



# SYM PO SIUM

Programme

## Dance Education In Transition

*Munich, November 25<sup>th</sup> and 26<sup>th</sup>, 2022*

Dachverband Tanz  
Deutschland

University  
of Music and Theatre  
Munich

**myt**

# Programme

## Dance Education In Transition

*Present. Reality. Future. Visions.*

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## Greetings

Education means responsibility – for our students and for our society.

The combination of artistic excellence and ethical issues with the claim to focus on the holistic development of young artists into active personalities in our society is one of the central issues for which art academies worldwide must develop sustainable answers today. I am therefore extremely pleased to welcome you to the first international symposium "Dance Education in Transition" at the Ballet Academy of our university. I am very proud that this important exchange on the future of professional dance education takes place here in Munich, where we can welcome so many leading experts from all over the world as guests – here on site and digitally connected. This congress was only made possible by the overwhelming commitment of the curatorial team, in which our Ballet Academy and our wonderful partner, the Dachverband Tanz Deutschland (DTD), were represented. Many thanks to all those involved for the intensive discussions, the design of the programme and the networking with institutions, dance professionals and students.

For us as the University of Music and Theatre Munich, this symposium also makes our attitude visible: we stand for a holistic, value-based education that combines artistic excellence with a comprehensive and appreciative personal development of young artists. These values are manifested in our Code of Conduct as a consensual set of rules for our university family. In addition, our Ballet Academy adopted a comprehensive Pedagogical Concept in autumn 2020, which was developed jointly by teachers and students of the Academy in a participatory process. Since its introduction, all members of our Ballet Academy have been continuously engaged in living and further developing this concept. Again and again, new impulses have to be taken up and existing structures have to be questioned.

Against this background, I look forward to an intensive and fruitful discussion on the future of professional dance training. I hope that we can learn a lot from each other, come up with new ideas, create networks and always keep them in mind: at the centre of all our efforts are our students. We as training institutions, but also as companies, theatres and opera houses, are responsible for what framework conditions we create for artistic, and thus not least for our overall social development.

I wish us all a stimulating exchange!

**Prof. Lydia Grün** *President*  
University of Music and Theatre Munich

Welcome to the Symposium Dance Education in Transition, a substantial project that will once again inspire the discussions on the aesthetics and ethics in ballet and dance.

An important impulse from the Munich University of Music and Theatre (HMTM) and equal impulses from other universities and academies led to this amazing forum. The fact that these debates come from ballet academies is a great sign. There, various occasions have set in motion reflections and reorientations that will change the world of ballet and dance. For it is in training that the paths to art are paved.

When the discussion on this project started a year ago, we as the German Dance Association (Dachverband Tanz Deutschland – DTD) were pleased to be involved and pleaded for networking with the other universities and with other dance fields. The curatorial team took up these suggestions with commitment and passion. Top-class experts were won from dance education, dance art, dance science and dance medicine.

We are grateful for this cooperation, for the participation in this exchange, because the development of ballet training and the work of the ballet companies are – in my opinion – still underrepresented in the DTD's work.

This is where the association and the ethics committee appointed by the DTD can get involved and subsequently communicate the results to member associations, institutions and politics, and support further steps together with training institutions and ensembles.

With our DIS-TANZ-START programme we support ballet and dance theatre ensembles at municipal and state theatres (as well as independent ensembles) in Germany. DIS-TANZ-START enables them to take on dance graduates for a first season to a

greater extent. This first transition brings us at the same time to the interfaces with education and dance art. Therefore, it is our important concern to cooperate at the symposium on a financial level as well.

I would like to thank the representatives of the HMTM and my colleagues from the curatorial team Anna Beke, David Russo, Jan Broeckx and Andrea Sangiorgio (HMTM) and Claudia Feest (DTD). My special thanks go to our long-time board member Claudia Feest for the initiative for the cooperation and to Johannes Bergmann for his commitment in the realization!

As a theatre scientist, I would like to quote Heiner Müller: *"The first appearance of the new is scare." The new is already on its way. What the future may look like should not frighten us. We want to hear, think and feel it – with open senses.*

**Michael Freundt** *Executive Director*  
Dachverband Tanz Deutschland e.V.

## An Initiative

of the Ballet Academy, University of Music and Theatre Munich in cooperation with Dachverband Tanz Deutschland e. V. focusing perspectives on professional dance education at universities in the 21<sup>st</sup> century.

A future-oriented reform of professional ballet and dance education at universities is urgently needed. It is necessary to take a holistic view of students, to boost them to become responsible partners in the community, to free ourselves from traditional authoritarian pedagogical behaviour, and to commit ourselves to ethical principles. Inextricably linked to professional dance education today are aspects such as psychological and dance medical care, nutritional counselling, and scientific anchoring, which are of central importance in the later engagement in the professional world. Dance, art and culture are increasingly understood as interdisciplinary areas that are closely connected to each other and are immersed within broader educational and cultural contexts. The dance world itself has changed and, due to a newfound mobility, it is more international and multicultural than ever before. This represents both an opportunity and a challenge for aspiring dancers. In a formative phase of life, it is therefore important to support and encourage them in the best possible way. In this way, they can prepare themselves for their professional reality and mature into unique and physically and mentally healthy artists.

The Ballet Academy of the University of Music and Theatre Munich has met these multiple challenges, as have other national and international institutions that are pioneers in professional dance training. In a participatory process, the Munich Ballet Academy has developed a pedagogical concept to consolidate its principles, which has been the binding basis

and guideline for its training work since October 2020. This exposé represents a starting point for the discourse of the symposium Dance Education In Transition with world-renowned and experienced dance experts on current innovative pedagogical approaches to dance education at universities. The aim is to critically analyse the present situation and to define ways in which professional dance education in the 21<sup>st</sup> century could and should evolve.

***Where do we stand? Where do we want to go?  
How can excellence in the artistic performance be reconciled with the appreciation of the person in contemporary dance education?  
How can the necessary change of cultural, pedagogical and ethical positions be accomplished in higher education and ultimately in the dance professional world?***

As host, the Ballet Academy of the University of Music and Theatre Munich is organizing the symposium Dance Education in Transition and, together with its cooperation partner Dachverband Tanz Deutschland, invites colleagues, students, and experts from related fields to a joint discourse and exchange.

We are looking forward to new impulses as well as exciting and goal-oriented discussions with you!

*Curators of the event are: Anna Beke, Prof. Jan Broeckx, David Russo, Prof. Dr. Andrea Sangiorgio (HMTM), Claudia Feest, Michael Freundt (DTD).*

## Cooperation Partners

Ballet Academy  
University of Music and Theatre Munich

The Ballet Academy of the University of Music and Theatre Munich is the only state training center for professional stage dance in Bavaria and has been directed by Prof. Jan Broeckx since 2010. Every year, between 40 and 50 students in the bachelor's degree programme in dance (spread over three years) train in the buildings on Wilhelmstraße in Munich, as well as around 70 young students who follow their particular talent in ballet while still at school. The starting point of the training is the Waganowa method, and since October 2020 the peda-

gogical concept of the Ballet Academy, which focuses on the holistic perception of the young dancers, has formed the binding basis of all training work.

The Ballet Academy was founded in 1995 by Konstanze Vernon, the unforgotten Munich ballerina and former director of the Bavarian State Ballet. As a cooperation of the Ballet Academy, the Bavarian State Ballet and the Heinz Bosl-Foundation, the Bavarian Junior Ballet Munich is the important interface to the work in a professional company.

### Dachverband Tanz Deutschland e.V. (German Dance Association)

The Dachverband Tanz Deutschland (DTD, founded in 2004 as Ständige Konferenz Tanz) has been working since 2006 as a nationwide platform for artistic dance in Germany. Founded out of the awareness of the actors that dance must speak with one voice in the political landscape of the Federal Republic, the DTD today functions as a network of the outstanding associations and institutions for artistic dance in Germany - across aesthetic differences, different production methods and specific professional fields.

The DTD develops position papers and concepts for the promotion of dance in Germany, it realizes campaigns and initiatives and implements them in its projects. Since 2016, it has been involved in the nationwide funding programmes TANZPAKT Stadt-Land-Bund, Tanzland-Fonds für Gastspielkooperationen and Kreativ-Transfer. Since 2018, it has been a supporter and organizer of the German Dance Award. Since 2020, it has been running the funding programmes DIS-TANZEN, tanz:digital and

DIS-TANZ-START (for dance graduates) as part of NEUSTART KULTUR. Furthermore, the DTD supports the Association of German Dance Archives in its continuous cooperation and participates in the intensive discourse around questions of dance pedagogy. It maintains close cooperation with the Gesellschaft für Tanzforschung e.V. (Society for Dance Research) and in 2019 the first round table on dance medicine took place.

*The projects of the DTD are funded by the Federal Government Commissioner for Culture and the Media, the Federal Cultural Foundation, the Ministry of Culture and Science of the State of North Rhine-Westphalia, the Cultural Foundation of the Federal States as well as foundations, sponsors and donors.*

## Information

### Venue

The conference takes place at Wilhelmstraße 19, 80801 Munich.

At the entrance, you will find the Check-in-Point, where you can register and find relevant information about the conference.

### Internet access

The building in Wilhelmstraße 19 is WiFi enabled, so you can use your own electronic devices to access emails and the web. When you register for the conference at the Check-in-Point, you will receive the username and the password.

### Meals & Refreshments

Coffee breaks: beverages are available for all. Also included is the lunch and evening buffet on Friday as well as the lunch buffet on Saturday.

### Conference Helpers

You find the helpers in the conference rooms or at the entrance in the Wilhelmstraße (Check-in-Point). Do not hesitate to ask for help, if you need anything.

### Mentimeter

As a feedback tool during the conference, we are using Mentimeter, accessible at [www.menti.com](http://www.menti.com) (Code: 8553 5112) or use the voting link under [www.menti.com/alefsymw8ni7](http://www.menti.com/alefsymw8ni7) (or QR-Code).

You can write there anonymous comments or pose questions relating to individual sessions or the whole event. This will help us in the documentation and reflection.



Thanks in advance for your contributions.

### Instructions for online participants

Presentations and workshops will take place in two Zoom-rooms for the conference, which are named after the physical rooms at the venue in Munich: Studio 1 and Studio 2. *All registered participants will receive the links per mail.*

When you choose the presentation /workshop you want to attend online, you just have to see in which room it physically takes place. The links to the two rooms remain the same for the whole duration of the conference.

Etiquette for the use of the Zoom-conference platform:

- Please check your tech set-up before the call.
- Show your name and surname in the display, so everybody knows who you are (if needed, you can change it by clicking on the “Participants” button in the Zoom window. Next, hover your mouse over your name in the “Participants” list on the right side of the Zoom window. *Click on “Rename”*).
- Mute your microphone at all times, unless you want to talk.
- Raise your hand (physically or virtually) if you want to ask a question or make comments; you can also directly write in the chat.
- Please avoid multitasking, rather be respectful and give the presentation/workshop the attention it deserves.
- Be on time for the beginning of the session. On our part, we will do our best to stick to the scheduled times.

### Workshops and online participants

The workshops are mostly meant to be attended in person. Thus, people online will participate as observers, watching the group action in the room. Online participants can actively take part in the following discussion / questions phase (you may write comments or questions in the chat).

## Overview Studios

### Friday, November 25<sup>th</sup>

#### Studio 1

9:00 am	Welcome Address
9:20 am	Introduction to the Theme
10:10 am	Cherishing the Fire in Ballet's Traditions, not Guarding the Ashes
11:25 am	Focus on the Dancing Human Being – Ethical Questions about Dance Education
12:25 am	Dance Education Conference (Ausbildungskonferenz Tanz - AK/T)
12:45 am	Performative/Intermezzo
2:00 pm	Healthy Ballet Training
2:45 pm	Dance Specific Assessment of the Movement Apparatus in Professional Dance Education
3:30 pm	New Beginnings in Vienna
4:45 pm	Competition and Contests
6:30 pm	Ballet and Dance Workshop

#### Studio 2

12:45 am	Performative/Intermezzo
2:00 pm	Ballet and Body Image – The Hidden Truth about Eating Disorders in Dance
2:45 pm	No Dancers, no Dance!

#### Studio 3

11:00 am	Coffee break
12:45 am	Performative/Intermezzo
1:00 pm	Lunch break
4:20 pm	Coffee break
5:45 pm	Break
7:30 pm	Meet & Greet

### Saturday, November 25<sup>th</sup>

#### Studio 1

9:00 am	On the Cultural Mobility of Dance Education Programmes. Search Movements in the Dance Practices of the 19th Century)
9:40 am	In the Canon of the Arts? Dance Education between Diversity and Discrimination
11:00 am	On the Shoulders of the Giants 2.0
11:45 am	Impro Games – Improvisation games with students of HMTM of different ages
12:30 am	On the Pedagogical Concept of the HMTM Ballet Academy
2:00 pm	The Ethics Committee of the Dachverband Tanz Deutschland (DTD)
2:20 pm	Exchange of Ideas among International Dance Training Institutions
3:50 pm	Conclusion and Farewell

#### Studio 2

8:40 am	Warm-up for All
11:00 am	Life Long Learning
11:45 am	Empowerment in Dance Teaching Practice

#### Studio 3

10:40 am	Coffee break
1:00 pm	Lunch break

## Friday, November 25<sup>th</sup>

The Symposium will be held in German and partly in English.  
Today's moderation: Anna Beke, Claudia Feest, David Russo

<b>9:00 am</b>	<b>Welcoming</b>
<b>Studio 1</b>	<i>(German, partly English)</i>  With: <i>Prof. Lydia Grün</i> (HMTM President), <i>Prof. Jan Broeckx</i> (Director of the Ballet Academy)
<b>9:20 am</b>	<b>Introduction to the Theme</b>
<b>Studio 1</b>	<i>(German, partly English)</i>  With: <i>Anna Beke</i> , <i>David Russo</i> , <i>Prof. Jan Broeckx</i> , <i>Prof. Dr. Andrea Sangiorgio</i> (HMTM), <i>Claudia Feest</i> , <i>Michael Freundt</i> (DTD) – Curators of the Symposium
<b>10:10 am</b>	<b>Cherishing the Fire in Ballet's Traditions, not Guarding the Ashes</b>
<b>Studio 1</b>	<i>Lecture (English)</i> The opportunity to train impassioned ballet students, eager to pursue careers as professional dancers, is an honour and privilege. A richly rewarding responsibility requiring constant scrutiny of ballet's traditions to ensure that we are 'cherishing the fire in past practices, not guarding the ashes'. As we share the power of daily rigour to achieve exciting outcomes, our pedagogical choices must never cause the light in any student's eyes to die.  With: <i>Mavis Staines</i> and <i>Sarah Moreno</i> (Canada's National Ballet School, CAN)
<b>11:00 am</b>	<b>Coffee break (Studio 3)</b>

<b>11:25 am</b>	<b>Focus on the Dancing Human Being – Ethical Questions about Dance Education</b>
<b>Studio 1</b>	<i>Panel Discussion (German, partly English)</i> Teachers in dance education still mostly have a role model function and are perceived as authorities by the students – especially when the students are still very young. This makes it all the more important to create an educational framework in teaching that reflects and incorporates ethical concerns, especially where body-based training is involved. In this regard, the Pedagogical Concept of the Ballet Academy of the HMTM as well as the guidelines of the Ethics Committee for Dance have formulated specific orientation frameworks, which will be questioned and discussed in this panel. Among others, we want to discuss the following questions: How can an equal and mutually respectful interaction between teachers and students be created? What conditions are needed in contemporary dance education at universities in order to guarantee an optimal balance between the achievement of the highest dance quality and the simultaneous long-term preservation of the mental, psychological and physical health of the dancers?  Moderated by <i>Claudia Feest</i> (Dachverband Tanz Deutschland) Panel guests: <i>Dr. Fiona Bannon</i> (University of Leeds, UK), <i>Jean-Yves Esquerre</i> (European School of Ballet, NL), <i>Prof. Nik Haffner</i> (HZT Berlin – Inter-University Centre for Dance), <i>Prof. Dr. Antje Klinge</i> (Ruhr University Bochum), <i>Friedrich Pohl</i> (Dancersconnect), <i>David Russo</i> (Ballet Academy, HMTM), <i>Prof. Dr. Andrea Sangiorgio</i> (HMTM)
<b>12:25 am</b>	<b>Dance Education Conference (Ausbildungskonferenz Tanz - AK/T)</b>
<b>Studio 1</b>	<i>Lecture (German)</i> The Dance Education Conference (Ausbildungskonferenz Tanz - AK T) was founded in 2006 by representatives of all state dance education institutions in Germany. It sees itself as a working group and national interest group with the goal of strengthening professional dance training in Germany. There are no comparable organizations internationally. The AK T actively participates in the discussions on the educational situation of dance training by representing common interests as a national body intensifying cooperation while at the same time raising the profile of the individual training institutions networking with other international partners. The most important joint project of the AK T is the Dance Education Biennial, which has been taking place since 2008 at changing locations as a national forum for the exchange and encounter of students and teachers. The initiative aims at connecting dance training institutions and was started mostly by Tanzplan Deutschland, a programme of the German Federal Cultural Foundation (KSB).  With: <i>Prof. Dieter Heitkamp</i> (Frankfurt University of Music and Performing Arts)

<b>12:45 am</b>	<b>Performative / Intermezzo</b>
<b>Studio 1/2/3</b>	<p><i>Dance Performance</i></p> <p>Different approaches to improvisation practice will take place as small dance installations at different locations of the HMTM Ballet Academy.</p> <p>With: <i>Students</i> of Ballet Academy, HMTM</p>
<b>1:00 pm</b>	<b>Lunch break (Studio 3)</b>
<b>2 – 3:30 pm</b>	<b>Parallel partly participatory formats</b>
<b>2:00 pm</b>	<b>Healthy Ballet Training</b>
<b>Studio 1</b>	<p><i>Workshop (German/English)</i></p> <p>The workshop aims to look at some questions concerning the barre in a ballet class from an anatomical point of view. Aspects such as the order of the exercises, the place of “key” steps or their different kinds of executions. It also looks at biomechanical insights and the use of breath as tools to help dancers perform steps in a healthier and more organic way.</p> <p>With: <i>Javier Torres</i> and <i>Violetta Keller</i> (Finnish National Ballet, FI)</p>
<b>2:00 pm</b>	<b>Ballet and Body Image – The Hidden Truth about Eating Disorders in Dance</b>
<b>Studio 2</b>	<p><i>Workshop (German/English)</i></p> <p>The focus on thinness can put extreme pressure on ballet students. A preoccupation with physical appearance can lead dancers to engage in unhealthy behaviours to control their body weight, including food avoidance, fasting, vomiting, and excessive exercising. These behaviours may have long-term and even fatal consequences. Eating disorders are much more common among ballet dancers than in the general population. Importantly, both male and female dancers are affected. The warning signs are often hard to detect since dancers can be very clever at hiding their behaviours and may have a normal body weight. The responsibility of ensuring a ballet dancer's physical and mental well-being lies, in part, with instructors, family, and friends. In this workshop, we will talk about how to recognize warning signs that may indicate that a dancer is struggling with an eating disorder. We will also discuss ways in which ballet schools and companies can create a safe environment that allows an open discussion about the struggles associated with maintaining a “ballerina body” and how we can all promote a positive body image among dancers.</p> <p>With: <i>Dr. Dora Meyer</i> (Ballet Academy, HMTM)</p>

<b>2:45 pm</b>	<b>Dance Specific Assessment of the Movement Apparatus in Professional Dance Education</b>
<b>Studio 1</b>	<p><i>Workshop (German/English)</i></p> <p>What does it take for dancers to stay physically and psychologically healthy in their profession?</p> <p>The anatomical requirements for dance differ. In the classical repertoire all steps and positions aim towards the same strict form – and thus a very specific anatomy – while modern and contemporary dance deal more openly with individual prerequisites. In all forms of dance, students and teachers must know what kind of possibilities the body offers and which not. How can they work in the most productive way to achieve the set goals? In order to make the best use and least damage of the dancers' instrument – the body – it is vital to know and understand the anatomy and functional movement chains. In this workshop, we will discuss the most relevant anatomical structures, their dance specific function, and compensatory mechanisms to use the body and keep it healthy.</p> <p>With: <i>Marc Geifes</i> (Ballet Academy, HMTM)</p>
<b>2:45 pm</b>	<b>No Dancers, no Dance!</b>
<b>Studio 2</b>	<p><i>Workshop (German/English)</i></p> <p>What does it take for dancers to stay physically and psychologically healthy in their profession?</p> <p>Dancers perform at a high level, physically, mentally and socially. It encourages and challenges! To be able to offer excellence, it takes a lot of care with the most important resource, one's own health. Many academies take this into account and strengthen the health of their students through teaching contents that include prevention. Networks of professional helpers also accompany soloists and companies in their later professional lives.</p> <p>But is that enough? What are the circumstances that make it easier to accept help or rather to grit one's teeth and carry on alone? This workshop aims to show that there are subtle obstacles on a personal and social level. These cannot simply be swept aside. However, a start could be to bring light behind the curtain and to give space to questions that are often still taboo: Am I harming my career by seeking help? Is admitting psychological and physical vulnerability compatible with artistic virtuosity? Where can we provide room for self-care? How does a society deal with its artists when they cannot ‘deliver’?</p> <p>With: <i>Prof. Dr. med. Peer Abilgaard</i> (Cologne University of Music and Dance)</p>

3:30 pm

**New Beginnings in Vienna**

Studio 1

*Interview (German/English)*

How is it possible to support the high demands placed on the cultivation of classical dance and its repertoire, not only as a central component of Western culture but also as one of the most grandiose art forms of our time, with an education that is built on respect for each individual student and the fostering of individual potential? Since the 2020/21 season, Martin Schläpfer, as director and chief choreographer of the Vienna State Ballet, has not only headed one of the largest dance companies in the world, but is also artistic director of the Vienna State Opera Ballet Academy. For Austria's most important dance training institution, which he took over at a time when it was in deep crisis, he has since implemented fundamental reforms together with director Christiana Stefanou and a commission of experts. In an interview with Anna Beke, Martin Schläpfer provides insights into the new orientation of the Vienna Ballet Academy.

With: *Martin Schläpfer* (Vienna State Ballet / Vienna State Opera Ballet Academy, AT), *Anna Beke* (Ballet Academy, HMTM)

4:20 pm

**Coffee break (Studio 3)**

4:45 pm

**Competition and Contests**

Studio 1

*Panel Diskussion (English)*

Ballet competitions such as the Prix de Lausanne are a stepping stone to an elite dance career. For professional dancers, measuring themselves against each other and being judged comparatively takes place not only in competitions, but also during the training or while competing for roles. This everyday competition can spur and inspire, but it can also devalue and break. The pressure to perform at the highest level can create elbow mentality, envy and self-doubt. A pedagogical concept that demands a ‚holistic‘ view of dance students and a ‚participative togetherness‘ is in contradiction to this. To what extent can the tension between artistic excellence and appreciative promotion of the individual be resolved in the context of competitions? Ballet stars for whom the competition has led to a high-calibre dance career will give their views in the discussion together with a renowned jury member and a psychological specialist.

Moderated by *Anna Esser* (University of Duisburg / Essen) and *Prof. Jan Broeckx* (Ballet Academy, HMTM)

Panel guests: *Prof. Dr. med. Peer Abilgaard* (Cologne University of Music and Dance), *Violetta Keller* (Finnish National Ballet, FI), *Julian Mackay* (Bavarian State Ballet), *Bianca Teixeira* (Bavarian State Ballet), *Shale Wagman* (Bavarian State Ballet), *Stanisław Węgrzyn* (Royal Ballet, UK) and *Samuel Wuersten* (Zurich University of the Arts, CH / Holland Dance Festival, NL)

5:45 pm

**Break (Studio 3)**

6:30 pm

**Ballet and Dance Workshop**

Studio 1

*Performance Lecture (German/English)*

Using significant examples from the history of dance and ballet as well as a new creation that will be premiered at the symposium, teachers, students and dancers will question and examine aesthetics and practices from the world of rehearsals and performances together with the audience. Dance in transition? A mirror of its time!

Moderated by *Anna Beke* and *David Russo* (Ballet Academy, HMTM)

With: *Prof. Jan Broeckx* and *Students* (Ballet Academy, HMTM), *Dancers* (Bavarian State Ballet)

Workshop /  
Programme**La fille mal gardée / Colas Variation**

*Alexander Gorsky* (Choreography), *Peter Ludwig Hertel* (Music)

With: *Kyle Lippoth* (Dance), *Viacheslav Dorokhov* (Accompaniment), *Jan Broeckx* (Rehearsal)

**Giselle / 2. Akt, Pas de deux**

*Jules Perrot* and *Jean Coralli* (Choreography), *Adolphe Adam* (Music)

With: *Bianca Vilarinho Teixeira*, *Severin Brunhuber* (Dance), *Viacheslav Dorokhov* (Accompaniment)

**La Bayadère / Solo**

*Marius Petipa* (Choreography), *Ludwig Minkus* (Music)

With: *Carollina Bastos* (Dance), *Viacheslav Dorokhov* (Accompaniment)

**Die Walpurgisnacht / Nymphen, Trio**

*Leonid Lavrovsky* (Choreography), *Charles Gounod* (Music)

With: *Sofia Danilovska*, *Ilinca Nistor*, *Anastasiia Turianska* (Dance), *Viacheslav Dorokhov* (Accompaniment), *Natalia Hoffmann-Sitnikova* (Rehearsal)

**Proust ou Les Intermittences du cœur / Pas de deux**

*Roland Petit* (Choreography), *Gabriel Fauré* (Music)

With: *Sebastian Harper*, *Dmytro Teletskyi* (Dance), *Jan Broeckx* (Rehearsal)

**BETWEEN ME AND YOU**

*David Russo* (Choreography), *Niklas Paschburg* »Tuur mang Welten« (Music)

With: *Ayesha Lucido*, *Dmytro Teletskyi* (Dance)

**THE 6TH SENSE**

David Russo (Choreography), Robin Perizonius (Music/Collage), Thorsten Khron (Voice), Rita Barao Soares (Choreographic Assistance)

With: Olja Aleksic, Monami Aoki, Benita Gatterstaller, Daryna Nazarenko, Katerina Novotna, Sarah Pimentel Quintao, Ula Plytninkaite, Anastasia Schäder, Isabel Wilhelm, Ata Aktas, Simon Boley, Leonid Bolotnikov, Manuel Mircuda (Dance/Bachelor 1), Sofiia Danilovska, Lisa-Marie Deloye, Ekaterina Lifanova, Olga Morgulets, Juliette Rapenne, Yeva Mariia Skorenka, Anastasiia Turianska, Sofiia Yevtushenko, Magdalena Knappe, Ilinca Nistor, Lena Schneider, Antonio Chambel, Gabriele Gilardi, Kyle Lippoth, Johann Ludwig Trosbach, Daniel Chernyavskiy, Mykhailo Denysenko (Dance/Bachelor 2), Rosana Gutierrez Ramirez, Maika Kumazaki, Martina Lopez Vidal, Ayesha Lucido, Cynthia Martinez Brandan, Yui Matsuya, Seohyun Mo, Sophia Muntyan, Rachel Pimentel Quintao, Maho Takami, Theresa Willsau, Sebastian Harper, Kristof Palagyi, Farid Sharafiev, Dmytro Teletskyi (Dance/Bachelor 3)

7:30 pm

**Meet & Greet**

Studio 3

*Live-Musik*

Ensemble VOLTA jazz

Fernanda von Sachsen-Gessaphe (singing),

Jakob Marsmann (drums), Johannes Stern (double bass), Pablo Struff (piano)

Saturday, November 26<sup>th</sup>

The Symposium will be held in German and partly in English.

Today's moderation: Anna Beke, Claudia Feest, David Russo

8:40 am

**Warm-Up for All**

Studio 2

With: *Students* of Ballet Academy, HMTM

9:00 am

**On the Cultural Mobility of Dance Education Programmes. Search Movements in the Dance Practices of the 19<sup>th</sup> Century**

Studio 1

*Lecture (German, partly English)*

Dance in the 19<sup>th</sup> century is characterised by mobility – by the obvious geographical mobility of dance practitioners or, linked to this, by their equally obvious programmatic mobility, which, beyond stage aesthetics, is also formed in the rehearsal room via pedagogical concepts and their transmission as training methods. The intentions and procedures of the networked, mobile dance artists can be found in their written and/or illustrated documents. These materials deal with praxeological topics such as training, theory, notation, choreography. As such, they contain data on the physiological, motoric, dance culture of their time; and they can be imagined and evaluated – these are the search movements of the lecture – as dance-pedagogically relevant research material. The focus will be on the designs of Carlo Blasis, Léopold Adice, Marie Taglioni, Arthur Saint-Léon, Waslaw Nijinsky...

With: *Prof. Dr. Claudia Jeschke* (em. Univ.-Prof. Salzburg University)

9:40 am

**In the Canon of the Arts? Dance Education between Diversity and Discrimination**

Studio 1

*Panel Discussion (German/English)*

Training to become professional dancers leaves traces, as the photo for the symposium suggests. It shows two feet. One is hidden in a point shoe tied with loops. The other is bare and balancing on Relevé. It's skin bears welts from being tightly bound with delicate satin ribbon. Training shapes postures and attitudes of mind: What bodies are considered trainable, professionally fit, aesthetically pleasing, beautiful and capable of pleasing the eyes of numerous paying audiences? Which practices are toughly internalised in order to meet the standards of institutions in the canon of the arts? Which ones have long been evolving? Regarding current discussions about norm shifts, diversity, equality, access and knowledge transfer, the panel is dedica-

ted to the conditions and demands of the performative arts in educational institutions: Where does diversity end? When does discrimination begin? And what traces do both leave behind?

Moderated by *Dr. Mariama Diagne* (Gesellschaft für Tanzforschung gtf/Society for Dance Research)

Panel guests: *Osiel Gouneo* (Bavarian State Ballet), *Gerda König* (DIN A 13 dance company), *Chloé Lopes Gomes* (Ballet de l'Opéra national du Rhin, FR), *Agnès Noltenius* (Academy of Dance, Mannheim State University of Music and Performing Arts) and *Bettina Wagner-Bergelt* (curator of interdisciplinary projects)

**10:40 am** **Coffee break (Studio 3)**

**11 – 12:30 am** **Parallel partly participatory formats**

**11:00 am** **On the Shoulders of the Giants 2.0**

**Studio 1** *Lecture-Workshop (German/English)*

A progressive, science- and media-supported dance education in the context of classical dance is of utmost importance for its social positioning in our society. The aim should be to convey a basic pedagogical and scientific understanding, to effectively moderate (learning) processes and to foster the development of the artistic personality. The lecture opens up a search for ways to deepen the reflection process, which supports and initiates a complex and multidirectional approach.

With: *Prof. Dr. med. Liane Simmel* (Fit for Dance. Practice for integrative orthopaedics, osteopathy & dance medicine) and *David Russo* (Ballet Academy, HMTM)

**11:00 am** **Life Long Learning**

**Studio 2** *Panel (German, partly English)*

Awareness of and the acquisition of know-how for the challenges of the complex job world are fundamental conditions for professional success – not only as a professional dancer. Mentoring, coaching, the professional accompaniment of entry and transition phases as well as entire careers are becoming increasingly important. Anneli Chasemore and Sabrina Sadowska give impulses in the context of transition(s) and career paths in dance. Selected best practice models will be placed in a cultural and educational policy context:

What conditions must be created at which parts so that changes – and improvements – can be made in education practice in order to train dancers who can integrate, transition into their own career (planning) in a considered and reflective way? How can dance and ballet education be considered and designed more sustainably?

Moderated by *Johannes Bergmann* (Dachverband Tanz Deutschland, DIS-TANZ-START)

Panel guests: *Anneli Chasemore* (Berlin State Ballet), *Sabrina Sadowska* (Stiftung Tanz – Transition Zentrum Deutschland (Dance Foundation – Transition Center Germany) / Ballett Chemnitz)

**11:45 am** **Impro Games –  
Improvisation games with students of HMTM of different ages**

**Studio 1**

*Workshop (German/English)*

The development of creativity and imaginative skills is an integral part of contemporary dance classes. It is important to ensure a balance in the learning activities between, on one hand, the externally directed transmission of skills and knowledge and, on the other hand, the self-directed development of ideas and actions. When creative processes are purposefully offered, they can optimally contribute to the active participation of the students and create situations that stimulate a reflective learning process. In a pilot project with a focus on improvisation, initiated and facilitated by David Russo, HMTM-students in interaction with alumni of the Ballet Academy will playfully explore different methods and strategies of improvisation. The aim is to strengthen collaborative creative practice and make the act of knowledge acquisition a more conscious process.

With: *David Russo* and *students* (Ballet Academy, HMTM)

**11:45 am** **Empowerment in Dance Teaching Practice**

**Studio 2**

*Workshop (German/English)*

How can we design dance teaching and choreographic processes so that participants and professional performers perceive, experience and use their own creative scope, resources and potential? What kind of attitude and culture of dialogue should underlie such a process and how can we achieve joy in the learning process, group building and individual performance enhancement? Choreographer Felix Berner gives an insight into these questions with regard to his artistic practice, which has been shaped over many years by developing pieces with young people, training with heterogeneous large groups and working with professional dancers.

With: *Felix Berner* (Staatstheater Mainz, DE)

**12:30 am** **On the Pedagogical Concept of the HMTM Ballet Academy****Studio 1****Round Table (German/English)**

About two years after the publication of the Pedagogical Concept of the Ballet Academy (HMTM), we would like to critically examine its actual implementation through this round table discussion. On the basis of individual short statements by teachers and students, the following questions will be outlined: With what results has the Pedagogical Concept been realised so far? What have we already achieved? To what extent has teaching practice developed and the ethos of the whole institution changed? From a systemic perspective, what challenges do we still face for the future? Where are we going and where do we want to go, the Munich Ballet Academy?

Moderated by *Dr. Andrea Sangiorgio* (HMTM)

With: *Paulina Kalvelage* (Berlin State Ballet), *Marc Geifes*, *Simone Geiger Liebreich*, *Maximiliane Hierdeis*, *Prof. Natalia Hoffmann-Sitnikova* and *Prof. Mark Pogolski* (Ballet Academy, HMTM)

*The Pedagogical Concept is available on the Ballet Academy website or on the Symposium website for download.*

**1:00 pm** **Lunch break (Studio 3)****2:00 pm** **The Ethics Committee of the Dachverband Tanz Deutschland (DTD)****Studio 1****Lecture (German, partly English)**

In December 2021, the Ethics Commission set up by the Dachverband Tanz Deutschland (German Dance Association / DTD) began its work. The Ethics Committee has set itself the task of raising awareness in the field of dance by providing access to helpful information in various areas of work for dance professionals, offering advice regarding training approaches that are critical of discrimination, in order to promote ethical action in the entire dance sector and initiating and leading debates about fairer working conditions in the dance sector. The diverse individual backgrounds and networks of the members of the Ethics Committee contribute to take a multi-perspective look at potential measures for improvement as well as relevant strategies. The short lecture presents the proposals already developed by the commission and welcomes further ideas.

With: *Margrit Bischof* (Dachverband Tanz Deutschland)

**2:20 pm** **Exchange of Ideas among International Dance Training Institutions****Studio 1****Panel Discussion (English)**

As the conclusion and highlight of the symposium Dance Education In Transition, we want to explore the various questions posed and new issues and solutions that arose during the two days together with top national and international representatives of professional dance and ballet training institutions. The actual core aspect of the conference will be the focus of the discussion: How can dance excellence not only be developed, but above all be maintained in the long term – in a physically and mentally healthy body of unique artists? Can ultimately nothing less than a worldwide change in professional dance education be achieved together and with each other – a change that ultimately will have an effect on the professional reality itself?

Moderated by *Anna Beke* and *Prof. Jan Broeckx* (Ballet Academy, HMTM)

Panel-Guests: *Prof. Jason Beechey* (Palucca University for Dance Dresden), *Gigi Hyatt* (Ballet School of the Hamburg Ballet John Neumeier), *Tadeusz Matacz* (John Cranko School), *Ernst Meisner* (Dutch National Ballet Academy, NL), *Frédéric Olivieri* (Accademia Teatro alla Scala, IT), *Élisabeth Platel* (École de danse – Opéra national de Paris, FR), *Christopher Powney* (Royal Ballet School, UK), *Christiana Stefanou* (Vienna State Opera Ballet Academy, AT), *Mavis Staines* (Canada's National Ballet School, CA) and *Doreen Windolf* (State Ballet School, Berlin)

**3:50 pm** **Conclusion and Farewell****Studio 1**

*(German/English)*

## The Curators of the Symposium are

**Anna Beke** studied theater studies, modern German literature and philosophy at the Ludwig-Maximilians-University (LMU) Munich and stage dance at the Hochschule für Musik und Tanz Köln. After her studies, she worked in dramaturgy and education at the Bavarian State Ballet from 2006-2017. Today, she is a lecturer in dance history at the Ballet Academy of the University of Music and Theater Munich, where she is part of the curatorial leadership team of the symposium Dance Education in Transition. Since 2018, Beke has been a research assistant at the Chair of Art Education at the Catholic University of Eichstätt-Ingolstadt: here she curated the exhibition *Bauhaus für alle!* (Jewish Museum Franconia) in 2021 and is currently responsible as editor for the publication *Bauhaus im Kontext – Erinnerungskultur. Kollaboration. Kritisches Denken* (kopaed, 2023). In addition, Beke is a lecturer at the Institute for Theater Studies at the LMU Munich and appears as a juror: a. o. Förderpreis Tanz der Landeshauptstadt München 2022. In addition to her work as a dramaturg (dance-festival dance first/Fürstentfeldbruck) and dance journalist (*tanznetz.de*, Bayerisches Junior Ballett München), she works as an expert for funding programs of the Dachverband Tanz Deutschland e.V. Anna Beke has repeatedly served as choreographic director of educational formats for the Bavarian State Ballet, the Bavarian State Opera, the Bavarian Radio Symphony Orchestra, the Munich Philharmonic Orchestra and the Munich Residence Theater.

**Prof. Jan Broeckx** has been the Institute Director of the Ballet-Academy at the Munich University of Music and Performing Arts since October 2010. Born in Belgium, he trained at the Royal Ballet School in Antwerp and won the Prix de Lausanne in 1978 at the age of 17. This was followed by several contracts as first soloist: From 1978 to 1986 with the Ballet of Flanders, from 1981 to 1985 at the

Deutsche Oper Berlin and then with the Bavarian State Ballet in Munich. He was also considered an internationally sought-after guest dancer, among others at the London Festival Ballet, La Scala Milan and Het Nationale Ballet Amsterdam, and danced at gala events such as the World Ballet Festival Tokyo, the Gala des Étoiles in Montréal and the Nijinsky Gala in Hamburg. Roland Petit asked him to join the Ballet National de Marseille in 1982, first as a guest, later as Danseur Étoile. Jan Broeckx interpreted numerous roles in Petit's ballets and studied Petit's works worldwide in theatres such as the Paris Opera, La Scala in Milan and the Bolshoi Ballet. Together with Petit, he founded the École National Supérieur de Danse Marseille. His international reputation as a dancer, teacher and choreographic assistant makes him a sought-after guest at competitions. Work for film and television, as a ballet master (a. o. La Scala Milan, Zurich Opera House) and teaching activities complement the work of Jan Broeckx, who was named "Artist of the Year" in Munich in 1985. In terms of choreography and dance, he has worked alongside Petit with Rudolf Nureyev, George Balanchine, John Cranko, Hans van Manen, Rudi van Dantzig, Peter Schaufuss and Jiří Kylián, among others, and has danced alongside world stars such as Alessandra Ferri, Altinai Asylmuratova, Lucia Lacarra and Zizi Jeanmaire.

**Claudia Feest** Claudia Feest was co-founder and from 2006-2021 board member of the Dachverband Tanz Deutschland (German Dance Association/DTD) – with a focus on dance education/dance pedagogy/dance mediation, production structures and artist support as well as ethics and health in professional dance. She is a graduate biologist, breath and movement pedagogue, breath and body therapist, former dancer, choreographer, co-founder of the Tanzfabrik Berlin and was its artistic director until the end of 2003. Claudia Feest was

the initiator and artistic director of TanzNacht Berlin and Tanz made in Berlin until 2004. From 2003 to 2007 she was the second chair of the Gesellschaft für Tanzforschung (Association for Dance Research, gtf). Since 2004 she has been teaching elementary breathing, movement and body awareness at various universities as well as freelancing at home and abroad. In 2006/07 she was coordinator for the Hochschulübergreifendes Zentrum Tanz (Interuniversity Centre for Dance Berlin) HZT – Pilot Project Tanzplan Berlin in the Senate for Science, Research and Culture Berlin. In 2016/17 she chaired the dance commission for the reorientation of higher education of dance in North-Rhine Westphalia. Since 2014 Claudia Feest has been a member of the Board of Trustees Tanztreffen der Jugend and 2017-2021 she was a board member of Aktion Tanz – Bundesverband Tanz in Bildung und Gesellschaft. In 2018/19 she participated as a member of the Round Table Dance Berlin and since October 2020 she is part of the steering group for the Tanz-Archiv Berlin. Since 2007, she has served on juries for dance and performing arts in Berlin and at the national level.

**Michael Freundt** studied theatre science, philosophy and dance science at the theatre academy Hans Otto and the university of Leipzig. He worked as a freelance journalist and critic, among others for *zitty*, *Wochenpost*, *Theater der Zeit* and *Berliner Zeitung*. He belonged to the directors' team of numerous independent theatre projects and worked for euro-scene Leipzig from 1997 till 2002. After his collaboration on productions in the genres of theatre, dance and ancient music Michael Freundt became deputy managing director of Internationales Theater Institut (ITI) – Zentrum Deutschland at the beginning of 2003. Since 2004, Michael Freundt has been involved in the meetings of Ständige Konferenz Tanz (Steady Conference Dance, SK Tanz), he coordinated its development into a registered association, and in March 2006 was named managing/executive director of SK Tanz, now called Dachverband Tanz Deutschland.

**David Russo** David Russo is a dancer, choreographer and dance teacher. After his training at the John Cranko School in Stuttgart, he was a solo dancer in Saarbrücken and Munich. Still dancing in the company, he has been regularly creating his own works and organizing collaborative evenings with dance professionals and transdisciplinary performances in the Munich independent scene. Since the beginning of September 2010, he is part of the teaching staff at the Ballet Academy of the University of Music and Theatre Munich (HMTM). In 2019 he found the initiative TanzQuelle, a project to promote and support the Munich's dance professionals. In December 2021 he was elected from the German Dance Association (Dachverband Tanz Deutschland e.V.) to be part of the ethics committee. In 2022 he curated the 8<sup>th</sup> Biennial Dance Education and is currently the 1st speaker of the Dance Education Conference Tanz AK|T.

**Prof. Dr. Andrea Sangiorgio** Andrea Sangiorgio is Professor of Elementary Music Education at the University of Music and Theatre Munich (HMTM). He is also head of Institute IV for artistic-pedagogical study programmes, a member of the doctoral committee, the AG Personalentwicklung (working group personal development) and the AG Respekt! (working group Respect!) As Dean of Studies, he is, among other things, the commissioner for the Ballet-Academy and works on its conceptual and pedagogical further development; for example, he coordinated the writing of the Ballet Academy's Pedagogical Concept from 2019 to 2020. He received his PhD in Education from the University of Exeter (UK, 2016) with a research study on the creative interactions in musical group work of five-seven year old children. Sangiorgio completed his piano studies (1999) and master's degree in ethnomusicology (2006) in Italy; his studies in music and movement education, on the other hand, at the Orff Institute of the University Mozarteum Salzburg (1997). He worked as a music school teacher and director in Rome, his hometown, until 2015. Since 2018 he is vice president of the International Orff-

Schulwerk Forum Salzburg and is internationally active in teacher training on the topics: Elementary music and movement pedagogy, ensemble playing with Orff and percussion instruments, group improvisation and musical creativity, cognitive-psychological aspects of musical learning. Sangiorgio

is the author of numerous articles and publications on the topics of musical creativity and elementary music education.

## Speakers, Workshop Leaders, Panel Guests and Moderators

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