

CURRICULUM



DECONSTRUCTING ARTS IMMUNITY



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1. Introduction

Arts, arts education and creativity are areas that have suffered particularly from the Covid-19 pandemic, being forgotten and considered not essential to the system. Yet, especially in times of crisis, these areas make a positive contribution in the context of resilience, mental as well as physical health, and provide support against social isolation.

After this overwhelming and depressing experience of the pandemic and its aftermath, seven partner organizations from different European countries have come together to decide, within the framework of the Erasmus+ project ***Virals Visions – Deconstructing Arts Immunity***, to strengthen the presence of the arts, which is more than ever necessary for our society and its citizens.

The aim of the project was to raise awareness of contemporary artistic processes and new forms through mediation processes, and at the same time to convey the enormous potential of creativity and art. The competences of all partners were enriched and extended through the cooperation in the project, common experiences and the connection of the different national as well as regional backgrounds. Thus, the European project also offers answers to questions about the relevance of art and culture in the respective social context.

Together, the partners have compiled a selection of best practices and methods that show how art and creative action can provide tools and new perspectives for building resilience and innovation. The materials, collections and guidance, as well as a wealth of contributions on individual artistic action, are now available for free use at: www.viral-visions.eu.

Cooperation partners:

BODY ARCHITECTS, Vienna; MALA AKADEMIJA UMJETNOSTI ERNESTINOVO, Croatia; NOWA FALA, Warsaw; LA GALERIE CHORÉGRAPHIQUE, France; L'ESPACE ASSOCIAZIONE SPORTIVA DILETTANTISTICA E CULTURALE, Italy; THEATER DER KLÄNGE e.V., Germany; ARBEIT UND LEBEN NRW, Germany.

2. The Idea

The resulting curriculum is composed of proven artistic methods and training forms of each project partner, which can be used to activate the creative potential of citizens of all ages.

Since each of the seven partner organizations has a different background and works with different methods and target groups, each partner brings a different tool or method or artistic skill.

The target groups include the partner organizations themselves as learners, adult educators, teachers, trainers, artists and teachers of adult and cultural institutions and cultural education.

The curriculum and methods can be adopted as a whole or as individual elements and are adaptable for different target groups. Likewise, the length and topic can be flexibly implemented.

3. Example: Agenda for the C2 training in Carcassonne

Topic: “Earth and Colours“

| Time | Topic | Responsible |
|-------------------|----------------------------------|----------------------|
| Day 1 (Monday) | | |
| Morning: | Introduction and group formation | everyone |
| Afternoon: | video workshop | Body Architects |
| Day 2 (Tuesday) | | |
| Morning: | DMA | L'Espace |
| Afternoon: | Mapping | Arbeit und Leben |
| Day 3 (Wednesday) | | |
| Morning: | Laban | Theater der Klänge |
| Afternoon: | Sightseeing | everyone |
| Day 4 (Thursday) | | |
| Morning: | Seven Gardens | Mala Akademia |
| Afternoon: | Physical Theatre/Identity | Nowa Fala |
| Day 5 (Friday) | | |
| Morning: | Improvisation | La Galerie |
| Afternoon: | Discussion/evaluation | everyone |
| Evening: | Presentation and Conclusion | everyone, the public |

4. Description of the individual Workshops

The workshops are designed for a duration of three hours. It is also possible to extend the workshops over several hours or days in order to deepen the content.

DAY 1

| | |
|-------------|--|
| Topic | Content Creation – Audio-visual Content Production for Project Implementation and Dissemination |
| Responsible | Body Architects |

Background: The use of audio-visual media in project implementation and dissemination has become increasingly important in recent years. Audio-visual content can help artists reach a wider audience and showcase their work in a more engaging and interactive way. It can also help artists build their brand and increase their visibility in the market. For adult educators, audio-visual media can be a powerful tool for enhancing the learning experience of their students. Audio-visual content can make complex concepts more accessible and engaging and can help students better retain information.

Target Group

The workshop is designed to be inclusive and accessible to a wide range of participants, regardless of their level of experience. The target groups for this workshop include:

- Artists who want to expand their skill set and learn how to use audio-visual media to promote and showcase their work.

- Adult educators who want to enhance their teaching methods by incorporating audio-visual content into their curricula.
- Non-profit organisations and community groups who want to create audio-visual content to promote their projects and initiatives.
- Individuals who are interested in learning more about audio-visual production and want to explore new avenues of creative expression.

Goals

This workshop provides participants with the skills and tools needed to create and disseminate high-quality audio-visual content. Participants learn how to use basic equipment and software to produce their own audio-visual content, as well as how to market and promote their content effectively. The workshop encourages participants to collaborate with others and share their work, which can help build a community of artists and educators who can support each other's projects and initiatives.

Timetable

1. Introductory workshop
2. Additional activity – self-practice (while participating in other activities)
3. Additional activity – publication (local or online exhibition)

Block 1: Introduction to Audio-visual Media (0,5 hour)

The first block introduces participants to podcasting and video production as supplementary tools for project implementation and dissemination. This session covers topics such as where and when audiovisual media can be used, why it is beneficial to use audio-visual media, and examples of successful artistic and educational projects that have used audio-visual media. Participants are encouraged to share their own experiences and ideas.

Notes:

- Provide a manual for participants! In our experience, participants suggested that it would be helpful to have a manual to support the training of others. The instructors should consider developing a short handout that summarises the key concepts, as well as step-by-step instructions for the apps and programs.
- Keep the workshop accessible but do not spend too much time on explaining the basic concepts! Our experience shows that some participants may feel excluded if the rhythm is too slow and the information is too basic. We encourage using interactivity (questions, discussions, hands-on exercises) and evaluating the level of the group.

Block 2: Realm of Ideas (0,5 Hours)

Participants learn how to create content for audiovisual media, where to draw inspiration from, how to make their content entertaining and relevant, and how to connect with their audience. The session includes brainstorming exercises and group discussions.

Block 3: Technical Aspects + Production (0,5 Stunden)

Participants learn how to produce audiovisual media on a budget, the essential equipment and software needed for podcasting and video production, and a simple technical workflow presentation. Participants are encouraged to ask questions and share their own tips and tricks. They learn how to use mobile phone cameras and apps for audiovisual production (there is a live presentation of inShot and Instagram Reels), and learn about the choice of desktop apps.

Notes:

- Short equipment presentations! Based on our experience, some participants suggested that the presentations about the different recording accessories and equipment have to be snappy. The instructors should consider shortening these presentations to allow more time for hands-on practice.

- Be patient and encourage participants! Some participants mentioned that they had difficulty with new technology and would have appreciated more patience and encouragement from the instructors. In response, the instructors could make an effort to provide more one-on-one support and encouragement to participants who are struggling with new technology.

Block 4: Practice / Group Task (1 Stunde)

They are divided into groups and each of the groups is given a task to complete. The aim is to work together in order to create a short mobile content. The examples of tasks include: short interview, advertisement, travel compilation, behind the scenes documentary, trend-based “Tiktok”. For more details, see the attached list.

Block 5: Publishing and Marketing (0,5 Hours)

The final session focuses on publishing and marketing audiovisual content. Participants learn about general strategies for publishing and marketing audiovisual content, how to recycle audiovisual materials, and how to stay present in their audience’s mind.

Self-practice

During a self-practice where participants are assigned a daily posting challenge. Participants are asked to create a video from the contents of the other programs happening during the process as well as from the other non-educational, non-professional activities (“behind the scenes”). They edit their contents using the laptop apps, tag others, cross-promote with others, and share their audiovisual content on social media. The self-practice is highly interactive, and participants are encouraged to share their content with the group and provide feedback to one another. They also are welcome to post questions to the workshop leader.

Publication of results

At the end of the process, an online exhibition is held on social media, on the designated account by the workshop leader organisation. Participants have the opportunity to showcase their final videos that they have created and edited using the laptop apps. The exhibition is an interactive experience where participants can tag others, cross-promote with others, and share their audiovisual content with the wider public. Provided, there is a designated physical exhibition area with screen(s), we encourage also publishing the results in this format (additionally to the online exhibition).

Requirement for Participants

Participants need a mobile phone with a camera and pre-installed apps (White border OR Whitagram, Canva, InShot, Lumii OR Lightroom, Unfold, Preview). A camera, microphones and a laptop with pre-installed apps (simply an internet browser OR Photoshop, Kdenlive OR DaVinci Resolve OR Premiere OR Final Cut, Audacity) are optional.

Resources:

- Attached power-point presentation
- Attached list of tasks for the group exercises
- <http://instagram.com/bodyarchitectsdance>
- <http://instagram.com/viralvisionseurope>
- <http://mindculture.eu>

DAY 2

| | |
|-------|--|
| Topic | Qigong und Contact improvisation „Natural Movement Dance“ – A new approach to Dance |
|-------|--|

| | |
|-------------|---|
| Responsible | Giovanni Zappulla – L’espace APS-ASD |
|-------------|---|

Background: The workshop is based on the preliminary work of Zhineng Qigong (the Qigong of Wisdom), in particular the technique: La Qi Guan Qi Fa (method for expanding and condensing energy), which enables the participants to perceive energy as a substance and the prerequisites for hearing subtle perceptions. The method promotes the release of all tensions on the joint, muscle and mental levels. After more than two years of pandemic, people need a loving approach to themselves and others. The distance and isolation led to enormous stresses that affected our memory and our lives. Never before has dance been able to contribute so much to the return to normality and perhaps much more: all the experiences and stimuli of movement and improvisation are invested in the dancing movement, in a pleasant and progressive crescendo of choreographic materials in connection with contact improvisation.

The workshop with live music will be carried out in collaboration with sound artist Giuseppe Rizzo, who has been working with the Zappulla DMN formation for 15 years and who has developed for this event a system of sound recording through microphones connected to PCs to support the practice and experience of the participants.

Program

- Short theoretical explanation
- Practice of La Qi Guan Qi Fa
- Connection exercises through subtle listening to one's own energetic body, then to the energetic body of the other.
- Opening up the practice to more combinations in pairs and groups.
- Discovering and integrating more concrete levels of contact improvisation: the skin, muscular endurance and body structure.
- Playful and alternating movements are created through dance. It is also possible to remain in one position. The statue is heard. This experience is connected with emotions and the sound of the voice.

Materials needed

Comfortable clothes, a 'large' dance studio, a sound amplifier and sound mixer with Apple computer connection cable, two microphone poles.

Information about the technique

What is DMN?

D.M.N. (Dance Natural Movement) is a method that deals with people, their movement and the effects of this movement. The method was born in Palermo, in a very ancient place, rich in history and tradition. At a time when dance was taking on new forms, mixing with other arts and turning away from its original idea. The method is proposed today as a form-giving and transforming approach to enrich the world of dance.

The DMN method is based on the research and studies of Giovanni Zappulla, a choreographer from Palermo who, after a decade of experience in France, returned to Italy and began a personal journey, bringing together prior knowledge and insights from the study of human movement. Zappulla scrutinises all the aspects that make up the human being and to which we normally do not pay the necessary attention: mind and emotionality, energy and the relationship between inside and outside through a holistic view that includes the body in its complexity.

Based on the assumption that the body is a perfect instrument whose potential is only partially exploited in everyday life and in the artistic life, Giovanni Zappulla presents a training concept that aims to stimulate and awaken the dormant and misunderstood abilities of the human being in order to regain the available potential and to improve the performative and artistic level.

To better understand the starting point of the method, it is necessary to take into account certain historical and philosophical considerations that have shaped dance. One of the most important references is the Platonic and Aristotelian view of existence, in which the body and the spiritual part of the human being are considered separately. As early as the fifth century BC, Platon made a distinction between body and soul, declaring the body to be an inferior substance that can only rise through its purest part - the soul. Aristotle, a century later, regarded the two aspects as inseparable, but with different functions.

The legacy of the Greek philosophers contributed to a partial view of dance in relation to the body, focusing on its performative abilities. Thus, over time, the study of dance has been directed towards achieving almost unworldly formal and aesthetic ideals, completely abandoning the essential aspects that have to do with the individual and his or her feelings. In this way, dance is moving further and further away from pleasure, as dancers are often confronted with an approach that wears and weakens the body and eventually forces artists into early retirement. This is especially true for classical dancers, who have to interrupt their artistic career at a young age because of this. Behind their grace on stage, their smiles and delicate gestures often hide hours of hard and exhausting work in tight clothes and uncomfortable shoes that change the body and sometimes ruin it forever. They force the body and mind away from joy; for it is difficult to enjoy oneself when the feet are bleeding and the joints aching. Nevertheless, dancers bring joy to the audience and find personal pleasure and satisfaction through virtuoso movements, reaching the pinnacle of success, but at the same time paying a very high price in terms of their health and wellbeing. So why not achieve these goals through a less strenuous and painful method of training that takes into account the human being and its functions according to nature? A good example of this is the Chinese martial arts, especially Taijiquan, a discipline that promotes the qualities of the individual through exercises aimed at strengthening the body's connections,

keeping it healthy and able to move well into old age. What then is the true joy of dance? The goal is a dance that is understood as an emotional drive, brought to life by the body, which, imbued with pleasure, expresses its substance, empathises with its users and gives them wellbeing. Those who observe a natural dance find fluidity, strength and above all harmony, understood as an awareness of organic functioning that obeys its dynamic balance.

The aim of DMN is to empower dancers through dance itself, so that they can express and experience joy through a re-education of the body that respects its nature. So dance can be natural, incredibly rich, our bodies can go far beyond questions of techniques and styles. Movement has its own truth that needs to be protected and enriched.

What contemporary dance has begun to do again for just over a century is to allow the body to follow its own natural history, to express its essential movement according to its true balance. This approach has been supported in particular by studies of movement analysis and kinesiology, through which it has been discovered how in every gesture, from the simplest to the most articulated, there are extremely complex processes that are rich in dynamic transmissions and that operate according to the physical laws of creation. But do we really listen to these laws? Do we let them work? Do we let our body express its own rhythm? How can we follow its natural mechanisms to actually move without regard to the effect to be achieved? How can we move slowly or quickly without imposing an artificial functioning on ourselves, without dissociating ourselves, without fragmenting our being? Technological progress and the advancement of science have contributed to a constant flow of information. What happens to individual time in the process? Humanity has done great deeds, conquered space, but perhaps it should first take care of the personal micro-cosmos, starting with the discovery of one's own body.

The solution lies in "reunification", in seeing the Individuum as a single substance consisting of two identical modalities, mind and body. In doing so, it is necessary to lose the obsession with "thinking the body" and dominating it. Instead, we need to discover what the "body thinks", listen to its sensory memory and make its language flow; only in this way can dancers express themselves harmoniously and develop their

abilities. To better control the body's functions and improve all aspects of the body, the method draws on the knowledge of traditional Chinese medicine by combining Taijiquan and Qigong, in particular the Zhineng Qigong style: systems based on inner movement that correspond to human nature in its biomechanical, energetic and psychological functions. These two disciplines are integrated into the dancers' training because they respect fundamental aspects that aim to unite harmony, well-being and artistic expression. Qigong works on the more subtle level of the mind, training concentration, deep listening and energy study; Taijiquan trains body connections, movement transformation and strength. All these elements work together to create a conscious dancer with precise movements, a healthy body and a mind perfectly connected to the present moment.

What is Qigong?

Qigong is the totality of techniques that enable the cultivation of qi in the body. The term Qigong literally means energy work and is composed of the characters 气 - Qi - energy and 力 - Gong - work. The term first appeared in the early 20th century in a Shaolin monks' training manual, *The Orthodox Methods of Shaolin* (1910). Prior to this time, there were a number of practices involving the movement of the body, breathing and sound that were passed down and performed to maintain health. Evidence of these practices can be found as early as 2000 BC in writings on bronze that tell of dances that could "eliminate fluid stagnation in the body" or in inscriptions on jade pieces from the 6th century BC; references can be found in the *Neijing Suwen*, an ancient treatise on traditional Chinese medicine that dates back to Huangdi (476-221 BC) and shows how to lead a healthy life through proper breathing and exercises. In the third century BC, the Taoist physician Hua Tuo developed a qigong system he called *Wuqinxi*, "the play of the five animals", and Zhuang Zi (c. 369 BC-286 BC) describes a technique he calls *Daoyin* in his book. It explains how to move the body to strengthen qi. The earliest illustrated depictions of these exercises found in *Mawangdui* date back to 206 BC and are paintings on coloured silk depicting 44 figures in various positions pointing to specific exercises and explaining the effect on the body. These kinds of practices have always been seen as a method of preventing and curing diseases and thus closely related to medicine. Moreover, over time they have become an integral part of martial

arts such as Shaolinqan and Taijiquan, precisely because of their strengthening function, which is fundamental for martial artists. In this regard, different types of qigong have been classified, depending on their objectives: gentle qigong with slow movements and postures; hard qigong with external and powerful movements; Taoist qigong for longevity; Confucian qigong to improve memory and concentration; medical qigong with therapeutic objectives; and martial qigong to strengthen the body and develop the ability to direct qi outwards.

Today, Qigong is widely practised throughout the world and in China; since 1989, after years of debate, the Chinese government has officially recognised Qigong as a medical treatment that is part of TCM. It is used in hospitals and has been included in the national health plan. In Italy, there are few examples of the application of these disciplines; the only aspect of TCM that has been formalised in Western medicine is acupuncture. Within the framework of the method, Giovanni Zappulla proposes a series of exercises belonging to a particular type of Qigong, Zhineng Qigong, developed from the fusion of medical and martial knowledge by Professor Pang He Ming.

Zhineng Qigong

Zhineng Qigong is a method that was spread in China in the 1980s by Professor Dr. Pang He Ming. He combined the most effective techniques of the various existing qigong methods, including medical and theoretical qigong methods, into a single system. To make it even more comprehensive, he drew on his knowledge of martial arts, including Daoist, Buddhist, Confucian and Hindu theories. He created one of the most effective methods to improve health according to traditional theories and to nourish people with life energy from the environment. With this method he founded one of the largest and best-known "drug-free" hospitals, the Huaxia Zhineng Qigong Training and Recovery Centre in Hebei province. Many patients have been cured there and thousands of teachers have been trained. The literal translation of Zhineng Qigong is "the Qigong of intelligence cultivation". According to Prof. Pang Ming, there are aspects of potential superintelligence in human beings that enable them to heal themselves through specific means and exercises. In Zhineng Qigong, the practice is

based on the exchange between the Qi of the individual and the Hunyuanqi, the Qi of the universe, the totality of matter, Qi and "information".

Hunyuanqi arises when Taiji transforms into Yin and Yang, but is not yet differentiated. Hunyuanqi makes it possible to heal any energy imbalance and thus theoretically any disease. When Hunyuanqi enters the body, it can transform into either yin or yang, depending on the deficiency present in the individual. Hence the great healing potential that this method has. Human hunyuanqi is a combination of innate qi (yuanqi, innate jingqi) and acquired qi. The human hunyuanqi has the property of "working" together with the yi, the intention, moving together with it. The yi manipulates the energy and directs it where the mind wants it to go. The important thing is that the individual actively uses intention by being deeply aware of his or her own mind. In Zhineng Qigong practice, consciousness mobilises primary hunyuanqi, absorbs it and uses it to nourish human hunyuanqi. When an abundance of hunyuanqi is attained, all organic functions are regulated, diseases disappear, health is strengthened and wisdom is gained. To achieve this, Prof. Pang Ming has developed a series of exercises which he divides into six stages:

1. The exercises that work with the outer hunyuanqi: Qi from within is brought to the outside and the outer Qi is collected within. In this way, not only can the normal life functions be strengthened and the state of illness overcome, but special mental abilities can also be triggered.
2. The exercises that train the Hunyuan of mind and body: Based on the first stage, qi is directed inwards through the skin, muscles, tendons, veins and bones to further strengthen the human vital functions, surpassing the standard level.
3. Exercises that train the "real" Hunyuan of the organs: by drawing attention to the Qi of the five organs, the training of these organs is carried out in correlation with the activity of the psyche. As a result, the self's overall ability to control vital physical activities is increased.
4. The Hunyuan exercise of the central channel: trains the connection between the "central channel" and the qi of the whole body to merge them into "one whole".
5. The Hunyuan exercise of the central line: coagulates and refines the qi of the central channel with a central line that goes beyond the sky and enters the earth.
6. The fusion and return to the One: the fusion of man and nature into one whole.

Every DMN session starts with a Zhineng Qigong exercise because it works the body deeply and focuses the mind so that one can listen well and be attentive during the dance. In addition, it is important to do some of the exercises developed by Prof. Pang Ming before each performance in order to gather Qi and thus be able to use the energy optimally on stage. Normally, after a qigong exercise where one has accumulated energy in the dantians, circulation must be ensured throughout the body. Taijiquan is a valuable discipline that not only serves this purpose, but also warms up the muscles and joints, restores the body's connections and organically trains movement.

Topic **Esthetic Mapping**

Responsible **Arbeit und Leben NRW**

Background: The method of aesthetic mapping aims to open up subjective observations of one's own environment and create visibility for individual uses and realities. "The goal is to approach the specifications of places and spaces and to relate oneself to them". In this workshop, the surrounding space is perceived and a personal map is visually created based on sounds, patterns and feelings. Through the individually designed maps, different perceptions and realities within a shared space, a common environment (i.e. a neighbourhood) become visible and provide a basis for discussion and experimental exploration within a group.

Target Audience

The method is suitable for all target groups when adapted accordingly (e.g., simple language, materials)

Goals

- Appropriation of places and spaces
- Creating visibility of (urban) everyday life
- Enabling encounters
- Expanding experiences
- Creating a shift in perspective
- Fostering creativity

Execution

Block 1

The facilitator provides a brief introduction to mapping for the participants. What are maps used for? Who creates maps? What different types of maps exist? In this context, it is also advisable to explain illustrative examples. Participants should become aware that maps only represent a certain reality and can create realities (e.g., the division of Africa). To visually support this, it is recommended to display examples on a larger screen or via a projector. In this case, appropriate digital media is required.

Block 2

Participants embark on a journey through the neighbourhood. They can either be given a predetermined thematic question or approach the space in general with open-ended questions like: What do I perceive? What can I see, hear, smell? What do I feel? The focus is on consciously perceiving the environment and thus gaining a unique understanding of the neighbourhood, which will serve as the basis for developing the map.

During the walk through the neighbourhood, participants are also allowed to take photos, notes, or drawings, which can be used in the subsequent map creation.

Block 3

Creating maps: Participants are encouraged to be creative in designing their maps. They have freedom in their creations. They can decide how they want to share their perception of the neighbourhood or specific aspects with the group, and how they want to illustrate what they have observed. The result can be a (digital) collage, a photo or video production using the captured materials, or an analogous map/poster made from collected or provided materials.

Block 4

Participants present and explain their maps in a collective session. This is followed by a discussion: Were similar aspects perceived? Were the perceptions completely different? Where are the differences and similarities?

Required Resources

Pens, paper, cardboard, post-it notes, glue, tape, or similar craft supplies for participants to create their individual maps

Resources

- Pettig, Fabian: Ästhetisches Kartieren- Mapping als Praxis geographischer Forschung zu räumlicher Erfahrung. In: Dammann, Finn; Michel, Boris (Hg.): Handbuch kritisches Kartieren. Bielefeld 2022, transcript Verlag.
- <https://orangotango.info/de/kritisches-kartieren/>
- <https://www.subjectiveeditions.org/>

DAY 3

Topic **Properties of dance Movements and the Laban Movement Analysis**

Responsible **Theater der Klänge**

Background: „Laban Movement Analysis is a method based on the movement studies of Rudolf von Laban (1879 - 1958), theorist and leading exponent of expressive dance. (...) Today it is used in dance and choreography, theatre, sports and movement analysis, but also in therapeutic procedures such as dance therapy, psychotherapy or physiotherapy. Laban motion analysis currently distinguishes between six motion parameters such as Body | Space | Drive | Form | Phrasing | Relationship to determine motion. In choreographic practice, this analysis can be used to generate movement by shaping, determining, remembering, composing as well as observing and reflecting it“.

What do we focus on?

During the workshop the focus will be directed on one of the six parameters of the method which is the drive and motion generator. We use this method to perceive and name eight resulting movement qualities by looking at the dynamics of motion or drive. Factors formed by the eight drive elements (...) describe the precise way movements shall be executed.

For example:

To describe the qualities related to Time we would pay attention to see if the movements appear suddenly, emerge with high acceleration or are slow or delayed. To describe the qualities related to Space, we would observe if the movement is performed directly, in a straight path from point a to point b, or indirectly, in a roundabout way. To describe the qualities related to Force/Weight, we would

observe if the movement is performed with a strong active use of the body force or with little use of this force. We would furthermore look for turning against gravity or following it. To describe the qualities related to Flow of movement, we would observe if the movement can be bound and guided or unbound and open. The eight elementary drive actions can be combined and describe the specific drive elements.

We then talk about:

- push (powerful, direct, delayed)
- flutter (light, indirect, sudden)
- thrust (powerful, direct, sudden)
- hover (light, indirect, delayed)
- wring (powerful, indirect, delayed)
- dab (light, direct, suddenly)
- whip (powerful, indirect, sudden)
- glide (light, direct, delayed).

DAY 4

Topic

„Sevengardens” – an inclusive participation model. Diversity and education through sustainable development

Responsible

Mala akademija umjetnosti Ernestinovo

Background: “Sevengardens” is a globally active network initiative of the non-profit association avatus e.V. / Germany. The work is based on dye plants from which natural dyes are produced. Dye gardens are the starting point for a low-threshold participation model from which a variety of products such as ink, oil paints, water colours, pastels etc. can be developed. The first “Sevengardens” were established as early as 1996 by the artist Peter Reichenbach, the founder of the project.

The idea is always the same: artists join forces with interested people, find a suitable place for gardens and jointly make products from the plants obtained. The joint work promotes cultural diversity and intangible cultural heritage, the recognition of ecological connections and the strengthening of personal responsibility and participation.

All people learn together and everyone can contribute with their skills and ideas. By cultivating and appreciating regional cultures, by dealing with handicraft techniques and making them accessible across local and national borders, an exchange of knowledge and the further education of each individual is to be made possible. “Sevengardens” was awarded for outstanding networking by UNESCO.

Goals

- Make plant dyes and paint with them
- To inform about colours and the network "Sevengardens".
- To take up the curiosity of the participants and to offer space and space for experimenting together.
- To address aspects related to colours and health, environmental protection.
- To enable mutual learning
- To motivate participants to join the "Sevengardens" network themselves.

Program

1. Theoretical part (1 hour)

The goals of the initiative include Education for sustainable development, protection of biodiversity, promotion of local economic cycles, (inter-) cultural exchange and qualification, e.g. also language education. In this way, lost knowledge about colour production from plants is rediscovered. The aim behind the playful and aesthetic approach is to identify and promote competences.

2. Practical part (2 hours)

Introduction to the possibilities of making colours from plants and playful immersion in the magic of plant colours.

Red cabbage and beetroot were crushed, mixed with a little water and mortared. The colours that flowed out were experimented with on paper. The PH value of the colours was changed again with lemon juice, vinegar or sodium bicarbonate. Colour nuances and shades were worked out. The results were surprising, colourful, bright and cheerful.

Topic

„ART ID inside ME & Trust Building”

Responsible

NOWA FALA

Background: Everyone has a little bit of the artist inside themselves, in terms of social context, generation, educational requirements at school or university. That little bit is enough. The important thing is to be able to find your place in the group. Being an inner or outer artist helps. In this workshop, Agata Życzkowska invites you to recognise yourself through a short performance and then to come together as a group through movement, voice, integration and poetry exercises. Getting to know each other in a group we don't know or entering a deeper relationship with a group we already know a little.

Program

1. Performance / Presentation of Identity

At the beginning, prepare a short performance. It could be telling about yourself, what you are like, what you like, what contact you have with art. There are no rules here. You can just speak or show a video fragment, you can play music. If you feel like it, you can also do a very short improvisation on a topic of your choice, or to show one side of yourself. This kind of movement brings you very close to the audience and the workshop participants. They get to know one side of you. If you like travelling, talk about it, if you have artistic skills, say and show what you can do. If you dance, dance. If you sing, sing. Or simply show a video that is important to you for some reason (15 min.)

2. Balance in motion / group work

Start group exercises by walking around the space. Have everyone look into the eyes of those present. Walk at different speeds, slow, very fast, run, look out for others. Cut through the centre of the room. We look for one person with our eyes and together with a partner we look into each other's eyes and move around the room all the time. We can be far or close, we can walk slowly or fast, but it is important to maintain eye contact. Again we go back to walking and looking into everyone's eyes. We reduce the space we move in until finally we get completely close to each other and hug and stand motionless in a shared hug (15 min.)

3. Working with the voice

In group work, the voice is just as important as the body. That's why it's worth doing some supporting exercises. We stand in a circle and imagine that there is a big black hole or well in the middle into which we throw sounds. These can be words or sounds, also can be whole sentences. One person suggests a sound and the whole group repeats the sound together like an echo. This exercise gives everyone a chance to improvise vocally and to receive feedback in the form of a group sound. It is fun and very emotionally freeing. Another exercise for group voice work, is where a person gives a voice, a song, a set of sounds, and the rest of the group moves to that rhythm. This exercise can be sung by three different people (15 min.)

4. Relationship with the people

An exercise that allows you to show others your own limits in relation to the proximity of your bodies. Not everyone likes to be touched by others. For each of us, the physical distance between people is important. Everyone has a different need and a different barrier where they no longer want to be close or want to be even closer. This exercise provides a simple, choreographed way to see where that limit is. One person stands in the middle and says "START" to the whole group, then the group moves together towards that person. When she says stop, the group stops. This can be far away or close as the person in the middle feels it. Then that person standing in the middle asks

the group to form a shape around them: a circle, a semicircle, two lines, a square and more. This exercise can be done by each person in the group, all in turn. This way everyone will be able to see the limits of the other person in that group. This facilitates further work (15 min.)

Break – 15 min.

5. Ball in the circle / Trust building

Few exercises to get to know in a group and exercises to build a trust in the group. I suggest starting the joint activities with a circle exercise. This is democratic and makes everyone feel comfortable. You can do a ball exercise where you pass the ball to another person and say their name. This is a good exercise if the group doesn't know each other. You can easily get to know the names of the participants in a fun way. Another exercise with the ball is to put the ball on your head and walk to the centre with the ball on your head so that it doesn't fall and then throw it into a basket. This exercise allows everyone to show off, demonstrate and it is fairly simple. To tame touch, you can also do a circle exercise where we sit next to each other and touch each other with our knees and pass the ball to each other without using our hands. Here we focus on the task at hand and forget that we are touching the other person. This helps to reduce the distance and builds trust in the group (15 min)

6. Collective Singing

Collective song is a common good we can have after the workshop. That's why it's a good idea to teach the group a simple song, it can be in a language no one knows. You can print the words on a piece of paper, or send it by mobile phone, or let everyone write down the words by ear, especially in an international group where everyone writes down the sounds they hear differently (15 min.)

Example song: <https://youtu.be/em-kG-SRAGk>

Here is an easy song for Legba that anyone can learn, even if you don't speak Kreyol (Creole-Haitian Song). It's pretty repetitive, so once you get it down it's not difficult to remember.

Legba nan baye-a

Legba nan baye-a

Legba nan baye-a

se ou ki pote drapo

se ou ki pare soley pou lwas yo

Translation:

Legba in the gate

Legba in the gate

Legba in the gate

it is you who carries the flag

it is you who shades the sun for the lwa

7. Searching for dramaturgy

If you are working with a group on a particular topic, this is the moment when you can introduce word work, sentence work and poetry. Divide into pairs and put together 5 sentences each on a given topic. Topics can be written on a separate sheet of paper e.g. ECOLOGY, TOLERANCE, FREEDOM, CITY, EDUCATION, WATER. These themes can be very different and are based on the needs of the group. If the workshop is several days long, these can also be the themes of that particular group e.g. TRAVEL, FOOD, BOOKS, FILMS, CLOTHING, RECYCLING, NEIGHBOURHOOD etc. Here you need your own inventiveness and the ability to recognise the interests and needs of the group. This is the time to talk in pairs, to get to know each other better, to work out opinions together democratically, to have a one-on-one discussion on an important topic. (30 min.)

Break – 15 min.

8. Poetry / Working with words

Time for shared reading of sentences, discussion of the topic, opportunity for all to speak on emerging common themes. The facilitator moderates the conversation but gives the opportunity for participants to express themselves (15 min.)

9. Discussion

A final discussion encouraging participants to share their feelings after the workshop. Feedback to the workshop leader on what was interesting about the meeting, which elements moved the most to action and creative thinking, and which elements to build confidence in the group. Time for everyone to comment and share their feelings (15 min.)

Requirements

- video projector
- screen or white wall
- music player/set
- costumes
- props and scenery of your choice
- larger and smaller ball
- ball basket or other ball box
- A3 paper - may be recycled or colourful papers
- markers in various colours
- scissors

DAY 5

Topic

Improvisation? A waltz in 3 Beats.

Responsible

La Galerie Chorégraphique

Background: Improvisation is a common practice in the learning and creation processes of contemporary dance. Jackie Taffanel, choreographer and researcher, shares her thoughts on the subject in the attached text. The art of improvisation can be applied to everyday life for everyone and, for the more adventurous, it can become a way of life. The relationship with immediate geographical, social, cultural, and sensory space is at stake here, involving an openness to the unknown as a driving force of movement. Vigilance, patience, spontaneity/sincerity, vivacity, rebound, and even virtuosity are qualities that improvisers evoke in the "game" of life. In a world where climate and global upheavals, among others, seem to be accelerating, individuals are constantly forced to adapt, or even reinvent themselves, in order to survive in most cases. The objective of this workshop is to popularise knowledge and improvisation practices to enrich participants' abilities for physical, mental, and intellectual adaptability in all circumstances.

Program

Direction: choreographers and dance thinkers

1. Ask the participants about their individual definition of "improvisation".

Individually question the participants about their definition of improvisation. A short video introduces the workshop, bringing to the participants' awareness a non-exhaustive list of words associated with the term "improvisation" (<https://youtu.be/UvjLazpOt3k>). It is accompanied by an excerpt from Jimmy Hendrix's improvised concert at Woodstock in the 1960s, deliberately projected with a high

volume to both provide a historical perspective on the theme and immerse the participants in an immersive and unexpected experience. The video is then replayed in complete silence, with each participant instructed to choose one word from the list. The chosen words will serve as a basis for a cross-exchange among the participants to collectively approach a definition of the concept of improvisation.

2. participants go to the public space where they can improvise.

Engaging the participants in shared improvisational situations with the audience. The group is divided into pairs to create videos of up to one minute during a stroll in the streets of the neighbourhood where the meeting takes place. The aim is to seize the opportunity for one or more residents to witness these brief and unique recordings, as required of each participant. During this snapshot, the "actors" are instructed to evoke specific qualities of movement (e.g., slowness), an energy, or a mood related to a colour in the present moment. It is emphasised in the introduction to this exercise that the improvised act cannot be pre-scripted by nature but is not devoid of meaning.

3. joint analysis of the experiences of each individual and specification of the term "improvisation".

Collective analysis of everyone's experience and refinement of the concept of improvisation itself. The viewing of the different videos created during the practical exercise then provides an opportunity for a critical analysis of the various outcomes. It is a chance to collectively exchange ideas about the concept of improvisation itself and its potential applications.