

## **Appendix – idea catalogue and workshop descriptions connected to the study module.**

### PHASE I

#### **Surprised by answers - David Antunes**

Philosophy is fond of questioning. Here, we are called to make our 'life or death question' of the day and writing it down in one sheet of paper. Then, each one of us chooses, within the participants, the person that he/she finds more suitable to answer that question. Maybe it is necessary some kind of negotiation in the case of multiple choices of the same person, but the idea is that everyone makes 1 question and everyone writes 1 answer. The chosen person writes the answer with the same pressure condition, e. g., it should be a 'life or death answer'. In the end the original questioners receive their answers and each one of them decides if the answer is sharable or no.

#### **Europe- what is that? - Olivia Chateau**

What does it mean to be European these years? This workshop will offer the opportunity to perform a decoding of the news from television or newspapers and understand how and why the reading will be done differently between different people. The restitution may take several written forms, gestures, drawings etc.

#### **AweAre - exploring being in-between to wear and to be aware - Charlotte Østergaard**

The centre of this workshop is bodily engagement. It is focusing on how a group of people coming from different disciplines - and therefore enter a workshop or a workspace with different perspectives - by using their bodies as tool can reflect and develop a common language. In this workshop a multi-person costume connecting 4 people will be introduced. The costume called AweAre plays with a meaning between "to wear" and two "be aware". Wearing and exploring the multi-person costume are dependent on and influenced by the co-wearers. Therefore the movement is not merely an individual but become collective bodily experience. The multi-person costume challenges us to dare to explore an idea of a collective body.

#### **Opening up your voice channel – Joao Miguel Henriques**

A group of exercises to connect to your voice and tone and feel at ease with speaking up, letting your voice be heard by yourself and others and get used to taking the space and filling it with sound

1. "Blow Jaw" – releasing jaw tension through massage and relaxation (30 min)
2. "Tongue Twister on the rocks" – toning exercises for the tongue, with ice cubes in your mouth. (30 min)
3. "Power Breathing" – connecting breath with sexual energy centres (30 min)

## **Chill/Think/Do- exercises on a critical mindset and proactiveness – Laura Annabella Jakschas**

The workshop aims to make us laugh about and realize our self produced passivity in a little absurd exercise: *the phone call*. It challenges to stand the empty space and take a stand and see how other people react to oneself. It also trains decisive reaction - physically - to the statements of others in an exercise called *Hyde Park Corner*. With this exercise we are heading for finding new ways of choosing an attitude towards the world and daring to take a stand - an artistic result can be developed in the tableaux deriving from the exercise as a side effect. The group is helping each other with tools for individual empowerment, when it comes to life goals and dreams that seem impossible to reach by breaking the big thing into smaller steps.

## **Wonder and writing - Rikke Lund Heinsen**

Wonder writing and sharing artistic, professional thoughts. Let written reflection be a part of your idea development process, your artistic and entrepreneurial practice, your action plans and your sharing methods with colleagues in creating artistic projects.

## **Mask – is not enough - Paolo Nikli**

There is a secret hidden in every mask. The path of the performer behind it has to go through that secret, trying to understand it and then keep it. There is an empty space between the mask and the face of the performer, where the perceptions become subtle and the air passes through. Being aware of that "mysterious place" is giving the mask the true life. During the workshop, every participant works with 3 kinds of masks: neutral mask, traditional masks of Commedia dell'Arte and Balinese traditional masks (Topeng Padjegan dance) and therefore trying different secrets, faces and spaces and identities.

## **Walk with values - Rikke Lund Heinsen**

Can we develop collective practices and workspaces from knowing more about our basic values? Our narratives and experiences are mostly the way we connect to each other, but our basic values go hand in hand with our actions. So maybe we should share and talk more about our core values to understand our work ethic, ideas, developing art and contributing to society? By the Greek dialogue tool "protreptik" we learn to share values and how they form our compass in life.

## **Protests and art - Dominic Spillane**

We are exploring the relationship between protesting and art. Provocative questions about this subject are set in the beginning. Solely through discussion and debate the group is probing into the reasons why each one makes art. Is art possible without an element of protest? Is protest by its nature art?

## PHASE II

### **“In-between making and wearing” - Charlotte Østergaard co-planed with scenography student Francisco Sampaio.**

The Costumes were created directly on the body in mainly recycled materials. The inspiration for creating was a poem.

The participants were asked to work in pairs of two; one as “maker” and the other as “wearer” - after which they switch roles. In between the sessions the participants are asked to write a short reflection; as “maker” on the visual and as “wearer” on the sensory aspect of the costume. In a last phase they would they would share and reflect upon the experiences together.

### **Voice training – my failing voice and my childhood voice – Joao Miguel Henriques**

The workshop is heading for training your voice, becoming aware of failure and its origins.

1. Can you remember a specific moment your voice has failed you?

How did it fail? What made it happen? What was the feeling it brought about? How did you deal with it? – (Group conversation -15 min)

2. Can you teach someone else to produce that failed sound? How’s the other person feeling when recreating that sound? Does it come close to your sound? How do you feel when listening to it? (Practice in pairs - 15 min)

3. Can you make it yourself now, after listening to your “mirrored failed voice”? What feelings are happening now? Are you ok with that failed sound, or do you want to correct it? Do something with it? Do you want to suggest any other possible way of owning that sound, to yourself or to someone else? Do you want to perform that sound for the group? (Practice in pairs/group -15 min)

4. Can you live with that part of your voice that doesn’t work and not correct it, “just” embrace it? What do you feel that failed aspect of your voice will become in the future? (Group final discussion: 15 min)

### **The Space/ What does the space need? – Eva Feiler and Grace Andrews**

A series of workshops that empower participants to explore artistic freedom. Created by two actors, we offer an ethos of curiosity, generosity and embracing failure. By wrestling with what it means to be an artist today, we examine our self-imposed limits, and expand our creative horizons. This gives space to explore our dreams, and turn reflection into action. We aim to open our minds to new ways of thinking, learning and creating – through an eclectic range of exercises and offerings. We work with a cross-discipline ensemble of artists - challenging institutionalized ways of working, and giving space to all voices in the room. This is a nourishing environment, with the aim for artists to come away with a new sense of rigor, autonomy and spirit.

## **Collecting Sounds (Hic et Nunc)**

This exercise leads every participant into a short but intense experience in research of the “interior silence” listening, perceiving and collecting sound and noises. The simple task to identify and collect every single sound or noise represents an important step to reach inner calm and expanding perceptions. Every participant at the individual workshop recognized the potential of the exercise in slowing down his or her thoughts and to keep concentrating on separate sounds in different layers. The participant is becoming aware of the very present.

## **Life Drawing as a way of Reflecting - Jamie Bradley and Gonçalo Martins**

Through a series of simple life drawing exercises with a model, a lot of paper and materials - from charcoal to graphite pencils - all over the floor, this space open to anyone - experienced or not - was filled with a collective drawing session. Its purpose was to offer a space where people get their hands dirty, a space of joy and experimentation, introducing drawing as another tool of playfulness, expression, and reflection. The workshop was marked by the quietness and focus as a joyful silence while reflecting on human life forms.

## **I love.... - Laura Annabella Jakschas**

The workshop is a series starting in phase 2 and keeps going till phase 4. It focuses on finding what is in all levels central to the participant and how to share his or her qualities up to connecting with others in the group and coming up with possible projects. It consists of various exercises of connecting, over to *life mapping* and hereby finding out about most important fields and goals, it encourages to reflect in a *meditation walk upon artistic freedom* and to create together the *Great Masterplan of Life*. There are a few theoretical short inputs about the *concept of resonance* in the sense it is used by Hartmut Rosa, exercises on *non violent communication* in the sense of Marshall Rosenberg the concepts of alienated work going along nowadays with *Bullshit Jobs* as described by David Graeber and the concept of the *mind of the maker* by Dorothy Sayers. The Workshop encourages writing an *artistic statement* over a period of time for the participant to become aware of what inspires him or her. It includes a *show off* session in which participants can present themselves with the activity they love doing most and then get together in groups about possible collaboration, in so called *bullshit projects*. It then encourages creating a business plan for those projects for figuring the underlying truth in these short cut utopias.

## **Verborum hortum / The garden of words**

Words and language are our common way of grasping and conveying the world. The world is everything, including each one of us. Then the world is language. This is not a workshop but a collective object made of individual research on a specific word etymological world, conceptual and contextual existence. Why is it that we say that there are untranslatable words? On the other side, how funny when we realize that the words ‘Fiction’ and ‘Finger’ have a distant common relation to the Latin verb ‘Fingere’, that has nothing to do with make believe, but with the action of shaping the clay. Does this

change our perception of the world? The idea is to create a small but punning biography of a specific word and using it as a hint or qualm for thought. Then you leave or present your research, as a present, under a rock, in the Facebook, under someone's pillow, etc.

### PHASE III

#### **The art of living from the art – Andrius Jusky**

The course aims to familiarize the students with the essential elements for the successful planning of an artistic entrepreneurial endeavour, develop their entrepreneurial mindset and encourage them to find new ways for practical applications of their artistic work. The seminar will develop practical skills and basic knowledge for their successful career development, initiating, planning and executing business and/or project ideas. The course is built up on practical learning-by-doing principle: individual and group assignments, self-reflection exercises and testing project ideas in real life situations.

#### **Project massage – make the idea development collective – Rikke Lund Heinsen**

Developing ideas and make them alive can be collective and relational even from the beginning if we allow each other to enter into the idea – factory from the beginning. Through dialogue tools like “the reflection team” or “collective writing” we can massage ideas into new directions and actions together instead of thinking that we have to do it all on our own. From Do it yourself to Do it together.

#### **Collective application work – Rikke Lund Heinsen**

How can we work with writing project descriptions for funding as a part of our artistic practice and not only see it as administrative waste of time? This workshop provides writing exercises and tools that are possible to connect deeply to the artistic process and furthermore to establish it in a collective atmosphere. This is for instance done by writing into each other's drafts of applications and allowing each other to contribute to the idea development in that way.

#### **Hackathon – an accelerator of innovation - Valéry D'Or**

A hackathon is a meeting point for those who wish to work differently. Multidisciplinary teams can be formed to reflect together on common themes. It is a moment when the senses of the participants are indeed extremely stimulated. The solicitation of the creative part of the individuals brings them to a state of galvanizing and irrational emotion. The objectives of a hackathon are multiple: create and innovate differently, foster an agile and digital culture by adopting new technologies, accelerate the resolution of operational problems, rapidly prototype new services using the latest technologies. In short, it is an accelerator of innovation.

## **How to be assertive as a creative entrepreneur – Eva Feiler**

Taken from reading around the subject of assertion this workshop is a collaborative exploration of what it is to be assertive within a creative context. Starting with the 'basics', we look at what it means to be actively assertive, how to have conviction in your work and your words, and how to come away from a situation having been direct and assertive in your communication. This is a way for creatives across multi-disciplines to grow in confidence, from gaining new knowledge and by sharing past experiences. Invaluable for both professional work and personal life.

## **The Magic carpet – Laura Jakschas**

The *Magic Carpet* is a method for mapping job possibilities alongside the theatrical structures of our countries so we ourselves can see, choose and develop together with the young professionals that leave our universities, what they would like to do with the knowledge they got. The work field of theatre professionals differs a lot from country to country that participates in the research as well as it is immensely diverse in every country itself. Still there seem to be very clear general goals what 'everybody wants' after finishing school. The strategy of creating a magic carpet follows the idea of:

Realizing the classic image of the job

Opening images next to the classic -The carpet is made of all the strings

Realizing what skills you developed/ are developing in your studies

Make a conscious decision about where you want to go

Aim for becoming more skilled/ train specifically for the field you want to concentrate on

Define success for yourself

Come up with your own idea of how, where and what you want to do

Phase IIII

## **Silent day - Gonçalo Martins**

This workshop invites you to spend a whole day in silence and see what happens. If you want to join, grab a wristband and join the silence. You don't have to do 24 hours if you don't want to. No verbal expression allowed. You can use vocal expression (sounds, laugh, etc.) but silence is preferred. You can take off the wristband [thus pausing the silence] and put it back.

## **Sampling materials – Charlotte Østergaard**

This workshop will invite you to work with and explore potentials in simple and cheap daily life materials (paper, tape and pencils) in a non-hierarchical space. By sampling and circulating material, working on each other's materials and indulging what is happening,

we will enter in new dialogues with our self, the material and the others. New working methods and cultural meetings will emerge in a tactile environment.

### **The cake – Laura Jakschas**

We don't want half of the cake we want a different cake- said a participant of the first women's conference in theatre and performing arts in 2018. The workshop goes by three sessions:

First session- eating cake and nagging- what is it we hate?

Second session – eating cake and dreaming how would we like things to be, communication and fairness wise e.g.

Third session – supposed to make the best cake for the whole group in 60 min testing our values

Requirements: Oven, coffee, milk sugar cups and plates and cutlery, baking ingredients and material

### **Grand Tour – Paolo Nikli**

Young elites of the seventeenth and eighteenth centuries often spent two to four years travelling around Europe in an effort to broaden their horizons and learn about language, architecture, geography, and culture in an experience known as the *Grand Tour*. This workshop wants to take the historical idea of a cultural tour that was quite regulated (defined artistic merit, colonial views of others cultures, art as a souvenir etc.) and explores ways of seeing a new geographical environment in a fresh way that inspires us into developing an artistic or creative response.

*What do this place and the cultural exchange happening within it offer us as artists?*

The aim is to provide both structure and space to explore and expand ideas offered by the participants with sustained support and regular light sharing of thinking.

The frame for the work might begin with 2 questions that could provide initial inspiration: What does the idea of a Grand Tour mean today? What does the idea of a Grand Tour mean to you? The sessions will balance contact time with both practitioners as well as space and time to foster imaginative responses to the material.

### **Arguing on the chain gang – David Antunes**

Arguing is one of the basic activities to produce and develop knowledge, as well as our own judgment of the world and of oneself. Arguing is also essential for changing convictions and questioning prejudices. In this workshop we are asked to create a chain circle of 15-20 people. The workshop tutor proposes a topic, say, «the relation between money and art» or «politics and art». Then in the clockwise direction each person has to develop the argument that was proposed, independently of his/her opinion regarding the matter in discussion.

It is essential to maintain the direction and the chain sequence of argumentation. When someone is falling arguments or out of words / ideas the person next in the chain takes the word and continues his fellow line of thought or argumentation. There is a catch, though, without previous collective agreement, someone can decide to play the role of the Martian in the argumentation chain. The Martian is someone that can make silly or out of

the blue questions because he is from Mars. In doing so, maybe shifts and adjustments are made in the development of the topic, or even the topic changes.

### **The Lab/yrinth – a way to contain and maintain material and ideas – Laura Jakschas**

In the end of a course or a learning process it can be difficult to contain or maintain the material that was generated and the knowledge production that was made. The Labyrinth is a way of materializes the learning outcome. Constructing a physical Labyrinth of material from the course does this. The materials can be texts, audio material, pictures and very important: students and teachers from the group will together create a landscape of knowledge that can be visited and joined in different ways. As participants we also become a part of the Labyrinth by turning into 'human books' of knowledge and experience. <https://humanlibrary.org>