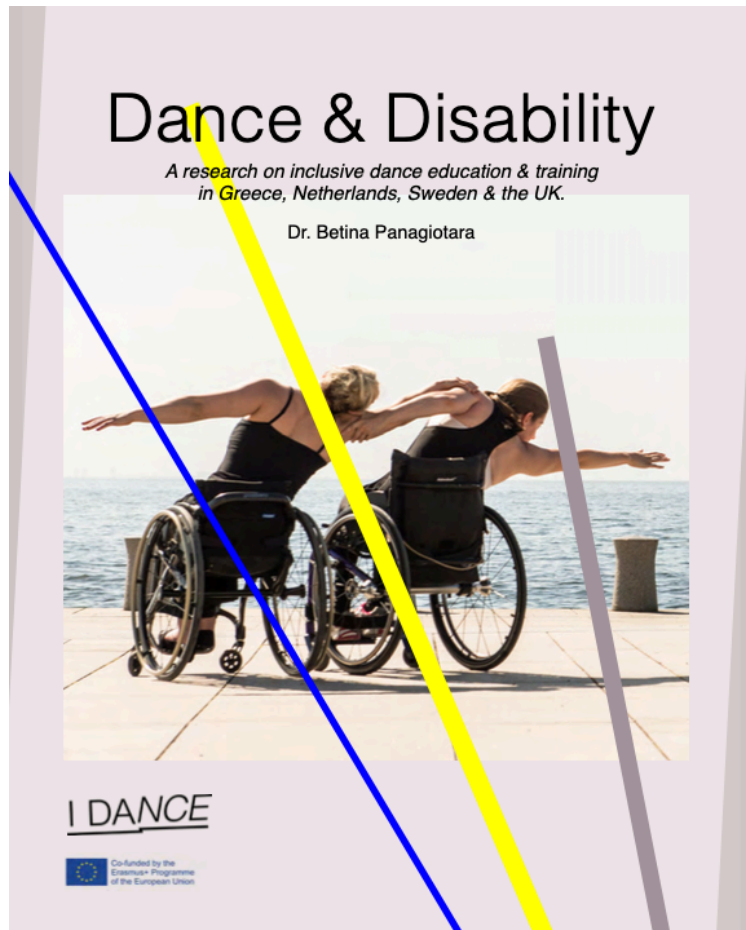


MOVEMENT MATTERS

SEPTEMBER 2026– Curated by Anne Nelson



The iDANCE Project: Mapping the Future of Education for Inclusive Dance Across Europe

While inclusive dance has captivated audiences on global stages, an essential question remains: are our educational infrastructures leaving disabled dancers behind? Across Greece, the Netherlands, Sweden, and the UK, a collaborative research initiative called iDance is mapping the legal and cultural barriers in relation to educational programs and professional training for disabled artists in inclusive dance. Dr. Benita Panagiotara, a prominent Greek dance researcher, theorist, and dramaturg, examines and discusses inclusive dance programs in four different European countries: Onassis Stegi in Greece, Holland Dance Festival in the Netherlands, Skånes

Dansteater in Sweden, and Stopgap Dance Company in the UK. In her work, "Dance & Disability: A Research on Inclusive Dance Education & Training in Greece, Netherlands, Sweden & the UK," she carefully outlines and strategically compares the core cultural and educational structures of each program to better map the current conditions of inclusive dance in these countries. Through a framework of theoretical background on inclusive dance and disability, she utilizes bibliographical, socio-historical, and ethnographical methods supported by active participation in workshops and interviews with key members of the programs to guide her process. Through its project objectives, the research discovers the crucial development of role models, the noteworthy successes of each program, the importance of participation in inclusive dance practices and the need for visibility. The project concludes with a highlight of the symbiotic relationship witnessed in inclusive dance practices—the mutually beneficial connection between disabled and non-disabled artists, teachers, and the art form itself. Instead of one group simply "helping" or adjusting for the other, both sides are transformed, enriched, and elevated by working together. Taking these conclusions into deep consideration, Dr. Panagiotara creatively compiles the best practices guide for dance and disability: Publications, Research Initiatives, Professional Dance Companies, Teaching Methodologies, Academic Institutions, Cultural Policies, and Events. Her guide aims to be a supportive stepping stone for further research and a resource for inclusive dance practices. Her project not only poses the question of "What does it mean philosophically for a disabled body to dance?" but it also asks from the practical discourse perspective, "How do we actually run an inclusive dance class today, what barriers do these dancers face in the studio right now, and how are choreographers physically making this art happen?" I invite you all to delve into the fullness of this enlightening and resourceful research by accessing the project using the reference link below.

REFERENCES:

Panagiotara, B. (2019). *Dance & disability: A research on inclusive dance education & training in Greece, Netherlands, Sweden & the UK*. I DANCE.

<http://www.idancenetwork.eu/wp-content/uploads/2019/03/iDance-Research-2.pdf>

