusto Omolú, Ileana Citaristi, Ana Woolf, Weronika Pelczyńska, Natalia Iwaniec, Iwona Olszowska, Anna Godowska. She is the president of the 'NOWA FALA/NEW WAVE' Foundation (since 2009) and a member of the Sectoral Social Dialogue Committee for Dance and the Sectoral Social Dialogue Committee for Culture at the Bureau of Culture in Warsaw. She belongs to the association Forum of Dance Art Environments and the association of Polish Stage Artists Union-ZASP. She has organized several editions of the Fala Tańca/Dance Wave (Night of Dance) evenings in Warsaw, where, as a dance promotor, she promoted debutant dance artists, as well as emerging talents and mature choreographic works from Poland, Europe, and the world. In 2021, she established a new festival on the Warsaw map: U:NEW Dance Wave Festival, promoting intergenerational exchange and themes related to sustainability and ecology. She is a popularizer and ambassador of contemporary dance, including new experimental choreography. She participated as a promotor and artist in many dance festivals and events in Poland and worldwide, observing new trends in this art, including the Biennale Cinars (Montreal 2018), Festival Quartiers Danses (Montreal 2019), Italian Dance Platform (Reggio Emilia/NID 2019), Festival Danses-Cités (Carcassonne/France 2020), Mandala Performance Festival (Wrocław 2021), internazionale tanzmesse nrw (Düsseldorf/Germany 2022). She was one of the curators of the performance program as part of the Center for Dance Art project in Warsaw, and evaluated applications in competition committees organized by the Bureau of Culture in Warsaw. As part of the activities of the 'NOWA FALA' Foundation, she has implemented over 40 projects as a producer, curator, coordinator, manager, image, communication, and promotion specialist, educator, and artist. From 2003 to 2009, she was the editor-in-chief of the socio-cultural magazine "RAZEM. Świat w naszych oczach" (TOGETHER. The World in Our Eyes). From 2011 to 2013, she collaborated with the Body/Mind Foundation (Fundacja Ciało/Umysł) as the coordinator of the Body/Mind Festival and producer and coordinator of the Warsaw Dance Scene project. From 2013 to 2018, she was the vice president of the Polish Center of the International Theatre Institute ITI. From 2016 to 2019, she was a co-organizer, curator, and image specialist for the "Center for Dance Art in Warsaw" project. Additionally, she participated as a performer in the performance "The SHOW MUST GO ON" choreographed by Jérôme Bel at the Dramatic Theatre in Warsaw (2011), in the "Family Affair" project by the Italian collective ZimmerFrei as part of the Warsaw Dance Scene (2015), and she made the performance "Don't Stop Me Now" on the occasion of the 20th edition of the Body/Mind Festival (2022). As part of the "Mobile in Culture 2020" program, she created the film "WoDA (WATER): Waterfall of Dance/Democratic/Dialog Actions," which was presented, among other places, at the "Wezbranie Festival" in Wrocław in 2022. She also produced a film addressing the topics of education and the 4C principle (Communication, Creativity, Cooperation, Critical Thinking) as one of the artists of the Body/Mind Festival project "21 Films for the 21st Century" (2020).



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In 2011, she founded the HOTELOKO Theater (currently the HOTELOKO movement makers collective), where she made 16 performances, participating both as an artist and as the producer of all productions. Currently, she collaborates with Mirek Woźniak, Karina Szutko, and Maciek Feliga. Performances directed by her include "frau / mujer/ femme" (2016), "Darklena" (2018), "frau blush" (2018), "Axiom of Choice" (2019), "EXTINCTION" (2021), "Extinction: REplay" (2022), "SOLARPUNK" (2023), and "LUXA". She is the author of all dramaturgies for the productions of the HOTELOKO movement makers collective, as well as those created in collaboration with dancer and choreographer Magdalena Przybysz, with whom she co-created the collective from 2016 to 2020 ("My friends dance", "Absolutely Fabulous Dancers", "Insta Show"). She also collaborated with Wojciech Grudziński ("Darklena", "frau blush"). She received a group award (with Magdalena Przybysz and Mirek Woźniak) for the performance "Absolutely Fabulous Dancers" at the Quartiers Danses Festival in Montreal (2019) and jointly with Mirek Woźniak, the First Prize for the performance "Axiom of Choice" at the Sopot Theater Consequences (2020). Her latest performance "LUXA" was selected for the competition of the Polish Dance Platform 2024. She is a scholarship holder of the "Mobile in Culture" program in 2020 and 2021, as well as a scholarship holder from the City of Warsaw in 2023.

For several years, she has been conducting cultural education for both youth and adults. In her pedagogical work, she integrates various art forms: theater, dance, performance, video, music, photography, literature, poetry, and visual arts. She works with young people in exploring their own identity and with people of all ages, focusing on mindfulness and mental well-being through movement. She is also interested in ecological art, which she often incorporates into her pedagogical work. She leads a series of workshops and projects that culminate in a final presentation for the audience, including "New Liberation" and "Siren, Your Deceptive Crest." Additionally, she led theater-dance workshops as part of the "Weekends Around the Teahouse" project in the Sculpture Park, Warsaw. In Warsaw, she conducted dance-movement workshops combined with physical theater for youth under the title "Positive Alchemy" and her own workshops "Body and Voice" as part of the Center for Dance Art in Warsaw, at the Mazovian Institute of Culture. She produced a dance performance titled "Insta Show" performed by young people aged 13-17, as well as dance workshops titled "Pass the Dance On," also aimed at youth.

MIREK WOŹNIAK

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

Since 2019, he has been cooperating with the HOTELOKO movement makers collective as part of the Foundation's 'NEW WAVE' activities. He received a team award for the performance "Absolutely Fabulous Dancers" at the Quartiers Danses Festival in Montreal 2019 and the First Award together with Agata Życzkowska for the performance "Axiom of Choice" on the Festival Consequences in Sopot. For many years he has been educating young people and adults. He carries out dance workshops such as classes in contemporary dance, improvisation and stage movement, mixing various dance techniques used in a musical such as jazz, modern, funk. In working with the HOTELOKO collective, as a dancer and choreographer, he relies on flying low, animal movement and contact improvisation techniques, but also on his original method of permanent flow, which he calls "liquid spirit".



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KARINA SZUTKO

Dancer, choreographer. Student at the Faculty of Cultural Studies at the University of Warsaw. She participated in four Erasmus+ programs: "Dance Highways," "Viral Visions-deconstructing art immunity," Innovative Tools For Dance Teachers (In.To.Da.Te.), and "Contemporary Dance for Sustainability and Inclusion-CODASI." Additionally, she gained dance education by attending contemporary dance workshops led by Weronika Pelczyńska, Maria Colusi, Silje Solheim Johansen. She took part in the "Family Affair" project by the Italian collective ZimmerFrei as part of the Warsaw Dance Scene led by the Body/Mind Foundation (2015). She participates in regular classes with the New Folk ensemble, led by Anna Gilla-Małuj. From 2010 to 2022, she was a member of the ballroom dance formation MBB from Warsaw: she is the European champion in the Caribbean Show category (Lyon 2017), the world champion in the Latin Show category (Sarajevo 2019), and the Polish champion in the National IDO Championships (Ossa 2020 and Raszyn 2021). She twice won the first prize in contemporary dance and jazz/modern Solove competitions in 2020 and 2021 at the Palace of Youth in Warsaw. Since 2018, she has been a part of the HOTELOKO movement makers collective. She participated in the performance "Insta Show" (2018) as part of the Center for Dance Art project in Warsaw, choreographed by Magdalena Przybysz and directed by Agata Życzkowska, which was selected for the Polish National Institute of Music and Dance program "Scene for Dance 2019." She attended the "Pass on Dance" workshops led by Dawid Żakowski, Ewelina Sobieraj, and Agata Życzkowska (2019). Together with Agata Życzkowska, she created the music for the performance "EXTINCTION" by the HOTELOKO collective (2021). In 2022, she participated in a new version of the performance "Extinction: REplay," and in 2023, she took part in the performances "Solarpunk" and "LUXA." She is the author of the HOTELOKO movement makers logo and the logo for the Viral Visions project.
<https://www.instagram.com/karin.shot.art/>

MACIEJ FELIGA

Dancer, performer, and actor. From a young age, he has been involved in classical, contemporary, and competitive dance in various styles. He attended the Theater Studio at the BAZA Theater, led by Tomasz Zadróżny in Warsaw. Since 2023, he has been a member of the HOTELOKO movement makers collective, with whom he made the performance "SOLARPUNK," choreographed by Agata Życzkowska. In 2022, he began collaborating with the Sztuka Nowa Association, where he created a performance for the 27th International Shakespeare Festival, "Hamlet.motion," which in 2023 transformed into the performance "Hamlet in Motion". Apart from his artistic pursuits, he is interested in social media and marketing. In his private life, he enjoys traveling and pursuing his passions, such as costume design.
https://www.instagram.com/feliga_maciej_official/

ADRIANA LIWARA

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



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THE PROJECT ACTIVITIES

A2 - Mobilities of dance teachers and artists in partner countries

Within A2 two mobilities were organised in Italy and Poland to exchange pedagogical and choreographic methods between l'espace and Theater Development Foundation "New Wave". In particular, Giovanni Zappulla from l'espace and Agata Życzkowska from Theater Development Foundation "New Wave" shared their choreographic research with other dance teachers/trainers, to combine their two dance methods. The project planned two mobilities: one in Italy where Polish partner will bring 5 dance teachers from public and private dance schools and centres lasting 5 days of intensive workshops and study visits to experience the "Natural Movement Dance" at Xinergie, the headquarter of Zappulla NMD company in Palermo; the other one in Poland where Italian partner did the same for 5 days experiencing the "HOTELOKO movement makers" choreographic approach in Warsaw. After the mobilities which included dance teachers and performing arts professionals totalling 10 participants at both mobilities, Theater Development Foundation "New Wave" collected the experiences and best practices from both dance companies and the other participants which are the base for the creation of this manual.

The main results of A2 were:

- mobility of 10 dance teachers and professionals in both countries (5 per partner)
- exchange of good practices and experiences in the field of dance pedagogy and teaching
- collection of successful practices when working with dance students
- creation of new opportunities for networking and cooperation among dance teachers and professionals

MOBILITY IN WARSAW (26-30 SEP 2022)

L'espace brought 5 dancers and members of its dance company to Warsaw for 5-days workshop with Agata Życzkowska, leader of the HOTELOKO movement makers. Choreographer, performer, dramaturge, and actress. The most essential aspect of her works is conceptual choreography.



THE WORKING METHODOLOGY OF THE HOTELOKO MOVEMENT MAKERS COLLECTIVE IS BASED ON SEVERAL KEY ELEMENTS:

01.

Conceptual Choreography: The work is grounded in conceptual choreography where movement is examined in the context of a specific idea. It is essential to consider what a particular movement or sequence of movements conveys and how it fits into a broader context.

02.

Interdisciplinarity: The collective draws from tools of other disciplines such as philosophy, cultural theory, and pop-cultural iconography. It also incorporates elements from fields like fitness, meditation, improvisation, and mindfulness practices.

03.

Horizontal Approach to Work: Members of the collective work democratically, eliminating the possibility of power abuse. Collaboration takes place in a horizontal manner, allowing all members the opportunity for active participation and sharing of ideas.

04.

Education and Mindfulness: Education is a significant aspect of the work, both in artistic and social senses. Creators emphasize building connections among group members through mindfulness and sensitivity to each other. Respect for the body, regardless of its physical attributes, is crucial.



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05.

Inclusion of All Age Groups:

Workshops and meetings are designed for the young, adults, and seniors alike. The concept of work assumes that everybody can be in motion, making sessions accessible to different age groups.

06.

Lack of Judgment and Valuation:

The methodology avoids judgment, segregation, or valuing individuals based on their movement abilities. Emphasis is placed on the mind, the source of every movement.

07.

Improvisation and Imagination Work:

The methodology incorporates movement and vocal improvisation on given themes as a way of working with imagination. Various techniques are applied to unleash hidden movement potentials and participants' creativity.

08.

Simple Tools for Everyone:

The priority is to provide simple tools capable of activating even the most reserved movements and encouraging creative expression. Examples include animating objects, releasing tensions, and leading to authentic movement.



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

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

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

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



Photo: Karolina Józwiak



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

Object Animation Improvisation:

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

Mindfulness Exercises:

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

Vocal Improvisation:

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

Partner Exercises:

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

Imagination Work through Themed Tasks:

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

Developing Authentic Movement:

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

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

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

Improvisation Scores:

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

Site-Specific Choreography:

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

Contact Improvisation:

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

Narrative Movement Exploration:

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

Expressive Movement:

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

Elements of Physical Theatre:

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

Inspiration from Music and Sound:

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

Collective singing:

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

Movement in a Social Context:

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

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

Following is the summary of the activities performed day-by-day.

“IN.TO.DA.TE WORKSHOP”: DETAILED PROGRAMME OF THE ACTIVITIES

26/09/22

1. Identity

Introduction of each participant based on our usual way of speaking, which is a familiar element meant to share a part of ourselves, allowing us to express fears, doubts, and feelings by telling who we are. Puts participants in a listening position and allows the leader to understand the group, creating the groundwork for potential performance. This way, the leader can mix elements, transferring leadership to each individual.

2. Creating a Listening Group

Exercise involving walking in space with active and receptive gaze towards others, always seeking eye contact. Use eyes to challenge while staying connected. Move from the centre spatially, gradually narrowing the space at varying speeds, until making contact and concluding with a hug.

3. Listening Exercise in Pairs and Groups

In pairs, maintain contact with arm and shoulder while crossing space, looking ahead and staying attentive. Develop the exercise by joining another pair and then another. Move together in space.

Reflections: Feel the other physically, experience different types of more or less intense contact, awareness that there is no leader but a united group. When the group is together, a sense of strength is felt.



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“IN.TO.DA.TE WORKSHOP”: DETAILED PROGRAMME OF THE ACTIVITIES

26/09/22

4. Mirror Game

Work in pairs, choose a leader, and then switch roles. Repeat the exercise in groups of three, placing the leader in front of the pair. Important to capture the movement as it happens without creating an echo.

Reflections: Use eye contact in addition to physical contact; in groups of three, it's more complex to choose where to focus. Be aware of performing movements with care and responsibility toward those copying, balancing inside and outside simultaneously, awareness of the presence of a leader. Learn to set ego aside in terms of executing movements and keep simplicity in the mirror game.

For Agata Życzkowska, the creation of the group is crucial through these small games, allowing both her and the participants to feel empathy and the sense of a group that must feel good. The mirror game is simple but allows you to discover if you prefer to be a leader or a follower. It can be done with many people and helps build the group.

5. Use of Voice

Some exercises to loosen the face and mouth. Well of sound game, in a circle, take turns making a sound using the body, and the response comes back from the well, meaning everyone repeats the sound and movement. Repeat the exercise with someone positioned in front proposing three consecutive sounds to be repeated.



Photo: Karolina Józwiak



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“IN.TO.DA.TE WORKSHOP”: DETAILED PROGRAMME OF THE ACTIVITIES

26/09/22

For Agata Życzkowska, this exercise “well of sound” serves to know the quality of each person in terms of movement and preferences regarding sound. This way, when choreographing, she can take that into account. It's a democratic exercise because it allows being a leader and having responsibility for the group, always seen as making a gift with the voice.

Learn a Polish song by transcribing it according to our listening, and sing it together.

6. Dramaturgy

Exercise in which in pairs, we write eight important things about our lives. First, discuss with the other, arguing and convincing them (a theme can be given for discussion). Then, share all together, couple by couple, motivating the answers. To follow, but things change and transform during the journey through the work of all participants.

For Agata Życzkowska: Creates a performance based on these themes generated by the group, involving sharing and becoming creators themselves. Democratic vision of work. Between the beginning and the end of a democratic process, there is a path to follow, but things change and transform during the journey through the work of all participants.

7. End

Everyone leaves one word in this space, saying what they liked.



“IN.TO.DA.TE WORKSHOP”: DETAILED PROGRAMME OF THE ACTIVITIES

27/09/2022

1. Beginning

Closed-eye warming up sitting, feel the connection with the ground, melt into the ground, listen to the sounds of the room, connect with ourselves and space. Small facial self-massage, talk about how we feel, how the day went, especially in relation to Warsaw.

For Agata Życzkowska: It's important to put people at ease through language that connects people, creating the right landscape to move on. She prefers performance to theatre because she works on people, not characters or texts. When preparing pieces, she doesn't use Shakespeare and Molière but works on individuals. When you are a spectator in shows like these, you enter into communication with people.

2. Body Warm-up

Walk in space as the previous day, use gaze and add maintaining eye contact and challenging others from a wide distance, then conclude as yesterday.

3. Listening Exercise

Back-to-back in pairs, listen to music with attention to the other, close your eyes, move a bit like a massage.

Reflections: Small movements lead to dance, as if it's a need for exploration that everyone can experience.

For Agata Życzkowska: The group broke the task by starting to dance, and according to her, our authentic movement emerged.

4. Dramaturgy Exercise

Write in a stream of consciousness for 5 minutes without lifting the pen from the paper. Then write a letter to yourself about the limits you have in your life. Burn this letter afterward.

5. Berek / Tag Game

Physically engage with a game like "tag," where after touching someone, you attach to them laterally and go catch others until everyone joins for a team game and strategy.

6. Composition Exercise

In pairs with a scarf, work on counterbalance, fix three poses, then show them separately and in a loop three times. Then repeat without the scarf and pay attention to transitions. The same with counterbalance in "push". Then show the three poses in pull and those in push without touching and without the scarf.

Reflections: Watching the presentations, I forget about the scarf, and stories come to mind.



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For Agata Życzkowska: It's a way to dance and create choreographically with non-expert people, with teenagers, without performative expectations.

7. Dramaturgy

Write a poem based on one of the chosen topics from the previous day in English and then share it with others.

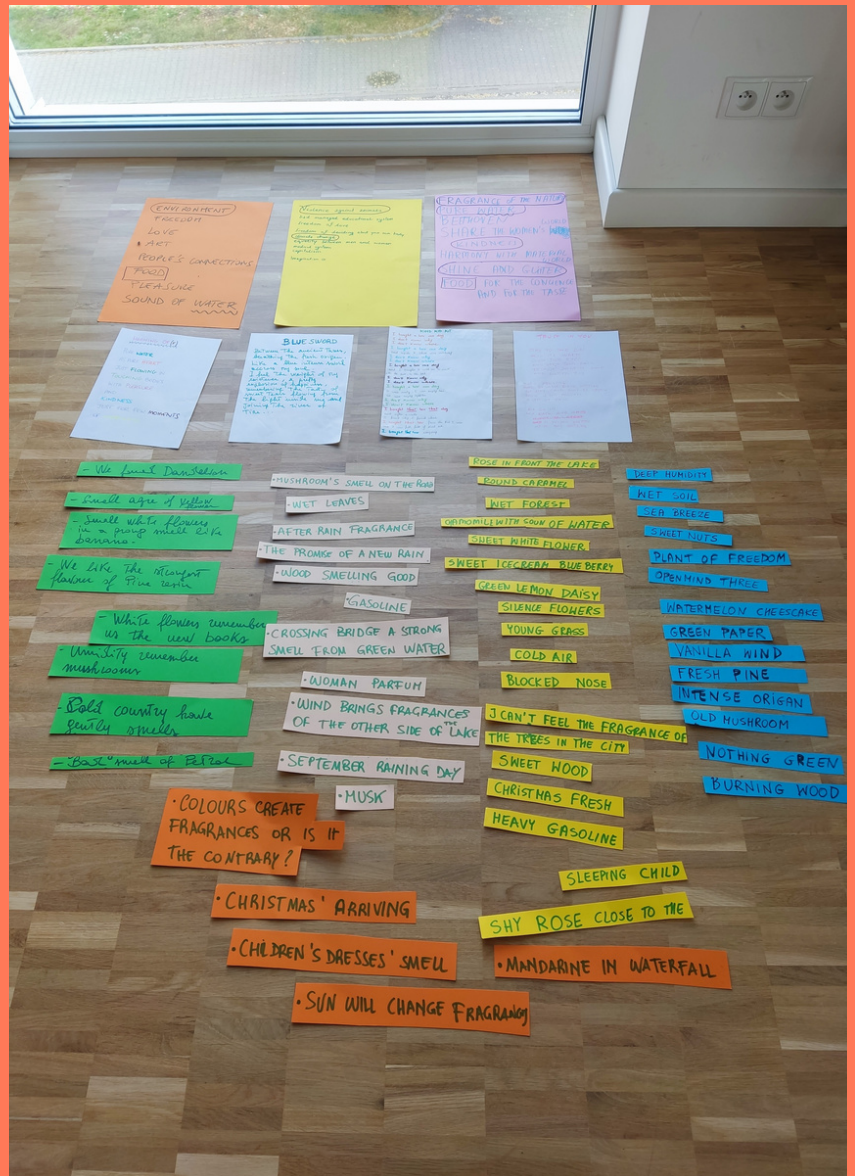
For Agata Życzkowska: Being authentic through intimate creation and thus creating performances that involve everyone. Use the various topics resulting from laboratory research, thus stemming from the participants.

8. Singing

A new song to conclude as an ensemble.

9. End

Relaxation on the ground.



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“IN.TO.DA.TE WORKSHOP”: DETAILED PROGRAMME OF THE ACTIVITIES

28/09/22

1. Warm-up as the previous day in space.

2. Trust

Exercise of lifting someone and moving them in space. Similar trust exercise with someone in the centre with closed eyes, swaying, and others supporting the weight.

For Agata Życzkowska: It's an exercise that builds community and conveys the information among participants that the group is not hostile and can be worked with, making everything easier.

3. Berek 2 / Tag Game 2

When caught, one must stop with legs apart and can be saved by someone passing underneath.

For Agata Życzkowska: A simple exercise that brings about a state of fun, spontaneously bringing out voices and laughter, proceeding towards singing and more. Also, you are not alone because you have to save others, staying focused on the group as in the exercise from the first day, shoulder to shoulder, creating a strategy.

4. Creating Machines

One by one, enter the space and choose a repetitive movement and a sound. The second person joins in rhythmic and movement harmony with the first, and so on with others. The leader will ask to transform the machine into one that laughs, cries, screams.

For Agata Życzkowska: An exercise for everyone that can also be done outdoors, creating an interesting happening. Remember not to force the voice. Also allows working on people's rhythm, which is sometimes not very skilled.

5. Dramaturgy and Poetry

Go down the street in pairs and walk around for 30 minutes working on one of the themes written on the first day, in this case, "fragrance of nature." Each pair must transcribe the captured smells, including adjectives. Also, burn the letter written to ourselves. Go up and transcribe the phrases on cardboard, then cut them phrase by phrase to create a large poem where everyone places a strip, then choose a title, then read it with intention.

Reflections: Create respect for others' ideas, use scissors together, creating harmony and teamwork. A small community can work together to create something.



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29/09/22

Reflections: Burning the letter helps us visualize and act on things that need fixing by making an active decision on destruction. The exercise of writing for 5 minutes without thinking helps open up and connect with ourselves, revealing our vulnerability and sensitivity, which is then transcribed in the letter and opened to the group through the poem. We need to work with ourselves first to open up to the community.

For Agata Życzkowska: Authenticity is crucial in her work; these are exercises to remove the mask. Life is like a Christmas tree to which we add a new ball every year. If we look at it, we remember the past and see our lives. Feedback is important because it's true and shows identity. With teenagers, it's challenging because they have difficulty defining themselves.

1. Exercise in which we choose 4 phrases from our posters and write two more sentences on each chosen phrase, providing a definition of what we have chosen.



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MOBILITY IN PALERMO

(16-20 OCT 2022)

HOTELOKO brought five dancers in Palermo from the 16th to the 20th of October 2022. An intense workshop was led by Giovanni Zappulla, based on his long-term choreographic research. Zappulla is a choreographer and dancer, director of l'espace choreographic centre in Palermo. The workshop was based on the "Natural Dance Movement" and "Zhineng Qigong" which represent a new approach to dance for the solution of tensions and the evolution of human being.



WHAT IS DMN? (DANZA MOVIMENTO NATURALE)

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

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



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In order to better understand the starting point from which the method develops, it is necessary to take into account certain historical and philosophical considerations that have conditioned dance over the last century. One of the most significant of these is the Platonic and Aristotelian vision of existence, which created a widespread culture of splitting the aspects of the human being, in which the body and its mental part are considered separately. Indeed, as early as the fifth century BC, Plato sanctioned a discrimination between the body and the soul, relegating the body to an inferior substance capable of elevating itself only through its purest part, the soul, and Aristotle, a century later considered the two aspects as inseparable but with different functions. The legacy of the Greek philosophers contributed to a vision of dance that was partially linked to the body and focused on its performative capacities.

Thus, over time, the study of dance has been oriented towards a need to achieve almost otherworldly formal and aesthetic ideals, moving away completely from the more substantial aspects related to the individual and his feelings. Thus, the dance produced is increasingly moving away from pleasure as the dancer is often confronted with a profession that leads the body to wear and tear, making it fragile, forcing the artist into an early retirement from the stage. This is particularly true of classical dancers who are unfortunately forced to interrupt their artistic career at too early an age. Their gracefulness on stage, their smiles and delicate gestures, often hide hours of hard and tiring work, in tight clothes and uncomfortable shoes, which transform the body, sometimes ruining it permanently.

By forcing the body and mind away from pleasure, it is difficult to be satisfied when feet are bleeding and joints are aching. Yet through dance, dancers give pleasure to the audience and find pleasure and personal satisfaction in performing virtuous movements that bring them closer to otherworldly entities, climbing to the pinnacle of success but paying a very high price in terms of health and well-being. So why not achieve these goals through a less painful and less exhausting method of training that takes into account the human being and its functions according to nature?

A good example is Chinese martial arts and more specifically Taijiquan, a discipline that enhances the characteristics of the individual through exercises that strengthen the body's connections, keeping it healthy and capable of efficient movement into old age. So, what is the real pleasure of dance?



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The objective is a dance understood as an emotional thrust that comes to life through the body which, invaded by pleasure, expresses its substance, entering into empathy with the users and investing them with well-being. Those who observe a natural dance can find fluidity, strength and above all the desired harmony as the awareness of an organic functioning, which obeys its dynamic balance. The aim of DMN is to make the dancer strong through dance itself and thus able to express and experience pleasure through a re-education of the body that takes into account its nature. Dance can therefore be natural, incredibly rich, our bodies can go far beyond questions of technique and style, movement has its own truth that must be protected and enriched.

What contemporary dance has been doing for a little over a century is giving the body the possibility of following its own natural history, of expressing its essential movement according to its real balance thanks to studies on movement analysis and kinesiology, thanks to which it has been discovered that in each gesture, from the simplest to the most articulated, extremely complex processes are involved, rich in a considerable number of dynamic transmissions that take place according to the laws of physics that govern creation. But are we really listening to these laws? But do we really listen to these laws? Do we let them act? Do we let our body express its own rhythm? How do we follow its natural mechanisms to really move, regardless of the effect to be produced, the result to be achieved? How can we move slowly or quickly, without imposing an artificial functioning on ourselves, without dissociating ourselves, without fragmenting our being?

Technological progress and the advancement of science have contributed to shrinking the space-time in which we receive an innumerable amount of information, so what happens to individual space-time? Humanity has done great things, conquering space, but perhaps we should first deal with the personal microcosm, starting with the discovery of our own bodies. The solution is to 're-unite', to see the individual as a single substance composed of two identical modalities, mind and body, to lose the obsession with 'thinking the body' and dominating it, to discover instead what the 'body thinks', to listen to its sensory memory and to circulate its language; only in this way will the dancer be able to express himself or herself harmoniously and develop his or her skills.



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

WHAT IS ZHINENG QIGONG?

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

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

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

Today, Qigong is widespread all over the world and in China; since 1989, after a debate that lasted for years, the Chinese government officialized it as a medical treatment belonging to TCM and fundamental in the treatment of diseases, using it in hospitals and including it in the national health plan. In Italy there are timid examples of the use of these disciplines, but the only aspect of TCM that has been formalised in Western medicine is acupuncture.

Within the method, Giovanni Zappulla proposes a series of practices that refer to a particular type of Qigong, Zhineng Qigong, born from the fusion of medical and martial knowledge of Professor Pang He Ming. To make it more complete, he drew on his knowledge of martial arts, Taoist, Buddhist, Confucian and Hindu theories. He created one of the most effective methods to improve health according to traditional theories, and to nourish the human being with the vital energy of the environment. Thanks to this method, he founded one of the largest and most famous "drug-free" hospitals, the Huaxia Zhineng Qigong Training and Recovery Centre, in Hebei province, where a large number of patients have been healed and thousands of instructors have been trained. The literal translation of Zhineng Qigong is "The Qigong of the Cultivation of Intelligence", because according to Prof. Pang Ming in the human being there are aspects of potential super-intelligence that allow him to heal himself by specific means and practices. In Zhineng Qigong, the practice is based on the exchange between the Qi of the individual and the Hunyuanqi which is the Qi of the universe, the whole of physical matter, Qi and "information". A method founded in 1980 by Professor Pang He Ming, who condensed all the most effective techniques of the various pre-existing Qigong methods into a single system of practice and theory, including medical and philosophical Qigong.



Hunyuanqi is formed when Taiji transforms into Yin and Yang but is not yet differentiated, which allows for the healing of any energetic imbalance, and therefore, theoretically, any disease. Indeed, the Hunyuanqi, penetrating the body, can transform into both Yin and Yang depending on the deficiency present in the individual. We therefore understand the great healing potential of this method. Human Hunyuanqi is the combination of innate Qi (Yuanqi, innate Jingqi) and acquired Qi. Human Hunyuanqi has the characteristic of "working" with the Yi, the intention, by moving with it. The Yi manipulates the energy and channels it to where the mind wishes, the important thing being that the individual actively uses the intention with a deep awareness of his or her own thinking. In Zhineng Qigong practice, the consciousness mobilises the primary Hunyuanqi, absorbs it and uses it to nourish the human Hunyuanqi. When the fullness of Hunyuanqi is achieved, all organ functions are regulated, diseases disappear, health is strengthened and wisdom is gained.

To achieve this, Professor Pang Ming has created a series of exercises, which he divides into six stages:

1. Exercises that work with the outer Hunyuanqi: Qi from the inside is brought to the outside and the outer Qi is collected inside. In this way, not only can the normal functions of life be strengthened and the state of illness be overcome, but special intellectual faculties can also be triggered.
2. Exercises that train the Hunyuan of mind and body: Based on the first step, qi is guided into the skin, muscles, tendons, veins and bones in order to further strengthen the vital functions of man and thus exceed the standard level.
3. exercises that train the "real" Hunyuan of the organs: by focusing attention on the Qi of the five organs, we train them in correlation with the activity of the psyche. As a result, there will be an overall increase in the faculty of self-control over vital bodily activities.
4. Hunyuan Central Channel Exercise: It trains the link between the "central channel" and the Qi of the whole body in order to merge them into "one whole".
5. The Central Line Exercise Hunyuan: Coagulates and refines the Qi of the central channel with a central line that goes beyond the sky and penetrates the earth.
6. Fusion and return to the One: the fusion of man and nature into a whole.

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



“IN.TO.DA.TE WORKSHOP”: DETAILED PROGRAMME OF THE ACTIVITIES

THE WORKSHOP IN PALERMO (16-20 OCTOBER 2022)

The workshop can be of various lengths, from a one-off experience of a few hours to more structured work over two or three days of three hours each to an intensive two-week work of five hours per day. In Palermo it lasted 5 days.

The idea is to structure an experimental training based on the holistic vision of the human being and on a dance model founded on the union of mind and body and deep connections. DMN (natural movement dance) is born from the union of three disciplines that allow the individual to know his true potential, making the body elastic and durable, the mind strong, sensitive and creative able to create an expressive and innovative artist, just through the practice of dance. The workshop in Palermo was an important first step towards the creation of a fruitful collaboration between l'espace company and the artists from Poland.

The structure and topics of the workshop in Palermo:

- Qigong - predominantly Zhineng Qigong
- History of Zhineng Qigong
- Theoretical foundations (Concept of field, Yishi, Yuanti, Hunyuanqi)
- First level practices
- Traditional Chinese medicine
- Theory Yin/Yang
- Wu Xing
- San Tiao
- San Bao
- Jing Luo

• Taijiquan Chen style

- The five rules
- Basic techniques

• Natural Dance Movement

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



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A3 - CREATION OF A MANUAL WITH NEW CURRICULUM AND PILOTING WITH TEACHERS AND DANCE STUDENTS

The piloting sessions were an important part of the creation of this manual as dancers and choreographers put together their experiences to test the new choreographic approach deriving from the union of the two dance companies involved in the project and to create new dance performances to be premiered at Dissidanza Festival in Palermo and U:NEW Festival in Warsaw. The piloting sessions were organised in Poland in April – June 2023 with 52 dancers while in Italy the piloting sessions were held in May 2023 with 50 dancers from Italy and Mexico.



This is the evaluation questionnaire that the partners used to collect comments, suggestions and impressions from the participants to the piloting sessions in Italy and Poland.

INTODATE – Innovative Tools for Dance Teachers

Project Number: 2021-2-IT02-KA210-ADU-000048218

Evaluation Questionnaire of INTODATE workshop

Date: _____ Project Partner: _____ Country: _____

The evaluation form includes open-ended and closed questions about the workshop held in Poland and Italy. The results will allow the project team to have an overview on issues and deliver input for improvement.

Please take a moment to answer the questions below and return the form to us at the end of the workshop.

	1 Strongly disagree	2	3	4	5	6 Strongly agree
The workshop fully met my expectations.						
The content is relevant to my work.						
The objectives of the workshop was clear and well-articulated.						
The activities in this workshop gave me sufficient practice and feedback.						
The workshop was well organised.						
The facilitator/trainer was well prepared.						
I improved my knowledge about new tools for contemporary dance.						
I will use the results of the workshop in my every day dance practice.						
I have a clear idea about how I will apply the learning within my dance practice.						

What were your reasons to attend the workshop?

How did you find out about the workshop?

What was most interesting and why?

Do you have any suggestions or additional recommendations about how to encourage using the techniques developed by the choreographers in Poland/Italy?

What is your profession?

Thank you very much for filling in this evaluation questionnaire!

The feedback from the piloting sessions completed the creation of this manual. Following some of the comments gathered by the evaluation questionnaire after that the participants answered to two specific questions:

What was most interesting and why?

“Feel energetically the group work because it transports you to other emotional aspects and expressive capacity”

“The potential and the force that reaches the movement and the expressiveness of the body stimulated by the work with the energy in the practice of Qi Gong and Taijiquan”

“The most shocking part was when we, as a group, freed ourselves through and improvisation guided by Giovanni with Giuseppe Rizzo’s musical live intervention, in which we were invited to explore Danza Movimento Naturale’s basis and to let us go with voice-emotion research, it was so powerful because we all got further our expressive limits, developing a beautiful but still organic experience”.

“The most interesting thing for me was being able to live with different cultures, languages, and levels of knowledge of the method. I found it deeply enriching because I was able to get to know different experiences and understand that dance and movement is for everyone”

“Over time the relationship with my body has been difficult, for many years I felt a disconnection, a fragmentation of mind and body. Through movement I have healed, it has also allowed me to develop my confidence, intuition, sensitivity and perception. It has been a bridge that has connected me with life and other existences”.

“The first time I approached the DMN technique I felt a significant change in the nature of my movement, I began to perceive my body as a complex unit in which energy flows, it also helped me to understand (not rationally) the movement as an energetic and meditative practice”.

“I understood that we live in an automated world, we move and act mechanically and we have lost the connection with energy. It has been revealing to inhabit a time suspended in collective and to practice patience as an antidote to the acceleration of life”.

“Another discovery was that I was able to identify the origin of a trauma in my body that was accumulating over the years, by recognizing it I discovered that through this type of internal and holistic practices I can heal it”.

"For me, the most interesting part of the workshop has been to connect with the most honest and intuitive impulse of movement, in the practice several doors of my unconscious opened and that allowed me to find hidden memories in my body that I once felt fragmented. Feeling those memories, I went through many emotions, some painful, some joyful and some fierce".

"For me the most interesting part of the work was learning to listen to the whole body; its posture, how it feels, the way it changes every day even just a little bit, we never feel exactly the same twice. This practice guides to a deeper sensitivity of our whole self".

"A lot of the exercises were very interesting. For me, it was revealing to see a whole series related to authentic movement, which I can incorporate into my daily practice, as well as apply to my work with others. I had a very interesting workflow in the group, and I know that after such a session with authentic movement, most of us felt better and more valuable as a dancer, artist and educator. Often a lot of perfection is demanded of us, and this method allows in everyone to find their own movement, which can be enjoyable and relaxing. Although I have encountered this method before, this time it gave me much more".

"One of the most interesting workshops was the Qi Qong one, because I discovered in me some kind of a new quality of movement".

Comments and suggestions?

"Make accessible interviews or videos showing the work on stage"

"It to be a little longer, maybe a month".

"Is there a chance for you to share this material in Mexico?"

"Doing more improvisation and I think personally using music and breathing helped me go deeper".

"I believe it is which necessary for dancers to learn more introspective techniques such as the DMN to be more attentive at their whole being, body and mind".

A4 - FINAL EVENTS WITH DANCE PERFORMANCES

A4 was the final activity of the project and it envisaged two final performances in Italy and Poland were the multiplier events of the project. The two performances summed up the work done during the project and, in particular, they were the result of the pilot sessions with teachers, dance students and performing artists. The two performances were staged in Palermo by the Polish dance company made of students and teachers and vice versa in Poland where the Italian dance company performed the results of the pilot sessions in Italy. The expected results of A4 were:

- the creation of two new dance companies made of students and teachers who participated in the project activities;
- two mobilities of the Italian and Polish dance companies;
- two final performances.

In particular, l'espace dance company premiered "Love you-man's love" in the framework of U:NEW Dance Wave Festival in Warsaw on the 1st of October 2023, while HOTELOKO movement makers collective premiered "SOLARPUNK" during Dissidanza Festival in Palermo on the 27th of October 2023. In total, the two festivals reached more than 600 people who were aware of the IN.TO.DA.TE. project.

U:NEW Dance Wave Festival is a Agata Życzkowska's idea. The festival is a meeting of the HOTELOKO movement makers collective with the Warsaw audience. An important part of the festival programme is the presentation of works created by young artists, serving as a promotion of the new visions of young people, as well as support for the concept of developing a young contemporary dance audience. The fourth edition will take place in September 2024.



Photo: Marta Ankiersztein

In 2021, l'espace dance company produced the first edition of the Dissidanza International Festival, with workshops, panel discussions, and two days of performances streamed on YouTube with open access due to restrictions from Covid-19. The festival aims to promote contemporary dance in Palermo with an international scope and to create a cultural movement around the themes of culture and contemporary dance. Fourth edition will be in October 2024. The festival is also promoted by the Institut Français Palermo and Instituto Cervantes.

From Agata Życzkowska's dramaturgy combined with Giovanni Zappulla's methodology, the contemporary dance performance "**LOVE (H)U-MAN'S LOVE**" was born. "Love(h)u-man's love" stems from research into the spiritual origins of the movement, which in turn stems from an anthropological and ethno musical investigation into the trance of ancient Mediterranean peoples. In particular, the studies conducted on the rites and traditions of pre-Christian Sicily through the guidance of ethnomusicologist Sergio Bonanzinga of the University of Palermo and Giuliana Maria Rizzuto, an ethno anthropologist and expert on the Middle East and Coptic culture, provide scientific support. An important contribution also comes from the hypnosis techniques conducted by Vanina Bruna, president of the Mediterranean Association of Ericksonian Hypnosis based in Corsica. It is an intercultural project on the countries in the Mediterranean area that, united by a history of conquest and coexistence between heterogeneous peoples and cultures, have enriched their contemporary social substratum and share a similar yet unique past. Through the Danza Movimento Naturale methodology of choreographer Giovanni Zappulla, the pièce wants to highlight what the human being universally shares: love, understood as universal energy that the mind exploits when immersed in an altered state of consciousness, such as the meditative state, which leads to the awareness of the link between the individual and the universe. It is a reflection on the practices that have always populated every part of the world and on the potential of the human race, which, by dancing, celebrates its hymn to life.



Photo: Marta Ankersztejn



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The challenge is to bring dancers onto the stage who are able to access altered states of consciousness consciously, making them ultra-sensitive and therefore highly expressive artists. The project includes a first phase of choreographic, anthropological and musical research concerning the pre-Christian era and a second phase to discover hypnosis techniques, a legacy of the American psychotherapist Milton H. Erickson. The research focuses on rituals and ceremonies that, through movement and music, lead to a state of trance. The group consists of dancers, musicians and singers and offers the spectator an intense, but above all always different experience: the artists, drawing from an altered state of consciousness, will create an ever-new result with each performance.

"LOVE (H)U-MAN'S LOVE" also benefits from the valuable collaboration with composer and sound designer Giuseppe Rizzo, whose experiences range from classical composition to electroacoustic research, and singer Irene Ientile. This project integrates the materials collected from the research, which are processed through live electronics and real time sound processing, a technology for capturing and immediately transforming sound to create a vibrant musical universe. The artist on stage, in an altered state, draws from his stream of consciousness, giving life to sounds, noises, chants, words and phrases that are extremely coherent with the inner landscape he is experiencing, which, digitally reworked, produce a sound atmosphere of strong aesthetic impact. In this profound state, the artist produces images that the universe of his mind returns to him and that become inspiration for the scenography that, through the use of video technology, makes this particular environment visible to the spectator.

"LOVE (H)U-MAN'S LOVE" (trailer available [here](#))



Photo: Marta Ankiersztein



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SOLARPUNK 2023 (trailer available [here](#))

Using mindfulness practices drawn from the DMN method combined with experimental conceptual choreography, the performance **SOLARPUNK** was created. SOLARPUNK is an artistic movement that imagine how the future could look if humanity manages to solve major contemporary challenges, with a focus on sustainable development issues such as climate change and pollution. It is one of the few positive and hopeful visions of the future in the context of the relationship between civilization and the natural world, supported by concrete facts and values. Solarpunk describes a world where we are more aware of the environmental costs of technological progress. The future may involve reusing and upcycling what already exists. It's essential not only to have "smart cities" but also "smart citizenship." In this vision, civilization and nature are in harmonious unity, mutually supporting each other. The idea of the performance by the HOTELOKO movement makers collective is to introduce this trend into the world of contemporary dance and performance.



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Under the influence of working on the performance, a manifesto was created:

THE SOLARPUNKS MANIFESTO / HOTELOKO movement makers

We are Solarpunks because we are trying to reclaim hope.

Solarpunk is an optimistic vision of coexistence between humans, technology, and nature. 'Punk' in Solarpunk represents rebellion, counterculture, post-capitalism, post-colonialism, and enthusiasm. It goes in a different direction than the mainstream culture.

'Solar' in Solarpunk refers to the sun and symbolizes a belief in using clean and nourishing energy for transforming the world.

SOLARPUNK aims to strengthen human community by improving the quality of interpersonal relationships on a local and global scale.

Solarpunk is a movement that aims to address the challenges of the Anthropocene, an era characterized by significant human impact on our planet.

Solarpunk examines, engages in dialogue, and confronts the concept of posthumanism.

Solarpunk encompasses a young maker culture, local solutions, and the creation of autonomous systems, not only technological but also ecological.

Solarpunk embraces a variety of methods: there is no one 'right' way to participate in Solarpunk. Instead, diverse communities from around the world can use its name and values to create their own seeds of a nourishing revolution.

SOLARPUNK is the force and driving power to wake up from the world of dreams every morning.

SOLARPUNK is an upward energy that enables harmony.

SOLARPUNK is a taste of madness.

SOLARPUNK is triumph over fear.

SOLARPUNK is oxygen.

Solarpunk wants to slow down, reduce, stop or reverse current trends in humanity's use of nature for its purposes.

Solarpunk considers the diversity of cultures, religions, abilities, genders and sexual identities.

Solarpunk suggests a social evolution leading not only to tolerance but to even wider acceptance and empathy.

Our future may involve reusing and upcycling what already exists.

Not just "smart cities," but also "smart citizenship."

We don't want SOLARPUNK to be a weapon, but rather a great teacher of empathy and the ecosystem in which we live. This is how our love for the world manifests. We are no longer rulers of the Earth. We are its caretakers. We are gardeners.

SOLARPUNK is a motivator for development and movement.

SOLARPUNK is within me when I'm surrounded by people I trust.

SOLARPUNK is a victory.

SOLARPUNK is as soft as a plush teddy bear.

SOLARPUNK is oxygen.



Photo: Marta Ankersztejn



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CONCLUSIONS

At the end of its life time, IN.TO.DA.TE. project reached its original objectives:

- to provide dance teachers with a new curriculum and tools to improve their competences and skills in the field of dance teaching;
- to make a contribution to the dissemination and practical applications of new choreographic methodologies among young generations of dancers;
- to use creative and innovative tools to ease the learning process of professional dancers.

The project also accomplished to produce its outcomes and results:

- creation of an innovative curriculum for dance teachers;
- exchange of experiences and good practices among teachers of the partner countries through two study visits in Italy and Poland;
- publication of this manual for dance teachers on the new choreographic methods developed by the two partners;
- two final performances ("SOLARPUNK" and "LOVE (H)U-MAN'S LOVE") with dance students piloting the curriculum developed during the project which premiered in international dance festivals.

Young dancers had the chance to perform in front of an attentive audience and in the context of an international festivals with dance companies from all over Europe. The project directly benefited two cultural organisations which, thanks to this project, could organise their festivals and train young dancers and other dance professionals with their innovative choreographic research for social engagement and sustainability in contemporary dance.

This project is the beginning of new and stronger cooperation between l'espace and HOTELOKO which are already involved in other EU-funded projects. Partners are planning to capitalise on IN.TO.DA.TE. experience in the next future. Other Erasmus+ projects on dance and inclusion are hopefully on the way!



Foto: michaljedrzejewskiphotographer



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