

## Application

Programme	us+
Action Type	Cooperation partnerships in higher education

## Context

Field	Higher Education			
Project Title	<b>Diversity in European Higher Dance Education</b>			
Project Acronym				
Project Start Date (dd/mm/yyyy)	Project Duration (Months)	total	Project End Date (dd/mm/yyyy)	
<b>01/09/2022</b>	<b>24</b>		<b>31/08/2024</b>	

## Applicant organisation

Name	Country	Region	City	Website
Performing Arts Research and Training Studios	Belgium	Région de Bruxelles-Capitale/Brussels Hoofdstedelijk Gewest	Brussels	<a href="http://www.parts.be">http://www.parts.be</a>

### Background and experience : PARTS

#### Presentation of the organisation

P.A.R.T.S. (Performing Arts Research and Training Studios) was founded in 1995 by choreographer Anne Teresa De Keersmaeker. It is an artistic and pedagogical project to educate dancers and choreographers in contemporary dance, in close connection with the contemporary artistic practice. The school organizes two programs: the BA 'Training cycle' (3 years) which focuses on a general technical and artistic development, and the MA 'STUDIOS' (2 years) in which young makers can develop their autonomous artistic voice. The curriculum includes different approaches to contemporary techniques, ballet and different somatic practices, through regular classes and creative workshops with a wide range of artists. The program also reaches out into other performing arts such as music and theater, and has a strong theoretical component.

PARTS is a small independent institution, with max. 40 students in the BA program and 12 in the MA program. The students are recruited only every three years (a new generation starts in September 2022) and they come from all over the world, at any time representing more than 20 nationalities from 5 continents. To support democratic access to the education, PARTS has a scholarship fund that helps talented candidates to pursue their education.

All the teachers are guest teachers, each year some 60 artists work in the school, for periods between 1 and 10 weeks. The pedagogical continuity is ensured by three tutors who are permanently employed, and by the Faculty which is an advisory body consisting of teachers representing different areas of the programme, tutors and the management of the school. The teaching body also has a strong international character.

The teaching staff (teachers, tutors) represents 7,45 FTE, the administrative staff (management, administration, planning, production) represents 4,95 FTE, the technical and maintenance staff represents 3,79 FTE.  
The main working language at PARTS is English.

What are the activities and experience of the organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

Diversity and equity has always been a core value at PARTS. Since the start of the school, it has been a school with a very international student group and faculty, also through its recruiting policy. Students from 68 different countries have studied at the school so far. The school has always aimed to be socially diverse as well, by setting up scholarship systems that

allowed the school to recruit based on talent, rather than based on financial capacity. PARTS has always seen this diverse group as an asset, reflecting and feeding back the inherent international character of the contemporary dance field in Western Europe. The program of the school has always been based on Western traditions of contemporary dance and art, which until a few years ago was an evidence that was not questioned.

In 2020, in the wake of the Black Lives Matters protests, the students, backed by a group of alumni, challenged PARTS' self image as a happy diverse environment, pointing to different instances of discrimination and levels of racism (personal, institutional and structural) that they found present at the school, demanding that the institution questions itself and takes its own plea for diversity more serious. As a reaction, the school set up a dialogue with the students in the form of a working group consisting of students and members of the Faculty to discuss the presence of discrimination and inequality (cultural, racial, social) in the school and to suggest concrete changes of policy on different levels of the institution: the curriculum, the staff, the teachers, the students... PARTS has already started to implement some of these changes but is aware that it is a long-haul work that demands further research and self-reflection, in collaboration with peer institutions who face similar challenges in different contexts.

The project will be led by two members of the teaching body, Michael Pomero and Moya Michael.

- Michael Pomero (French, with Asian roots) is member of the Faculty responsible for the composition courses and has also taught repertoire and composition workshops in PARTS. He is a professional dancer since 1998 and has worked and toured the world with diverse renowned choreographers. Currently he is working for the Rosas dance company where he acts as dancer and artistic adviser to choreographer Anne Teresa De Keersmaeker.

- Moya Michael (South Africa) was a student at PARTS from 1997 until 2000, after which she embarked on a career dancing for internationally known choreographers such as Akram Khan, Sidi Larbi Cherkaoui & Damien Jalet, Anne Teresa De Keersmaeker and Faustin Linyekula. She was commissioned to make new works across the world and has since 2013 mainly focused on creating her own work as a choreographer, in which she deals with different layers of identity that mark her. She is also a guest teacher at PARTS.

## Partner organisations

Name	Country	Region – City	Website
Universiteit Utrecht	Netherlands	Utrecht	<a href="http://www.uu.nl">www.uu.nl</a>
Stocholms Konstnarliga Hogskola	Sweden	Stockholms län	<a href="http://www.uniarts.se">http://www.uniarts.se</a>
Haute école spécialisée de Suisse occidentale	Switzerland	Jura Delemont	<a href="http://www.hes-so.ch">www.hes-so.ch</a>

## Background and experience : Universiteit Utrecht

### Presentation of the organisation

University College Utrecht started in 1998 as the first university college in the Netherlands. Founded by Hans Adriaansens, it was modeled after the American and British colleges. It was the first organization in the Netherlands to implement the spirit of liberal arts and sciences, an educational concept that breaks away from the traditional Dutch university education, where focus is on disciplinary specialization throughout the entire curriculum. Hans Adriaansens left the College in 2004 to found another liberal arts college under the umbrella of Utrecht University: University College Roosevelt (UCR) in Middelburg.

The UCR was founded in 2004. It has five majors with a total student body of around 500 students and an average class size of 21 students. The student body is international and diverse with students coming from over 50 different countries. UCR has participated in a variety of European and international projects tackling a wide variety of subjects such as transnational cooperation, migration, environment, and diversity. Its social sciences department organizes and hosts the Decolonial Summer School, organized by professors Walter Mignolo and Rolando Vazquez. Rolando Vázquez, Associate Professor in sociology will be one of the researchers in the Diversity in European Higher Dance Education project. Rosalba Icaza, professor of decoloniality and intersectionality will be the other participant from UCR.

What are the activities and experience of the organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

Rolando Vázquez and Rosalba Icaza accumulate various experiences and knowledge that will be fundamental to this project.

Rolando Vázquez co-organizes the Decolonial Summer School in Middelburg. He is assistant professor of Sociology at University College Roosevelt of Utrecht University in The Netherlands. His research circles around three interdisciplinary topics: 'postcolonial thinking', 'visual social experience' and the 'critique of modern time'. Professor Vázquez's work brings together a variety of fields such as: critical theory, continental philosophy, post-structuralism, decolonial thinking, visual studies and aesthetics. He has written about Coloniality, Modernity, the Critique of Modern Time and Photography. His reflections on the visual aspects of social life and temporality also take expression in his photographic projects.

Rosalba Icaza's research lies at the intersection of global politics, feminisms and decoloniality. The field of global politics analyzes interactions between power and knowledge under conditions of globalization. The field of feminisms investigates the gendered inequalities in such interactions. Feminisms in plural indicates Icaza's long-term interest in the plurality of approaches reflecting and acting upon gendered inequalities across the Global North/South divide. The field of decoloniality is concerned with modern and colonial structures of power, knowledge, gender, and subject formation and proposes a turn to an epistemic or cognitive South in the reconstitution of a global political society.

Rolando Vázquez and Rosalba Icaza accumulate:

- teaching experience at first, second and third level-cycle;
- experience of design courses around topics of diversity;
- experience of conducting diversity research, most notably in collaboration with Professor Gloria Wekker for the report Let's Do Diversity, at the University of Amsterdam.

## Background and experience : Stockholm University of the Arts

### Presentation of the organisation

Stockholm University of the Arts (SKH) is a recently formed university (2014) which combines three of Stockholm's most established and leading artistic schools: DOCH School of Dance and Circus, the University College of Opera, Stockholm and Stockholm Academy of Dramatic Arts.

The main areas of study are Dance, Dance pedagogy, Circus, opera, performing arts, film and media and acting. SKH offers Bachelor, Master and Doctoral programs as well as an extensive artistic research Centre. SKH is at the Center of the artistic culture of Stockholm and has local, national and international influence and representation through its Academic staff, technical staff, Students, Alumni, and research output. The department of dance attracts students from many European countries because of SKH's international reputation for innovative work. SKH's alumni are leaders in the dance field because of their excellence in choreography and performance, creative contributions to their field, and collaborations with both established and emergent performance venues and dance companies.

The department of dance at SKH consists of thirteen staff members, and three PhD candidates. It has approximately twenty Bachelor students and twenty-five Master students. Approximately forty students join open courses at SKH's dance department each term.

Since spring 2020, Zoë Poluch, who will be one of the researchers in the Diversity in European Higher Dance Education project, is the head of the dance BA program. Chrysa Parkinson, head of the Master in Performative Practices at SKH since 2011 will be the other participant from SKH.

What are the activities and experience of the organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

Stockholm University of the Arts (SKH) is a higher education institution for the arts. SKH's Dance Department has experience in creating and implementing programs in dance education and has confronted questions of diversity and discrimination because of the diversity of its student body. Over the past years, SKH's Dance Department has responded to student demands and complaints regarding its policies and practices in relation to diversity by putting in place different forms of dialogue and action: hosting university-wide seminar series, forming working groups, making changes in the curricula, and conducting internal surveys. The Dance Department has been at the forefront of creating these formats and proposing these actions at SKH. These formats and their outcomes have formed the basis for the ongoing reconsideration of policy in relation to diversity and discrimination at the University.

- Zoë Poluch is Assistant Professor of Dance and Head of the Bachelor Program in Dance Performance at the Department of Dance at Stockholm University of the Arts since spring 2020. Previous to this, she taught at the Department of Dance Pedagogy and freelanced as a choreographer and dancer in the Western European and Canadian contemporary dance scenes. Zoë Poluch has a master degree in Choreography from SKH and a post-master degree in art from The Royal Institute of Art, Stockholm.

- Chrysa Parkinson is a Professor of Dance at Stockholm University of the Arts (SKH), where she has been heading the Masters education New Performative Practices since 2011. She has worked as a professional dancer in the United States and Northern Europe with acclaimed dance practitioners, visual artists, film makers and curators for over thirty years. Her research focus is on the performers' practice, experiential authorship and documentation. Chrysa's writing, films and interviews have been published and distributed internationally.

## Background and experience : HES-SO

### Presentation of the organisation

The HES-SO is the biggest specialized superior education school in Switzerland with 21.000 students. Officially created in 1998, it regroups a varied group of higher education institutions in the fields of administration, economy, technical disciplines, and the arts. The artistic institutions are gathered under the umbrella of the Domaine of Music and Performing Arts, since 2005. The HES-SO has presently 43 bachelor level departments and 26 master level departments.

La Manufacture, in Lausanne, was founded in 2003 and joined the HES-SO in 2005. It is one of three institutions under the umbrella of the Domaine of Music and the Performing Arts which welcomes a total of 1.200 students. La Manufacture offers two bachelor, one master, and one joint PhD degrees. It has a total of 70 students and around 50 members of staff. Around 90% of the teachers are guests.

The dance bachelor of La Manufacture was established in 2014 in partnership with PARTS, Brussels. Together with the ZHdK, Zurich, it offers a bachelor degree in dance. Directed by dancer and choreographer Thomas Hauert, it offers a program combining bodily techniques coming both from dance as well as beyond – including martial arts, sports, acrobatics, Pilates, massage yoga Thai – searching for ways to stimulate the student's creativity and autonomy with a focus on improvisation based work. Gabriel Schenker, dancer, choreographer, and anthropologist, collaborated since the start of the BA program and assumed the position of academic head of the dance department in 2017. Gabriel Schenker will be one of the researchers in the Diversity in European Higher Dance Education project. Fabián Barba, teacher of gender and race, as well as artistic practice at La Manufacture, will be the other participant coming from La Manufacture.

What are the activities and experience of the organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project? Please explain how the organisation brings an essential added value to the project.

La Manufacture, under the umbrella of the HES-SO, is a higher education institution for dance. It has participated in European and international exchanges of students and teachers, as well as participated in a variety of transnational projects. It has launched a series of transnational meetings with directors of other dance HEIs to exchange best practices around issues related to the organization of the courses and diversity. It has experience in creating and operationalizing programs in dance education and is confronted, due to the large diversity of its student body, with questions of diversity and discrimination. It has promoted exchanges with other HEIs in the European landscape as well as internationally, most notably with the Núcleo 2, a school and social work project directed by Brazilian choreographer Lia Rodrigues and based at the Maré slum in Rio de Janeiro.

Over the past years, La Manufacture has been confronted with student demands and complains regarding diversity and have already put in place different forms of dialogue and action, from forming working groups, to changes in the curricula, and conducting internal surveys. It has also put in place a series of lectures on the state of the world tackling issues related to the environment, politics, gender relations, and diversity.

- Fabián Barba is an Ecuadorian artist based between Quito and Brussels working on the field of aesthetics and the relations between global north and south. He has taught regularly at La Manufacture and teaches regularly at SKH and PARTS. He has been a student and lecturer at the Decolonial Summer School organized by the UCR. He has a large experience teaching and working around questions of gender, race, and class in dance contexts. He holds a master in Autonomous Design from KASK, Ghent, and is currently pursuing a master degree in Cultural Studies at the Universidad Andina Simón Bolívar, Quito.

- Gabriel Schenker is a Brazilian artist based in Brussels, working as a dancer, educator and academic in and around the field of dance. He has toured extensively as a dancer and choreographer in all continents. Since 2017 he co-directs the dance BA at Manufacture. He has taught, mentored, and coordinated extensively in La Manufacture, SKH, and PARTS. He holds a master degree in Media and Communication from the European Graduate School, Saas-Fee, and a master degree in Cultural and Social Anthropology from the KU Leuven. He has written his anthropology master dissertation on the audition process of La Manufacture, reflecting on issues of diversity and access to HEIs of dance.

## Relevance of the project

### Priorities and Topics

Priority according to the objectives of your project.

HORIZONTAL: Inclusion and diversity in all fields of education, training, youth and sport

Two additional priorities according to the objectives of your project.

Building inclusive higher education systems

Stimulating innovative learning and teaching practices

How does the project address the selected priorities?

The overall aim of Diversity in European Higher Dance Education is to foster the practice of diversity in dance HEIs. While these and many other higher education dance programs in Europe could be said to be very diverse in regards to its student body, this diversity comes with a varied set of difficulties for the students. Coming from the global south, being a person of color, being a woman, having precarious financial means, not sharing the aesthetic paradigm of Europe, are all variables that tend to lead to a variety of difficulties in properly integrating the higher education programs proposed.

In researching three European dance HEIs – its staff, teachers, student body, alumni, as well as the diversity policies already in place – this research will help mapping the diversity/inclusion paradoxes encountered in each institution, learn from the different strategies already in place to tackle such difficulties, and propose best practices that have shown to help fostering diversity practice in each institution's daily life. As such, this project relates to the horizontal priority “Inclusion and diversity in all fields of education, training, youth and sport”. More particularly, given that this project concentrates on three Higher education institutions, it is directly related with “HE: Building inclusive higher education systems”.

If practicing diversity is in great part centered in the institutional structures, the most crucial part of inclusiveness in higher education happens in the classroom. For that reason, it is crucial that we learn from the best practices already in place in these institutions in order to cross-fertilize them. One of the double aims of this research is to create curricula for students and a formation for teachers and staff. As such, this project is busy with learning from and fostering change towards inclusiveness in dance higher education, related to the additional priority “HE: Stimulating innovative learning and teaching practices”

The horizontal priorities mentioned above, as supported by the project activities and outcomes, will contribute to the realization of various goals namely:

- lifelong learning,
- new learning environments and organizational developments,
- empowerment of individuals to undertake up/re-skilling,
- inclusive and connected Higher Education Institution Systems,
- support education staff in dealing with diversity and create an open climate in learning settings,
- paradigm and sustainable change.
- improve the quality, efficiency and degree of inclusiveness of education and training across the cultural and the educational sector by aligning, in a more specific way, the training methodologies and learning outcomes with the current developments in the cultural sector,
- enhance the students learning outcome and skill building by providing an innovative learning and teaching environment based on a multidisciplinary, cross-sectorial and transversal approaches to education and training

Please select up to three topics addressed by your project

Creating new, innovative or joint curricula or courses  
Social responsibility of educational institutions  
Inclusion, promoting equality and non-discrimination

## Project description

In the past few years, led by global movements such as #metoo and Black Lives Matter, the questions of eurocentrism, sexism, racism, and other forms of discrimination have come to the fore in Western societies at large. In different contemporary dance worlds, these movements have led to a variety of initiatives, organizations, and legal proceedings. The questions of inclusion and discriminations have touched not only the professional world but also dance schools, which saw the emergence of a variety of student led initiatives. European contemporary dance and its educational programs, tend to present the knowledge created within it as internationally valid or even universal, bringing up a clash with non-dominant forms of contemporaneity.

While the questions of discrimination, sexism, and racism are global, there are many ways in which such questions find particular expression in the dance world and in dance education:

- dancers work with their bodies with proximity and intimacy,
- artistic creations are often busy with pushing dancers beyond their known aesthetic and physical limits,
- the relations between employers (choreographers) and employees (dancers) are often multiple – including relations of friendship, of love and hierarchical relations are often reversed from project to project,
- dancers often work across cultures,
- the division between self and worker is complex.

These are some of the reasons diversity-related questions have touched the dance field in particular ways.

This research departs from the observation that different dance schools practice diversity in a variety of ways. The location of each institution, the prevailing dance culture, the working language, the teaching body, and the curriculum are all variables that influence the creation of institutionally specific ways of practicing diversity and they all engender different degrees and forms of inclusiveness and exclusion towards the student body. Starting from understanding precisely how such variables articulate to produced specific forms of diversity and exclusion in each institution, the questions Diversity in European Higher Dance Education is asking are:

- What kinds of diversity practices are already in place in these institutions?
- How do different dance institutions recognize and deal with issues of exclusion or discrimination when they arise in the student body?
- How do the students see and articulate their own experiences of exclusion or discrimination when crossing one of these educational programs?

Tackling those issues in a transnational and dance specific environment is crucial in order to avoid blind spots and produce outputs that are specific to the particular art form.

What are the objectives you would like to achieve and concrete results you would like to produce? How are these objectives linked to the priorities you have selected ?

The overall objective of this project is to, based in an empirical and dance-specific research, create the conditions for HEIs that are more diverse, inclusive, and self-aware. For that it is crucial that a clear picture of the current practices and issues are described and analyzed, and that students, teachers, and staff have access to this knowledge. Without it, a movement towards a more socially just education can only be partial, incomplete.

The concrete objectives of this project are:

1. To map and analyze the present diversity practices and dynamics in each of the institutions leading to the Practicing Diversity in Dance - A Report on Three Dance HEIs. The Report's objective are:

- to cross-pollinate best practices,
- create institutions more inclusive and diverse,
- create a safer working environment for students, teachers, and staff.

The Report will guide the creation of the subsequent project objectives. It will be presented in the three institutions, in public events held in the four partner countries, and internationally in an online format. It will include a clear list of recommendation for each of the dance HEIs.

2. To create a course on diversity in dance education, entitled Dance and Diversity. This 5 ECTS, dance specific course on diversity will contain:

- a clear syllabus,
- a clear format and duration,
- defined and dance specific pedagogical methods.

It will be taught in the three partner dance HEIs and be proposed to other institutions in the field.

3. To create a formation for teachers and staff, entitled Practicing Diversity in Educational Contexts - A Formation for

Teachers, and Staff of Dance HEIs. The formation will concentrate on questions of diversity and inclusion specific to dance HEIs. It will contain:

- a clear syllabus,
- a clear format and duration,
- defined and relevant pedagogical methods.

The formation will be followed by teachers and staff of the three partner dance HEIs and will be proposed to other institutions in the field.

#### What makes your proposal innovative?

While different strategies have been devised and tried in different higher education dance institutions across Europe and the world, they tend to happen internally. In this project we will be collaborating in order to learn from each other's already established best practices and to understand what is common to higher education in dance and what is specific to each institution. By doing so, we aim both at recommendations to the institutions involved in this research as well as other higher education dance institutions across Europe and the globe.

Next to that, this research aims at creating a thorough picture of each institution in what concerns the practice of diversity today and in the previous years. In doing so, it will allow each institution to address the issue of diversity from a well informed place, as opposed to from incomplete perceptions and experiences coming solely from the student body, the teaching body, or from the staff.

Finally, this research will be conducted by a hybrid team of sociologists, dance teachers, alumni, and directors of institutions. Most research around diversity is conducted by external sociologists that do not have the particular sensibilities of what it means to work with one's body and the often thin distance between the self and the artist. By composing a hybrid team of researchers, this project will aim at achieving a much greater degree of depth and thickness and specificity in its descriptions, analysis, and recommendations.

#### How is this project complementary to other initiatives already carried out by the participating organisations?

Each of the participant organizations are confronted with and seek solutions to issues around diversity. The responses have been varied and rich, but overall lacking a central organization, direction, and clearly defined objectives. At La Manufacture, a half-day formation for teachers and staff was proposed to address gender issues as well as a session with a sociology on the issue of quotas. At PARTS, a working group including students, teachers, and staff was organized to discuss issues raised by the student body. At SKH, a series of lectures on racism were organized addressed to the whole institution. The scholars of the university of Utrecht have participated in diversity research, most notably at the University of Amsterdam and The Erasmus University Rotterdam.

This project does not aim to erase or nullify these and other ongoing practices and strategies already in place in each institution. Rather, it aims at creating synergy between them, learn from each others best practices, and carry a thorough research involving all actors of these institutions to create a more thorough and complete plan of action based on a more complete picture of each of them.

The Diversity in European Higher Dance Education project has the aim of learning from each institutions realities and actions, as well as analyzing and pointing out issues that may have escaped the institutions through discussions with students, teachers, staff, and direction. Regularities and differences across institutions will be mapped, and best practices from each institution will be recognized and shared when relevant.

#### How is your proposal suitable for creating synergies between different fields of education, training, youth and sport or how does it have a strong potential impact on one or more of those fields?

By sharing best practices, researching together, and searching for both general as well as institutions specific recommendations, this project will create synergy between the institutions involved that have the potential to spiral to other dance HEIs in Europe and abroad, as well as serve as a model to similar research in other artistic and non-artistic educations. It has therefore a strong potential to impact the whole higher education in dance across Europe and beyond.

Next to that, this project will concentrate a great part of its energy on the students. In involving the current students as well as alumni of these institutions, the project is geared towards creating spaces for the students to be heard, their experiences to be articulated, their opinions to be shared, and a better studying environment to be produced.

The students of today will be the cultural workers of tomorrow. Increasingly, the careers of dancers are not solely based on their technical skills but crucially on their ability to engage with social and political issues in their field and the world at large. Forming new generations of students that have the knowledge and sensibility necessary to engage in diverse working environments is an essential part of this research. Furthermore, as the teachers of these institutions are, for the most part, active artists working as dancers, choreographers, theoreticians, cultural administrators, their participation in the questions guiding the Diversity in European Higher Dance Education project will further influence the creation of an artistic field that is more aware of its diversity and, crucially, knows how to deal with it in a constructive and inclusive manner.

The Diversity in European Higher Dance Education, apart from immediately impacting the students, teachers, and staff of the researched dance HEIs, will further impact:

- cultural workers in the dance scene,
- other dance HEIs,
- HEIs from other artistic fields,
- the dance in particular and the artistic field at large.

How does the proposal bring added value at European level through results that would not be attained by activities carried out in a single country?

In cooperating with transnational European partners, Diversity in European Higher Dance Education aims at cross-fertilizing knowledge between Higher Education Institutions that are singular but have many shared traits. The landscape of dance schools in Europe is increasingly integrated. Different Higher Education Institutions in dance have an increased knowledge of each others curricula, there is a great circulation in the student body through the ERASMUS exchange program, and many teachers - including the ones participating in this project - circulate through various institutions.

Cooperating transnationally will allow for these Higher Education Institutions to learn from practices already in place and enact a cross-fertilization of best practices. The institutions will have a platform to share their knowledge and shortcomings, their practices and questions so as to learn from each other. Similarly, by hearing about the experiences of students in other similar dance programs, students will be able to better identify and understand what they are going through in their institutions and better articulate their proposals, demands, and questions to the institutions. The participation of UCR will be crucial in providing the social scientific knowledge, both conceptual as well as methodological, necessary for the undertaking of such a transnational project.

On a broader scale, the project aims at:

- strengthening the links between education, training and the professional environment in the cultural sectors,
- opening of the partnering academic institutions towards the students' self-organized initiatives for horizontal and transversal learning,
- increasing the institutional ability to dialogue and support students, staff, teachers, and local initiatives in all partner countries,
- increasing mutual understanding of local and international differences and perspectives,
- increase the exchange of best practices between northern, western, and central European regions.

## Needs analysis

What needs do you want to address by implementing your project?

The three institutions researched are involved with the questions of diversity and inclusiveness. They have so far taken varied approaches to the topic:

- at PARTS, a dialogue between staff, teachers, and students have started following the writing of a manifesto by the students, directed at the school. The school has since constituted a working group involving staff and students as well as launched an internal survey guided by sociologist Dirk Jacobs in order to better understand the demands formulated by students and seek practical actions.
- at SKH, students from the pedagogy department have questioned the whiteness and eurocentrism of their curriculum leading the institutions to organize a series of bimonthly mandatory lectures for staff, teachers, and students dealing with the questions of racism.
- at La Manufacture, the question of diversity is present both from an institutional side, pushed by the HES-SO strategy plan and by the students, which have formed a group entitled "Gender Manuf" who has posed questions and started a dialogue with the direction of the school leading to concrete actions.
- the UCR, through sociologist Rolando Vazquez and Rosalba Icaza have been central in researching, questioning, and designing policy for a variety of European institutions in issues around diversity.

This project therefore aims at addressing the needs, arising primarily from the student body, but also increasingly from the teaching body, staff, and institutions, of:

- understanding how diversity operates in each of those institutions,
- creating literacy around topics of diversity, inclusion, and discrimination,
- providing concrete tools for addressing diversity,
- creating a more inclusive and safe studying and working environment for students, teachers, staff, and direction.

What are the target groups of the project?

The project Diversity in European Higher Dance Education will target the following groups:

1. BA dance students, and alumni of dance HEIs
2. Teachers of dance HEIs
3. Staff and direction of dance HEIs
4. Cultural workers

While the primary target groups are the students, teachers, and staff of the three partner dance HEIs, they will by no means be the only ones immediately touched by this project. The project will be shared through physical and online events, through the HEIs educational and artistic networks, and through the project's website. Through such channels, the project



will reach students, teachers, and staff of other dance HEIs as well as artist not directly involved with dance education. Furthermore, the border between these groups are porous and many cultural workers, for instance, were dance students only a few years prior, may teach regularly in a dance HEI and be temporary or regular member of its staff. The porosity between these categories in the space of only a few years multiplies the outreach of this project and allows for it to rapidly touch and transform a great part of the European dance scene.

#### How did you identify the needs of your partnership and those of your target groups?

Each of our Higher Education institutions is dealing with similar questions and seeking individual solutions to the issues encountered. Whenever directors, teachers, or students meet in a variety of transnational meetings, the topic of diversity consistently takes center stage. Most institutions have started taking basic steps to tackle the difficulties encounter but these strategies tend to remain isolated and incomplete.

The need for such a research was expressed by:

- student's organizations which wrote letters, manifestos, or called for dialogue with the head of the institutions,
- teachers and staff that struggle to deal with increasingly frequent confrontations with students on issues of race and gender,
- heads of department that try in isolated ways to gather support and design policy and strategies to better practice diversity,
- institutions that are pressed by EU policy to better represent, in its departments and practices, the population it serves.

#### How will this project address these needs?

This project will create links of knowledge and solidarity across institutions that are open to the question of diversity and seeking for better ways to address it. In learning from each other's best practices and adapting practices to different contexts, this project will cater to the need of know-how in dealing with the current questions around diversity, discrimination, and inclusion.

The three goals of this project are directly linked to the identified needs. They will address:

- the need to identify common as well as institutions specific issues around diversity through surveys and discussions,
- the need to create diversity literacy within students through the creation of a course,
- the need to create diversity literacy within staff and teachers through the creation of a formation,
- the need of concrete short, medium, and long term tools and strategies for fostering better diversity practices through a list of tools and recommendations.

## Partnership and cooperation arrangements

### Cooperation engagements

How did you form your partnership? How does the mix of participating organisations complement each other and what will be the added value of their collaboration in the framework of the project? If applicable, please list and describe the associated partners involved in the project.

In selecting SKH, PARTS and La Manufacture as partners and objects of study of the Diversity in European Higher Dance Education project, the following set of criteria has helped defining a group of institutions that could be comparable while keeping the project in a manageable size:

it was important to choose institutions with an international and diverse student body. All partner institutions deal with students coming from all over Europe and beyond to a degree,

it was important to choose institutions with a similar degree of adaptability of the curriculum, as directors of different institutions may have a different degree of autonomy when attempting to adapt a program in relation to the issues raised, it was also important that the institutions share a broad view of contemporary dance so that issues pertaining to the realm of aesthetics could be compared, it seemed appropriate to concentrate on programs with a similar duration that stand at the same level of accreditation – we decided for 3 year Bachelor programs, the most common duration and degree for dance programs in Europe, finally, in aiming to study with these institutions from the ground, it seemed crucial that these institutions showed awareness and openness to tackle the issues central to this research.

Each of these HEIs will bring in their knowledge and expertise in creating and operationalizing programs in dance education as well as their experiences of dealing with issues around diversity throughout their respective histories. For instance:

- SKH will share its specific knowledge concerning the creation of curricula specifically designed to address questions surrounding whiteness and racism and addressed to both student body and staff,
- La Manufacture will bring the experience of courses on Race, Gender, and Class by Fabián Barba as well as sharing its diversity policy documents and strategic plans,
- PARTS will share its experience of forming a working group against discrimination as well as conducting an internal survey.

In selecting the UCR as a partner of the Diversity in European Higher Dance Education project, we were aiming at the expertise around two conceptual sets of knowledge and experience with a similar diversity research and report. Rolando Vázquez co-directs the Decolonial Summer School in Middelburg, where decoloniality and intersectionality, two crucial lenses for the Diversity in European Higher Dance Education project, are taught. Furthermore, Rolando Vázquez and

Rosalba Icaza have participated in the research Let's Do Diversity, led by professor Gloria Wekker, which investigated questions of diversity in the University of Amsterdam. The methods and overall organization of this research and report are central guides for the Diversity in European Higher Dance Education project.

What is the task allocation and how does it reflect the commitment and active contribution of all participating organisations (including the associated partners, if applicable) ?

#### 1. Project coordination, implementation, monitoring

Coordination and monitoring will be divided between an administrative coordinator employed by PARTS, and a project coordinator, employed by La Manufacture. The project coordinator is the main instigator of the project with experience in dance, dance education, and social sciences, while the administrative coordinator accumulates experience with HEI coordination and a variety of EU projects.

#### 2. Steering Committee

A Steering Committee has been set up with one representative of each institution. They will meet monthly for a total of 24 times at least throughout the project. They will be in charge of:

- updating each institution on the development of the project,
- presenting the project's achievements to all partners,
- monitoring, in dialogue with the coordinators, the implementation of the project,
- monitoring the achievement of the predefined objectives,
- taking decisions in regards to external factors,
- designing the communication strategy.

Tasks have been allocated according to the different capacities and experiences of the four partners.

#### 3. Activities

Each partner will host at least one of the activities of the project and commit to:

- participating to all activities,
- having one responsible to join the Steering Committee,
- give visibility of the project in their respective websites and social platforms,
- disseminate the progress and results of the project in their local and national networks,
- contributing to the final evaluation of the Diversity in European Higher Dance Education project.

#### 4. Assessment and Evaluation

La Manufacture will be in charge of the internal evaluation of the project, based on the HES-SO's auto-evaluation model and protocols. SKH and UCR will be in charge of internal impact evaluation and dissemination strategy of the project.

Describe the mechanism for coordination and communication between the participating organisations (including the associated partners, if applicable)

The mechanism of coordination will happen at three levels:

#### 1. Coordinators

The project and administrative coordinators will meet every two weeks to monitor the finances, timetable, and general overseeing of the project. The project coordinators will also carry out monthly online meetings with the project treasurer to compare track the project budget through a dedicated Excel file.

The coordinators are:

- Steven De Belder, Administrative Coordinator and Coordinator at P.A.R.T.S.,
- Gabriel Schenker, Project Coordinator and Head of the Dance Department at the Manufacture, HES-SO.

Minutes of those meetings will be kept and shared with the Steering Committee.

#### 2. Steering Committee

The SC participants have been selected from each institution considering their position in their home institutions and involvement with issues of diversity in dance in their institutions and local communities. All members CVs can be found in attachment to this application. They are:

- Michael Pomero, Teacher at P.A.R.T.S.
- Fabián Barba, Teacher at Manufacture
- Zoë Poluch, Head of the Dance BA at SKH
- Rolando Vázquez, Associate professor in Sociology at UCR
- Gabriel Schenker, Head of the Dance BA at La Manufacture and Project Coordinator

The Steering Committee will meet every month, either in an online format, a hybrid one, or face-to-face when linked to one of the 5 activities hosted by the partners. By linking SC meetings and activities we will help reducing the overall carbon footprint of the project and allow for face-to-face meetings. Extra meetings can be arranged by either the coordinators or the

SC in function of perceived needs arising from the project itself or external circumstances. Minutes of those meetings will be kept and shared with the Full Team.

### 3. Full Team

Online meetings involving all members involved in this project will be organized in preparation of each of the five activities. They will include the project coordinators, the SC, one extra representative of the staff of each institution, and 2 alumni of each researched institution. They will have the task of the detailed fine tuning of each activities program. Given that the Full Team is involved in each of the five activities, they will also gather at the end of each activity to evaluate and clarify in detail the follow up of each activity.

Describe the extent to which the involvement of a participating organisation from a third country not associated to the Programme brings an essential added value to the project (if this condition is not fulfilled, the participating organisation from a third country not associated to the Programme will be excluded from the project proposal at assessment stage).

The question of the practice of diversity in dance schools, the guiding question of this project, was born at La Manufacture. Fabián Barba, teacher at La Manufacture, has developed a course entitled Gender, Class and Race at the Manufacture in 2016 and has since continued to teach and develop it within La Manufacture. It is out of concrete experiences with students within the frame of this course, that the need to address the question of diversity on an institutional level arose. Since 2019, Fabian Barba has started to export this course to other HEIs, notably to PARTS and SKH, and helped create a transnational network of HEIs around the questions of diversity.

The dance bachelor at La Manufacture was opened in 2014 in a partnership with PARTS. It means that both institutions exchange know-how, students, and teachers for almost a decade. Next to that, various teachers involved in this project have taught at the three dance HEIs attesting to their aesthetic and pedagogical affinities. Furthermore, Gabriel Schenker, the Academic Head of the dance bachelor at La Manufacture, has launched in 2020 online meetings between heads of departments of the three schools in order to exchange know-how and best practices of department management, discuss exchange of teachers and students, schedule collaborations, share issues around diversity policy and practice, and support each other in an otherwise often isolated position.

At La Manufacture, a series of lectures have been organized, aimed at students and staff, on topics of art, environment, politics, and diversity. These lectures are a response both to the heads of department preoccupation that these issues are discussed across disciplines, and as a response to requests from the students, most notably from a student group called Gender Manuf. Gender Manuf was formed in 2020 and has since animated students, teachers and staff towards discussions on a variety of topics around diversity. The discussions held between students and staff as well as the series of lectures attended by both groups are part of the driving force behind this project.

Above La Manufacture, the HES-SO has been a leading force in seeking better inclusion and parity most notably on gender issues. In the past years, it has issued directives concerning the use of inclusive language and on the recognition of gender identity for people identifying as trans or non-binary. The leadership of the HES-SO, combined with the experience of the established dialogue with the Gender Manuf student group, and with Fabián Barba's teaching experience with the course Gender, Class, and Race, make it an essential partner in the construction of the DDE project. Some of these documents can be found in annex to this application.

Finally, the HES-SO has already experience in ERASMUS+ projects, having participated in 3 Strategic Partnerships for higher education (KA203) as a Partner or Consortium Member.

## Project design and implementation

### Work package n°1 'Project Management'

How will the progress, quality and achievement of project activities be monitored? Please give information about the involved staff, as well as the timing and frequency of the monitoring activities.

The monitoring of the project activities will be under the joint responsibility of the administrative coordinator Steven De Belder, and project coordinator Gabriel Schenker. It will unfold at the three levels of management: coordinator's meetings, SC meetings, and Full Team meetings.

Monitoring of the progress, quality and completion of activities and project results:

The project and administrative coordinators will be responsible for identifying delays and/or necessary changes during the project's life. They will be responsible for making sure the project progresses in the per-determined timeline and move towards its objectives in a clear manner. This will be done by comparing the stated objectives with the internal assessments during coordinator's meetings, SC meetings, and Full Team meetings. The SC will discuss each proposed change during the project's life and take collective decisions on the possible solutions to be implemented before presenting them for validation during the Full Team's Meetings.

For each activity, the coordinators will be in charge of preparing the agenda, the list of participants, as well as the minutes.

#### Monitoring local activities:

In addition to the SC Meetings, meetings of the Full Team at the end of each activity will help ensure that all participants follow and participate in the monitoring of the activities. Full Team meetings at the end of activities will include an overall evaluation of the activity, measuring the objectives achieved, and adjustment of the working mode in function of the findings.

#### How will you ensure proper budget control and time management in your project?

##### Budget control:

The administrative coordinator will be in charge of the budget monitoring through an Excel file. The administrative coordinator will be supported by a Treasurer which will be chosen during the first Steering Committee meeting. The overall budget will be divided between the four partners and expenses will be reimbursed after each mobility upon presentation of expenses proof through a dedicated reimbursement form presented in the first SC meeting. Each partner will rely on its internal financial and administrative structures in order to properly control its share of the budget and report it to the administrative coordinator.

The general budget and financial rules will be shared with all partners during the first SC meeting. In addition, a detailed explanation of the rules will be included in the reimbursement forms that participants will have to fill in for each mobility. The Excel file for budget tracking will be analyzed and commented during the SC meetings, in order to be able to take decisions adapted to the realities encountered during the project, as well as to adapt the rules and the overall functioning of the project.

##### Time management:

The project coordinator has set up a Google Calendar - in annex - describing the entire schedule of the activities and shared it with all partners involved in the project. This calendar will be used by the project coordinator to follow up and ensure the respect of the previously agreed project timeline. The project coordinator will meet regularly the Steering Committee and administrative coordinator to analyze and validate any modification proposed to the timeline.

#### What are your plans for handling risks for project implementation (e.g. delays, budget, conflicts, etc.)?

The risks identified are of 3 types:

##### 1. Risks related to the partnership:

DDE involves 4 partners from 4 different countries. While the size of the project is not too large, the risk of misunderstandings, of uneven level of participation and commitment between the partners is not negligible and could jeopardize the project.

##### 2. Risks related to budget and time management:

During the project, the consortium may have to deal with unforeseen expenses related to an institution or individual arising from schedule or budget constrains.

##### 3. Risks related to factors external to the project:

While the COVID-19 pandemic appears to be slowing down, it is in no way guaranteed that we will not encounter problems directly linked to the pandemic, or other unforeseeable external factors, that could jeopardize parts of the project as originally planned.

Based on identified risks, different measures are foreseen:

- DDE stems from the partners involved, ensuring their motivation and priority given to this project,
- the extensive preparation of the project allowed for fixing a joint calendar of activities early on and ensure that it fits the schedules of each institution,
- the division of tasks was done taking into consideration the possibilities and specificity of each partner,
- all project partners have already participated in previous common projects and have proven experience in European collaborations,
- two coordinators based in the same city were selected to ensure an optimal and centralized management of the project, guaranteeing personalized support to the partners, budget control and coordination of the activities. Together with the SC, they will mediate and intervene in case of difficulties related to internal or external factors,
- the project management rules, schedule of activities, budget and expected results will be sent to all partners at the beginning of the project and explained in detail at the first Full Team meeting.

#### How will you ensure that the activities are designed in an accessible and inclusive way?

The activities of the project involve staff, teachers, and students of dance HEIs. The activities will be designed by alumni, teachers, and heads of departments of dance HEIs. Their experience as students, alumni, teachers, and coordinators on dance HEIs will ensure that the content of the activities - lectures, classes, dialogue, interviews, discussions - will be properly adapted to its public. In regards to dance, issues of consent regarding touch and intimacy will be addressed.

With attention to the General Data Protection Regulations and any ethical issues that may be raised by the dissemination of information online, a website for DDE will be created to ensure the visibility of the project during its unfolding as well as after it is finished. As such, it will have the role of providing information freely, in a digital form, to the findings of the research.

The DDE website will be the first website centralizing information, research, and tools specifically geared towards students, staff, teachers, and directors of dance HEIs.

Audio-visual rights forms will be filled by any person photographed or filmed within the context of the project, as well as anyone interviewed. Interviews and any other relevant data produced during the activities will be shared on the project's website while protecting, through anonymity and editing when needed, the privacy and safety of interviewed people.

How does the project incorporate the use of digital tools and learning methods to complement the physical activities and to improve cooperation between partner organisations?

Given its transnational scope, a part of the project will unfold through video conferencing. Some of the digital tools already put in place in preparation for the project include:

- a Google Agenda centralizing all information concerning timetable,
- a shared Dropbox containing articles, books, lectures, and research results linked to diversity in education,
- regular meetings between the partners involved - coordinators meetings, SC meetings, and Full Team meetings - through video conferencing.

Throughout the duration of the project the above listed forms of digital exchange will remain operative.

The practice of dance and fieldwork in a HEI are activities that require face-to-face exchange. Nevertheless, through feeding the project's website throughout the duration of the project, students and staff of the partner institutions as well as any other institution or individual will have access to the project in its unfolding.

Finally, the result of the project will be freely accessible and translated at least into French (by La Manufacture).

How does the project incorporate green practices in different project phases?

Face-to-face activities:

This project will be dealing with the practice of diversity in a very particular context, that of Higher Education dance teaching and practicing. Dance, as the crippling effects of the COVID-19 pandemic have demonstrated, is a practice that cannot properly exist without face-to-face and body-to-body encounters. Each of the activities that take space at least partly in a studio, at least partly in contact with students as they practice dance, necessarily need to take place face-to-face. That includes one activity hosted by SKH in Stockholm, one by La Manufacture in Lausanne, and one by PARTS in Brussels.

Next to that, the two activities linked to the Practicing Diversity in Dance report, hosted by the UCR will also happen face-to-face in order to allow all partners to properly meet and discuss at crucial points of the project. These constraints create traveling through Europe. In order to ensure the greenest possible travel this project will:

- only use trains when traveling between Utrecht, Lausanne, and Brussels,
- use trains when possible traveling to and from Stockholm,
- commit not add any unnecessary travel to the project.

Video Conference activities:

Next to the activities described above, which require face-to-face meetings, all other activities and meetings of this project will be held online with the only exception when the individuals involved reside in, or for some other external reason are temporarily in the same city. This applies for all meetings between the project and administrative coordinators who reside in Brussels. We recognize that albeit creating lower emissions than the travels implied in face-to-face meetings, video-conferencing has a non-negligible carbon footprint. We will strive to lower the carbon footprint of video-conferencing through:

- keeping meetings efficient,
- using cameras and microphones only when needed,
- lowering the resolution of our computer cameras.

## Work package n°2 – Practicing Diversity in Dance – A Report on Three Dance HEIs

What are the specific objectives of this work package and how do they contribute to the general objectives of the project?

The Practicing Diversity in Dance - A Report on Three Higher Education Dance Institutions will be the primary result of the research conducted and will be the basis for the development of the subsequent work packages. It will be divided into two Activities, one at the start and another towards the end of the project period.

The central objective of this work package is the creation of a much needed analysis of the state of diversity in the researched institutions.

The overall ambition of the project is creating and providing tools for the implementation and management of diversity policy specific to higher education dance institutions. The specific objectives of this work package therefore aim at:

- sharing experiences as alumni of the dance schools researched,
- sharing experiences of teaching, coordinating, and directing dance education,
- follow introductory course on decoloniality and intersectionality with professors Rosalba Icaza and Rolando Vázquez,
- analysis of curricula, teaching/student/staff/direction composition, entrance policy, administrative organization, institutional architecture, and history of the three HEIs researched,
- developing a survey on diversity sent to all current students as well as the alumni that have graduated from one of the researched dance HEIs in the last five years,
- developing a survey on diversity sent to all current teachers and staff of the researched dance HEIs.

### What will be the main results of this work package?

The main result of the work package will be a final report with concrete policy and actions recommendations including both institution specific as well as comparative analysis. It will be grounded on the drafted report for each institution, completed at the end of each Fieldwork activity. It will recognize and point patterns across institutions as well as specificities, will share best practices already in place, and will list recommendations for diversity aimed actions and policy that may be lacking.

The main result of the work package is a report on the practice of diversity in the three researched HEI's including:

- an analysis of best practices already in place in one or more HEIs,
- an analysis on the strength and weaknesses of the diversity policies and activities already in place,
- a comparative study of the practice of diversity in the researched HEIs,
- a list of recommendations for policy and activities,
- directions towards the creation of a Diversity Unit to overview the implementation of the report's recommendations.

### What qualitative and quantitative indicators will you use to measure the level of the achievement of the work package objectives and the quality of the results?

#### Project Activities Monitoring

The project coordinator will be responsible for collecting data about the progression of each phase of the project. During each Steering Committee meeting, activities will be validated and decisions taken regarding possible changes and adaptations.

Quantitative indicators: deadlines respected by all partners, number of participants in Activities, number of accesses to the website.

Qualitative indicators: Agenda, Minutes.

#### Quality of Project Results

UCR will be coordinating, along with the project coordinator, the quality assessment of the Practicing Diversity in Dance - A Report on Three Higher Education Dance Institutions results. UCR will cooperate with the project coordinator to collect all relevant data, and will produce an bi-yearly internal evaluation, as well as the final evaluation. Each evaluations will be validated by the SC and later presented to all partners.

Quantitative indicators: deadlines respected by all partners, internal survey.

Qualitative indicators: peer-review by external evaluators, review by SC, Minutes.

#### External Monitoring

The Consortium will also call upon external evaluators, with experience on diversity research and/or in dance education, to assess the quality of the project results. Evaluators will assess the quality of project results through testing, observation, questionnaires and interviews.

PARTS, in cooperation with La Manufacture and in dialogue with the SC, will be in charge of finding suitable organizations and/or individuals with expertise in the evaluation of educational and diversity related projects.

### Please describe the tasks and responsibilities of each partner organisation in the work package.

UCR will:

- host the two activities linked to the work package,
- provide examples of best practices in different educational institutions outside of the dance field,
- provide the conceptual and methodological frames that will guide the project based on expertise coming from the socialsciences, decoloniality, and inersectionality,
- be responsible for, in dialogue with the partners, redact the Practicing Diversity in Dance - A Report on Three Higher Education Dance Institutions.

The SKH, La Manufacture, and PARTS will:

- provide a group including teachers, staff, and alumni for both activities,
- provide experts to support the writing of the Report,
- co-organize the activities.

### Please explain how the grant amount attributed to this work package constitutes a cost-effective use of the budget

The two activities under the work package involve:

- a total of 14 individuals from the four institutions,
- a total of 6 full working days involving the Full Team,
- a total of 12 individuals traveling from Lausanne, Brussels, and Stockholm to Utrecht twice,
- a total of 8 nights of lodging for 12 individuals.

The presence of the Full Team in the first activity is crucial in order to:

- align the whole team in what concerns the conceptual lenses that will guide the project,
- share the methodological tools that will be employed throughout the project,
- fine tune the responsibilities of institutions and individuals,
- prepare the Fieldwork activities,

- clarify the distribution of work related to the other outputs of the project.

The presence of the Full Team in the second activity is crucial in order to:

- listen to all parties involved and have a complete internal assessment of the project,
- define all roles related to redacting and editing of the Report,
- clarifying the dissemination strategy of the Report.

The writing of the report and its recommendations will involve at least the two sociologists from the UCR as well as an expert from each of the other three institutions. The redaction of the Report will last one full week and will include five individuals across the four partner institutions. It will include experts involved with diversity and education research and practice across various European dance HEIs and will, through the experience of the Fieldwork activities, involve all levels of the institutions researched, from the incoming student, passing through the alumni, the teacher, and the staff, all the way to the direction. The involvement of individuals at all levels is crucial to close the gap between discourse and practice, given that diversity policy tends to be imposed top-down, ignoring the experience of those most affected by it. The writing of the Practicing Diversity in Dance - A Report on Three Dance HEIs will lay the foundation for the project to achieve the objectives of the other work packages. Finally, through its analysis and recommendations, it will allow dance HEIs to save resources by providing concrete tools for dealing with the resource depleting work of tackling diversity.

Expected results are:

- A conceptual and methodological framework for the whole project provided by the participants of the UCR.
- A plan for the fieldwork in each of the three researched institutions.
- A quantitative survey.
- an analysis of best practices already in place,
- an analysis of the diversity policies and activities already in place,
- a comparative study of the practice of diversity in the three HEIs,
- a list of recommendations

## Description of the activities

Describe the content of the proposed activities.

The first activity, Conceptual and Methodological Frames, will last three days, at the start of the project's period, and will be hosted by the UCR in Utrecht.

It will aim at:

- sharing the experiences of those that are alumni of the dance HEIs researched,
- sharing experiences of teaching, coordinating, and directing dance HEIs,
- follow introductory courses on decoloniality and intersectionality with professors Rosalba Icaza and Rolando Vazquez.
- analyzing the report Let's Do Diversity from the University of Amsterdam,
- analyzing Curricula, teaching/student/staff/direction composition, entrance policy, administrative organization, institutional architecture, and history of the three HEIs researched,
- developing a survey on diversity sent to all current students as well as the alumni that have graduated from one of the researched dance HEIs in the last five years,
- developing a survey on diversity sent to all current teachers and staff of the researched dance HEIs.

The second activity, Finalization of the Report - Policy Analysis, Comparison, and Recommendations, will last three days, towards the end of the project's period, and will be hosted by the UCR in Utrecht.

It will aim at:

- an analysis of best practices already in place in one or more dance HEIs,
- an analysis on the strength and weaknesses of the diversity policies and activities already in place,
- a comparative study of the practice of diversity in the everyday life of the researched HEIs
- a list of recommendations for policy and activities,
- directions towards the creation of a Diversity Unit to overview the implementation of the recommendations.

Explain how this activity is going to help reach the WP objectives.

The first activity, Conceptual and Methodological Frames, will create the conceptual and methodological basis for the analysis of the practice of diversity in the three researched HEIs. The group of researchers is formed by experts coming from the fields of dance practice, choreography, dance studies, anthropology, sociology, and gender and race studies. It is imperative that these experts gather, share their conceptual and methodological frames in order to create a shared plan, led primarily by the sociologists of the UCR. It will support the objectives of the working package by:

- introducing a common conceptual and methodological framework,
- cross-pollinating knowledge from across fields and disciplines,
- devising a clear plan for the Fieldwork activities in the three researched dance HEIs,
- clarifying the division of tasks between institutions and individuals.

The second activity, Finalization of the Report - Policy Analysis, Comparison, and Recommendations will treat the data gathered during the Fieldwork activities - field notes, semi-structured interviews transcriptions, analysis of curricula, analysis of diversity oriented activities and events already in place - to create a clear, comprehensive, and dance education specific picture of the practice of diversity in the three HEIs researched. It will support the objectives of the working package by:

- creating a thorough picture of the practice of diversity in the three HEIs,
- highlighting best-practices examples from the three HEIs,
- pointing out deficiencies in diversity policy and practice,
- producing a list of recommendations with precise points, time frames, and organization suggestions.

Describe the expected results of the activities.

The expected results of the first activity are:

- a shared conceptual framework introduced by sociologists Rolando Vazquez and Rosalba Icaza,
- a concrete methodological approach for the Fieldwork activities in the three dance HEIs,
- a clear distribution of tasks among institutions and individuals involved concerning the preparation of the dance HEIs visits,
- a clear timetable concerning the preparation of the visits,
- a clear timetable and distribution of tasks concerning the Report as well as WP3 & 4.

The expected results of the second activity are:

- a thorough analysis of the previous activities leading to an internal report,
- the gathering and treatment of all the written material gathered during the previous activities,
- a clear organization for the finalization of the Report and its recommendations.

Expected number and profile of participants.

The Full Team of 14 Participants of both activities are:

- Rolando Vázquez, Mexican sociologist and co-organizer of the Decolonial Summer School in Utrecht. An assistant professor at the UCR, Vazquez wrote numerous books and essays on the topics of decoloniality and social justice, and co-wrote the report Let's Do Diversity led by professor Gloria Wekker at the University of Amsterdam
- Rosalba Icaza, Mexican sociologist working at the intersection of global politics, feminisms and decoloniality. A full professor at the Erasmus University Rotterdam, Icaza teaches, has written numerous articles on intersectionality and diversity, and co-wrote the report Let's Do Diversity.
- Gabriel Schenker is a Brazilian-Belgian dancer and anthropologist. He is the Academic Head of the Dance Bachelor at La Manufacture, Lausanne, and has taught dance and theory in various dance HEIs across Europe.
- Fabián Barba is a Ecuadorian-Belgian dancer and academic. He has written extensively on the relations between the art worlds of the global north and south. He's a teacher at La Manufacture and has taught at SKH, PARTS, and UCR's Decolonial Summerschool.
- Michael Pomero is a French dancer and educator. He's a dancer and assistant at the dance company Rosas and he is a teacher and member of the Faculty at PARTS.
- Moya Michael is a South African dancer, choreographer, and educator. She has produced artistic work that touches on issues of race, north/south relations. She's a teacher at PARTS.
- Zoë Poluch is a dancer, choreographer, and educator. She has created artistic work in dialogue with issues of feminism and diversity. She is the head of the Dance BA at SKH.
- Chrysa Parkinson is a dancer and educator. She has performed and taught widely and has developed extensive artistic research throughout the past ten years. She heads the MA program New Performative Practices at SKH.
- Six Alumni from SKH, PARTS and La Manufacture will complete the team.

Please keep in mind that the Erasmus+ Programme is offering co-financing for your project. This means that the EU grant can only cover a part of the project costs, while the rest must be covered by the participating organisations either in form of additional funding, or in form of invested goods, services and work.

### Work package n°3 – Dance and Diversity – Course

What are the specific objectives of this work package and how do they contribute to the general objectives of the project?

The general objective of the project is creating dance HEIs that are more welcoming and diverse at all levels - student body, teaching body, and staff. Students tend to be at the front line of diversity issues, often suffering when not coming from the dominant social class, race, religion, coming from the global south, being differently abled, or not being neurotypical.

The specific objective of this work package is the creation of a much needed course on diversity specifically geared to students of dance HEIs. While questions around diversity are addressed in the three programs being studied, the courses and other diversity-related actions they tend to be partial, incomplete, and/or not directly related to the reality of dance and dance education; a thorough course specific to the reality of dance and rooted in the experience of studying, teaching, and working on dance HEIs does not exist. In creating a new and specific course, we aim at touching dance students and raising questions that could not be raised by courses that either do not deal with dance in particular or have no knowledge of the reality of European dance HEIs. Through such a targeted course, we aim at stimulating critical thinking in the student body that will influence not only the student body's relation to the learning institution but crucially, to the field of dance in Europe



and beyond. Given the pertinence and contemporaneity of diversity-related issues in the dance and dance education scenes within the European landscape, we are confident that this course will find a market beyond the three institutions researched.

The objective is therefore to create an innovative course that will be based on empirical data collected and treated within the context of this research, and will be addressed specifically to dance students of HEIs.

#### What will be the main results of this work package?

The Dance and Diversity Course will be created through crossing the findings of this research with the findings of similar research in other fields, as well as the literature surrounding dance, diversity, and education. The course will address the lack of awareness and knowledge in the students of European dance HEIs of the genealogy of their field in relation to wider relations between Europe and the world, between aesthetics and power, as well as providing knowledge about the practice of diversity and issues of discrimination. It will be a 5 ECTS course with a clear course duration, syllabus, and pedagogical methods.

Students in the three dance HEIs have repeatedly asked for more knowledge on diversity related topics and have demanded that the institutions acquire this knowledge and take responsibility for its implementation. Some of the questions that will be addressed in the course are:

- students from different parts of the globe come to study in European dance HEIs. How were those power relations established?
- what is taught in European dance HEIs?
- where does the knowledge taught comes from?
- what does it mean to be a student in a diverse environment and how this shift depending on one's social class, gender, race, origin, and so on?
- how can we expand our field of dance knowledge, diversify it in order to produce higher artistic excellence?
- how can a more diverse educational experience can frame and help co-creating a more diverse artistic field?

#### What qualitative and quantitative indicators will you use to measure the level of the achievement of the work package objectives and the quality of the results?

##### Project Activities Monitoring

The project coordinator will be responsible for collecting data about the progression of each phase of the project. During each Steering Committee meeting, activities will be validated and decisions taken regarding possible changes and adaptations.

Quantitative indicators: deadlines respected by all partners, number of participants in Activities, number of accesses to the website.

Qualitative indicators: Agenda, Minutes.

##### Quality of project results

SKH will be coordinating, along with the project coordinator and La Manufacture, the quality assessment of the Dance and Diversity Course. SKH will cooperate with the project coordinator to collect all relevant data. SKH will collaborate with La Manufacture in the production of an internal evaluation. The internal evaluation will be crossed with an external evaluation leading to a final assessment. The quality evaluation will be validated by the SC and later presented to all partners.

Quantitative indicators: number of institutions interested in the course, internal survey.

Qualitative indicators: peer-review by external evaluators, review by SC, user-experience assessment , Minutes.

##### External Monitoring - Peer-review

The Consortium will also call upon external evaluators, with experience on diversity research and/or in dance education, to review the course proposal. Evaluators will be selected from student body, teaching, and staff of at least three other dance HEIs to compose a peer-reviewing group. They will assess the quality of the course results through testing, observation, questionnaires and interviews.

SKH, in cooperation with La Manufacture and project coordinator will be in charge of forming the peer-reviewing group of experts and presenting it to the SC for validation.

#### Please describe the tasks and responsibilities of each partner organisation in the work package.

All four partners will be involved in all Fieldwork activities and SKH will be the leading organization in the construction of the Dance and Diversity Course.

SKH and La Manufacture will each host a Fieldwork activity in its premises and within its context will:

- organize the welcoming of the experts team in Manufacture/Lausanne and in SKH/Stockholm,
- schedule interviews with all relevant members of staff and teaching body,
- invite alumni and organize a group activity targeting this group,
- send and collect two surveys - one directed at students and recent alumni, the other at teachers and staff - to these groups,
- organize the teaching, dialogue, lectures, and other relevant activities involving the students of the host HEI.

Concerning the Fieldwork activities, P.A.R.T.S. and UCR will send its experts that are part of the Full Team.

The Full Team will have the responsibility of:

- collecting data from field notes, interviews, and surveys,
- co-organize and conduct the activities during the Fieldwork week aimed at students, alumni, teachers, and staff.

SKH will be the leading institution in constructing the Dance and Diversity Course. Within this activity it will:

- depart from the conceptual and methodological frameworks established at the start of the project,
- review similar courses within the European HEIs landscape,
- review actions and courses linked to diversity within the European dance HEIs landscape,
- dialogue with the La Manufacture expert Fabian Barba and his experience of teaching the Race, Gender, Class course,
- dialogue with the UCR social scientists who will share their expertise in teaching similar topics,
- create a course of 5 ECTS that will be taught in the three dance HEIs involved and proposed to other dance HEIs.

Please explain how the grant amount attributed to this work package constitutes a cost-effective use of the budget

The two Fieldwork activities under the work package involve:

- a total of 14 individuals from the four institutions,
- a total of 10 full working days involving the Full Team,
- a total of 10 individuals traveling from Lausanne, Brussels, and Utrecht to Stockholm,
- a total of 10 individuals traveling from Stockholm, Brussels, and Utrecht to Lausanne,
- a total of 6 nights of lodging for 10 individuals in Stockholm,
- a total of 6 nights of lodging for 10 individuals in Lausanne.

The presence of the Full Team in the two Fieldwork activities is crucial in order to:

- bring experts from all levels,
- have enough personnel in order to address concomitantly students, alumni, staff, and direction in a short amount of time,
- dispense courses and lectures to all levels of the hosting institution,
- animate dialogue and conduct interviews with all levels of the hosting institution,
- create extensive field notes from a variety of angles and perspectives.

The Fieldwork activities are the root of the most important data for this project: the empirical data collected at the three researched dance HEIs. Without it, it would be impossible to create innovative, much needed, and dance specific content directed towards the three objectives of the project. They will also be the most intense activities, and involving the highest amount of people. Apart from the Full Team, they will involve large groups of students, alumni, teachers, and staff making up for groups of up to 60-80 people. While most of those are either students or under the payroll of the hosting institution, the Fieldwork activities nevertheless consist the activities that require the most resources. Fieldwork cannot be completed without time and presence.

The Course Finalization activity under the work package involve:

- a total of 7 individuals from SKH, UCR, and La Manufacture,
- a total of 5 full working days.

The Course Finalization activity will involve a hybrid format with a group based in Stockholm meeting face-to-face and accessing, through video-conference, the experts from UCR and La Manufacture. The Course Finalization activity will involve the two experts from SKH, the two alumni from SKH, the two sociologists from the UCR, as well as an expert from La Manufacture. It will last one full week and will include therefore seven individuals across the three partner institutions. It will include experts involved with diversity and education research and practice across various European dance HEIs and will, through the experience of the Fieldwork activities, involve all levels of the institutions researched, from the incoming student, passing through the alumni, the teacher, and the staff, all the way to the direction.

Expected results:

Fieldwork in the three dance HEIs will be the basis of all outputs of this project.

Fieldwork at SKH will allow for:

- gathering of data in the form of field notes,
- interview transcriptions with students, alumni, teachers, and staff.

Fieldwork at La Manufacture will allow for:

- gathering of data in the form of field notes,
- interview transcriptions with students, alumni, teachers, and staff. Fieldwork in the three dance HEIs will be the basis of all outputs of this project.

Departing from the data gathered at the Fieldwork in SKH, La Manufacture and PARTS, and based on the conceptual/methodological frames set and discussed during the WP1, this activity will result in a course on diversity for HEI dance students.

## Description of the activities

Describe the content of the proposed activities.

1. SKH Fieldwork and
2. La Manufacture Fieldwork

The full weeks of fieldwork at SKH and La Manufacture will include the Full Team of the project and will proceed to a thorough investigation of the practice of diversity at both HEIs. It will include:

- extensive field note descriptions,
- semi-structured interviews with students, alumni, teachers, and staff,
- lectures on topics surrounding diversity in dance by the experts of the Full Team,
- gathering of relevant documents such as employment and student intake criteria as well as diversity policy,
- courses and dialogue with the current students.

Fieldwork in the three dance HEIs will be the basis of all outputs of this project.

Linked to the third activity of this work package, initiatives taken by SKH towards diversity, including a series of lectures by experts on racism in the arts, will ground discussions within the Full Team geared towards the designing of the Dance and Diversity Course.

Linked to the third activity of this work package, Fabian Barba, head teacher at the La Manufacture, will present his course on Gender, Race, and Class as a starting point for discussions within the Full Team geared towards the designing of the Dance and Diversity Course.

3. Course Finalization

Departing from:

- the data gathered at the Fieldwork in SKH, La Manufacture and PARTS,
  - the conceptual/methodological frames set up and discussed during the WP1,
  - the experiences of SKH and La Manufacture with courses and lecture series around the issue of diversity,
  - and an analysis of diversity-related courses in other European HEIs,
- SKH will gather its team and consult experts from La Manufacture and UCR to design a new 5 ECTS course entitled Dance and Diversity aimed at HEIs dance students.

Explain how this activity is going to help reach the WP objectives.

The three activities proposed are geared towards the overall objectives of the project and in particular to the objective of WP2: the creation of the Dance and Diversity Course. The Fieldwork at SKH and La Manufacture are necessary steps in order to construct a course on diversity that is specific to the practice of dance, in an European Higher Education context.

The course will have a triple impact:

- firstly, it will allow students from the three dance HEI to have a better understanding of the practice of diversity in their institution, their field, and in the larger European dance scene,
- secondly, it will promote exchange and cross-fertilization of good practices across the three institutions researched and beyond. Studying the same course in Lausanne, Brussels, and Stockholm, will help students create a transnational community busy promoting a more diverse European dance scene,
- finally, the Dance and Diversity Course will be highly transferable to other dance HEIs and the team involved in this project will use its network to spread it throughout Europe. It also has the potential to stimulate and inspire similar course proposals in other art fields and beyond.

Through the Dance and Diversity Course, we will move closer to the goal of creating more diverse and including dance HEIs, leading to higher academic excellency. As the students of today are the artists of tomorrow, it will have the power to positively influence the whole European dance scene.

Describe the expected results of the activities.

The expected results of the SKH and La Manufacture Fieldwork activities are a thorough examination of the practice of diversity in each of the HEIs through:

- extensive semi-structured interviews with relevant staff and teachers,
- teaching practices around dance and diversity with the student body,
- group and individual discussions with alumni as well as current students,
- an analysis of documents within each institution that relate to hiring and auditioning practices as well as diversity policy.

The expected result of the Course Finalization activity is a 5 ECTS dance specific course on diversity. The course will include:

- an up to date and relevant syllabus,
- a dance specific approach to diversity,
- a methodology adapted to dance students.

Expected number and profile of participants.

SKH and La Manufacture Fieldwork:

The Full Team described in the WP1 will be present in the two Fieldwork Activities. Next to that, from each institution will participate:

- a selected amount of teachers and staff (10-15 in each HEI)
- the current dance BA students (24-30 in each HEI)
- a group of guest alumni (10-15 in each HEI)

Course Finalization:

The finalization of the Dance and Diversity course will be lead by the SKH. The four members of the SKH that are part of the Full Team will have the responsibility over the finalization of the course and they will count on the support from experts in the La Manufacture and UCR. The whole team will therefore be:

- Rolando Vazquez, sociologist from the UCR,
- Rosalba Icaza, sociologist from the UCR,
- Fabian Barba, teacher at La Manufacture and guest teacher at SKH, PARTS, and UCR,
- Zoë Poluch, head of the Dance bachelor at SKH,
- Chrysa Parkinson, head of the master program New Performative Practices at SKH,
- two alumni from SKH.

Please keep in mind that the Erasmus+ Programme is offering co-financing for your project. This means that the EU grant can only cover a part of the project costs, while the rest must be covered by the participating organisations either in form of additional funding, or in form of invested goods, services and work.

## Work package n°4 – Practicing Diversity in Educational Contexts – A Formation for Teachers and Staff on Dance HEIs

What are the specific objectives of this work package and how do they contribute to the general objectives of the project?

The general objective of the project is creating dance HEIs that are more welcoming and diverse at all levels - students, teachers, staff. If researching the specificities of the practice of diversity in dance HEIs is a the necessary starting point, teaching students and forming teachers and staff are the necessary follow up. Teachers and staff, being from a different generation from the students, have often a different perspective on diversity issues and are at times not in tune with contemporary issues. Furthermore, the student body of international dance HEIs tend to be much more diverse than their teaching bodies and staff. If students are in the front line of diversity issues, teachers and staff are their interlocutors at schools, the ones whose mission is to transmit knowledge in a safe and inclusive environment. In order to create a safe and inclusive environment, being in touch with issues, questions, knowledge, and methods that are informed by research and practice of diversity are a necessity.

The specific objective of this work package is therefore to create an innovative formation that will be based on empirical data collected and treated within the context of this research, and will be addressed specifically to teachers and staff of dance HEIs.

What will be the main results of this work package?

The Practicing Diversity in Educational Contexts Formation will be created based on the necessities presented by the findings of the Fieldwork experiences. While the necessity of forming teachers and staff on issues of diversity is well proven - both by the repeated demands of the student body as well as the institutions - it is crucial that this formation is not a generic formation on diversity but one specific to an artistic field that deals with bodies, with touch, with intimacy. The formation will address the lack of awareness and knowledge in the teaching body and staff of dance HEIs of the genealogy of their field in relation to wider relations between Europe and the world, between aesthetics and power, as well as providing knowledge about the practice of diversity and issues of discrimination. It will be a formation based on empirical data springing from this and other related diversity research, and will have a defined duration and transmission method.

Students in the three dance HEIs have repeatedly asked for more knowledge on diversity related topics and have demanded that the institutions acquire this knowledge and take responsibility for its implementation. Teachers and staff have often either reported being at loss when dealing with such demands, or being resistant towards it. The Practicing Diversity in Educational Contexts Formation, the main result of this work package, will address questions such as:

- how to teach a diverse group in regards to gender, race, class, origin, religious beliefs, handicap?
- how to expand and reconsider the curricula in regards to diversity?
- where does the knowledge taught come from?
- how to make staff application procedures and student intake procedures more diversity informed?
- how can we expand our field of dance knowledge, diversify it in order to produce higher academic and artistic excellence?
- how can a more diverse educational experience can frame and help co-creating a more diverse artistic field?

What qualitative and quantitative indicators will you use to measure the level of the achievement of the work package objectives and the quality of the results?

Project Activities Monitoring

The project coordinator will be responsible for collecting data about the progression of each phase of the project. During

each Steering Committee meeting, activities will be validated and decisions taken regarding possible changes and adaptations.

Quantitative indicators: deadlines respected by all partners, number of participants in Activities, number of accesses to the website.

Qualitative indicators: Agenda, Minutes.

#### Quality of project results

PARTS will be coordinating, along with the project coordinator and La Manufacture, the quality assessment of the Practicing Diversity in Educational Contexts Formation. PARTS will cooperate with the project coordinator to collect all relevant data. PARTS will collaborate with La Manufacture in the production of an internal evaluation. The internal evaluation will be crossed with an external evaluation leading to a final assessment. The quality evaluation will be validated by the SC and later presented to all partners.

Quantitative indicators: number of institutions interested in the formation, internal survey.

Qualitative indicators: peer-review by external evaluators, review by SC, user-experience assessment, Minutes.

#### External Monitoring - Peer-review

The Consortium will also call upon external evaluators, with experience on diversity research and/or in dance education, to review the formation proposal. Evaluators will be selected from student body, teaching, and staff of at least three other dance HEIs to compose a peer-reviewing group. They will assess the quality of the formation results through testing, observation, questionnaires and interviews.

PARTS, in cooperation with La Manufacture and project coordinator will be in charge of forming the peer-reviewing group of experts and presenting it to the SC for validation.

Please describe the tasks and responsibilities of each partner organisation in the work package.

All four partners will be involved in all Fieldwork activities and PARTS will be the leading organization in the construction of the Practicing Diversity in Educational Contexts Formation.

PARTS will host a Fieldwork activity in its premises and within its context will:

- organize the welcoming of the team experts at PARTS/Brussels,
- schedule interviews with all relevant members of staff and teaching body,
- invite alumni and organize a group activity targeting this group,
- send and collect two surveys - one directed at students and recent alumni, the other at teachers and staff - to these groups,
- organize the teaching, dialogue, lectures, and other relevant activities involving the students of PARTS.

Concerning the Fieldwork activities, La Manufacture, SKH, and UCR will send its experts that are part of the Full Team. The Full Team will have the responsibility of:

- collecting data from field notes, interviews, and surveys,
- co-organize and conduct the activities during the Fieldwork week aimed at students, alumni, teachers, and staff.

P.A.R.T.S. will be the leading institution in constructing the Practicing Diversity in Educational Contexts Formation. Within this activity it will:

- depart from the conceptual and methodological framework established at the start of the project,
- review similar formations within the European HEI landscape,
- review actions and courses linked to diversity within the European dance HEI landscape,
- dialogue with La Manufacture experts Fabian Barba and Gabriel Schenker and their experience fostering formation formats for teachers and staff,
- dialogue with the UCR experts who will share their experience with the report Let's Do Diversity, done at the University of Amsterdam, and its recommendations,
- create a formation with a precise length and format that will be offered to teachers and staff in the three dance HEIs involved and proposed to other dance HEIs.

Please explain how the grant amount attributed to this work package constitutes a cost-effective use of the budget

The Fieldwork activity under the work package involve:

- a total of 14 individuals from the four institutions,
- a total of 10 full working days involving the Full Team,
- a total of 9 individuals traveling from Lausanne, Stockholm, and Utrecht to Brussels,
- a total of 6 nights of lodging for 9 individuals in Brussels.

The presence of the Full Team in the Fieldwork activity is crucial in order to:

- bring experts from all levels,
- have enough personnel in order to address concomitantly students, alumni, staff, and direction in a short amount of time,
- dispense courses and lectures to all levels of the hosting institution,
- animate dialogue and conduct interviews with all levels of the hosting institution,
- create extensive field notes from a variety of angles and perspectives.

The Fieldwork activities are the root of the most important data for this project: the empirical data collected at the three researched dance HEIs. Without it, it would be impossible to create innovative, much needed, and dance specific content in the form of the three objectives of the project. They will also be the most intense activities, and involving the highest amount of people. Apart from the Full Team, they will involve large groups of students, alumni, teachers, and staff making up for groups of up to 60-80 people. While most of those are either students or under the payroll of the hosting institution, the Fieldwork activities nevertheless consist the activities that require the most resources. Fieldwork cannot be completed without time and presence.

The Formation Finalization activity under the work package involve:

- a total of 8 individuals from PARTS, UCR, and La Manufacture,
- a total of 5 full working days.

The Formation Finalization activity will involve a hybrid format with a group based in Brussels meeting face-to-face and accessing, through video-conference, the experts from UCR and La Manufacture. The Course Finalization activity will involve the two experts from PARTS, the two alumni from PARTS, the two sociologist from the UCR, as well two experts from La Manufacture. It will last one full week and will include therefore eight individuals across the three partner institutions. It will include experts involved with diversity and education research and practice across various European dance HEIs and will, through the experience of the Fieldwork activities, involve all levels of the institutions researched, from the incoming student, passing through the alumni, the teacher, and the staff, all the way to the direction.

## Expected results

Fieldwork at PARTS will allow for: • gathering of data in the form of field notes, • interview transcriptions with students, alumni, teachers, and staff. Fieldwork in the three dance HEIs will be the basis of all outputs of this project.

Departing from the data gathered at the Fieldwork in the three dance HEIs, and based on the conceptual/methodological frames set and discussed during the WP1, this activity will result in a formation on diversity for teachers and staff of dance HEIs.

## Description of the activities

Describe the content of the proposed activities.

### 1. PARTS Fieldwork

The full week of fieldwork at PARTS will include the Full Team of the project and will proceed to a thorough investigation of the practice of diversity at PARTS. It will include:

- extensive field note descriptions,
- semi-structured interviews with students, alumni, teachers, and staff,
- lectures on topics surrounding diversity in dance by the experts on the Full Team,
- gathering of relevant documents such as employment and student intake criteria as well as diversity policy,
- courses and dialogue with the current students

Fieldwork in the three dance HEIs will be the basis of all outputs of this project.

Linked to the second activity of this work package, initiatives taken by PARTS towards diversity, including the setting up of a working group against discrimination with current students, teachers, and staff, will ground discussions within the Full Team geared towards the designing of the Formation.

Linked to the second activity of this work package, experts Fabian Barba and Gabriel Schenker of La Manufacture, will present their experience of setting up formations on diversity related issues at La Manufacture, as a starting point for discussions within the Full Team geared towards the designing of the Formation.

### 2. Formation Finalization

Departing from:

- the data gathered during Fieldwork at SKH, La Manufacture, and PARTS,
- the conceptual/methodological frames set up and discussed during the WP1,
- the experiences of La Manufacture with formations and lecture series around the issue of diversity,
- the experiences of PARTS with setting up a working group on diversity involving all levels of the institution,
- and an analysis of other such initiatives in other European HEIs,

P.A.R.T.S. will gather its team and experts from La Manufacture and UCR to design a comprehensive formation entitled Practicing Diversity in Educational Contexts - A Formation for Teachers and Staff of Dance HEIs.

Explain how this activity is going to help reach the WP objectives.

The two activities proposed are geared towards the overall objectives of the project and in particular to the objective of WP3: the creation of the Practicing Diversity in Educational Contexts Formation. The Fieldwork at P.A.R.T.S., added to the ones at SKH and La Manufacture, is a necessary steps in order to construct a rich and comparative picture of the practice of diversity in European dance HEIs. It will be the empirical reality from which the formation for staff and teachers working specifically with dance in an European Higher Education context will arise.

The formation will have a direct impact on:

- the staff of the three dance HEIs which will have a broader and more comprehensive view on diversity,
- the teaching body of the three dance HEIs which will be invited to broaden their syllabi and review their pedagogical practices.

It will also tangentially impact:

- other dance HEIs, given that there is great circulation of teachers within the European dance HEI landscape,
- the overall European dance scene, given that a great part of teachers in dance HEIs are active artists in the field.

The Practicing Diversity in Educational Contexts Formation will be highly transferable to other dance HEIs and the team involved in this project will use its network to spread it throughout Europe. It also has the potential to stir similar formation proposals in other art fields and beyond.

Through the Practicing Diversity in Educational Contexts Formation we will move closer to the goal of creating more diverse and including dance HEIs, leading to higher academic excellency.

#### Describe the expected results of the activities.

The expected results of the PARTS Fieldwork activities are a thorough examination of the practice of diversity in the specific HEI through:

- extensive semi-structured interviews with relevant staff and teachers,
- teaching practices around dance and diversity with the student body,
- group and individual discussions with alumni as well as current students,
- an analysis of documents within each institution that relate to hiring and auditioning practices as well as diversity policy.

The expected result of the Formation Finalization activity is a dance specific formation on diversity aimed at teachers and staff of HEIs. The formation will include:

- an up to date and relevant syllabus,
- a dance specific approach to diversity,
- a methodology adapted to the practice of dance.

#### Expected number and profile of participants.

PARTS Fieldwork:

The Full Team described in the WP1 will be present in all Fieldwork Activities. In addition, will participate from PARTS:

- a selected amount of teachers and staff (10 to15)
- the current dance BA students (45)
- a group of guest alumni (10 to 15)

Formation Finalization:

The finalization of the Practice Diversity in Educational Contexts formation will be lead by PARTS. The four members of PARTS that are part of the Full Team will have the responsibility over the finalization of the course and they will count on the support of experts from La Manufacture and UCR. The whole team will therefore be:

- Rolando Vazquez, sociologist from the UCR
- Rosalba Icaza, sociologist from the UCR
- Fabian Barba, teacher at La Manufacture and guest teacher at SKH, PARTS, and UCR
- Gabriel Schenker, academic head of the dance BA at La Manufacture and guest teacher at PARTS and SKH
- Michaël Pomeroy, teacher at PARTS
- Moya Michael, teacher at PARTS
- two alumni from PARTS

## Impact

#### How are you going to assess if the project objectives have been achieved?

The expected impact of the Diversity in European Higher Dance Education project is to provide in depth analysis of issues of diversity and discrimination in SKH, PARTS and La Manufacture with the support of UCR, as well as designing a new course for students and a formation for teachers and staff on the same issues. Ultimately, the goal is to transform the institutions' practices around diversity to create:

- learning environments that are more diverse where students of different backgrounds feel welcome,
- curricula that is plural and not solely European,
- Institutions that have designated spaces for dealing continuously with the issues that the practice of diversity may engender.

The researchers will acquire transnational knowledge regarding issues of diversity in European higher dance education, which will be applied in their own pedagogical practice, coordinating and directing activities, as well as artistic activities. The participants of the project will have a clear written report and tools in order to continue a process of creating more diverse and plural dance institutions.

SKH, PARTS, and La Manufacture will receive the Practicing Diversity in Dance Report with clear analysis and recommendations concerning where they stand in the practice of diversity as well as what they should develop in order to insure their institutions, staff, curricula, teaching and student body are diverse. They will also receive a new course for students entitled Dance and Diversity Course and a new formation for teachers entitled Practicing Diversity in Education Formation, with clear indications of how they should be implemented.

The students of each HEI will receive a transnational report redacted by experts on the field on how their institution is faring in regards to diversity and discrimination as well as examples from two other institutions from the European dance education landscape. They will be invited to read the Final Report and participate in talks with the institution concerning the implementation of the recommendations. Furthermore, through the Dance and Diversity Course, they will acquire valuable knowledge on diversity in the field, and will benefit from teachers that are better trained to deal with a diverse student body and more aware and transparent regarding the knowledge they impart.

In order to evaluate the impact this project had in the dance HEIs researched, the surveys aimed at the student body, teaching body, and staff will be repeated once the Dance and Diversity Course will have been taught and the Practicing Diversity in Education Formation dispensed. Furthermore, the recommendations of the Practicing Diversity in Dance Report will include activities that will help the HEIs to continuously monitor their diversity practice development.

Explain how you will ensure the sustainability of the project: How will the participation in this project contribute to the development of the involved organisations in the long-term? Do you plan to continue using the project results or implement some of the activities after the project's end?

Reports on diversity in higher education often include concrete recommendations. Amongst the most common recommendations is the setting up of an internal diversity group or unit that is responsible for holding the institution accountable for the engagement with the report on diversity and measure its impacts.

In the Diversity in European Higher Dance Education project, we will recommend the constitution of a transnational, inter-institutional Diversity Unit that will have the role of giving continuation to the work initiated in this project: continue the exchange of best practices, the monitoring, and the exchange of questions and information. It will be recommended that each institution has two representatives in the transnational diversity group, one coming from the teaching/staff/directing side, the other either a current student or a recently graduated alumni. It will be recommended that the institutions themselves fund this transnational diversity group and that each institution makes a long-term commitment to the Diversity Unit.

The Diversity Unit will meet periodically the direction, staff, teachers and students of each HEI, as well as transnational colleagues.

Its responsibilities will include:

- monitoring the implementation of diversity policy within their home institution,
- continuously share best practices with transnational partners,
- continuously engage with current societal issues surrounding the question of diversity,
- share with transnational partners troubles or questions the institution, staff, teachers, or students are traversing regarding the practice of diversity.

Please describe the potential wider impact of your project: Will the impact be equally spread among the involved organisations? What is the potential impact of the project on each participating organisation as a whole? Are there other groups or organisations at local, regional, national or European level that will benefit from your project? Please explain how.

At a local level, the Diversity in European Higher Dance Education project aims at impacting the researched HEIs: its student and teaching bodies, its staff and direction. It will impact the local institutions by making them more inclusive, aware of difference, and open to question its curricula, student intake procedures, hiring strategies, and overall practice of diversity.

At a regional and national levels, the Diversity in European Higher Dance Education project aims at impacting the discourse and practice of diversity in dance education and art education more broadly within each participating country. SKH, UCR, PARTS and La Manufacture are all influential institutions, anchored in their respective regional and national landscapes.

These institutions will be able to lead through example, pushing the regional and national actors and institutions towards an academic and artistic culture that is more diverse, more open and respectful to difference, more in touch with current societal changes.

At European and international levels, the Diversity in European Higher Dance Education project aims at impacting the discourse and practice of diversity in dance education and art education more broadly across European as well as other international dance and art institutions. Through the sharing of this research in local and international events, as well as through a myriad of transnational education networks, we aim at spreading the findings and recommendations of this research, foment dialogue, provoke discussions, and induce change. Through the formation of a diversity group to measure and follow up on this research, other interested dance and art institutions will be invited to join the discussion.

Please describe your plans for sharing and promoting the project results: How do you intend to make the results of your project known within your partnership, in your local communities and in the wider public? Who are the main target groups you intend to share your results with?



The sharing and promotion strategy will play out at different levels:

Within the partnership, each internal team will organize a presentation to share a summary of the results to the whole internal community of the HEI including staff, teachers and students. It will be a moment for sharing findings, recommendations, actions already in place, and upcoming ones.

Next to that, each of the four partners commit to organize and host a public conference directed at the dance communities of Belgium, Switzerland, Sweden, and Holland. This event should be hosted in 2024, preferably linked to an art festival in order to reach the widest audience possible.

Other dance HEIs - such as the CNDC in Angers, CNSMD in Lyon and Paris, HZT in Berlin, SNDO in Amsterdam, La Faktoria in Pamplona, SEAD in Salzburg, DDSKS in Copenhagen, KHIO in Oslo, HAMU in Prague, BCDA in Budapest, ZHdK in Zurich, Royal Conservatoire in Antwerp, among others - hold close connections through the sharing of teachers or participation in transnational networks to the project's partners. They will receive first hand the Practicing Diversity in Dance Report and will be invited to bi-lateral discussions to get an in-depth understanding of the findings of the project and have access to a thorough description of the Dance and Diversity Course and the Practicing Diversity in Educational Contexts Formations. They will also be offered a conference discussing the findings of the research directed at the students, teachers, and staff.

The Practicing Diversity in Dance Report, in English or French (translated by La Manufacture), will be sent to all relevant European dance HEIs.

The project's website will remain accessible and updated throughout the project as well as afterwards.

A Final bi-modal Conference presenting the results of the Diversity in European Higher Dance Education project will be held at the end of the two-year project period. It will target the local, national, and international dance and dance education landscapes. It will be linked to the Kunstenfestivaldesarts, a renowned festival for the performing arts held in Brussels in May. We will hold the Final Conference in a bi-modal format during the 2024 edition of the festival. The event will be advertised in the festival's webpage and P.A.R.T.S. will mobilize its local, national, and international networks to insure that the event will reach a largest possible audience. Will be invited to the event students, teachers, and directors of local and national dance schools, as well as international artists and educators that are attending the festival. The conference will be live streamed so that students, staff, teachers and directors of SKH and La Manufacture, as well as other European dance schools and artist on the field, can attend.

## Project Summary

**Objectives: What do you want to achieve by implementing the project?**

The Diversity in European Higher Dance Education project aims at creating a more diverse and inclusive dance education in Europe.

It will be the fruit of a collaboration between well established dance HEIs as well as pioneering social scientists engaged with diversity policy and practice.

It will respond to a growing call coming from students, but also from teachers, staff, and heads of institutions to create diversity literacy and develop dance-specific approaches to practicing diversity.

**Implementation: What activities are you going to implement?**

The Diversity in European Higher Dance Education project will proceed through different phases, starting with the sharing of conceptual and methodological tools, through fieldwork activities in the dance HEIs researched - including lessons, lectures, surveys, interviews - , and finalization of the different outcomes.

It will involve partners from four countries, guest experts, and individuals at all levels of the institutions: students, alumni, teachers, staff, and direction.

**Results: What project results and other outcomes do you expect your project to have?**

Diversity in European Higher Dance Education has defined for itself three specific outcomes:

- A Report on Three Higher Education Dance Institutions;
- A course for HEIs dance students entitled Dance and Diversity;
- A formation for teachers, staff, and direction of HEI in dance entitled Practicing Diversity in Educational Contexts.

It will directly impact the dance HEIs researched and will, through different dissemination strategies, touch a the vast European dance HEIs.