

Hanneke Koolen - teacher dance ARTez Arnhem, Netherlands

A1. As a teacher of theory, I am associated with the modern dance course at ARTez; a training course for executive dancers who see their future in professional performing dance companies.

A2. Students are primarily interested in the performing profession of dancer and the technique that is needed for this. A 'social' component that sometimes comes with that is dancing in public space, public space as a stage. Students are mainly focused on executive practice and little attention is paid to serving specific target groups.

B1. Students are ambitious and also stimulate each other to achieve performance, consciously and unconsciously. There is a mixed and international group of upcoming professionals who concentrate on their own individual development and future

B2. There is certainly an exchange and the international composition of the group of students is fruitful. B3. The individual development of the student comes first, but the social context in which the course takes place certainly stimulates aspects such as trust, solidarity and loyalty.

C1. While the group of students is diverse in background and nationality, they pursue the same goal: becoming a dancer in a professional company for modern dance.

C2. The differences in background are mainly in the previous education that one has enjoyed; Dutch students receive a reasonably traditional education at the dance academies, while foreign students are generally more familiar with modern and conceptual dance expressions. Those differences work stimulating.

C3. Not specifically on co-creation; our learning activities are focused on a conceptual approach; it is about developing an investigative attitude, we are not necessarily concerned with the social relevance of the profession of dancer; but we are busy to see how connections can be made with other disciplines.

C4. The provision of good learning content with room for own initiative and research, under the guidance of good teachers, makes the activities successful. The fact that these learning activities take place in groups also results in social connections

C5. -

D1. Not specifically on co-creation, but a learning environment that challenges and encourages works in the program as binding.

D2. - D3.-

Hanneke Koolen, participant in flamenco dance, Utrecht

A1. In my free time I practice flamenco dance at a level of advanced in a group of mainly highly educated people.

A2. I am mainly concerned with making the dance my own and to deepen myself in the context and backgrounds

A3. There is a large group of beginners when it comes to flamenco dance and a relatively select group of advanced players; the interest in theory and knowledge of context and background to get further, taking part in all sorts of workshops and visiting shows that contribute to your development and requires a lot of effort and that raises the threshold for many people to go even further after the beginner level to come.

B1. It is nice to be able to be involved with dance with a group of like-minded people in terms of level and ambition, but it is primarily about my own development: I want to become better myself.

B2. Working together on level with flamenco dance, encountering each other at workshops and performances creates a bond.

B3. –

C1. The group is quite homogeneous in composition: highly educated, in the age of 30 unto 60

C2. It is stimulating to deal with like-minded people in terms of level and ambition with the practice of your hobby; it contributes to your development.

C3. It provides inspiration and challenge and thus contributes to your development.

D1. For a healthy future of the flamenco dance it is necessary that there is both a broad base and also attention for the advanced. The best professional and internationally known flamenco dancers are active in the amateur dance but their offer is limited to (large) cities. If you want to practice Flamenco dance on level you have to go to the larger cities. It is necessary that there is a broad basis, so that we are working on the reputation of flamenco dance; The talented and ambitious practitioners also continue on this broad basis.

D2. -

D3.-