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# start

SUSTAINABLE TOOLS FOR ENGAGING PEOPLE WITH THE ARTS

## START Empowerment digital Curriculum



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# **START** **EMPOWERMENT** **DIGITAL** **CURRICULUM** **PRESENTATION**

**START EMPOWERMENT DIGITAL CURRICULUM IS A GUIDEBOOK TO SUPPORT YOUTH WORKERS IN THE EU TO EMBRACE SOCIAL INCLUSION AND PARTICIPATION OF YOUNG PEOPLE IN THE DEVELOPMENT OF A SUSTAINABLE SOCIETY (LINKED WITH GLOBAL ISSUES) BY DEVELOPING ACTIVITIES RELATED TO THE ARTS.**





## START PROJECT BACKGROUND

START project aims to develop innovative digital tools and methods for **increasing the capacity, knowledge and skills of youth workers**, teachers, educators, and training professionals, to acquire the appropriate professional and quality **level to support young people**, especially with fewer opportunities and/or disabilities **for promoting social change through initiatives based on the Arts**. The main objective is to provide comprehensive training material and sustainable tools to youth workers, based on modern, artistic and creative methods, as well as competences, in order to engage young people with the Arts, as a way to foster their active participation in EU societies, increase their interest about global issues and recent social crises and enhance their social motivation to develop actions with social impact.

START project is expected to have an overall impact on the youth workers, trainers, or educators working in the field of active participation, social dialogue, and social inclusion promoting social cohesion, respect, and collaboration among several stakeholders in EU societies. In particular, the most important impact on the direct target group will be their enhanced competencies. The project focuses on developing responsible, active, and inclusive societies by enriching youth worker's capabilities and knowledge in the subject, as well as inspiring and motivating them to use Arts and creative methods and media in order to make social actions that foster social cohesion and participation. The proposed project promotes the implementation of interactive digital tools to increase knowledge, skills, and capacity of youth workers and other stakeholders on a better understanding of contact training that enhances social awareness and active participation of youth citizens about recent global issues. The biggest impact of the project is to recognize the importance of using modern methods that adapt to the demands of society's needs and socio-economic challenges.

Young people represent a powerful force for social change, and they have an important role to play in social change responses. However, empowering young people to be "systems changers" is not straightforward. It is particularly challenging within educational systems that prioritise instrumental learning over critical thinking and creative actions. Art has often been employed in an instrumental way to communicate or raise awareness about important global issues. Art has the capacity to not only raise awareness but also enable creative ways to address sensitive issues, support reflexivity and act as a conduit for Social Change. The Arts can be used as a mechanism of expressing inner explosiveness of youth and transform it into a social action for transmitting awareness and knowledge to the world about current global challenges.

## OBJECTIVES OF START EMPOWERMENT DIGITAL CURRICULUM AS A GUIDEBOOK

Art, social change, and young people have always walked hand-in-hand. Engaging youth in the Arts can promote positive, powerful social change in countless art forms, including dance, music, graffiti art, and more. Young people can change the world in a lot of ways through the Arts. When young people interact with art in sustained ways that acknowledge their social impact and meaning, they are critically engaging with art. Therefore, START partners want to offer to youth work professionals (youth workers, youth trainers, tutors, and educators) an opportunity for professional development along with innovative educational material and tools to use in their work with young people, especially with fewer opportunities and disabilities. This Curriculum, elaborated within the START, provides a flexible and varied guidebook for youth workers and professionals in the field of formal and non-formal education. This Curriculum provides appropriate training modules, based on the interlaced and cross-disciplinary art world, for developing youth workers skills in the field of the



Arts, aiming to support and implement activities, training, and workshops that engage young citizens, especially with disadvantage background and/or disabilities, to active participation and social dialogue, focusing to bring a social change and enhance world awareness on current global issues. The START Curriculum is the outcome of many factors, practises, and pedagogical perspectives being crafted, compared, and overlapped in an open discussion among all project partners.

The START Curriculum aims **to support youth workers** in the EU **to embrace social inclusion and participation of young people, by developing activities related to the Arts**. This digital guidebook will cover the lack of information, capacity, and knowledge of youth workers under the field of Arts implementation for creating social impact regarding global problems that need the world's attendance and support. The content of the START digital guidebook aims to invite end-users (esp. young people with fewer opportunities) to see themselves as active and well-informed EU citizens, who support initiatives for social change. The Curriculum offers educational guidelines, methodologies, and activities developed in an international context, with reflections on using and adapting them to other contexts. The Curriculum is making it easier for youth workers, and consequently for young citizens, to understand and adapt the content in order to set it into practice.

This creative educational material could act as an influential and innovative, accessible method to help people learn, raise their awareness, and to catch the most important information on active participation through the ARTs for achieving social change in EU societies.

The aims of the curriculum are therefore:

- Providing high-quality education, training and lifelong learning for all
- Supporting youth workers in implementing competence-based teaching and learning approaches

## METHODOLOGY OF DEVELOPMENT OF THE CURRICULUM

This intellectual output is aimed to support youth workers to embrace social inclusion and participation of young people by developing activities related to the Arts by defining some competencies, knowledge and skills that youth workers need to apply Art-based activities for social change. This guidebook will also present the different types of arts which can be used and how through 5 modules.

## TARGET GROUPS

**Direct target group:** Youth workers, youth trainers, tutors, educators

**Final Beneficiaries:** Young people, especially with fewer opportunities





**Social art** allows us to become aware of something, of a problem, to think together. The arts can be useful to society. Social art is concerned with life in society, the way communities' live and societal issues.

## INTRODUCTION TO SOCIAL CHANGE THROUGH THE ARTS ACCORDING TO THE COUNCIL OF EUROPE

Culture is said to have a **strong effect on democratic security** at several different levels. For one, exposure to **culture allows people to recognise the importance of diversity, thereby increasing their openness towards other groups in society**. Furthermore, **active creation of art** in whatever form is an **essential vehicle for freedom of expression**. In addition, creating shared narratives through culture can be a **powerful means of reinforcing cohesion in society**. Participating in culture and encounters with arts and heritage bring **individuals into contact with a variety of ideas and perspectives on the world around them**. Such exposure to culture is said to offer people "a greater diversity of options for social action and relationships" (Stanley 2006: 8) and **to stimulate thinking in new ways**.

Furthermore, encounters with the arts and heritage are "quintessentially social events" (Stanley 2006: 8) that **bring people into contact**, both with those that share similar interests and values and with those that are different. As noted above, though not always, such contact through shared experiences has the potential to reduce prejudice and engender tolerance and respect for differences. In the United States, Leroux and Bernadska (2014) found that those who participate in the arts – both actively, by creating art, and passively – were more tolerant than those who do not, though they did not test whether cultural participation was the cause of the difference. In the evaluation of the Council of Europe's Intercultural Cities Programme (Council of Europe 2015), however, participation in the variety of activities under the programme's auspices "certainly" or "probably" had a positive effect in the majority of cases in terms of formal and informal exchanges between population groups from different cultural backgrounds, communication between population groups, improved openness and tolerance among the population of a city, and decreased intensity of conflicts. To the extent that **participation in cultural and intercultural activities leads to greater tolerance and openness, it can then contribute to democratic security**.

The **creation of art through composing, writing, singing, dancing and other activities allows for the expression of one's feelings, perspectives and identities**. Artistic creation offers opportunities to explore and shape one's own identity and to build self-esteem and confidence (see, among others, Matarasso 1997; Barraket 2005). Those who are more confident of their own identity may have fewer feelings of insecurity and fear of the "other", and thus could be more tolerant, respectful and open (but not always).

Participation in cultural activities can also lead to the **creation of shared narratives and shared values**. Barraket (2005: 13) summarised the findings of various studies that found that arts-based

## INTRODUCTION ON SOCIAL ART

*Have you read a good book lately, seen a film at your local cinema, or visited a new exhibit at a museum? Have you sung with a choir, taken a painting class or started writing a novel? Have you uploaded a video to the internet or created a website? If so, you have been participating in culture. The assumption, then, is that through cultural participation you have been able to express yourself creatively, have been exposed to alternative perspectives, and may have even had opportunities to engage with people with different backgrounds, beliefs or values. In doing so, it might be expected that you would have (or gain) greater tolerance for differences and more respect for and trust in others and that you would acquire the capacity to engage more actively in democratic life.*

*Cultural participation and inclusive societies – Council of Europe, Dec 2016 (Council of Europe 2016b: 97)*



initiatives, especially community-based ones, seem to be particularly effective in providing social spaces for diverse groups to come together and providing forums in which shared cultural meanings are developed and problems are solved. Along these lines, the Council of Europe Committee of Ministers argued in the White Paper on Intercultural Dialogue “Living together as equals in dignity” that culture and the arts can “create a space of expression beyond institutions, at the level of the person, and can act as mediators”, thus paving the way for the “shared public space(s)” necessary for intercultural dialogue (Council of Europe 2008: 47). In addition to these effects highlighted by the “Action Plan on Building Inclusive Societies” (Council of Europe 2016a), policy literature has pointed to numerous other outcomes or impacts of cultural participation that could be relevant to democratic security. Topping the list are **various attitudes and behaviours related to civic and political engagement**. Participation in culture and the arts **is said to encourage development of critical and strategic thinking skills**, one of the competences for democratic cultures that should enable individuals **to be more active, more effective citizens** (Matarasso 1997; Barraket 2005; Council of Europe 2016a).

Furthermore, various studies have found that those who engage in and with culture and the arts tend to be more engaged in community and other civic activities, such as belonging to neighbourhood associations (Leroux and Bernadska 2014); that those who are members of and actively participate in cultural organisations are more likely to be politically active, whether by voting or signing petitions (Delaney and Keaney 2006); and that **students who had engaged in intensive arts experiences at school were more likely later to exhibit “civic-minded” behaviours such as volunteering, voting and engagement with local or school politics** (Catterall, Dumais and Hampden-Thompson 2012). Some caution is advised in assessing these results, since, while an association has been identified, it is not clear whether participation leads to more civic-mindedness or whether those who are civic minded tend to participate more. Despite the uncertainty of causality found in some empirical studies, links between cultural activity and building inclusive or cohesive societies can be found in the cultural policies of many Council of Europe member states.

In Cyprus for example, nearly all policy documents and projects produced by the Ministry of Education and Culture recognise the contribution of culture to social cohesion.

The federal government of Switzerland similarly prioritises social cohesion, defined as mutual understanding among different cultural groups, as a goal of national cultural policy and legislation, including the 2010 Languages Act and the 2009 Culture Promotion Act. I

In Sweden, policy in all sectors and at all levels is constructed around ethnic and cultural diversity; the central objective of national cultural policy is to improve access for all residents, regardless of background.

In other member states, strategies to develop more inclusive societies are specifically framed in terms of economic, educational or territorial inequalities. Improved access to culture has been targeted in Azerbaijan’s State Programmes on Poverty Reduction and Economic Development since 2003.

In other countries, such as France, social and cultural agendas are particularly entwined at the sub-national level.

In Italy, culture and social inclusion are perhaps most strongly linked through partnerships between cultural institutions, foundations and local governments.

**Cultural participation and inclusive societies – Council of Europe, Dec 2016 (Council of Europe 2016b: 97)**

## Role of social worker in social art?

*Every person could have an experience of art that is fluid and not connected to ideas of right or wrong, of ability and non-ability. As children grow into teenagers and absorb negative messages and low expectations from society about themselves, it is sometimes challenging to support their continued participation as they begin to doubt the validity of their expression. That is where the youth work relationship and quality arts work play a vital role<sup>1</sup>.*

**The single biggest problem facing education today is that the educators**, who speak an outdated language (that of the pre-digital age) are struggling to teach a population that speaks an entirely new language. *The students today are digital natives who represent the first students to grow up with cell phones, computers, video games, tablets, digital cameras, webcams, email, the Internet, instant messaging, Twitter, Facebook, Instagram, and other forms of ever-evolving technology<sup>2</sup>.* There is no time in their lives that this technology didn't exist and even more advances will be made in technology during the students' lives.

The main advice is to accept that educators need to learn to communicate in the language of digitally native students, adapting materials to their language, always looking for ways to utilise digital technology for learning and creating in media art.

Moreover another challenge for educators is the social interaction of the participants especially of **arts-based instructional strategies in online classrooms**. **Interaction, social presence, and the sense of community** is enhanced when arts-based approaches are used, in part because they encouraged creativity, helped to build rapport among participants, personalised interactions, cultivated trust, and promotes learner control, contributing to positive learner outcomes, establishing group identity where ideas were respectfully shared and divergent perspectives admired. Interaction focuses on meaningful dialogue and collaboration between learners, and between learners and instructors. When students experience a sense of community they feel safe and respected and this aids in learning.



<sup>1</sup> <https://www.youth.ie/articles/why-do-i-work-with-children-and-young-people-through-the-arts-a-family-support-project-perspective/>

<sup>2</sup> <https://www.davisart.com/blogs/schoolarts-room/what-is-media-art/>

# FRAMEWORK



## **Through Digital START tours for Social Change, you will know more about:**

- Social art awareness
- What is social art?
- How to make it happen?
- Technical tips for campaigning
- Out of the box way of thinking about global issues
- Art become a political act
- Global social challenges awareness
- Social norms, human rights, sustainable social change
- Activism & citizen through media
- Gender role in the Arts for Social Change



## **Before introducing the tours for social change, this curriculum made as a guidebook gives you some theory, educational guidelines, best practises & methodologies on different type of arts to be used in order to make social change happen:**

- Module 1 - Litterature (poetry, drama, story)
- Module 2 - Visual Arts (painting, drawing, sculpture, graphic arts, modelling)
- Module 3 - Digital media art (video, photography)
- Module 4 - Conceptual art and public art
- Module 5 - Performing arts (theatre, dance, music)



# LEARNING OBJECTIVES



**From this curriculum you will get empowered in each of these types of arts through the following learning objectives:**

- Understand the basics of each type of arts
- Acquire knowledge on each type of arts
- Get practical skills in each type of arts
- Learn from best practises
- Acquire knowledge about new creative and technology tools

# SPECIFIC LEARNING OBJECTIVES PER MODULE



## **Module 1 - Literature (poetry, drama, story)**

- Understand the basics of Literature
- Acquire knowledge on Literature
- Getting practical skills in Literature (slam workshop and improvisation)
- Learn from best practises
- Express oneself through writing
- Create, express oneself within a group
- Acquire writing tools and techniques in a fun way.



## **Module 2 - Visual Arts (painting, drawing, sculpture, graphic arts, modelling)**

- Understand the basics of Visual Arts
- Acquire knowledge on Visual Arts
- Getting practical skills in Visual Arts
- Learn from best practises
- Stimulate Visual Thinking
- Develop thinking dispositions that support thoughtful learning—in the arts, and across life in general, looking at and interpreting art first, then making it.



### **Module 3 - Digital media art (video, photography)**

- Understand the basics of Digital media art
- Acquire knowledge on Digital media art
- Getting practical skills in Digital media art (photography and video making)
- Learn from best practises
- Acquire knowledge about new creative and technology tools
- Produce and maintain a good photo/video for social change



### **Module 4 - Conceptual art and public art**

- Understand the basics of Conceptual art and public art
- Acquire knowledge on Conceptual art and public art
- Getting practical skills in Conceptual art and public art
- Learn from best practises
- Acquire knowledge about new creative and technology tools
- Stimulate inventiveness to foster creativity.
- Understand the creative process from the ideation to the development of the idea
- Develop the ability to imagine, create, and represent ideas into ART.
- Provide knowledge and develop skills to carry out the design of the “product” (artistic outcome)



### **Module 5 - Performing arts (theatre, dance, music)**

- Understand the basics of Performing arts
- Acquire knowledge on Performing arts
- Getting practical skills in Performing arts (Theatre and dance)
- Learn from best practises that overcome the social exclusion
- Acquire knowledge about new creative and technology tools
- Become familiar with different methodologies of acting and dancing
- To be able to apply tips to implement different methodologies of performing arts.
- Differentiating between inclusive and exclusive approaches to performing arts.





# COMPETENCES AND SKILLS TO ACQUIRE



**To train young participants to develop some important soft skills and to see themselves as active citizens, well informed about global issues. These main competences are:**

- Communication
- Linguistic expression
- Active Listening
- Knowing how to speak in public
- Knowing how to express oneself
- Digital literacy
- Team spirit
- Team-work
- Building self confidence
- Empathy
- Understanding your emotions and the ones of the others
- Channelling and expressing feelings and emotions
- Creativity
- Exploiting one's imagination
- Learning to adapt to different situations, improvising responsiveness
- Develop critical thinking
- Problem solving-inference ability

This, to foster your adaptability and employability and the one of young participants.



# MODULE 1

## LITERATURE

### (POETRY, DRAMA, STORY)

#### 1.1. Introduction

Literature is a set of written or oral works to which it is recognised an aesthetic value; it is an art expressing an ideal of beauty. Thanks to literary productions, it is possible to manifest emotions and reveal to readers or listeners what a person has in his heart. Literature aims to educate, communicate thoughts, influence and even seduce. Literature constitutes a patrimonial heritage and can contribute to the preservation of the heritage of a country, when it emphasises its values, culture and civilization.

The word literature, from the Latin litteratura derived from littera (the letter), appears at the beginning of the 12th century with a technical meaning of "written thing" then evolves at the end of the Middle Ages towards the meaning of "knowledge taken from books", before taking in the seventeenth and eighteenth centuries its current main meaning, namely all written or oral works with an aesthetic dimension.

Literature is in fact defined as a particular aspect of verbal communication - oral or written - which involves the use of language resources to multiply the effects on the recipient, whether reader or listener. Literature - whose boundaries are necessarily blurred and variable according to personal appreciation - is therefore characterised, not by its media and genres, but by its aesthetic function: the formatting of the message takes precedence over the content, thus going beyond the utility communication limited to the transmission of even complex information. Today, literature is associated with books through which the authors speak to us from a distance, but it also concerns the various forms of oral expression such as storytelling (in full revival for about thirty years in Western countries), the traditional poetry of people without writing - of which our songs are the distant cousins - or the theatre, intended to be received through the voice and the body of actors. Digital technology is however perhaps transforming not only the traditional medium of literature and its nature but also the form (blogs, text message, scriptwriting...).

There are "literary genres" for example:

- The novel and related genres (short stories, autobiography, epic...) which tell of things or events;
- The different forms of theatrical expression (showing things and situations). Improvisation is a form of theater that has existed since the dawn of time but has become a discipline in itself, mixing sport, play, theater and has even become a great tool for learning collective interactions;
- The different forms of poetic expression: with the use of verses or not. Poetry can be defined as an art consisting of a combination of sounds, rhythms, words in order to evoke images, to express sensations, emotions, reflections, to create a unique sensory experience. Currently, SLAM can easily be classified as poetry. From the English word "slam" it is an oral poetry declaimed in public places or in tournaments with or without music. It must strike the attention of the listeners with the words and the images in order to shake them, to move them... Songs and their text can be also classified in poetry.



As part of the START project, it becomes interesting to focus on a few forms of literature easily reached by younger audiences.

The **SLAM** is close to the cultural universe of youth (with a kinship with rap), **improvisation** is a performance that is at the same time event, sporting and literary.

In theatrical improvisation, everything has to be created. No text, no accessories, no decor, no costume are defined at the beginning. The “jousting” (players) are then both screenwriters, directors and performers. As to enter into communication, improvisation requires going towards the other, to expose oneself to their gaze, to assume their positions but also to question them, to be open to interactivity, to develop spontaneity, to listen and to use verbal language as non-verbal language.

## 1.2. SPECIFIC LEARNING OBJECTIVES OF MODULE 1 - LITERATURE

- Understand the basics of Literature
- Acquire knowledge on Literature
- Getting practical skills in Literature (slam workshop and improvisation)
- Learn from best practises
- Express oneself through writing
- Create, express oneself within a group
- Acquire writing tools and techniques in a fun way.

## 1.3. COMPETENCES AND SKILLS TO ACQUIRE

- Creativity, exploiting one's imagination
- Team spirit
- Knowing how to speak in public
- Knowing how to express yourself in writing
- Understanding your emotions
- Channelling and expressing feelings, emotions
- Building self-confidence
- Inventing funny stories
- Learning to adapt to different situations, improving responsiveness
- Improving one's listening skills
- Boosting management of your energy

## 1.4. EDUCATIONAL GUIDELINES

### ◦ Slam Workhop

Literature allows us to explore both languages with all the nuances of writing and its sounds, but also the areas of emotions and reflection. In short, in books “all the questions and all the answers” could be found. The difficulty is to give everyone access to the keys to understanding the language and all its subtleties.

The objective is to provide access to culture, therefore belonging to a cultural community structured by a language, which can also facilitate the integration of immigrant populations, with an improvement of expression, written and oral and the discovery and development of creativity.

Accessing and figuring out the emotions generated by literature is possible by giving greater access to language, to its understanding and to its use, to channel violent behavior.

Indeed, language is a means of communication able to repel violence, to attenuate or resolve conflicts through dialogue. Mastering the words and their use is necessary.

However, it can be, on the contrary, a tool of domination or discrimination.



Therefore, the challenge is mastering the language.

Objectives of Slam “write and interpret a text” workshop:

- Show that writing is not a constraint.
- Create, express yourself within a group.
- Acquire writing tools and techniques in a fun way.
- Exposing yourself to the eyes of others and putting yourself on stage, acquiring self-confidence.
- Develop listening, creativity, imagination

### ◦ Improvisation

The Match of Theatrical Improvisation was created at the end of the seventies, in Montreal, Quebec. This is thanks to the initiative of two actors from the Experimental Theater: Robert Gravel and Yvon Leduc. They imagined a concept combining sport, games and entertainment. By recovering the striped jerseys and the general rules of ice hockey, they gave spectators and actors the thrill of the live performance and the impression of a permanent risk of?. This concept arrived in France in 1980 and was a dazzling success thanks to the French Improvisation League, which democratised the sport as meant to be also theater.

In a space comparable to the writer's blank page, the “joustes” together build a story, brick by brick, with their body, their emotions, their imagination and their openness as only materials. In an improvisation workshop, two levels of **objectives** come together: on the one hand, the construction of stories, and on the other hand, the construction of the relationship.

## 1.5 DESCRIPTION OF ART MEDIA

- the SLAM workshop

Forms of literature likely to reach a young audience have been chosen not to discourage them by an overly conventional and scholarly approach to literature.

In this sense, the poetry that has existed since the dawn of time, seems through the SLAM, to have a more contemporary variation. The kinship with rap also offers an additional facility to interest a young audience who do not necessarily have good memories of learning at school.

What is SLAM?

The poetry slam is an open scene, a moment of exchange, a balance between the text (the content) and the declamation (the manner). It is an opportunity to work on the language in all its forms of expression, written and oral. The slam allows one to play with words, expressions, grammar, conjugation; a freedom that must be accompanied by rigorous work on meaning.

SLAM is at the crossroads of the stage, the writing, the oral, the performance. It is an art of language aiming to express sensations, feelings, impressions, emotions by: sound, rhythm, harmony and image.

Poetry is a very old and universal literary genre which is associated with versification and is subject to particular rules of metrics, prosody. The SLAM was born in the 1980s in Chicago, the word "slam" in the American slang means "slap" "impact", invented by Marc Smith, leader of the troop of poets "Chicago Poetry".

*In order to get acquainted with SLAM a series of videos are suggested:*

*All poets! (Poetry Slam Reims / Slam Tribu) - YouTube*

*Writing workshop –*

*What is a slam?*

*<https://www.youtube.com/watch?v=rZlfYxeSbXk&t=38s>*

*What is Poetry slam?*

*<https://youtu.be/BSSf9k8zo4k>*

*What is Poetry slam?*

*<https://www.youtube.com/watch?v=BSSf9k8zo4k&t=62s>*

*Abd Al Malik – Gibraltar (song)*

*[https://www.youtube.com/watch?v=AX0y5tkPHgM&list=RDA-X0y5tkPHgM&start\\_radio=1&r-v=AX0y5tkPHgM&t=23ujE](https://www.youtube.com/watch?v=AX0y5tkPHgM&list=RDA-X0y5tkPHgM&start_radio=1&r-v=AX0y5tkPHgM&t=23ujE)*

*Grand Corps Malade –*

*Education Nationale (song)*

*<https://www.youtube.com/watch?v=Oi05d9sb6h8&list=PLiuge13csdQY3CMIL8TTR9J9kQ-E-OIFNo&index=3>*

*5 steps to become a slammer*

*<https://www.youtube.com/watch?v=9f8VcV8v2LE>*



An introduction to poetry and its rules is essential, the objective is each time to illustrate with extracts from poems read aloud and to perform exercises to identify the different forms or versifications: alexandrines (verse 12 syllables), decasyllable (10 lines), quatrain (4), prose poetry etc.

Exercises from poems allow then to identify the different categories of verse or poetry (verse / prose) in a fun way. A corpus of poems or extracts from poems are made available to trainers, also as part of the toolbox. A lexicon is produced on the various terms used in poetry.

Quickly practical exercises in small groups (6-7 maximum).

#### - SLAM workshop methodology

Animating a SLAM workshop implies that each participant feels confident and that the atmosphere is at the same time relaxed, dynamic and studious. The idea is to present writing as a means of personal, aesthetic and playful expression. The workshop offers a framework that everyone can appropriate while respecting their own identity. The notion of identity is at the center of the writing work. The workshop offers a common framework that everyone can have fun to overcome, as and when they have acquired.

The methodology adopted for the SLAM workshops is to use games.

Some basic principles of the methodology:

- Familiarization with the discipline, its rules and constraints is essential during the first sessions: explanation of the historical context, documentary screenings, outing to a show or a SLAM session, etc.
- The systematic use of play is a main axis of this methodology in order to play down the act of writing. Indeed, the participants may have had a complicated school path. The objective of SLAM is to write but above all to declaim. It is a question of "taking out of school" the writing and showing that one can have fun with the words, the writing, the elocution, the gestures... There is no judgement on the spelling because the text is intended to be declaimed.
- The back and forth between the written and the oral is the common thread of these workshops: "write and say". SLAM involves performers. Writing is the raw material for performing on stage. At the same time the passage in front of an audience also conditions the way of writing, the choice of themes. SLAM is a complete discipline that is part of a back and forth between writing and performing.
- Particular attention is paid to the quality of personal expression: no insults, use of the richness of the language and its variants (slang, verlan (words backwards)...) )

Spelling should not be a penalising factor, SLAM is played orally.

Contents:

***Workshop: Writing and interpreting a text***



## *Workshop 1: Discovery of SLAM - 2h*

The facilitator is the driving force behind the writing workshop. He must obviously practice the discipline he wishes to transmit and share his experience. He is a guide in a creation process by presenting it in a fun and accessible way. He must not lose sight of anyone and gently and with kindness impose respect and listening in the group.

The facilitator introduces himself in a simple and concise manner (10/15 min) and invites the participants to do the same.

Then the facilitator presents the SLAM, the history and the context. Then he presents the objective of the workshop (writing and interpreting a text) and the steps to get there; he declaims a text thus completing his presentation and that of SLAM. Videos can also be viewed.

The facilitator then introduce games:

- **The theme of identity:** This game allows participants to get to know each other in a fun way and to familiarise themselves with the first elements of the construction of a text (rhymes, measures, structure, etc).

The game "Who am I?" is used so that everyone is presented in a quatrain (15/20 min), that is to say in 4 bars and in rhyme with 4 sentence starters:

My name is

I am

I'm coming

I have

This simple game explains the concept of measurement. It is short and accessible and allows to approach the first concepts by introducing each one. It can also be used as support for a text composed of several quatrains.

Then, it is read in a scenic space standing in front of the other participants (15/20 min). Everyone must pass and the session continues with a second pass after another writing game using the text at the beginning (30 / 40 min).

- **The rhyme bomb:** 5/20 minutes. The goals of this game are to work on attention and listening and to raise awareness of the large number of rhymes accessible.

The participants are in a circle. The facilitator chooses a word and gives the ball of paper to a participant who has to find a rhyme then pass the bomb to another participant in a random way and as quickly as possible (between 5 and 10 seconds).

If the rhyme is not found in time or if the found word has already been said the participant explodes and is eliminated. The last two compete in a duel which determines the only winner. This dynamic game demonstrates the effectiveness of the associations of ideas, the richness of the vocabulary and places the participants in an emergency situation which pushes them to adapt.

To implement these games, you might need papers, pens and paper balls.



## *Workshop 2: Construction*

This session consists of a rereading (personal then on stage) of the texts produced previously (20/25 min).

Objective: to know and master the basic concepts of a text.

Context: before starting a personal text (without primers).

Contents:

How do you write a text?

- Defining the style: story, speech, dialogue.
- Giving a theme and defining the lexical field.
- Giving the emotion of the text: anger, sadness, joy.
- Breaking down the story (the first images, the first meaning).
- Giving images and metaphors (musicality, rhythm of words).
- Working on the beginning of the structure: title, chorus, verses.

Then the notion of the theme is approached:

This part takes time and it is advisable to evoke the various recurring subjects by insisting on the infinite possibilities of the point of view and even to propose axes which correspond to the presentation texts. Each participant must find a topic for their main text. There may be a theme common to all or per group. Participants can also work between each session and provide a personal investment to work on the texts (search for a different structure for the writing of future texts for example...).

Once the theme has been found, it is necessary to set level objectives from quatrains to quatrains by inserting readings every eight bars or so (45 min / 1h).

Particular attention is paid to the notion of structure. This notion will be greatly explored.

End the session by emphasising the scenic expression such as the "megaphone" or "the pencil in the mouth" games - 25/50 min.

### • **the Improvisation workshop**

Improvisation is an art of speaking that has many points in common with conventional theater: the show takes place on stage in front of an audience, each person playing a character and telling stories. Actors develop their ability to embody a character, to invest in psychological states, to untie their bodies, their voices, their articulation, etc. But fundamental criteria separate the theatrical improvisation from proper theater. The absence of text gives participants a triple status: actor, author and director. The actor improvises his text, his state and his reactions on the spot, and keeps an outside look on the overall writing that takes place spontaneously to the eyes of the public. The actor is able to manage his movements, his emotions, his relationship with the partners, while remaining "in control" of the situation, and in good agreement with all those involved in the scene. And above all, he must remain credible and sincere to the public. In this, improvisation is undoubtedly more perilous than the theater.

Improvisation can be a great tool for developing interpersonal skills. The improvisations between two "jousting" (participants) actually involve interactivity. This helps establish connections between the principles of improvisation and the principles of interpersonal communication.



Progressiveness is important to create a calm atmosphere of relaxation, to instil confidence within the group so that everyone finds their place and can deploy their creativity. It also allows the participants to gradually assimilate the rules of improvisation.

- **improvisation workshop methodology**

Although talking about an artistic and irrational field, it is possible to compartmentalise improvisation into several major axes of learning: listening, acceptance, construction, etc. From the study of these axes it can be infinitely declined by a series of specific exercises emphasising values. These exercises come in several forms: group exercises, in pairs, alone, etc. They sometimes take place in the context of the stage (actors - audience), sometimes in collective work without a spectacle dimension. But their common point remains the pleasure and the game, in the first sense of the term, omnipresent in improvisation workshops.

Two rules are important for the smooth running of the workshops:

- Everyone takes part in all the exercises: everyone has to be both a jouster and an observer. By watching but above all by playing everyone learns.
- "Leaving your jacket in the cloakroom", means Leaving aside their daily roles, creating imaginary stories, to explore worlds outside the known in order to get out of their usual patterns. This choice aims to create new links, new interactions by modifying the vision that some may have of others. It is not a question of staging existing relationships or situations experienced in their living environments. Improvisation is thus distinguished from role-playing games and psychodrama.

As soon as the group begins to show a suitable atmosphere, it gets to the heart of the matter. The facilitator takes care to develop the participants in the three fundamental directions of improvisation:

**Comedian - actor** Development of the interpretation capacities, sincerity in states, correctness in the mechanism of action - reaction, etc.

**Actor - author** Development of the faculties of creativity, spontaneity and mastery of writing.

**Actor - director** Development of the faculties of global listening, sense of the spectacle, rhythm and setting up.

The facilitator then introduce exercises:

- **The basis of initiation:** It is important to underline the fundamental importance of a few factors which are essential for the smooth running of an improvisation:
  - The coherence and density of the subject (constantly seeking to interest the public);
  - The improviser can be tempted by the facility, namely to line up a succession of gags. But telling exciting stories must remain the goal, for the enjoyment of the audience and his own;
  - Listening and acceptance, which can also be called "respect for the partner".

*Three videos are suggested to discover improvisation:*

*Discover theatrical improvisation!*

<https://www.youtube.com/watch?v=34C3p7ZAkd0>

*Basic techniques for teaching improvisation*

<https://www.youtube.com/watch?v=xzkpsfDgPiv>

*Cultivating confidence and self-esteem through theatre*

<https://www.youtube.com/watch?v=ulQHjqtYXs>



The focus is on:

1. Improvisation is a succession of proposals. Starting telling a story, alone, in pairs or in ten without problem.
2. Listening to and accepting the other's proposals (in any case it is a reflex to give to new jousters. Later, they have all the time to qualify this notion.

Several exercises dealing with storytelling (to narrate) are presented, in order to draw attention to the importance of the story and its mechanisms (without going into its details). As for acceptance, a synthesis exercise is proposed at the end of the second training (the 30 seconds).

**Circle story:** In a circle, each in turn proposes a simple sentence that enriches or bounces the improvised story collectively. The attention of the participants is focused on not wasting the suggestions made by others, while moving the story forward so that it retains an interest.

**Story for two:** Same objective as in the story in a circle, but in the context of a scene this time. The two jousters face the public. One of the two begins a story with a clear proposition, while the other looks at it (only the head is spinning). After a few sentences (not too many), the speaker turns his head towards the other who then looks at the audience and continues the story. Whoever has not started determines the end of the story after a few minutes.

**Queue story:** This time, two lines of equal number face each other, quite closely. Whoever is at the head of queue A, for example, starts a story, while the other is ready at any time to continue it. It is the animator who, with a clap of the hands, determines the passage of the story to the other file. The one who has been interrupted will then place himself at the end of his own line. The jousting who comes first must be ready to extend the story in turn, etc. Insist on the sustained listening that all jousting must provide, again in order to avoid wasted information and inconsistencies. The facilitator can, at first, make the transition at simple times (in the breaths), but can gradually increase the difficulty by cutting through the words. One of the goals of this exercise is also spontaneity. It is therefore absolutely necessary to ban the end-of-sentence repeats of the previous jousting. Everyone must be ready to take up the story with conviction, even in the middle of a word.

**The 30 seconds:** Synthesis exercise that is carried out in pairs, in the context of a scene. Starting the improvisation with 30 seconds of silence during which everyone brings a character to life while manipulating an imaginary object. After this time, start talking and accept the propositions of the other. In any case, it is important to point out the refusals and lack of listening... The quality of the characters and the manipulations takes a back seat, even if the facilitator can insist on the importance of thinking about it. For that moment, these are important reflexes to acquire, the quality of interpretation will come later.

Animation and rules for workshops: The facilitator introduces three fundamental concepts. He specifies that these are not rules that risk being penalised by the referee if they are violated. They simply make it possible to densify the subject and, thereby, to maintain the public interest.

- **No "no":** let's take the reflex to accept what comes from the other. It will be high time to play with that later;
- **No "hello":** at the start of an improvisation, it is better to start the dialogue or the action as if the characters had been present for some time. To begin with a meeting can undoubtedly be interesting, but generally dark in a lack of interest;
- **No question:** the questions delay the subject and the progress of the writing in the improvisation. Certainly, they are not prohibited, but participants can play with this as an exercise, because a question asked leaves the partner every opportunity to write the story alone. However,



again, the improvisation is brilliant if the two protagonists are on an equal footing. In short, it is needed to dare to assert things (while of course taking into account what has been said).

The facilitator introduces these concepts one by one, being careful not to go too fast, which would have the effect of creating a feeling of failure in the participants individually, or worse, the whole exercise. We can also, at the beginning, let the exercise run without any constraint, by focusing the participants' attention on spontaneity (by pushing to always go faster).

Introduction of some theatrical rules:

Through the work provided by the jousts, the facilitator introduces some basic notions of theatre (without actually devoting a module to it):

- The look;
- The stability of the body;
- Balance of the stage.

Warning: this is not the essence of this training. Simply, it is interesting to point out an inadequate attitude if it appears clearly, throughout the training.

The facilitator can now implement the following game:

It is a game based on the balance and the imbalance of a scenic stage set in motion by the movement of the actors. The stage is rectangular in shape and limited by benches 2 meters long and 10 in number (2 for the width and 3 for the length) on which the participants sit.

This plateau is in equilibrium on a central axis, an actor takes his place on a non-central part of this plateau, puts it in imbalance and tilts it, and another actor must then intervene to restore the balance to a favourable place. All the actors are evenly distributed all around the stage, the actors in play have the same weight and the same value, they do not play the anecdote of a realistic moving stage but the feeling of full and empty and do not maintain direct relations with the public, but a secret relation made of presence in space which helps them to be in the exact times desired by the public which is the depositary (the public knows if the "times" are too long or too short, if the seats taken are balanced).

First rule of the game, basis of all the others:

The board is empty, "A" rises and takes a position at the center of balance; it is not a precise point as would be the intersection of the two diagonals of the rectangle, it is a small living area where the actor can move without causing a tilt. "A" heats it to make it exist, then it decides to unbalance the board by taking a place outside the center, putting it in a rocker. "B" gets up and goes to sit down to restore it. From this moment the game starts, "B" directs it by moving according to personal rhythms and each time the balance is restored by "A" until the moment when "A" decides not to go longer responding to the imbalances of "B", causing the entrance of a third actor "C" who in turn will direct the game until A and B together, without signalling to each other, decide to let in a fourth actor.

The game thus continues with a growing number of actors who restore the imbalance of the board caused by the one in charge. Once the rules are well understood, it always takes time, then the quality of the game can be taken into account. The space can be changed by enlarging the board (leaving a space of 40 cm between the benches). There is a space and a right time for the game to be interesting and the participants sitting on the benches feel very well, like an audience in the



theater, until the time is too long and that someone had to be brought in if the places taken are the right ones. He also sees the mistakes of one who believes he can get on the set when there is no room for him. It is important to be in agreement with time, space and others. But also, it is necessary to explain that there are necessary errors and that it is not with a meter in hand that it is necessary to judge the good distances; for the game to continue it is needed to appreciate and accept them.

In the continuation of this game, the participants experience dramatic actions according to the places taken by the actors, the space relationship between them decides the situation. Speech can appear in moments of immobility of the actors. The play between the actors can be directed if they remain united by the looks, or indirect if their interest is carried elsewhere.

The participants are in the process of staging a play that has not yet been written.

The actors on the stage instinctively take place in an elementary geometry according to their number: with three they tend to form an equilateral triangle, with four a square, with five a circle. These seats are unplayable and do not cause dramatic situations. They can only be justified by a ritual tending to the monument, hence the search for a distribution of places provoking rhythms, the only ones capable of bringing dramatic situations to life. An actor weighs heavier at the periphery of the stage than at its center, hence the vision of another distribution of places to balance the stage.

The balance of the stage (plateau) requires great concentration and the duration of each session should not exceed one hour. Many variations can be envisaged with different styles of play which can range from everyday realism to hidden transposition.



## 1.6. BEST PRACTISES

|  |   |   |
|--|---|---|
| <b>Name of the organisation</b>  | The Tribute of the Word   |   |
| <b>Country</b>   | France (Lyon)   |   |
| <b>Competencies and skills</b>   | Speaking in front of an audience  | Speaking in public                      |
|  | Verbalising emotions  | To be creative                          |
|  | Fluency in written and spoken language  | Have self-confidence and respect others |
| <b>Target group</b>  | All audiences, young or school audiences  |   |
| <b>Activity type</b>   | SLAM (poetry, performance)  |   |
| <b>Duration of the activity</b>  | 2 hours   |   |
| <b>Number of participants</b>  | 12 to 15 participants   |   |
| <b>Necessary materials / devices</b>   | Pencil, paper, microphone   |   |
| <b>Short description of the best practice activity</b>   |   |   |
| <p>The goal of the SLAM workshops is to offer another approach to the French language, that of SLAM where rules can be bypassed and where the only limit is that of one's own creativity and imagination. It is about arousing the desire to write, to discover the slam and also to possibly participate in an open scene. The workshops are fun.</p> |   |   |
| <b>Outcome / results</b>   | Oral and written expression, creativity, self-confidence  |   |
| <b>Participant feedback</b>  | NA  |   |
| <b>More info at</b>  | <p>Slam Show "Oppoesie" by La Tribut du Verbe Teaser 1</p> <ul style="list-style-type: none"> <li>- <a href="https://www.youtube.com/watch?v=6IhYhTeNtHw">https://www.youtube.com/watch?v=6IhYhTeNtHw</a> &amp;</li> <li>- <a href="https://www.latributduverbe.com/videos-photos-slam/">https://www.latributduverbe.com/videos-photos-slam/</a></li> </ul> |   |





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|  |  |   |
|--|--|---|
| <b>Name of the organisation</b>  | Popular house of Montreuil   |   |
| <b>Country</b>   | France. Seine Saint Denis (93)   |   |
| <b>Competencies and skills</b>   | Speaking in front of an audience   | Speaking in public                      |
|  | Verbalising emotions   | To be creative                          |
|  | Fluency in written and spoken language   | Have self-confidence and respect others |
| <b>Target group</b>  | All audiences, young or school audiences   |   |
| <b>Activity type</b>   | SLAM (poetry, performance)   |   |
| <b>Duration of the activity</b>  | 2 hours  |   |
| <b>Number of participants</b>  | 12 to 15 participants  |   |
| <b>Necessary materials / devices</b>   | Pencil, paper, microphone  |   |
| <b>Short description of the best practice activity</b>   |  |   |
| <p>The meeting place for slammers. A living discipline, halfway between harangue and bodily expression, slam celebrates poetry and public speaking. These are discovery workshops in several places in 93.</p> |  |   |
| <b>Outcome / results</b>   | Oral and written expression, creativity, self-confidence   |   |
| <b>Participant feedback</b>  | NA   |   |
| <b>More info at</b>  | <p><a href="#">Fence 93 slam caravan - Maison Populaire - Montreuil</a><br/>N'dje in Slam Caravane in 2006<br/><a href="https://www.youtube.com/watch?v=N9P0bGow6dk">https://www.youtube.com/watch?v=N9P0bGow6dk</a><br/>Ucoc in Slam Caravane in 2007<br/><a href="https://www.youtube.com/watch?v=CCOsP-XhIZM">https://www.youtube.com/watch?v=CCOsP-XhIZM</a></p> |   |



|  |  |                         |
|--|--|-------------------------|
| <b>Name of the organisation</b>  | The square bubble  |                         |
| <b>Country</b>   | Toulouse, France   |                         |
| <b>Competencies and skills</b>   | Express yourself in front of an audience   | Speaking in public      |
|  | Verbalising emotions   | To be creative          |
|  | Work in interactions   | Listening to the other. |
| <b>Target group</b>  | All audiences, young audiences   |                         |
| <b>Activity type</b>   | Improvisation. Improvisation matches   |                         |
| <b>Duration of the activity</b>  | 2 hours or 6 hours for the internship days<br>1 hour improvisation matches   |                         |
| <b>Number of participants</b>  | 15 participants maximum  |                         |
| <b>Necessary materials / devices</b>   | NA   |                         |
| <b>Short description of the best practice activity</b>   |  |                         |
| <p>Create your bubble - These workshops are intended for participants who have never done improvisation or only in a theatre workshop. But also to improvisers who need to consolidate the pedagogical bases (positive, benevolent and committed attitude, co-construction of scenes, bases of stage acting: voice, occupation of space, body, mime, set, etc.).</p> |  |                         |
| <b>Outcome / results</b>   | Co-construct stories by dealing with the ideas of others, being spontaneous and letting go. La Bulle Carrée offers a positive and benevolent pedagogy, which allows each improviser to have a common language and bases to improvise, but also to exploit his personal potential and his potential in a group. |                         |
| <b>Participant feedback</b>  | NA   |                         |
| <b>More info at</b>  | La Bulle Carrée - Toulouse school of improvisation<br><a href="https://bullecarrée.fr/adultes/">https://bullecarrée.fr/adultes/</a>  |                         |





## 1.7. TIPS FOR IMPLEMENTATION

Training always starts with a warm-up (improvisation is also a sport): **Ambulatory sequence**

A few notions of theatre:

- Everyone walks in the play area. The facilitator suggests that everyone loosen their joints for a few seconds. Then everyone adopts a determined but relaxed walk. Everyone looks horizontally, in the distance.
- The facilitator then explains the notion of plateau balance. When he claps his hands, everyone stops and freezes, to see any imbalances in their overall position. After a few attempts (which ideally go on improving), the facilitator introduces the notion of "degrees", from 1 to 10. The exercise resumes by playing with these degrees, while keeping the attention on the balance of the tray.
- While letting the jousters catch their breath (they continue to walk), the animator introduces a new notion: the gaze (forgetting the balance of the stage for the continuation). When he claps his hands, each one seeks the gaze of a partner and keeps it at all costs. The jousters continue to wander, more and more quickly, without anything being able to make them leave the gaze of the other, and while avoiding colliding. Then the exercise continues, changing partners two or three times.
- In order to make young people reflect on global issues and social change, the themes of some of the workshops could be global warming, gender policies, human rights, etc.

Tools for digitalisation:

As with the pandemic, we learned to work online, it can be interesting to post your video of improvisation or SLAM on the internet through social media channels (Facebook, YouTube, Tik-Tok...) in order to get feedback from others, professionals or not. Indeed, putting cultural contents online or uploading videos participates in online creativity.



# MODULE 2

## VISUAL ARTS

**(PAINTING, DRAWING, SCULPTURE, GRAPHIC ARTS, MODELLING)**

### 2.1. Introduction

**The visual arts** are art forms such as painting, drawing, printmaking, sculpture, ceramics, photography, video, filmmaking, design, crafts and architecture. Many artistic disciplines such as performing arts, conceptual art, and textile arts also involve aspects of visual arts as well as arts of other types. Also included within the visual arts are the applied arts such as industrial design, graphic design, fashion design, interior design and decorative art. Current usage of the term "visual arts" nowadays includes fine art as well as the applied or decorative arts and crafts, or applied Visual arts media.

Please access these links where the many forms of visual art could be explored, from basket weaving to painting, and glasswork to furniture, with resources that encourage analysis, research, and practice:

*School Arts - Teaching Media Arts*

<https://lsc-pagepro.mydigitalpublication.com/publication/?m=60985&i=607231&p=36&ver=html5>

*PBS Learning Media - Visual Arts:*

[https://www.pbslearningmedia.org/subjects/the-arts/visual-art/visual-art-media/drawing/?selected\\_facet=grades:9-12](https://www.pbslearningmedia.org/subjects/the-arts/visual-art/visual-art-media/drawing/?selected_facet=grades:9-12)

### 2.2. SPECIFIC LEARNING OBJECTIVES OF MODULE 2 - VISUAL ARTS

- Understand the basics of Visual Arts
- Acquire knowledge on Visual Arts
- Getting practical skills in Visual Arts
- Learn from best practises
- Stimulate Visual Thinking
- Develop thinking dispositions that support thoughtful learning—in the arts, and across life in general, looking at and interpreting art first, then making it.

### 2.3. COMPETENCES AND SKILLS TO ACQUIRE

- Critical thinking,
- Collaborative work
- Problem solving - inference ability
- Empathy while first interpreting the visual art
- Positive Attitude
- Self-Awareness
- Curiosity
- Linguistic expressions



- Open-mindedness
- Reasonableness - reasoning (constructing arguments and seeking evidence)
- Questioning & investigating (posing questions and finding avenues of inquiry)
- Observing & describing (close looking and re-presenting)
- Exploring viewpoints, comparing (looking at things from different points of view)
- Connecting, and finding complexity (exploring juxtapositions and seeking connections)

## 2.4. EDUCATIONAL GUIDELINES

- Visual art and its different typologies
- Examples of Collective Visual Art (also related to Media). The artistic phenomenon (artist, viewer, artwork) and the social impact on participation
- The process of Visual Art Thinking: method and Laboratories

## 2.5 DESCRIPTION OF ART MEDIA

Visual arts are forms of art in which the works are primarily visual in nature. Traditionally, **painting, sculpture, architecture and photography** are classified in visual art, but it also includes **ceramics, drawing and printing, modern audio-visual production and even design and craft** can also be included. These disciplines are considered visual arts as they **involve visual perception** and contemporary art is a sort of window on the world of the artist that expresses and makes the observer reflect on the meaning of concepts, historical events, etc. The artist uses visual arts as a communication channel between the artist and the outside world. Finding yourself in front of the work of a visual artist means finding yourself in front of a work that wants to express a strong message to those who are observing it.

**Painting** means “application of pigment to a paper, canvas, wall or other surface”. Painting is combined with other practices such as **drawing and composition**. It has its origins in caves, thus it includes **archeology and ancient art**, and then has evolved and undergone many great styles through the centuries.

**Prehistoric art** is the one preceding the forms of writing. By ancient art we mean that produced in the period from the birth of writing (about 3500 BC), to the fall of the Roman Empire (476 AD). **Mediaeval art follows**, from the fall of the Roman Empire and the discovery of America (1492). **Modern art** ranges from the discovery of America to the French Revolution (1789) as the art of the **Renaissance** in particular after 1500 is **Modern art**, as well as the Baroque (1600) the **Rococo** and the various orientalist and exotic currents of 1700-1800. And finally **contemporary art**, that is, produced from 1789 to today (from the second half of the 18th century to the present day). Towards the end of the nineteenth century and the beginning of the twentieth century, art underwent a sudden acceleration, characterised by the desire to experiment new techniques and languages. The fibrillation evident in art was the mirror of profound social and even scientific changes. The twentieth century is the century of the avant-gardes. Among these are the so-called historical avant-gardes, namely **Futurism, Dadaism, Surrealism and Expressionism**. Chronologically preceded by **impressionism**, an absolutely fundamental artistic current for understanding today's art, which was born in France, in the second half of the nineteenth century, around to 1860-1870 thanks to the creativity of artists such as **Claude Monet**. Next to the history of contemporary art is that of Cubism born in 1907, with its very famous exponent Pablo Picasso that died in 1973.



*Claude Monet Impression, Soleil Levant*

It is not a coincidence that **photography** was born in 1839, which undoubtedly contributed to accelerating many processes, in particular graphic and pictorial that distanced themselves more and more from the mere reproduction of reality left to the photography, experimenting something new, that photography could not do: shapes, colours, techniques, innovative approaches. In these years, from the second half of the nineteenth century to the early twentieth century, painting deviates more and more often and more rapidly from reality, that photography can capture in a very short time. Photography could be classified as a modern art which is the process, activity and art of creating images by the action of light. It has also evolved over time and has benefited from new technology. In addition to being regarded as part of the visual arts, it is also essential in scientific studies.



*Louis-Jacques-Mandé Daguerre, Natura morta, 1837, Dagherrotipo*

Among **the artistic movements** of the **twentieth century** that undoubtedly should be known as **Expressionism**, born and raised in particular in Germany between 1900 and 1910, which not only influenced the figurative arts, but also cinema, theatre and even literature. The term expressionism indicates the **artist's propensity to express himself**, often it is a question of expressing an inner malaise, representing it through an emotional deformation of reality. **Eduard Munch**, author of the famous scream, was a great expressionist, and other great artists undoubtedly were influenced by the current artists such as **Kandiskij, Klimt and Chagall**.

Surrealism is another absolutely fundamental current for the twentieth century and also for the understanding of much of the art of the last decades. Among the countries that have given more life to surrealism is France, where it takes hold since the early 1920s, undoubtedly being strongly influenced by Freud's psychoanalytic theories. The subjects chosen by the surrealist authors free themselves from social conventions, amaze, excite. The Belgian **Magritte** and the Spanish **Dali** are among the leading exponents of this type of art, which is often produced in decidedly unusual and almost absurd figurations. Going beyond figuration, we find the unmistakable works of **Joan Mirò**, rich in symbolism and atmospheres, which can also be traced back to dreams and the psyche.

Then **Abstract art with Vasilij Kandinskij** celebrates a strong detachment from concreteness and reality, in favour of a more emotional and authentically free painting to experiment and excite, touching the deepest chords of the soul. **Paul Klee, Franz Marc and Piet Mondrian**, with his geometric abstractionism, are other well-known exponents of this prolific vague.

Coming very close to our contemporaneity, **Pop Art** with **Andy Warhol**, deserves to be mentioned. Born in the United States of America, it reached its consecration in the early 1960s. It is a "popular" art form that draws inspiration from advertising, cinema and media. Warhol, together with Lichtenstein and many others, innovated the art of the twentieth century by **contaminating painting with photography and comics** and experimenting with provocations that are now part of our visual baggage and that we almost take for granted.

Then in the 70s in the suburbs of New York begin to witness the **Street Art** socio-cultural phenomenon and only around 2000 there is real explosion of street art thanks above all to British artist **Banksy** who, initially inspired by the works of Blek Le Rat, began his career as a street artist by painting the streets with the help of Stencil.



*Banksy, Flower Thrower*

In fact the most common form of street art that Banksy uses are stencils and spray cans. In addition, in his works he includes and transforms everything found in the streets such as road signs, manholes, doors and other objects, thus creating beautiful works of street art, enhancing and harmonising the street furniture in a not inconsiderable way. Street art is a particular form of expression of art that occurs exclusively in public places (often without any authorization), using a variety of techniques including: spray.

**Sculpture** is three-dimensional, also seen in plastic arts, which consists of modelling or combining hard or plastic materials, especially stones, such as stone or marble, metals, glass and wood. Sculptures can be created in many ways, either simply by drawing or carving, as well as by reinforcing, building, casting, welding or stamping. It is very common for sculptures to be painted. It is a

plastic art that also accounts for the most part of public art, to be present in parks, gardens and streets. Like painting, sculpture has gone through many styles throughout history and the forms are as varied as the cultures of the world and the different artistic currents.

**From classical sculpture originating in Greece**, where artists explored bronze sculpture and marble sculpture, **to Roman statuary** with influences from Etruscan tombs - displaying power, triumph and grace. Early **mediaeval art** featured ivory carvings and panels, metal sculptures and representations of divinities, into Gothic architecture, and **Renaissance sculpture** then produced works such as **Michelangelo's iconic David**, classically inspired. Neoclassical sculpture borrowed from Hellenistic sculpture to create portrait statues, and finally, modern classicism paved the way for Modernism to emerge in the early 20th century.



*Michelangelo, David*

Modern sculpture as an art form is wider than ever - sculptures are no longer limited to figurative representations, busts and ready-mades. **Lights, happenings and art installations entered the field.** The boundaries have certainly been expanded and traditional ideas have been re-examined. Highlights of sculptors such as Miguel Ángel, Gian Lorenzo Bernini, Auguste Rodin, Algardi, Donatello, Giambologna, Houdon, among others, to contemporary sculptors such as Rashid Salleh, John Clark and Olivier Messas are leading the way towards a dynamic future for Contemporary Sculpture work.

**Architecture is another three-dimensional art** seen in the visual arts as a plastic art, due to the manipulation of the materials involved. Despite this, architectural works have a well-deserved post in the field of visual arts. Since ancient times there have been important works that have delighted the human sight and have embellished the spaces. **Architecture is the art of making a blueprint and direct construction of buildings and structures.** There are works of all time such as the pyramids of Egypt and the Sphinx, Chichen-Itza, the Parthenon, St. Basil's Cathedral, Notre Dame Cathedral, Angkor, Taj Mahal, the Eiffel Tower, the Brandenburg Gate, Sydney Opera House, Burj al Arab, Beijing's national stadium, just to name a few.





## 2.6. METHODOLOGIES

The unit is made up of the above theoretical part on the Visual art categories from the ancient time to today's new tendencies, providing an historical background and its evolution.

The methodology that is suggested to the Educator when approaching Visual Art, is simplified in the following three case studies which provides simple instructions on "How to".

The first method with great potential to stimulate a more careful observation, and a deeper understanding and precise analysis of the work is the **Visual Thinking Strategy**, which focuses on a highly structured and open discussion starting from an image linked to an artistic product (painting, sculpture, etc.).

Visual Thinking Strategies (VTS) uses art to teach thinking, communication skills, and visual literacy to young people. Growth is stimulated by three things: looking at art of increasing complexity, responding to developmentally-based questions, and participating in group discussions that are carefully facilitated by teachers.

The Psychologist Abigail Housen who has been studying VTS has shown that it produces growth in aesthetic thinking, and that other cognitive operations also grow in a relatively short time — specifically, observing, speculating, and reasoning on the basis of evidence. These skills have been documented as transferring from art viewing to examining other phenomena, as well as to reading and writing.

The method is based on three main simple questions: "What's going on in this picture?" and "What do I see that makes me say that?". "What else can we find?"

### *What's going on in this picture?*

It opens the discussion: it suggests what the image is "about" that can be figured out, colours, feelings, information, highly personal associations, it encourages the finding of stories or activity, from being viewers to storytellers.

### *What do you see that makes you say that?*

It allows students to look more and gather evidence to support their opinions, to become fact-based and logical when expressing or debating a position.

### *What more can we find?*

It has the effect of making the conversation more complete, fostering the students to look for more, making the experience serious and rigorous.

The main elements of this method for the students group are:

- to have ample opportunity to point out what they see in the art they examine and express their opinions about it;
- to know that their thoughts are heard, understood, and valued;
- to learn to provide evidence to explain their interpretive comments; and
- to experience that each comment contributes to the group process of mining the art for multiple meanings.

The main elements of the main elements for the educators are:

- to foster the debate possibilities and let the visual thinking process itself strengthen the students ability to examine, articulate, listen and reflect.
- to foster engagement in turn stimulates curiosity and a search for information. Writing and reading exercises could be introduced to further encourage this transfer and to give you concrete evidence of how students operate without group support. Students could be supported in using computers for these activities.



The educators are asked to follow these simple rules:

- Ask the questions provided to initiate an active process of discovery and probing on the part of the students.
- Listen carefully to and acknowledge every answer by looking with the students at the image, pointing to those details mentioned, and paraphrasing what students say.
- Facilitate the discussion as it progresses, linking various converging and diverging opinions and helping students to synthesise a variety of viewpoints.
- Encourage further inquiry, keeping the process open-ended and asking students to stretch and search for information beyond what they know.

The consequence is **an increase in cognitive abilities, analytical and critical abilities towards what we see and, therefore, what surrounds us**. Through dialogue with the participants, during the workshops in which this methodology is applied, comparison, openness and respect for thinking different from one's own are also stimulated, as every opinion is shared. The importance of the application of this method is in the **interdisciplinary nature of its use**, art is presented as a possible medium between the various school disciplines through laboratory practice in the classroom and in the museum, promoting awareness and a positive approach to visual art while visiting any cultural heritage institution.

Through this method it is possible to develop a rigorous and stimulating individual and group problem solving process; participants are encouraged to present their opinion on the observed artwork and to share and compare it with their peers for collaborative learning, respecting the other's point of view.

Then the second method, which is based on Visual Art, contributes to positive change, as an expression of the aspirations of youth in their hope for a better society. It emphasises the power and the **potential of collective voice** envisioning a new paradigm in which to move forward, transforming the school into a museum of contemporary art, in addition to contributing to the cultural requalification of the school environment.

## 2.7. BEST PRACTISES

### 2.7.1. Best practice of Visual Art Thinking Strategy

- in using computers for these activities.



|                                 |   |                  |
|---------------------------------|---|------------------|
| <b>Name of the organisation</b> | Laboratory of Art and Medical Humanities of University La Sapienza-University of Rome                                   |                  |
| <b>Country</b>                  | Italy   |                  |
| <b>Competencies and skills</b>  | Observation   | Active listening |
|                                 | Problem solving   | Empathy          |
|                                 | Communication   | Collaboration    |
| <b>Target group</b>             | Health operators of the Paediatric ward, as well as students of medicine and nursing university course                  |                  |
| <b>Activity type</b>            | Visual Thinking Strategy  |                  |
| <b>Duration of the activity</b> | The participants attended with a weekly frequency, 4 meetings in the classroom and 1 at the museum (90 min ).           |                  |
| <b>Number of participants</b>   | A total sample of 54 medicine students has attended at least 4 meetings while 23 students were put in the control group |                  |



**Necessary materials / devices**

A Painting in the museum  
The participants stayed in front of a painting from the collection of the Gallery, (The emigrants, a work by the painter Angiolo Tommasi of 1896), of which neither the author nor the title were known, the students started a discussion led by a facilitator who asked them three simple questions: "What is happening in the image?"; "What are the visual elements that prove what you described?"; "What else can you notice?".

**Short description of the best practice activity**

The quasi-experimental study involved health operators of the Paediatric ward, as well as students of medicine and nursing university courses, who participated voluntarily. The written assessment forms were collected between November 2018 and February 2019 for the Paediatric ward and from April and May 2019 for nursing students and between October 2016 and June 2019 for medicine students and were recorded in a database created ad hoc. All participants were divided into small groups of 8 for a session of 90 minutes. Each session included a VTS discussion about an image, an individual written VTS activity and other art related tasks. The chosen images had to respond to criteria like the need of dissolving ambiguity or to show link with care place or activities in order to consider this experience for improving skills or knowledge connected with the health profession. All participants who attended at 0 or 1 meeting were considered as part of the control group. Nursing students have attended, with a weekly frequency, for 4 meetings in the classroom and 1 at the museum. A total sample of 25 nursing students has attended at least 4 meetings while 8 students were assigned to the control group. The same process was proposed to health operators (Paediatrics, Nursing and Resident) of Hospital "Umberto I" - Sapienza University of Rome ward. A total of 7 Care professionals for at least 4 meetings were attended for a session of 90 minutes every two weeks, while 5 care professionals were put in the control group. Other groups included medicine students of Medicine and Surgery Degree "C" of Sapienza University. The research, for these students, started in the 2015 at the III-degree year course collecting the write assessment pre and finished in the 2019 with the same students attending the V degree year course collecting the write assessment post. A total sample of 54 medicine students has attended at least 4 meetings while 23 students were put in the control group. The aim of this study was to verify the reliability and validity of VTSkill grid to assess if VTS method can improve soft skills in the medical education field as qualitative studies have indicated. Writing is one way to obtain concrete evidence of what the participants are learning from VTS discussions and other art practices, so the pre/post write assessment is used. The images present in the questionnaire aim to verify both the impact of the use of art on learning but also of the method applied as the Visual Thinking Strategies. The image linked to the disease, in fact, can tell us if the method used can change the approach and learning also in the clinical environment. The writing rubric VTSkill (Visual Thinking Strategies Skills) used was designed **to assess critical thinking, observation, problem solving and linguistic expression skills.**

**Outcome / results**

The outcome of the results have been published in the article: *Art for improving skills in medical education: the validation of a scale for measuring the Visual Thinking Strategies method*, V. Ferrara, S. De Santis, F. M. Melchior. Research Article Clin Ter 2020; 171 (3):e253-259. doi: 10.7417/CT.2020.222

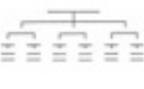
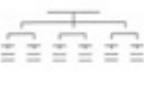
Medical Humanities and especially the arts involvement in basic and lifelong education can improve essential skills,



|                                    |  |
|------------------------------------|--|
| <p><b>Outcome / results</b></p>    | <p>communication and inter-professional collaboration and empathy. This study is connected to innovative activities included in the medical and nursing curriculum as learning strategies, that have already demonstrated adequate effectiveness. Visual Thinking Strategies method, was showed to develop observation skills and problem solving and critical thinking skills useful for diagnostic activity, the development of the clinical eye so fundamental for the medical and health art. Communication skills and artistic production were improved in the development of active listening and active icono-diagnostics to make the health professional capable of identifying details and pathognomonic signs to better understand the patient's state of health and identify pathologies. Some facilitated discussion activities in front of particular works of art can help tolerate ambiguity and therefore resilience by adopting useful strategies when faced with a little-known situation. How useful this capacity can be we can understand well today during the COVID-19 pandemic. Co-construct stories by dealing with the ideas of others, being spontaneous and letting go. La Bulle Carrée offers a positive and benevolent pedagogy, which allows each improviser to have a common language and bases to improvise, but also to exploit his personal potential and his potential in a group.</p> |
| <p><b>Participant feedback</b></p> | <p>Feedback of the participants are available at this link:<br/><a href="https://www.raicultura.it/arte/articoli/2018/12/Arte-e-medicina-l39arte-come-strumento-utile-per-i-medici-a31673da-8e-dc-49e3-b57c-cb37798fa261.html">https://www.raicultura.it/arte/articoli/2018/12/Arte-e-medicina-l39arte-come-strumento-utile-per-i-medici-a31673da-8e-dc-49e3-b57c-cb37798fa261.html</a></p> <p>"I could see in myself the difference in approach to the patient, after practicing VTS, that is the ability to observe the patient more, a greater ability to analyze the details that can range from the attitude of the body, from the clothing, or a greater interest also in the patient's life and in the patient's state of mind, who therefore looks at the whole."</p>  |
| <p><b>More info at</b></p>         | <p><a href="https://www.raicultura.it/arte/articoli/2020/09/Larte-come-strumento-per-la-formazione-in-area-medica-e-sanitaria-665b4b8a-8ca0-41a2-a957-26390778ecb5.html">https://www.raicultura.it/arte/articoli/2020/09/Larte-come-strumento-per-la-formazione-in-area-medica-e-sanitaria-665b4b8a-8ca0-41a2-a957-26390778ecb5.html</a></p>   |

## 2.7.2. Artful Thinking

Adapted from: Artful Thinking: Project Zero/Harvard University <http://www.pz.harvard.edu/tc/routines.cfm>

| Routine<br><b>ARTFUL<br/>THINKING</b>   | Steps/Procedure/Question   | Use when you want<br>students to:   | Artwork Example   | Reading/Writing Across the<br>Curriculum  | Thinking Map  |
|---|--|---|---|---|---|
| <b>Looking/<br/>Listening 10x2</b><br><br>KNOWLEDGE<br><br><i>Good starting point for<br/>deeper thinking- can<br/>be followed by other<br/>routines.</i> | <ol style="list-style-type: none"> <li>Look at a piece of art/listen to piece of music for 30 seconds</li> <li>List 10 words or phrases about any aspect of what you see or hear.</li> <li>Share words</li> <li>Repeat</li> </ol>  | <ul style="list-style-type: none"> <li>-Make careful observations about an object, image or work of art.</li> <li>-Generate/brainstorm descriptive words or phrases for a pre-writing activity</li> </ul>                 |  <p><b>The Fair at Reyosaz</b><br/>Carmen Lomas Garza<br/>1987</p> | <p><b>Vocabulary:</b> 1.D.3.a Use context to determine the meanings of words.<br/>1.D.3.b Use word structure to determine the meaning of words.</p>   | <p><b>Circle Map</b></p>  <p><b>Bubble Map</b></p>  |
| <b>I See. I Think. I Wonder.</b><br><br>KNOWLEDGE<br>INTERPRETATION   | <ol style="list-style-type: none"> <li>What do you see?</li> <li>What do you think about that?</li> <li>What does it make you wonder?</li> </ol>   | <ul style="list-style-type: none"> <li>-Make careful observations and thoughtful interpretations</li> <li>-Make inferences</li> </ul>   |  <p><b>Faves</b><br/>Marc Franz 1939</p>                           | <p><b>Making Inferences:</b> 1.E.4.c Draw inferences and/or conclusions and make generalizations.<br/><b>Question:</b> 1.E.4 Use strategies to demonstrate understanding of the text. (after reading)</p>   | <p><b>Tree Map</b></p>   |
| <b>The Elaboration Game</b><br><br>KNOWLEDGE<br><br><i>Good starting point for<br/>deeper thinking- can<br/>be followed by other<br/>routines.</i>        | <ol style="list-style-type: none"> <li><b>One</b> person identifies a specific section of the artwork and describes what he or she sees.</li> <li><b>Another</b> person elaborates on the first person's observations by adding more detail about the section.</li> <li>A <b>third</b> person elaborates further by adding yet more detail, and a <b>fourth</b> person adds yet more.</li> </ol> | <ul style="list-style-type: none"> <li>-Describe.</li> <li>-Elaborate.</li> <li>-Distinguish between what they see and what they interpret.</li> </ul>  |  <p><b>Cakes</b><br/>Wayne Thibaud<br/>1963</p>                    | <p><b>Vocabulary:</b> 1.D.3.a Use context to determine the meanings of words.<br/>1.D.3.b Use word structure to determine the meaning of words.<br/><b>Making Inferences:</b> 1.E.4.c Draw inferences and/or conclusions and make generalizations.</p>  | <p><b>Bubble Map</b></p>  <p><b>Flow Map</b></p>    |
| <b>What Makes you Say That?</b><br><br>COMPREHENSION  | <ol style="list-style-type: none"> <li>What's going on (happening) in the picture?</li> <li>What makes you say that?</li> </ol>  | <ul style="list-style-type: none"> <li>-Describe what they see or know and provide evidence and explanation (evidence based reasoning)</li> <li>Provide text or graphic evidence for BCR thinking and writing.</li> </ul> |  <p><b>The Port of La Ciotat,</b><br/>Georges Braque<br/>1907</p> | <p><b>Making Inferences:</b> 1.E.4.c Draw inferences and/or conclusions and make generalizations.<br/><b>Main Idea and Argument:</b> 1.E.4.a Identify and explain the main idea or argument.<br/><b>Text Features:</b> 2.A.2.a Analyze print features that contribute to meaning.<br/>2.A.2.b Analyze graphic that contribute to meaning.<br/>2.A.2.d Analyze organizational aids that contribute to meaning.</p> | <p><b>Tree Map</b></p>    |
| <b>Colors, Shapes, Lines</b><br><br>KNOWLEDGE   | <ol style="list-style-type: none"> <li>What colors do you see? Describe them.</li> <li>What kinds of shapes do you see? Describe them.</li> <li>What kinds of lines do you see? Describe them.</li> </ol>  | <ul style="list-style-type: none"> <li>- Observe details.</li> <li>- Generate/brainstorm descriptive words or phrases.</li> <li>- prepare for analysis of Art</li> </ul>  |  <p><b>Circular Forms</b></p>                                    | <p><b>Vocabulary:</b> 1.D.3.a Use context to determine the meanings of words.<br/>1.D.3.b Use word structure to determine the meaning of words.</p>   | <p><b>Tree Map</b></p>   |



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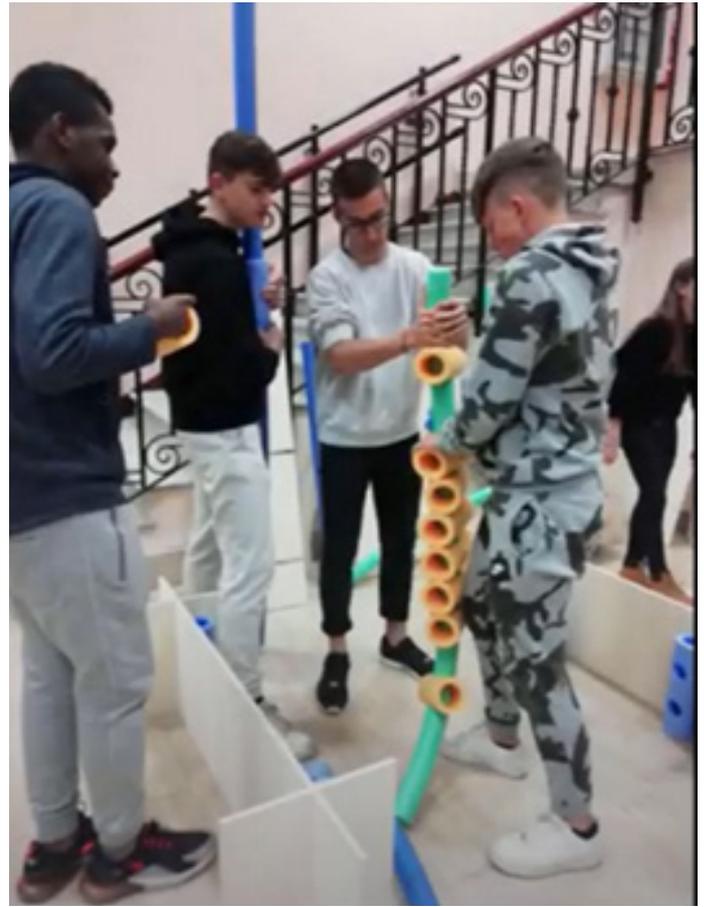
|                                      |   |                  |
|--------------------------------------|---|------------------|
| <b>Name of the organisation</b>      | Artful Thinking-Project Zero-Harvard University               |                  |
| <b>Country</b>                       | Italy   |                  |
| <b>Competencies and skills</b>       | Observation   | Active listening |
|                                      | Problem solving   | Empathy          |
| <b>Target group</b>                  | Teachers of the 4-5-6 grade                                   |                  |
| <b>Activity type</b>                 | Course  |                  |
| <b>Duration of the activity</b>      | NA  |                  |
| <b>Number of participants</b>        | NA  |                  |
| <b>Necessary materials / devices</b> | Resources and case studies are presented in the Resources kit |                  |



| Short description of the best practice activity   |  |
|---|--|
| <p>Artful Thinking helps teachers use works of visual art and music in ways that strengthen student thinking and learning in the arts and beyond. The goals of this program are to help teachers create connections between works of art and the curriculum, and to help teachers use art as a force for developing students' thinking dispositions. Using the artist's palette as a central metaphor, the Artful Thinking "palette" is comprised of six thinking dispositions which strengthen students' intellectual behaviours. These dispositions are developed through Thinking Routines, which are easy to learn and can deepen students' thinking in the classroom</p> |  |
| Outcome / results   | <p>Teacher Resource Materials, contains a protocol developed for teachers to use in their bi-weekly study groups to help them look at student thinking and become better at spotting opportunities for thinking. The Think Track is a tool designed to help teachers reflect on their routine use. The tool was also used by the research team to track the frequency and trajectory of routine use at Long Lake School. A case study of these teachers' pattern of use is included. It includes ideas for structuring the program and suggestions for sustaining and growing Artful Thinking in a school.</p> |
| Participant feedback  | <p>NA</p>  |
| More info at  | <p><a href="http://pzartfulthinking.org/">http://pzartfulthinking.org/</a><br/> <a href="http://www.pz.harvard.edu/projects/artful-thinking">http://www.pz.harvard.edu/projects/artful-thinking</a><br/> <a href="https://www.edutopia.org/pdfs/stw/edutopia-stw-bates-artsintegration-addt%27lresource-artfulthinkingroutines.pdf">https://www.edutopia.org/pdfs/stw/edutopia-stw-bates-artsintegration-addt%27lresource-artfulthinkingroutines.pdf</a></p>   |

### 2.7.3. Best practice of Collective Art Making in School





|                                      |   |                |
|--------------------------------------|---|----------------|
| <b>Name of the organisation</b>      | Foundation Pastificio Cerere  |                |
| <b>Country</b>                       | Italy   |                |
| <b>Competencies and skills</b>       | Communication   | Empathy        |
|                                      | Wellbeing   | TeamWork       |
|                                      | Positive Attitude   | Self-Awareness |
|                                      | Creativity  |                |
| <b>Target group</b>                  | High School students  |                |
| <b>Activity type</b>                 | Building Contemporary art Collection - Class Collection -School activate culture  |                |
| <b>Duration of the activity</b>      | 01 SEPTEMBER 2019 - 31 OCTOBER 2020   |                |
| <b>Number of participants</b>        | 80  |                |
| <b>Necessary materials / devices</b> | It depends from each workshop, it is defined from the school together with the group of artists designed for each workshop: Science, art and new technology: 5 sessions with 20 participants. Students: they created a constellation of symbols of contemporary |                |



|   |   |
|---|---|
| <p><b>Necessary materials / devices</b></p>   | <p>Workshop of Digital 3D Design with 3D printer<br/>Urban scenography (exploration of the neighbourhood and creation of a scenography)<br/>Invisible guides<br/><a href="https://issuu.com/pastificiocerere/docs/cdc_booklet">https://issuu.com/pastificiocerere/docs/cdc_booklet</a></p>  |
| <p><b>Short description of the best practice activity</b></p>   |   |
| <p>Curated by Marcello Smarrelli together with Claudia Cavalieri and Emanuela Pigliacelli Collezione Di Classe is the project of the Pastificio Cerere Foundation that promotes education in school through contemporary art. It is a long-term process with the aim of equipping schools with a permanent contemporary art, creating greater confidence with this language, often as difficult, but actually close to everyday experience.<br/>In 2020 Collezione Di Classe was carried out with the "Piaget-Diaz" Institute of Rome thanks to funding from the Ministry for Cultural Heritage and Activities and for Tourism as part of the notice School activates Culture of the plan Urban Future Culture. The partners of this edition are Fondazione Mondo Digitale, Artakademy with Ivan Tresoldi, Laboratorio 53 Onlus with Invisible Guides, horizontal, Leonardo Petrucci.</p> |   |
| <p><b>Outcome / results</b></p>   | <p>Students are actively involved in the conception and realisation of collective works of art intended to form a real collection over time, of which the students themselves become mediators and conservators, effectively transforming the school into a museum of contemporary art. In addition to contributing to the cultural requalification of the environments, Collezione Di Classe intends to implement a regenerative process on the urban environment of the neighbourhoods involved, starting from the school, transforming it into a cultural and social centre open to all citizens</p> |
| <p><b>Feedback participant</b></p>  | <p><a href="https://www.youtube.com/watch?v=1UF5YX57DD4">https://www.youtube.com/watch?v=1UF5YX57DD4</a><br/>In Italian (no subtitle)</p>   |
| <p><b>More info at</b></p>  | <p><a href="https://www.pastificiocerere.it/curare_educazione/collezione-di-classe/">https://www.pastificiocerere.it/curare_educazione/collezione-di-classe/</a></p>  |

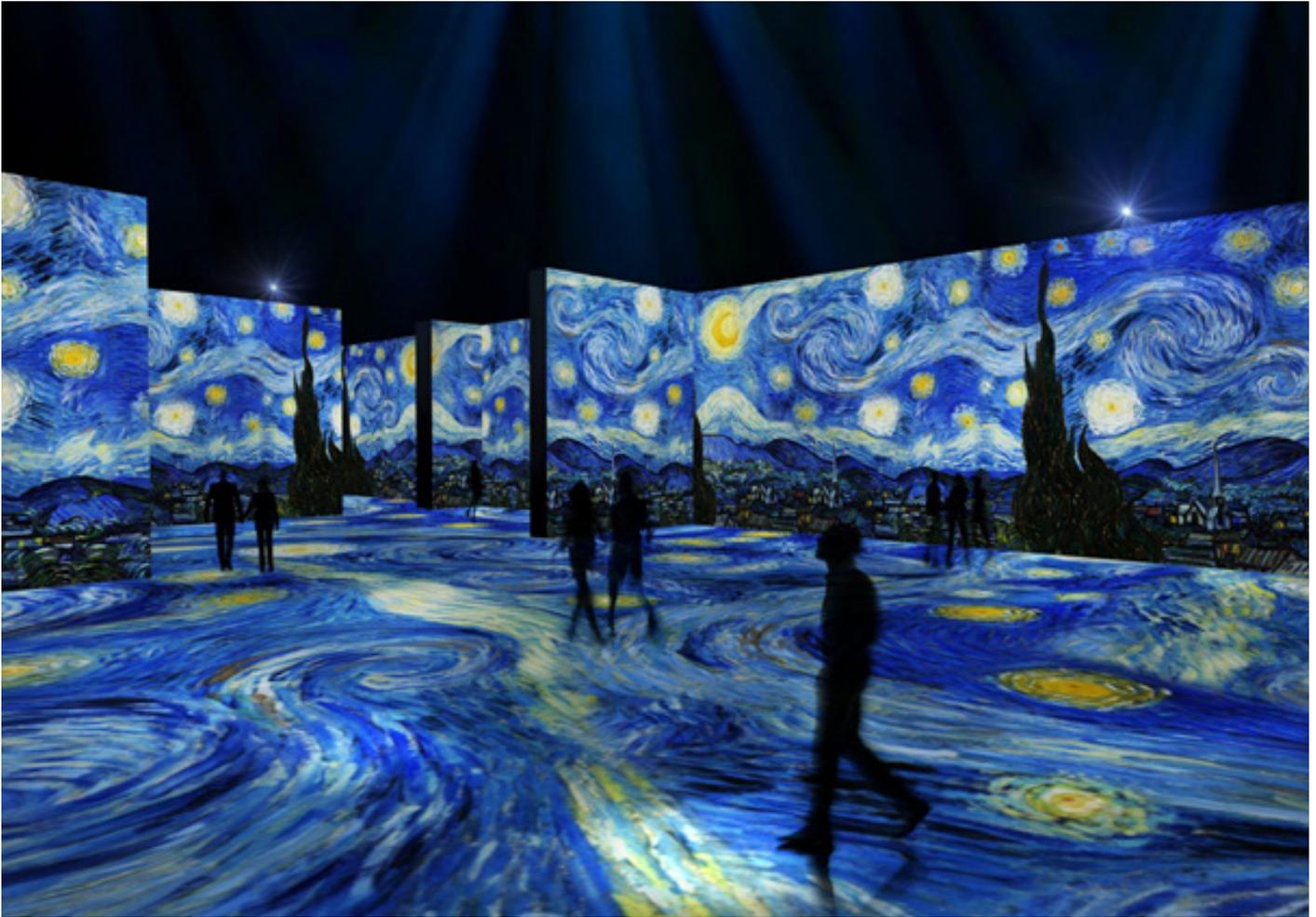
## 2.8. TIPS FOR IMPLEMENTATION

**Visual Art** can be influenced by the digital fashions and trends that revolutionise the context. They could be classified as challenges or particular graphic styles, such as the rediscovery of the art of calligraphy, the real boom in 3D graphics, or online portfolios as [Deviantart](#), which is one of the most widespread and popular platforms, where artists from all over the world share their creative portfolios.

**Visual digital** creations will reclaim their space even in prestigious frames, such as museums and art galleries, digital artistic creations are expecting to conquer museums (multimedia support to be correctly displayed), alongside the masterpieces of traditional art, from yesterday as well as today. Digital creations need practical and safe solutions to exhibit (as digital frames), to move and transports, as already using digital frames.



The artistic creations developed by Artificial Intelligences will be much more numerous and will become a real trend, after their debut in 2018. In 2020 Christie's dedicated an immersive auction created by hi-tech digital creation. A new frontier of visual arts are the immersive digital experiences, combining digital graphics with theatrical and even cinematographic elements. In these art installations, the viewer becomes the protagonist of the work of art. Just like with Virtual Reality, the five senses of the observer of artistic creation are involved in a highly spectacular and technologically advanced experience. Immersive art finds more and more space in exhibitions of international importance and also during public and social events.



*The Immersive Experience of Van Gogh, London October 2021*

Educators could **enhance digital and immersive experience, however could start using inexpensive online and mobile learning environments** by encouraging creativity and risk-taking, fostering the learner collaboration and focusing on cognitive and social-emotional learning outcomes. Please find as follows a easy tip for enhancing the mobile learning:

### **Photo Pairing strategy**

In online computer-based courses the arts strategy called photovoice could be used. Photovoice as an instructional activity involves an instructor posting a digital photographic image for the class at the onset of each unit of the course. The educator generates a reflective question that accompanies the purposely selected image, inviting students to react, or give voice, to the photograph through a written conference posting (Perry, Dalton & Edwards, 2009).

To adapt this strategy to mobile learning it is proposed continuing to use images which are easily shared on mobile devices, but to reduce the text element of the activity. Specifically, the mobile adapted strategy is called photo pairing. Students are asked to locate and share two images that, when juxtaposed, present alternative views on a course theme or topic. For example, in one instance learners were asked to select an image that spoke to them about feelings of shame and blame in a work setting and then to juxtapose this image with another that provides a visual representation of an organizational culture of support. Next, students shared their selected images with the class. For students to successfully select these images that portray different perspectives on a topic, they need to comprehend the conflicting views.



The following Figure demonstrates the juxtaposition of these two images –one of a shame and blame workplace and the second image of a supportive workplace



*Example of Photo Pairing*



# MODULE 3

## DIGITAL MEDIA ARTS

### (VIDEO, PHOTOGRAPHY)

#### 3.1. Introduction

Almost everything has become digitalised in today's technology-driven world. We employ computers to get our mail, smartphones to chat, and social media to exchange pictures and videos with one another. Art, like everything else, has gone digital. Younger generations have been brought up with digital media and by extension digital media arts, but for many people, it is still a foreign concept. Digital media art is much easier to share and publish than traditional art, which may explain its wide and rising popularity. It is convenient and easily accessible by all. Many notable exhibits which are currently on display across the world blend together digital and traditional art features. The pandemic has forced even conservatively traditional institutions to go digital, and there is a growing trend of digital "immersive" shows which have digitised older traditional artworks allowing a wider audience to appreciate artworks that were previously difficult to see.

Digital media is all around us. It is currently the principal method for many people to receive, send, and create material. This is especially true for members of Generation (or Gen) Z, also known as the zoomers, according to sociologists. The zoomers, who were born between 1997 and 2012, were the first generation to be exposed to the internet and portable digital devices at an early age. As a result, they are also known as digital natives.

The necessity to equip young people with the relevant creative and critical skills they need to operate as successful communicators, critical actors in the society, and active citizens has become increasingly apparent as the media has taken a prominent role in our lives. Overexposure to digital media that is not filtered can be problematic, it is therefore very interesting to employ digital media arts as a way for allowing people to develop soft skills and enhance their adaptability. Information is mediated from text to images and this transformative process is profoundly affecting how people perceive the world, how they comprehend it and address its intricacies and complexities. Means of digital media arts can be used to serve as outlets of social art that can effect change and provide people with the opportunity to harness their benefits at the fullest.

Social Media tools such as Twitter, Facebook and Youtube are also employed as transmitters of digital media arts on a global scale. They are changing the way that people communicate across the world, share ideas and build networks. Social media include web-based internet sites that facilitate social interaction in different ways, including social networking, social bookmarking, microblogging, video, image, audio sharing, virtual world, and much more. There are several reasons why social media are gaining popularity in education: social media sites continue to see growth and popularity; they are being used by students and throughout our societies; they offer media characteristics not offered by other learning technologies; and they are further transforming our values and how we think about learning. Social media can be related to digital media arts, as video and photography are essential elements that need to be learned and involved in an effective way. Using video, image, or social bookmarking, learners can collect, create and evaluate materials that



that they share with others. They are doing rather than receiving information passively. Also, the skills required to create content, particularly using rich media, such as video and image, will produce an array of learning outcomes that surpass those acquired through traditional pedagogies.

In the framework of the START project, it is beneficial to look at what digital media arts means and explore some implications of how significant they can be when employed in different contexts and from people of different ages and/or backgrounds.

### **3.2. Specific Learning Objectives of Module 3 – Digital Media Arts**

The rationale of this module is explained through the following learning objectives:

- Understand the basics of Digital media art
- Acquire knowledge on Digital media art
- Getting practical skills in Digital media art (photography and video making)
- Learn from best practises
- Acquire knowledge about new creative and technology tools
- Produce and maintain a good photo/video for social change

### **Digital Media Arts Module Scope**

Digital Media Arts is the module that will help youth workers and young people in the EU to learn a broad spectrum of skills connected to digital media arts, and understand the different forms of art and their effects. Best practices for utilising digital media art works and technology learning tools will also be presented. Comprehending the meaning of digital media art and the importance of acquiring related skills will provide young people and youth workers with valuable knowledge on the fundamentals of efficient applications of digital media art.

### **3.3. Competences and Skills to Acquire**

Throughout the module of Digital Media Arts learners will be encouraged to master and acquire the competences and skills mentioned below:

- Digital literacy - Understand the basic elements around digital media arts
- Building self-confidence
- Channelling and expressing feelings and emotions through digital media art tools
- Critical thinking - Communicate and work in teams through workshop-based units
- Problem solving-inference ability
- Digital media perception – Learn from the best practices that were developed and applied
- Using digital media arts to solve social problems
- Building empathy and understanding
- Management of digital tools - Acquire knowledge in different digital media arts methods, like photography and video

The competences and skills to acquire by attending this module, are based on the approach of the European Commission. The European Commission works with EU Member States to support and reinforce the development of key competences and basic skills for all, from an early age and throughout life. Key competences include knowledge, skills, and attitudes needed by all for personal fulfilment and development, employability, social inclusion and active citizenship.



The idea is to promote key competences by:

- Providing high-quality education, training and lifelong learning for all
- Supporting educational staff in implementing competence-based teaching and learning approaches
- Encouraging a variety of learning approaches and contexts for continued learning
- Exploring approaches to assess and validate key competences

### 3.4. Definition and description of Digital Media Arts

#### Digital Media

Digital media is a broad term that refers to information broadcast to us through a screen or device. Unlike traditional media, digital media is transmitted as digital data, which at its simplest involves digital cables or satellites sending binary signals to devices that translate them into audio, video, graphics, text, and more. Examples of digital media include software, digital images, digital video, video games, web pages, mp3s, podcasts, streaming services, electronic documents, and e-books.

#### Digital Art

Paints and brushes are used by some artists to produce art. Many others now use current tools of creative exploration, such as video technology, television, and computers. Digital art is a term used to describe this style of artwork. Digital art is art that is created or displayed using digital technology. This contains images created entirely on a computer as well as hand-drawn images scanned into a computer and finalised with editing softwares. Animation and 3D virtual sculpting representations, as well as projects combining many technologies, are examples of digital art. Manipulation of video images is used in certain digital art.

Digital art is frequently divided into two categories by art historians: object-oriented artworks and process-oriented images. Digital technologies are a means to an end in the first scenario, serving as a tool for the creation of traditional objects such as paintings, photographs, prints, and sculptures. In the second situation, technology is the goal in and of itself, as artists explore the possibilities inherent in this new medium's own core. This last category, which is sometimes referred to as "new media," encompasses all computer-based art that is generated, stored, and delivered digitally. To put it another way, while some works employ digital tools to amplify an already-existing medium, others use digital technology as an integral and inseparable part of the artefact's creation.

#### New Media Art

The term "new media art" refers to a wide range of contemporary artworks that include new technology such as virtual reality, computer animation, and the internet. All forms of modern art made, edited, or transmitted using new forms of media technology are referred to as new media art. This includes works created with robotics, video games, biotechnology, 3D printing, and computer animation, as well as digital art, interactive art, online art, and virtual art. As the form continues to evolve and new media technologies are invented and explored by artists, new media art resists static categorisation. "Digital Art" depicts technology arts, with flexible borders giving numerous different interpretations of the concept. We talk about it a lot, yet its extent and embrace



are hard to pin down. While computer art, multimedia art, and cyber-art were all common terms in the 1960s and 1990s, the development of the World Wide Web provided a layer of connectivity, resulting in a shift in vocabulary. As a result, we now prefer the phrases "digital art" and "new media," which are interchangeable with certain distinctions.

Digital art is an artistic work or practice that uses digital technology as part of the creative or presentation process. Since the 1960s, various names have been used to describe the process, including computer art and multimedia art. Digital art is itself placed under the larger umbrella term new media art. Media Arts is the study of human communication through film, photography, video, audio, computer/digital arts, and interactive media. Digital art has countless applications and uses but is most commonly used in commercial settings. These include media advertisements and producing visual graphic effects and animations in films, video games, etc.

### **Origins of Digital Media Arts**

Without computers, digital art would be impossible to create. The first original computer, the Electronic Numerical Integrator and Computer (ENIAC), was designed for military purposes in the 1940s, and it gave rise to the machines as we know them today. In the late 1950s and early 1960s, artists began to investigate the artistic possibilities offered by computers and associated technologies. Around 1965, the first attempts at computer art were made. Frieder Nake (1938-present), a German artist and mathematician, devised a computer method that allowed the machine to draw a series of forms to produce art.

### **Digital media effects in the world**

Journalism, filmmaking, publishing, education, and entertainment have all been affected by digital media arts. Some of the modifications have been quite beneficial. Individuals can become video creators on platforms like YouTube, allowing them to promote their thoughts, advocate for marginalised groups, or build their own companies. Furthermore, podcasting provided a venue for long-form debates/discussions on critical topics that were not constrained by the conventions of traditional news outlets.

However, circumventing traditional media gatekeepers has resulted in a new set of issues, such as the propagation of misinformation, fake news, or alternative facts. While social media apps can help promote beneficial change, they can also be used by unethical actors to exploit polarising themes or socioeconomic tensions. By the same token, the growth of digital media has been a double-edged sword. It has devastated jobs but created new ones, and also offered a plethora of other chances for making money. Sometimes it empowers the work of someone, and other times it makes his/her job much tougher.

### **Benefits of digital media versus traditional media**

Digital media is easier to copy, store, share, and modify, therefore it brings down production and distribution costs. However, the industry's switch to digital film hit theaters hard. Many of the smaller and independent theatres could not afford to buying costly digital projection equipment. As such, a significant number went out of business. Digital media is here to stay and will continue to rapidly reshape the method people consume information, form their ideas, and live their lives. The biggest experiment is ensuring that nobody is left behind.



### 3.5. Different types of Digital Media Art

Some types of art, such as sculpture, painting, drawing, music, or literature, have been (almost) rendered obsolete by the diversity of recent contemporary artistic forms, primarily those that remain within the traditional canons of creativity, creation, tools, techniques, exposition, dissemination, and public relation. We are exposed to tremendous stimulations in the digital and computational fields, which transpose the most basic perceptions and feelings. Communication as a process, as well as creative representations as potent kinds of communication, obtained a new breadth in the digital age. Art gets polluted (and concurrently contaminates) by digital tools, concepts, and practices, and as a result, the public becomes contaminated as well. The public is no longer passive; instead, it interacts, participates, and even integrates the process. The advancements in digital technology allows artists to create a piece that can now be seen and appreciated all over the world. Digital art has not only expanded the definition of art but has increased the accessibility of art to the world.

#### Digital Painting

Traditional painting techniques such as watercolours, oil painting, and impastos are used with digital painting, which first debuted in the 1990s. While the artist uses a computer, tablet, or stiletto to create a graphical design, the technique is akin to painting with traditional materials and results in artistic qualities. Digital paints also include characteristics unique to computer art graphics, such as element repetition and distortion, which can result in abstract artwork. With various art editing softwares surfacing 3D painting has risen in popularity due to the utilisation of virtual reality and its elements.

#### Digital Photography

Photographs, scans, satellite imagery, and other conceivable records of what exists are all used in digital photography to create images taken from reality. This portion frequently blurs the lines between what is and what is not, affecting our perception of reality. Famous representatives of digital painting – illustrators are artists like Nancy Burson, Daniel Canogar, Thomas Ruff, and Andreas Gorsky, and they use traditional collage and element assembly techniques, as well as morphing technologies to overlay and merge visions.

#### Sculpture

Sculpture is created using computer-aided design tools and can be shown as actual objects/models or as virtual representations on displays. Computing enables the manipulation and management of complicated geometry, as well as their 3D visualization, greatly increasing traditional design capabilities and fostering larger creative concepts. Many artists use IT technology for the production and assemblage of sophisticated and detailed pieces, as well as organic shapes with the usage of anamorphisms. Traditional sculpture design and creation was manual but preservation of traditional handmade sculptures is currently facilitated through a digital process.

#### Videos and animation

The most obvious scenario for questioning reality is videos, animation, and the moving image. This technology enables for the complete recording of an event in both location and time, as well as montage and transformation of what actually occurs. The moving image is defined by two strands: live action on one side, and animation and 3D Worlds on the other.



The moving picture is frequently chosen as the preferred medium for the creation of virtual reality and immersive environments, which explains its strong relationship to installation art. During the pandemic museums and art galleries all over the world have employed digital installations of artworks to enable access to art even under unprecedented circumstances.

## Digital installations

Because of their 3D aspect, digital installations are similar to sculptures, but they have a different relationship to the viewer. This form of artwork is usually interactive, meaning it responds to viewers' actions (e.g., body movements, voices, touch). Alternatively, these works of art can be immersive, immersing spectators in a new spatial experience or modifying their surroundings. Virtual reality (VR) and augmented reality (AR) are two common technologies that enable this type of experience. These installations, however, necessitate costly material, logistical, computational, and architectural preparation. Finally, this art form is well-suited to museums, as well as institutional and public settings, which provide ample room and infrastructure for people to fully engage with the medium.

## Internet art

The internet and networked art are process-oriented artefacts that examine how computers and networks work. The web, like any network, is a complex web of information, and artists working in this subject aim to emphasise or challenge the complexity and structure of these systems. Beyond this pure endurance, internet art encompasses all works that are intended to be distributed on the internet, or that use the internet as a source of inspiration and information for their artistic development.

## Software art

Computational engineering, as in the machine's language, and communication systems are the focus of software art. These works can either be linked – interfering with visitors in real time — or auto-produced, with graphics generated by pre-programmed algorithms and protocols. While the artist encodes according to a notion or idea, the visuals and other stimuli that result are entirely dependent on the computer process. Several artists are well-known for their usage of programming languages to produce art. Local artists who make use of laser-cut techniques are widely popular and have created a type of merchandise of products made through programming.

## Mixed media

Mixed Media is essential to the digital medium. As opposed to traditional creation, computation implies elements of different nature can be associated and coordinated to produce a whole experience for the viewer. Artworks can thus combine, still and moving image, augmented reality, sound, photographs, and so on. One medium of the artwork can also be singled out meaning one digital creation can result in various physical outputs, depending on the joint wishes and purposes of commissioners, artists, and curators.



### 3.6. Educational Guidelines

#### Implementation

The classroom is a dynamic environment, bringing together learners from different backgrounds with various abilities and personalities. Being an effective educator, therefore requires the implementation of creative and innovative teaching implementation strategies in order to meet learners' individual needs.

|   |  |  |   |
|---|--|--|---|
| <b>Build a Timeline</b>   | A clear timeframe for various benchmarks and expectations is an essential way to start bringing in a new curriculum.   |  |   |
| <b>Use Online Learning Resources</b>                                | Module notes and slides, example images, educational videos, research papers on bibliography, additional material and activities with or without solutions will be posted on the modules' structure which will be given to all attendees   |  |   |
| <b>Scheduled Online Educational Activities and Teaching Methods</b> | Notes and Power-Point Presentations in digital format  | Basic textbook(s) and additional bibliography          | Activities                                  |
|   | Web links  | Simulation game in groups                              | Peer review on group working and discussion |
| <b>Further Reading</b>  | It is important to read as many of the books and article included in the Module's bibliography as possible. By doing so, learners will get all the basic and necessary knowledge related to the Digital Media Arts Module  |  |   |
| <b>Communication</b>  | The module is implemented using a basic learning method, the learners' ability to communicate with their educator and their peers is crucial   |  |   |
| <b>Educator's Comments and Feedback</b>                             | After each activity the educator has to give feedback and comments to learners. This constitutes an effective method for the educational process. The feedback assessments offer to learners two sources of information:   |  |   |
|   | The progress of the learners   | The educator's expectations for the learners' answers. |   |
| <b>Teamwork and Collaborative Learning</b>                          | Working in teams is a key factor of a learning system, contributing to the learning process in the collaborative manner of a productive learning environment.  |  |   |
| <b>Learning by doing</b>  | The model followed by the Module is one of learning facilitation instead of the traditional approach of instructor teaching. In every course, students will be provided with several opportunities to apply concepts and techniques to "real-world like" scenarios.  |  |   |
| <b>Getting feedback from learners' evaluations</b>                  | At the end of the module, every learner has to complete an evaluation that assess the structure of the module, the learning outcomes, the techniques of the teaching process, the educational material, the educator's approach, the technology methods used. This is essential, especially for the educators, as they will receive feedback in order to improve any areas that need improvements. |  |   |



### 3.7. Tools and Applications for video making to promote and facilitate social arts

#### Video making to promote social arts

Digital video making entails delivering video content to a target audience using various online channels. In other words, it means distributing your developed videos over various web content. The digital character of new media suggests that there are virtually no marginal costs for producing extra copies of digital products and that individuals can easily allocate their creations to a global audience without having to pass through traditional “gate keepers” such as publishers. Anybody with an internet connection can blog, write reviews, report on news events both big and small, or share a song, video or even novel with the world. This fact makes the dissemination of such videos much more attainable for the purpose of strengthening social arts.

Designers can create or integrate existing sound files, video, and other input/output devices can also be combined into new design projects — truly making them media rich. Artists use this software to create videogames, art objects, and animated stories among other projects. These projects can run continuous in their entirety like a music video to present social content. Employing video content is a useful tool in promoting and marketing a product or service, increase engagement on digital and social channels, educate users, and reach the audience with a new medium, more specifically engaging people with the arts in a social and sustainable context.

Encouraging learners make use of video content to make and promote art will allow them to think laterally, critically, innovatively, creatively, and make connections among diverse fields of study in analysing problems related to photo and video production setup and operation. What is more, they will be able to apply their technical knowledge to current video systems. Critically evaluating and working within new technological developments in the area of digital video making will then result in the learners being leaders of artistic processes and interacting effectively in group production situations and coping with culturally diverse environments.

#### Video making to promote social arts

The last handful of years saw a surge in the popularity of video as a content marketing format. Specifically, in 2017, video has reached the top of the marketing tactic list. Video as a tactic was likely streamlined by a creative team as a one-to-many awareness play, with lots of focus on expensive production and little analysis to show for it. During 2018 and 2019, the video was transformed from a singular marketing tactic to an entire business strategy. Today, video is a holistic business approach, meaning video content should be produced by all teams in a conversational, actionable, and measurable way.

Video is useful for more than entertainment, too. Video on landing pages is skilled of increasing conversion rates by over 80%, and the mere mention of the word “video” in an email subject line increases open rates by 19%. A percentage of 90% of customers also underline that videos help them make buying decisions. Social arts have to do with the social aspect of engagement of people with the arts, and in the radically digital era we live in, social arts are widely promoted and employed through digital tools and means.

Unsurprisingly, video materials can be used in manifold ways to promote social arts. There is currently real artistry behind video making as a means for promoting and developing an art project or product. Mastering the digital tools that are already in use by most people can prove to be a truly



sustainable and efficient tool for engaging people from all backgrounds and educational level with the arts, and more especially the subcategory of **social arts**.

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## Use of Photography to promote social arts

It is true that a picture is worth a thousand words. Consequently, in an era of constrained character limits, content restrictions, and translation complexity, advertising art can be a powerful instrument used to convey promotional messaging. Advertising art can be defined as the graphic design used to advertise and promote. Advertising art can be in the form of photography, digital development, illustrations, and more. The ultimate goal of advertising art is to influence consumers and/or convey a message. Advertising art is a form of visual rhetoric. Visual rhetoric refers to the framework by which visual images are used to communicate a message, idea, or point of view.

## Promotional photography

Promotional photography involves taking pictures of products or services. Advertising photographs are often used in print advertisements, such as newspaper and magazine ads. Advertising and photography have long been linked with each other. In fact, it's been nearly a century since advertising first used photography to connect with an audience and form emotional bonds. The digital age has presented effective solutions that can influence the innate power of photo advertising to pierce through and produce impactful advertising that is engaging and even inspiring.

Similarly powerful in print or the digital space, photography captures a unique and explicit moment that can be used to tell a story and convey a message through a single, solitary image. While that image can be digitally enhanced to exaggerate particular aspects of the imagery, it is always rooted in an example of relatable, real-life experience that directly connects with an audience.

## Activity for learners

for this project, create a documentary video that tells a story about "the best" or "the worst" of your community. Use specific techniques and online applications that you have learned in the above section.

## Social art and how digital media has an implication on social change

Social media has quickly replaced all other media outlets in being the quickest and easiest way to consume up-to-date information on current events. When it comes to activism, it is instrumental in circulating information to all those who might want it - getting details of a protest, for example, in front of millions of eyes in seconds just by using the right keywords and hashtags.

The no-filter nature of social media, where users can upload content as and when, or even live stream it as it is happening, means that the possibility of seeing something shocking or disturbing is only ever a few tweets away. But it is this very quality of social media platforms like Twitter that can



fill people with the disgust-driven passion to make positive changes in the world. The exposure of wrongdoings to the world can be captured on a mobile phone and uploaded straight to social for the world to see means holding people accountable for their wrong doings – fundamentally, they can no longer hide.

Social media has been a tool in raising voice, awareness, and call for social change. It allows people to have access to a level of communication that the older generation never had. Through social media, people can now easily call out wrong practices, injustices, and have a voice in different situations.

Art influences society by changing opinions, instilling values and translating experiences across space and time. Art in this sense is communication; it allows people from different cultures and different times to communicate with each other via images, sounds and stories. Art is often a vehicle for social change.

## Activity for learners

Moving images are a powerful tool for telling stories—they draw us in, pull us along, and bring out our emotions. Think about a scene from your favorite movie. What was it about the scene that made it special? The acting, the framing of the shots, the lighting, the soundtrack?

Think of those elements and write them down.

Then, create a small commercial advertisement collage, using a specific application or tool and the specific techniques you have learned.



### 3.8. Creative Technological Tools

It is commonly acknowledged that creativity is significant for learning. Creativity is considered to be an essential part of a child's personal development (Sefton-Green, 1999) and an important life skill in the 21st century, which needs to be encouraged and fostered in children from an early age (Leach, 2001). It has been said, that creativity is an inherent characteristic in a person and cannot be taught, but researchers in education suggest that teaching for creativity can be accomplished through creating learning environments in which the learners' natural creativity can thrive (Lovless, 2002). The production of narratives and films facilitate learners to express their creative ideas.

In order to guide learners, develop abilities to solve problems creatively requires different concepts based on different experiences. Especially for the present, technology is applied to support education in terms of different tools that facilitate learners to access the knowledge faster and conveniently, anywhere and anytime. Furthermore, learners can also learn on computer and internet networks, so different teaching or social media online are important for learners to acquire these basic skills. Since tools or media have the ability to support co-working for improved communication and activities with open learning by using time integrating or non-time integrating tools, cloud storage and social network.

The learners can connect this knowledge with active participation, empowerment and digital learning with different non-formal methods, the course will approach participants to different digital and creative youth work realities.

Learners should be able to:

- Know how to use contemporary and emerging technological resources in diverse and changing personal, community, and workplace environments
- Understand the use of technological resources to gain access to, manipulate, and produce information, products, and services
- Understand digital applications appropriate to specific media and projects
- Know the key technological skills appropriate for occupations in the arts industry
- Know how technology and the arts are interrelated in the development of presentations and productions
- Understand how technology can reinforce, enhance, or alter products and performances
- Acquire knowledge on how to create alternative solutions by using critical and creative thinking skills, such as logical reasoning, analytical thinking, and problem-solving techniques
- Apply appropriate problem-solving strategies and critical thinking skills to work-related issues and tasks
- Use the elements of the particular art form to observe, perceive, and respond
- Understand the application of research and analysis skills to the creation of content
- Use critical thinking skills to make informed decisions and solve problems

#### Getting familiar with Creative and Technology Learning Tools

There are certain technology-based learning tools which employ creative and interactive methods to convey information and can constitute as artistic tools.



## Getting familiar with Creative and Technology Learning Tools

There are certain technology-based learning tools which employ creative and interactive methods to convey information and can constitute as artistic tools.

### Kahoot

Creating a quiz game and creating a ranking is very easy using this tool. <https://kahoot.it/>

### SLIDO

Let everyone in the audience ask their questions and vote for the ones they like the most. Slido will help you prioritize the discussion topics for conference Q&As, panel discussions or all-hands meetings. <https://www.sli.do/>

### Google Docs

Google Docs is an online word processor included as part of the free, web-based Google Docs Editors suite offered by Google which also includes Google Sheets, Google Slides, Google Drawings, Google Forms, Google Sites, and Google Keep. <https://docs.google.com/document/u/0/>

### Padlet

Padlet is an educational technology startup company based in San Francisco, California and Singapore. Padlet provides a cloud-based software-as-a-service, hosting a real-time collaborative web platform in which users can upload, organize, and share content to virtual bulletin boards called "padlets." <https://el.padlet.com/>



### 3.9. Best Practices

#### Best practices of Digital Media Arts Workshop

|  |   |                    |
|--|---|--------------------|
| <b>Name of the organisation</b>                        | Latvijas jauniešu attīstības centrs   |                    |
| <b>Country</b>   | Latvia  |                    |
| <b>Competencies and skills</b>                         | Digital literacy  | Adaptability       |
|  | Problem solving   | Photography basics |
|  | Communication   | Videography basics |
| <b>Target group</b>                                    | Youth Workers   |                    |
| <b>Activity type</b>                                   | Social Media and Digital Technologies Workshop  |                    |
| <b>Duration of the activity</b>                        | The participants attended a 7-day full programme with group activities, 2 days were dedicated to arrivals and departures  |                    |
| <b>Number of participants</b>                          | A big group of youth workers from all around Latvia attended the weekly workshop  |                    |
| <b>Necessary materials / devices</b>                   | Venue for hosting the workshop<br>Non-formal education trainers to facilitate the workshops<br>Experts to run the workshops   |                    |
| <b>Short description of the best practice activity</b> | The activity has the main goal to develop the skills of youth workers in the area of social media and digital technologies like: internet, photography and video making. It is dedicated to youth workers working in different fields of social issues to help them promote their activities, disseminate the results in a more professional and attractive way and as a result – to engage more active young people in their work and bring attention of a wider public to the social issues of their local community and country. |                    |
| <b>Outcome / results</b>                               | The outcome of the workshop and the expected result is to train young people or a wider audience of people who are interested in developing digital media arts skills specific to photography and videography and encourage them to utilise their acquired knowledge to come up with sustainable solutions for social problems through their engagement with the arts. Another expected result is to promote the recognition of youth work and non-formal education   |                    |

|               | Day 1 Arrival Day           | Day 2 Intro Day  | Day 3 Photo Art Day                                    | Day 4 Video Art Day                                    | Day 5 Music Day                                      | Day 6 Visiting Day        | Day 7 Post Production Day | Day 8 Exhibition Day      | Day 9 Departure Day       |
|---------------|-----------------------------|--|--|--|--|---------------------------|---------------------------|---------------------------|---------------------------|
| 7:00 - 9:00   | Breakfast                   | Breakfast  | Breakfast  | Breakfast  | Breakfast  | Breakfast                 | Breakfast                 | Breakfast                 | Breakfast                 |
| 9:00 - 9:30   | Registration                | Registration   | Registration   | Registration   | Registration   | Registration              | Registration              | Registration              |                           |
| 9:30 - 11:00  | Official Opening Name Games | Photo Lesson 1: introduction lessons technical lessons | Video Lesson 1: introduction lessons technical lessons | Generating ideas of future Photos and Film projects    |  | Final Production 1st work | Final Production 2nd work | Final Production 3rd work | Final Production 4th work |
| 11:00 - 11:30 | Coffee Break                | Coffee Break   | Coffee Break   | Coffee Break   |  | Coffee Break              | Coffee Break              | Coffee Break              |                           |
| 11:30 - 13:30 | Team Building               | The role of photo promotion                            | The role of video promotion                            | Working on ideas, creation of teams, sharing tactics   |  | Final Production 1st work | Final Production 2nd work | Final Production 3rd work | Final Production 4th work |
| 13:30 - 14:00 | Lunch                       | Lunch  | Lunch  | Lunch  | Discussing Leppa city tour in Friday day in the city | Lunch                     | Lunch                     | Lunch                     | Departure                 |
| 14:00 - 15:30 | Intro to Project Objectives | Photo Making Workshop                                  | Video Making Workshop                                  | Practical work on ideas - planning, writing, screening |  | Final Production 1st work | Final Production 2nd work | Final Production 3rd work | Final Production 4th work |
| 15:30 - 16:00 | Coffee Break                | Coffee Break   | Coffee Break   | Coffee Break   |  | Coffee Break              | Coffee Break              | Coffee Break              | Free time in Leppa        |
| 16:00 - 17:00 | NGO Fair                    | Practical Lessons on Photos                            | Practical Lessons on Video                             | Practical work - going for shooting                    |  | Final Production 1st work | Final Production 2nd work | Final Production 3rd work | Final Production 4th work |
| 17:00 - 18:45 | Reflection Time             | Reflection Time  | Reflection Time  | Reflection Time  |  | Reflection Time           | Reflection Time           | Reflection Time           | Reflection Time           |
| 18:00 - 19:00 | Welcome Dinner              | Dinner   | Dinner   | Dinner   | Late Dinner  | Dinner                    | Dinner                    | Dinner                    | Good Bye Party            |
| 19:00 - 20:30 | party                       | Free Time  | Free Time  | Free Time  | Free Time  | Free Time                 | Free Time                 | Free Time                 |                           |

Proposed Agenda to be adapted for similar workshops



## Best practices of Essential Media Workshop

|  |   |                    |
|--|---|--------------------|
| <b>Name of the organisation</b>                        | The Olde Vechte Foundation  |                    |
| <b>Country</b>   | Ommen, Netherlands  |                    |
| <b>Competencies and skills</b>                         | Digital literacy  | Digital Media      |
|  | Audiovisual Technology  | Editing Softwares  |
|  | Communication   | Videography basics |
| <b>Target group</b>                                    | Youth workers, Trainers, Youth leaders, Youth project managers, Youth policy makers, Volunteering mentors, Facilitators, animators, teachers, educators   |                    |
| <b>Activity type</b>                                   | 4-day residential workshop for people who want to increase their personal competence in handling, using and exploiting digital media  |                    |
| <b>Duration of the activity</b>                        | 4 days  |                    |
| <b>Number of participants</b>                          | 14-22 participants from Iceland, Liechtenstein, Norway, Switzerland   |                    |
| <b>Necessary materials / devices</b>                   | <p>Venue for hosting the workshop</p> <p>Non-formal education trainers to facilitate the workshops</p> <p>Experts to run the workshops</p> <p>Basic equipment: tripods, SD and HD video cameras, basic microphones, and two editing stations</p> <p>Participants are encouraged to bring their own devices in order to maximise the transfer of new knowledge to their working environment and daily practice.</p>  |                    |
| <b>Short description of the best practice activity</b> | <p>The workshop will raise participants' awareness of the multitude of ways in which video can seamlessly be integrated into the learning environment, equipping them with basic skills to create and share their own educational video materials.</p> <p>This 4-day residential workshop combines theoretical knowledge and practical skills, delivered through the method of learning by playing. The workshop is designed to train basic habits that can lead to the effective exploitation of digital media in your teaching or training activity. Special attention is given to learning how to use video for documenting the learning that takes place in your classroom or learning environment. During the workshop participants work in a structure that gives them opportunities to create media, receive feedback, and continuously improve their skills. Being a residential workshop, the programme becomes an active learning field, where everyone has the choice to continue acquiring new skills, socialise or express themselves beyond the formal hours.</p> <p>This workshop is designed for educators, teachers, facilitators, animators and other training professionals working with groups in formal or informal education. No previous experience with media is required, however, you need to be open for experimentation with new concepts related to your own field of expertise.</p> |                    |



|   |   |
|---|---|
| <p><b>Outcome/results</b></p>                                 | <p>The programme of the workshop is designed in a way so that a participant will:</p> <ul style="list-style-type: none"> <li>• Practice the basic image-making skills for creating an educational video</li> <li>• Create a project where learning is documented using video cameras and photography</li> <li>• Practice the basic technical skills for adding sound and using semi-professional editing software</li> <li>• Confront personal and professional concerns around technology's presence in their learning environment</li> <li>• Develop a strategy for using digital media to document good practice and learning outcomes and present it to the group</li> <li>• Create a personal audiovisual product that embodies their skills level at the end of the course</li> <li>• Be offered the choice of participating in the media coaching that follows after the course</li> </ul> |
| <p><b>Feedback participants</b></p>                           | <p>Feedback of the participants are available at this link:<br/><a href="https://vidosmedia.com">vidosmedia.com</a></p>   |
| <p><b>Short description of the best practice activity</b></p> | <p><a href="https://oldevechte-mediaworkshop-fall2013s.pdf">oldevechte-mediaworkshop-fall2013s.pdf</a> (<a href="https://salto-youth.net">salto-youth.net</a>)</p>  |

|   |   |
|---|---|
| <p><b>Day 1</b><br/>Introduction and Theoretical Foundations (interactive lecture)<br/>The concept of coaching<br/>Photo story exercise<br/>Portrait project<br/>Feedforward session<br/>Vision and Outcome<br/>Coach-coachee matchmaking<br/>Audiovisual format cinema</p> | <p><b>Day 3</b><br/>Project teams and production meeting<br/>Workshops on specific skills required (sound, editing)<br/>Editing basics for all participants<br/>Working Time on Individual Projects (Coaches)</p>   |
| <p><b>Day 2</b><br/>Workshop &amp; Practice: Visual Grammar<br/>Treasure Hunt of Shots<br/>Golden Rules of Composition<br/>Practising composition: video clip<br/>Soap opera project<br/>Whole group sharing<br/>Goal setting with coach</p>                                | <p><b>Day 4</b><br/>Working Time on Individual Projects (Coaches)<br/>Fine-Tuning and Feedforward (screening &amp; presentations)<br/>Public presentation of results (evening)<br/>Agreements on the follow-up (coach-coachee)<br/>Celebration of Results &amp; Bye-bye<br/>Dinner with candlelight</p> |

Proposed 4-day Programme



## Best practices of Creative and Technology Learning Tools

|  |  |                            |
|--|--|----------------------------|
| <b>Name of the organisation</b>                        | Portuguese National Agency for Erasmus+ Youth in Action  |                            |
| <b>Country</b>   | Portugal   |                            |
| <b>Competencies and skills</b>                         | Digital literacy   | Non-formal education       |
|  | Digital media arts   | Team building              |
|  | Communication  | Empowerment and creativity |
| <b>Target group</b>                                    | Youth workers, Trainers, Young people  |                            |
| <b>Activity type</b>                                   | 5-day online interactive sessions  |                            |
| <b>Duration of the activity</b>                        | 5 days   |                            |
| <b>Number of participants</b>                          | NA   |                            |
| <b>Necessary materials / devices</b>                   | <p>Non-formal education trainers to facilitate the workshops<br/>Experts to run the workshops<br/>Online Tools:<br/>Zoom: This platform allows to chat with each other and also create smaller working groups, share our screen so everyone can see, react with a push of a button, chat the whole group or personally, create polls and collaborate.<br/>To perform certain tasks individually and/or in group, to get access to downloaded videos and more extensive documents that can be of your interest, as well as to have access to a forum, technical help and surveys we will be using "Trello" - <a href="http://www.Trello.com">www.Trello.com</a></p>   |                            |
| <b>Short description of the best practice activity</b> | <p>The Training is to raise the attention of participants to Creative and Technology Learning Tools. Exploring these main components of Digital and Creative youth work, the participants can connect this knowledge with active participation, empowerment and digital learning with different non formal methods, the course will approach participants to different digital and creative youth work realities. The programme consists of interactive sessions, presentations and exploration of different online tools. Allowing the group to share their experiences and build on new knowledge coming from inputs and exercises. The sessions will be divided between plenary sessions, facilitated work in smaller groups and individual reflection.</p> |                            |
| <b>Outcome / results</b>                               | <p>The programme of the workshop is designed in a way so that a participant will:</p> <ul style="list-style-type: none"> <li>• Practice basic communication skills</li> <li>• Practice basic technical skills for employing digital media arts</li> <li>• Address personal and professional concerns around youth participation and engagement with the arts</li> <li>• Receive training for self-development and empowerment</li> <li>• Practical skills on editing softwares and creative tools</li> </ul>   |                            |



## "Creative & Tech Learning Mix - Online Training"

|           | 26.04                                      | 27.04                   | 28.04                    | 29.04               | 30.04  |
|-----------|--|-------------------------|--------------------------|---------------------|--|
| 09.00 CET | Opening and Get to Know Tools Introduction | Creative REMIX          | Creativity & Youth work  | PADLET & KAHOOT     | Digital Portfolio  |
| 11.00 CET | Creative Thinking                          | Creative REMIX Practice | Digital Youth Work       | MIRO & JAMBOARD     | Youthpass and Training Evaluation  |
| 13.00 CET | <b>lunch</b>                               |                         |                          |                     |  |
| 14.00 CET | Graphic Facilitation                       | Storytelling            | Digital Youth Work Tools | MENTIMETER & SLIDDO | Optional Culture moment and Digital Party  |
| 16.00 CET | Graphic Facilitation Practice              | Storytelling Practice   | CANVA                    | AUCTION BOUND       | *Morning Break - 10.30 CET<br>*Afternoon Break - 15.30 CET<br>*Closing Day - 17.30 CET<br>*CET - Central European Time |

Proposed 5-day Programme





# MODULE 4

## CONCEPTUAL ART AND PUBLIC ART

### 4.1. INTRODUCTION

**Conceptual Art** removes all references to the object, and focuses on the idea or concept as the most important aspect of the work. It started in the 60s as an artistic movement where execution was somewhat superficial. It is highlighting early stages of the process such as planning and making decisions in advance. Sometimes the conceptual artwork can be a sketch and not the final work. And this caused a lot of agitation in the 60s when contemplating the ways this art could convey political or social ideas. The point is not to be exactly pretty, but to convey YOUR idea.

To convey an idea, artists can use many things, from traditional techniques to others such as text, photography, video or performance. Or not even. Sometimes the play is a telegram, an instruction manual, a conversation or a food can. Indeed conceptual art requires more attention from the viewer, including their active participation. And their subjective opinion.

**Public Art** mostly refers to an idea based on Conceptual Art: sociological, political, environmental, etc, with the objective that everyone can see, hear or feel it, which is why it is called "public".

### 4.2. SPECIFIC LEARNING OUTCOMES OF MODULE 4 - CONCEPTUAL ART AND PUBLIC ART

- To understand the meaning of Conceptual Art and its usefulness to work with Youth
- Stimulate inventiveness to foster creativity.
- To understand the creative process from the ideation to the development of the idea
- Develop the ability to imagine, create, and represent ideas into ART.
- Provide knowledge and develop skills to carry out the design of the "product" (artistic outcome).
- Understand the basics of Conceptual art and public art
- Acquire knowledge on Conceptual art and public art
- Getting practical skills in Conceptual art and public art
- Learn from best practises
- Acquire knowledge about new creative and technology tools
- 

### 4.3. COMPETENCES & SKILLS TO ACQUIRE

- Communication
  - discourse competence
  - sociocultural competence
  - sociolinguistic competence
- Empathy
  - o connection to own feelings
  - o ability to foresee viewer's emotions
  - o capacity to convey emotions through adequate support
- Wellbeing



- Communication
  - discourse competence
  - sociocultural competence
  - sociolinguistic competence
- Empathy
  - connection to own feelings
  - ability to foresee viewer's emotions
  - capacity to convey emotions through adequate support
- Wellbeing
  - mental distress
  - focus and self-awareness
- TeamWork
  - collaboration
  - negotiation
  - co-creation
- Positive Attitude (resilience)
  - ability to confront complex issues
  - curiosity when facing unknown situations
  - capacity to overcome difficulties
- Self-Awareness
  - introspection
  - critical analysis
  - ability to recognise own abilities and difficulties
- Creativity
  - idea creation
  - use of creative tools and techniques
  - critical thinking
  - curiosity
  - unconventional thinking

#### 4.4. EDUCATIONAL GUIDELINES

The educational guidelines are based on the process of empowerment of the Youngsters through a series of activities to develop a Conceptual Art work. The Youth Worker will accompany the youngster in this journey, including empowerment and creativity methodologies.

##### Conceptual Art history

The main idea hidden in conceptual art is that the true work is not the physical object produced by the artist, but rather consists of prioritizing concepts and ideas, while manufacturing and execution remain in the background. The idea about the material realization of the work and the process itself - such as notes, sketches, models, dialogues, report more importance than the finished object, the finished work, the object itself, is not the work of art, but the process that has been followed to make it.

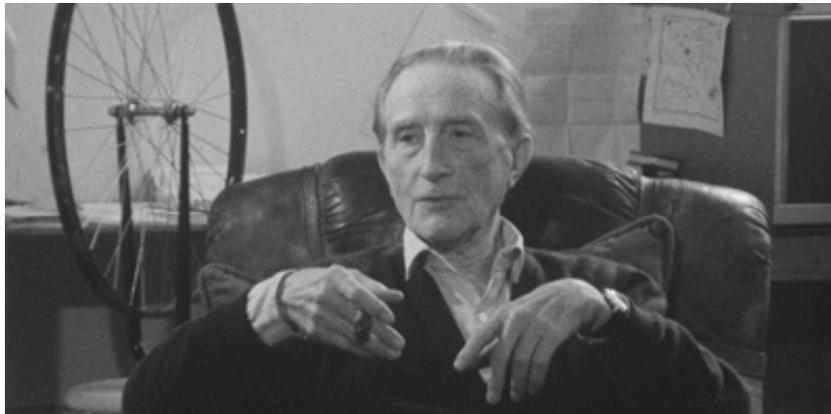
Conceptual art, like any artist current, tries to express ideas and emotions through various elements that reflect the beauty of the world around us. It is also used to express ideas and styles of art. The origin of this art dates back to the 60s, 70s and 80s (20th century) with very diverse manifestations and poorly defined borders. It can be interpreted as a form of expression that avoids optical stimulation in favor of intellectual processes, where the public is invited to share with the artist.



Therefore, the definition of conceptual art is based on giving forms to a somewhat abstract idea, where it is intended to ignore the optical impulses of the viewer, the public is encouraged to denounce and question the existing reality of what they observe. It also seeks to describe the author's intention in the work.

It started mainly in the works done by Marcel Duchamp, a Frenchman, who was trained as an artist in the neighborhood cafes in his area. This artist used the objects of everyday life such as the wheel or the chocolate mill, to express his artistic expression, which managed to give rise to a new art. He chose everyday items with little (or no) modification. And for the simple fact of exhibiting them, they were already considered works of art.

Later American artist Joseph Kosuth gives his contributions to this style. Among which are the incorporation of the search for concepts and the definition of art objects. Some scholars of the matter consider that conceptual architecture was born in opposition to the Vietnam War, feminism and other concepts of the knowledge economy after the end of the Second War.



Marcel Duchamp first exponent of conceptual art

This artistic manifestation with specific characteristics, focused on capturing concepts or ideas of the world through photos, videos, texts and all type of elements. As we have seen, this art comes from Europe and the United States in the 1960s, but it quickly spread among artists from South America and even Asia.

Another definition is that it belongs to contemporary art, where photography is used to choose an object and turn it into a work of art. Photography is exhibited as a work of art, as are videos and texts.



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### Examples of Conceptual Art

Conceptual artist Robert Rauschenberg asked Willem De Kooning to lend him a painting and then erase it, on two conditions. One, it had to be a work very dear and valued by the author and two, it had to be difficult to erase. Against all odds, De Kooning agreed to deliver the work to Rauschenberg, who erased the work for a month, asking another famous artist and friend, Jasper Johns, to design the poster for the work entitled: De Kooning drawing erased, 1953.

De Kooning drawing erased, 1953

Joseph Kosuth exhibited One and Three Chairs in 1965. This work consisted of a photo of a chair, a chair, and a poster with the definition of the word chair. With this, the artist seeks for the public to question elements that are found in the identity of the object



One and Three Chairs by Joseph Kosuth, 1965.



- 1917: Marcel Duchamp exhibits his Fountain, a mere ordinary porcelain urinal in the Salon of Independent Artists, as a way of questioning the nature of art, making it clear that anything with a good idea behind it could be art. Making sure that what really matters is what he wants us to understand, what he wants us to reflect on and put aside what he represents. Difference between what it represents and what is represented.Z
- 1953: Robert Rauschenberg exhibits Erased De Kooning Drawing, a Willem De Kooning drawing that Rauschenberg erased. This piece raised many questions about the fundamental nature of art, causing the viewer to consider whether erasing another artist's drawing could be a creative act, as well as whether the work was only "art" because the famous Rauschenberg had done it.
- 1956: Isidore Isou introduces the concept of infinitesimal art in Introduction à une esthétique imaginaire (Introduction to an Imaginary Aesthetics).
- 1957: Yves Klein, Aerostatic Sculpture (Paris). This was made up of 1,001 blue balloons that were released into the sky from the Iris Clert Gallery to promote his Monochrome Proposal; Blue Period. Klein also exhibited One Minute Fire Painting, which was a blue panel on which 16 firecrackers were placed. For his important exhibition The Void in 1958, Klein declared that his paintings were now invisible and to prove it he exhibited an empty room.
- 1958: Wolf Vostell Das Theater ist auf der Straße/The theater is on the street. The first happening in Europe.[1]
- 1960: Yves Klein's action called A Step into the Void in which he attempts to fly by stepping out of a window. Klein said: "The artist must create a single work of art, himself, constantly."
- 1960: Artist Stanley Brown declares that all shoe shops in Amsterdam constitute the exhibition of his works. In Vancouver, Iain and Ingrid Baxter of the N.E. Thing Co. displayed furniture from a four-bedroom apartment wrapped in plastic bags.
- 1961 Wolf Vostell Cityrama, in Cologne was the first Happening in Germany.
- 1961: Robert Rauschenberg sent a telegram to the Iris Clert Gallery saying: 'This is a self-portrait of Iris Clert if I say so.' like his contribution to the portrait exhibition that was being held at the gallery ..
- 1961: Piero Manzoni exhibits his Artist's Shit, cans supposedly containing his feces. He puts the cans up for sale for their weight in gold. He also sells his breath (contained in balloons) as Air Bodies, and signs people's bodies, declaring them living works of art for all time or for specific periods. (This depended on how much they were prepared to pay). Marcel Broodthaers and Primo Levi were among those designated 'works of art'.
- 1962: FLUXUS Internationale Festspiele Neuester Musik in Wiesbaden with George Maciunas, Joseph Beuys, Wolf Vostell, Nam June Paik and others.
- 1962: Christo and Jeanne-Claude exhibit Iron Curtain. This consists of a barricade of oil barrels on a narrow street in Paris that caused a lot of traffic disorder. The work was not the barricade itself but the traffic caused.
- 1962: Yves Klein introduces the Zone of Intangible Pictorial Sensitivity at various ceremonies on the banks of the River Seine. He offers to sell his own 'pictorial sensibility' (whatever this was, Klein did not define it) in exchange for gold leaf. In these ceremonies the buyer delivered the gold leaf in exchange for a certificate. Since Klein's sensibilities were immaterial, the buyer was asked to burn the certificate while Klein dumped half the gold leaf into the Seine. (There were seven buyers)
- 1962: Piero Manzoni created The Base of the World, thus exhibiting the entire planet as a work of art.
- 1963: Festum Fluxorum Fluxus in Düsseldorf with George Maciunas, Wolf Vostell, Joseph Beuys, Dick Higgins, Nam June Paik, Ben Patterson, Emmett Williams and others.
- 1963: Henry Flynt writes the article "Conceptual Art" which is published in an "Opportunity Trading Anthology"; a collection of artwork and concepts by various artists and musicians that was published by Jackson Mac Low and La Monte Young. This anthology documented the development of Dick Higgins's vision of intermedia art in the context of John Cage's ideas and became an early Fluxus masterpiece. The "Conceptual Art" that Flynt spoke of grew out of his idea of cognitive nihilism and his analysis of the vulnerabilities of logic and mathematics.



- 1964: Yoko Ono publishes *Grapes: A Book of Instructions and Drawings*. An example of heuristic art, or a series of instructions on how to obtain an aesthetic experience.
- 1965: A complex piece of conceptual art by John Latham called "Still and Chew" invites art students to protest the values of Clement Greenberg's book *Art and Culture*

## The process of Creativity: from idea to art

When we think about the definition of the creative process, what usually comes to mind is a completely subjective, nebulous series of wayward steps exclusively understood by gifted creatives. As if it is some sort of secret code that only the Van Goghs, the Banksys, the Picassos, The Warhols, and the Rodins of the world have access to.

Though a romantic way to think of it, the notion that the creative process is only bestowed to the "in-nately creative" among us is rather stifling. The reality is that everyone—including you—is creative. It's really just a matter of understanding the stages of the creative process model and tapping into those juices.

## The 5 Stages of the Creative Process

The creative process model has traditionally been broken down into the following five stages of creativity: preparation, incubation, insight, evaluation, and elaboration (although creatives' definition of each step, and occasionally the names, can vary). These terms themselves likely won't do much for your creative spirit (they admittedly sound a bit sterile), but below we've broken each down to help you understand and relate to them more easily.

### 1. Preparation: The Inspiration Phase

So, what is the first step of the typical creative process? Preparation. While this might sound a bit like you're cramming for an excruciating exam you've got to take in the morning, the first stage of the creative process is where your best ideas are born.

Think of it as if you're taking an exciting journey into the creative space that appeals most to you. In today's modern world, that might look like exploring a specific hashtag on Instagram—#gouache, #linedrawing, #classicalmusic, #ontheeasel, or #roughsketch. It could also look like deep diving into autobiographies of artists who inspire you, perusing artist websites and their virtual galleries, watching documentary films on the topic, listening to music, or reading through poetry.

In some cases, how you "prepare" may not even be directly related to your specific medium. Maybe it's having coffee al fresco, lapping up the great outdoors, or people watching. Wherever this stage takes you, commit to it wholly and truly relish in it. Take notes. Observe what (and how) these other creatives have created, jot down ideas as they come to you, colors that inspire you, sounds that move you, and words that catch you by surprise.

### 2. Incubation: Absorbing and Processing

Now is the time to let all that information and inspiration you just breathed in soak into your very core. In this stage of the creative process, it may not even feel like you're really doing anything since it's your subconscious that's actually doing all the work. In that sense, you can liken this step of the creative process to allowing a piece of steak marinate overnight in a juicy bath of flavors. To the naked eye, the meat is just sitting there, but in reality, a delicious transformation is occurring.

Unlike your steak, this creative incubation period might take some time. Yes, for some a lightbulb might have instantly flickered on and catapulted them into action, but for many others it is often



a matter of hours or days before that happens. In some cases, it might take you months or even years to fully absorb and process creativity. There's no shame in the length of time you incubate, so don't feel pressured. It's very important not to rush this stage, and to give yourself time for the next step to occur.

### 3. Insight: The "Eureka" Moment

In the previous stage, we alluded to a lightbulb flickering on, sending a person into a full-fledged creative frenzy they couldn't possibly suppress. This moment is traditionally referred to as the "insight" stage of the creative process, or what some have playfully dubbed the "Eureka!" moment. (It's also occasionally called the illumination stage in the creative process.)

This is the step we're arguably most all familiar with, and the one we wrongfully assume is step one. Perhaps it is this incorrect assumption that causes many to conclude that you must be an inherently gifted creative person in order to ever experience such a moment. As you now know, the reality is that it might have taken days, weeks, months, or even years for such inspiration to hit. This is true even of the greatest artists our world has seen.

Another false assumption is that this Eureka moment is always loud and gut-punchingly powerful. While it does sometimes hit as an unmistakable spark of inspiration-born direction, it is important to note that sometimes the illumination stage in the creative process is more of a quiet, contemplative whisper. It also might not happen quite as cinematically as we'd like to think. Many even say that such inspiration strikes or develops when they least expect it—while making dinner, having a conversation with a friend, or in the middle of folding a giant load of laundry. The argument is that doing something that doesn't require much brain power gives your subconscious some time to churn.

In whatever way this "from the subconscious to the forefront" moment happens for you, it's the quickest step in the creative development process and signals you're ready to dive into stage four. And stage four might not be what you'd expect...

### 4. Evaluation: Putting Your Idea Through the Wringer

Not to be the bearer of bad news, but the creative development process would be remiss without acknowledging that not every creative idea is a great (or even good) idea worth pursuing. This is the phase where you really dig deep—as tricky and painful as it might be to your ego—and ask yourself if this is an idea that's ultimately worth working on.

Instead of framing it as a potential way to squash your hopes and dreams, consider it an opportunity to put your creative process art idea to the ultimate test. Does it hold up against a flood of critical thinking, honest questions, and in some cases the scrutiny of your peers?

We've talked before about the most important questions an artist should ask before pursuing a project. Some of those questions include the following:

#### Questions to Ask Before Starting a Project

- Has this been done before?
- How will I do this in a way that hasn't been done yet?
- Will I actually enjoy this?
- Why does this idea or project matter to me, specifically?
- Am I challenging myself?

In addition to looking inward, gathering some honest feedback from people you trust (creative or otherwise) can also prove insightful at this stage in the creative process. Collaboration often allows you to build upon your existing ideas in meaningful ways.



## 5. Elaboration: Putting Pen to Paper (So to Speak)

Onto the last of the stages of creativity: Once your project idea has passed the scrutiny test, it's finally time to "elaborate." Or in easier-to-understand terminology, it's officially time to put pen to paper, ink to canvas, and clay to wheel. This is the phase where you're actively creating something and bringing your idea to life.

For many, this final step of the creative process can take just as long as all the other four put together (or even longer). It typically involves many hours of brainstorming the best approach and experimenting in order to figure out what works and what doesn't. You might nail it on the first try (and some really do!), but what's more likely to happen is that you create something, dislike it, and either rewind a bit or start completely from scratch. You might do this over and over again until it's perfect in your eyes.

Lest you find yourself discouraged during this stage, consider the many "failed" forerunner sketches, sculptures, and pages by greats that would ultimately lead to a masterpiece that's cherished centuries later. Real sweat, real tears, and real joy is bred during this step 5 creative process stage. Embrace it.

### The Takeaway

Now that you better understand the five stages of the creative process, we hope that you feel less pressure to create something mind-blowingly transformative out of thin air. Art, no matter your medium, very rarely happens that way. When frustrated, remind yourself that the creative process is a slow and steady journey, and one that involves much more preparation, marination, and self-reflection than many realize. (Perhaps it should be called the "creative thinking process.") Bask in inspiration, allow your mind and body to absorb, jump on that "aha!" moment, question even when it's hard, and then throw yourself into your next creation.

### **Empowerment Methodology: not to be afraid of own ideas**

Being afraid of being accepted by the others is an unconscious fear that has repercussions on creativity and artistic production. This also encompasses other fears, since being successful in one style can be perceived as that after a good job, the next one must be better, or that you don't like it. Not only the public, there is fear of critics judging, fear of never being successful, fear of ceasing to be as one wants to be etc. All this will affect the capacity for self-discipline and artistic production

Theodore Bryant wrote that when someone is afraid "Maybe I don't really want to be successful." One has to think that when a work is sold, happiness is enormous, but above all, it generates energy to start creating new works. Fear exists and you have to empower yourself to face it, to do a job, sell it and continue doing the works as you want. The artist must carry out a work of self-awareness about his artistic goals, in being true to himself, being authentic. The moment he stops fulfilling his desires and fulfills others, he ceases to be an artist and becomes a craftsman. Finally, the success of colleagues should be a joy and a reason to continue working. Our development should never be compared to that of other fellow artists. Everyone has their own development.

### Conceptual Arts and Digital Tools

Conceptual art has embraced the use of digital technology. Raster graphics editors for digital painting have become more widely available, as well as hardware such as graphics tablets, allowing for more efficient working methods. Before this, various traditional mediums were used, such as oil paints, acrylic paints, markers, and pencils. Many modern paint packages are programmed to simulate colour mixing in the same way that paint is mixed on a canvas; mastery of traditional media is often paramount to a conceptual artist's ability to use painting software



Popular programs for concept artists include Photoshop and Corel Painter. Others include Manga Studio, Procreate, and Art Rage.

Most concept artists have switched to digital media due to the ease of editing and speed. A lot of concept work is on tight deadlines where a highly polished piece is needed in a short amount of time.

One of the most unique and common art forms on the internet these days is Concept Art. Concept art is a form of illustration where the primary goal is to convey a visual representation of a design, idea, and/or mood for use in film, video games, animation, or comics before it is put into the final product. The concept artist generates a visual design for something that does not yet exist. Most of these pieces are created with Photoshop in addition to using more traditional mediums such as oil paints, pencils, and others. The two most common themes are science fiction and fantasy.

#### 4.5. DESCRIPTION OF ART MEDIA

CONCEPTUAL ART as such, refers to artistic creation where the concept of the work is of primary importance, being a substantial art of ideas, information and knowledge where its artistic meaning is in the conceptual content developed. Its theme can explore, testify, question, criticise or denounce the current reality of the social, political or economic environment, or make an introspection to the thought or experiences of the artist. Generally, conceptual works resort to irony, satire or controversy in their form of manifestation without that being their only purpose in front of the viewer, since what they are looking for is the reflection and reading of the artistic concept.

In conceptual art, the idea or message transmitted by the artist is manifested in the form of the work without being based on the canons and traditional means of art of the past (before the 20th century) since its origins are in being a fully free art, critical and transgressive.

Therefore, it has its own manifestations that have been added over time, such as readymade, installation, art-object, video-art and performance, although it has been free to express itself in any discipline, be it photography as well, painting, drawing or sculpture. Let's see with detail all the medias that can be used:

- **Video-art:** Film and television took their own paths throughout the twentieth century, departing as such from visual art, however video art gives the opportunity to express ideas and concepts with full artistic sense regardless of the degree of quality in the recording (commercial parameters, formats, scripts, frames, etc.). In its content it is also usually related to other conceptual means such as installation or performance witnessing or documenting the narratives.
- **Installation:** They are all the manifestations that intervene in a space resorting to non-traditional means in art. An installation can be physical, sound, light, or interactive, and can be made up of found objects (readymades) or the assembly of structures where the combination of visual or audiovisual elements shapes the conceptual narrative of the work.
- **Performance:** It is a form of conceptual art expressed live through the body without resorting to traditional stage manifestations. It can be developed individually, in a group or even interactively with the participation of the public. Some of his genres are Happening, Flashmob, Body Art, Snigging, etc. Although it is presented live, it is obviously also registered as an artistic work in video art and photography.
- **Art-object:** They are the works of conceptual art that are integrated with the assembly or modification of any type of objects and materials without resorting to traditional means, giving a



form that expresses the conceptual narrative of the artist. They are usually presented as sculptural pieces, statues or figures.

- **Readymade:** It is the technique of collecting and presenting any type of found objects that are not originally artistic but that in the works are given their artistic sense, they are presented both in installations and in works of art-object. Some genres of the readymade are Trash Art (trash art), Arte Povera (poor art) and Land Art (art of the land).
- **Alternative Graphics and Collage:** It is the use of various printed media mixed with other materials that give body to the works. Newspaper, magazine or photo clippings are commonly used; impressions of figures or texts, sometimes conjugated with the application of ink, wood, metal, fabric, plastic or other materials that make up the design of collages, paintings or even artist's books. Famous collages have been those of the Dada style and the Fluxus movement, while in Pop Art Warhol's serigraphs stand out.
- **Conceptual photography:** Obviously there are countless fields in the world of photography, however conceptual photography focuses its visual content on developing a narrative of an idea or concept in the full artistic sense, an expressive, intellectual or reflective speech that records a real or recreated scene, an installation or a performance.

Therefore, **PUBLIC ART** refers to the same media.



## 4.5. Methodologies

The unit is made up of a theoretical part whose concepts and methodologies will be treated to provide the Educator with a historical background of Conceptual Art and its evolution. At the end of the unit, practical advice and suggestions will be given that will allow a better application of the concepts and methodologies discussed in this course, thus completing the theoretical part and providing tailored and concrete support to implement the acquired learning. Best practices of Digital Media Arts Workshop.

## 4.6. BEST PRACTISES

### 4.6.1. THE MISSING UNICORN



|                                    |   |   |
|------------------------------------|---|---|
| <b>Name of the organisation</b>    | Cambridge Arts Public Art Youth Council (PAYC)                |   |
| <b>Country</b>                     | UK  |   |
| <b>Competencies and skills</b>     | Communication   | As the Youth want to show that life is better if we believe on magic (hope) |
|                                    | Empathy   | To understand others feelings   |
|                                    | Wellbeing   | To bring a smile to the park visitors                                       |
|                                    | Positive Attitude   |   |
|                                    | Team Work   | To create together  |
| <b>Target group</b>                | All type of persons   |   |
| <b>Activity type</b>               | Street art in a public Park                                   |   |
| <b>Duration of the activity</b>    | 1 day   |   |
| <b>Number of participants</b>      | 10  |   |
| <b>Necessary materials/devices</b> | Different colour spray paints, chinks, colored synthetic hair |   |

| Short description of the best practice activity  |  |
|--|--|
| <p>"The Missing Unicorn" was the 2020 summer art project from Public Art Youth Council from Cambridge Arts, part of the Mayor's Summer Youth Employment Program.</p> <p>They put up fliers announcing "Unicorn Sightings" inviting visitors to discover unicorn hoofprints (painted in chalk on paths), hair, horns and droppings at Cambridge's Greene-Rose Heritage Park, Sennott Park and Danehy Park. Visitors to the parks discovered the words "You are entering the presence of a unicorn" painted in chalk on paths.</p> |  |
| Outcome / results  | <p>To make people aware that even in difficult situations, there is always magic if we want to search for it.</p> <p>The purpose of this project is to bring joy to someone's day using something that is unrealistic, magical and out of the ordinary," the teens wrote. "Unicorns are known for having healing properties, and in the time of COVID-19, we hope that this project will help people stop thinking about the bad even for just a second."</p> <p><a href="https://www.instagram.com/p/CDzK9WVn8AK/">https://www.instagram.com/p/CDzK9WVn8AK/</a></p> |
| Feedback participants  | NA   |
| More info at   | <a href="https://www.cambridgema.gov/arts/publicart/publicartyouthcouncil">https://www.cambridgema.gov/arts/publicart/publicartyouthcouncil</a>  |

#### 4.6.2. ROADSIDE STORM PIPES TRANSFORMED INTO COLOURFUL WORKS OF ART



|                          |   |   |
|--------------------------|---|---|
| Name of the organisation | Urfun Lab                                       |   |
| Country                  | India   |   |
| Competencies and skills  | Communication<br>Wellbeing<br>Positive Attitude | Make people happy<br>To bring a smile to the road walkers |

|  |   |                    |
|--|---|--------------------|
| <b>Competencies and skills</b>   | Team Work   | To create together |
| <b>Target group</b>  | All type of persons   |                    |
| <b>Activity type</b>   | Street art in a public road   |                    |
| <b>Duration of the activity</b>  | 1 day   |                    |
| <b>Number of participants</b>  | Depending the number of pipes, minimum 5  |                    |
| <b>Necessary materials/devices</b>   | Colored cellophane  |                    |
| <b>Short description of the best practice activity</b>   |   |                    |
| <p>Many areas of India are undergoing an incredible transformation as existing infrastructure is overhauled in favor of more up-to-date systems. Although most construction projects feature an unwelcoming aesthetic, there is one design solution where the designers have turned a blight of storm pipes into beautiful works of art.</p> |   |                    |
| <b>Outcome/results</b>   | To Transform an unsightly concrete roadside pile into a strikingly beautiful, unexpected public space.                                      |                    |
| <b>Feedback participants</b>   | NA  |                    |
| <b>More info at</b>  | <a href="https://www.designboom.com/design/urfun-lab-storm-water-pipes/">https://www.designboom.com/design/urfun-lab-storm-water-pipes/</a> |                    |



## 4.5. Methodologies



|                                    |  |  |
|------------------------------------|--|--|
| <b>Name of the organisation</b>    | Haverford's College (Pennsylvania)   |  |
| <b>Country</b>                     | USA  |  |
| <b>Competencies and skills</b>     | Communication  | To make social confrontation                               |
|                                    | Self-Awareness   | To discover their feelings while conflict arises           |
|                                    | Strength   | To maintain their attitude despite the sight of the others |
| <b>Target group</b>                | Youth (18-25)  |  |
| <b>Activity type</b>               | Conceptual Art   |  |
| <b>Duration of the activity</b>    | 1 week   |  |
| <b>Number of participants</b>      | No limit   |  |
| <b>Necessary materials/devices</b> | Large pine wood sticks, felt pens, rope, any material we want to use to convert our wood stick into our project idea |  |

### Short description of the best practice activity

Students were instructed to cut a standard 2×4 piece of pine to their height and carry it around for one full week starting on Friday, January 26th. For the entire week, students had to keep the board with them at all times, no farther than an arm's length away. In this way, the board was meant to mirror the students who carried them, such that they and others around them felt that they were confronted with another person. Students also kept a record of their experience and thoughts in a class blog. Most, if not all, of the students shared the experience of many people approaching them and asking them questions about the cumbersome wooden slab they carried. However, opinions and thoughts about the exercise varied widely from person-to-person.



|                              |   |
|------------------------------|---|
| <b>Outcome / results</b>     | Depending on the student, some students decided to take the project in a creative direction while others claimed.   |
| <b>Feedback participants</b> | <p>Some found it difficult because it forced them to change how they navigated both their physical and social environment. Simply having the board acted as a catalyst for conversation, in which others felt like it was an invitation or a first move in opening a dialogue.</p> <p>"I think the hardest part about carrying the plank around for me was feeling like I was taking up way too much space all the time and feeling kind of guilty about that. The most positive element of having the plank was talking to a lot of people I generally wouldn't interact with." said Ariel Censor '20, a student in the Conceptual Art course.</p> |
| <b>More info at</b>          | <a href="http://haverfordclerk.com/conceptual-art-class-splinters-social-expectations/">http://haverfordclerk.com/conceptual-art-class-splinters-social-expectations/</a>   |

#### 4.5. Methodologies

Conceptual Art is a magic tool for Educators. It provides the necessary Energy to the Youth to express all their emotions as everything can be possible without the need of creating something "nice" to the eye, as this is not about beauty.

The educator has to understand that conceptual art's purpose is breaking with the art known until then and offering a new point of view on the artistic experience. The educator gives absolute freedom to the youngsters, imagination with no limits. This means that the educator has to be able to search for previous information to be able to guide the young so they can convey the idea.



# MODULE 5

## PERFORMING ARTS

### (THEATRE, DANCE, MUSIC)

#### 5.1. Introduction

**Performance art** a time-based art form that typically features a live presentation to an audience or to onlookers (as on a street) and draws on such arts as acting, poetry, music, dance, and painting. It is generally an event rather than an artifact, by nature ephemeral, though it is often recorded on video and by means of still photography.

Performance art arose in the early 1970s as a general term for a multitude of activities—including **Happenings, body art, actions, events, and guerrilla theatre**. It can embrace a wide diversity of styles.

#### 5.2. SPECIFIC LEARNING OBJECTIVES OF THE MODULE 5 - PERFORMING ARTS

- Understand the basics of Performing arts
- Acquire knowledge on Performing arts
- Getting practical skills in Performing arts (Theatre and dance)
- Explore the concept of performing arts as a way to bring social inclusion
- Learn from best practises that overcome the social exclusion (be more inclusive)
- Become familiar with different methodologies of acting and dancing
- To be able to apply tips to implement different methodologies of performing arts
- Differentiating between inclusive and exclusive approaches to performing arts.

#### 5.3. COMPETENCES AND SKILLS TO ACQUIRE

- Knowledge of performing arts
- Practical skills of performing arts
- Social awareness
- Openness to change
- Creativity
- Empathy
- Teamwork
- Empowerment
- Social equality seeking

#### 5.4. EDUCATIONAL GUIDELINES

##### Performing arts concept and history

Performance art has its origins in the early 20th century, and it is closely identified with the progress of the avant-garde, beginning with Futurism. The Futurists' attempt to revolutionize culture included performative evenings of poetry, music played on newly invented instruments, and a form of drastically distilled dramatic presentation. Such elements of Futurist events as simultaneity and noise-music were subsequently refined by artists of the Dada movement, which made great





use of live art. Both Futurists and Dadaists worked to confound the barrier between actor and performer, and both capitalised on the publicity value of shock and outrage. An early theorist and practitioner in avant-garde theatre was the German artist Oskar Schlemmer who is perhaps best known for Das triadische Ballet, which called for complex movements and elaborate costumes. Subsequent important developments in performance art occurred in the United States after World War II. In 1952, at Black Mountain College (1933–57) in North Carolina, the experimental composer John Cage organized an event that included performances by the choreographer and dancer Merce Cunningham, the poet Charles Olson, and the artist Robert Rauschenberg, among others. In its denial of traditional disciplinary boundaries, this influential event set a pattern for Happenings and Fluxus activities and provided an impetus for much of the live art of the following decade. In the 1960s and '70s, performance art was characterized by improvisation, spontaneity, audience interaction, and political agitation. It also became a favourite strategy of feminist artists—such as the gorilla-masked Guerrilla Girls, whose mission was to expose sexism, racism, and corruption mainly in the art world—as well as of artists elsewhere in the world, such as the Chinese artist Zhang Huan. Popular manifestations of the genre can be seen in Blue Man Group and such events as the Burning Man festival, held annually in the Black Rock Desert, Nevada.

### Performing arts concept and history

Performing arts include different types of performances, which are the following:

#### **Theatre**

It is the kind of performance which is concerned with **acting out a story**, with the use of gestures, facial expressions, music, and speech. The performers are known as actors and actresses. The specific place of the performance is also named by the word “theatre” as derived from the Ancient Greek (théatron, “a place for viewing”).

Theatre has an influential factor in the world of arts. Theater performance is a beautiful combination of different people from different backgrounds coming together. Putting to rest their differences and enjoy the act.

#### **Dance**

Generally refers to human movement, goes with a rhythm of music and is used as a form of audience entertainment in a performance setting. Choreography is the art of making dances, and the person who practices this art is the choreographer. Dance is a powerful kind of art, but skillful performers channel the art of dance into something that becomes expressive, and that may delight the audience who feel no wish to dance themselves.

Musical accompaniment, the moves, and how the dancers portray their emotions is a great part of the performance; body movements are not the only important matter in this kind of art. Dancing is not only learning the steps; it is also a way of moving that uses the body as an instrument of conveying feelings.

#### **Music**

Music is also a significant art form. Individuals show their emotions through composing, singing, and instrumental collaboration. We can also call music as a universal language. Everybody listens and enjoys music. It is also tightly associated with dancing. Music provides the rhythm and it makes dancing possible and better.

This may sound like a usual benefit, but this art form can enhance the creativity of a person. It can also improve social skills, language, and reading skills. Critical thinking skills are also able to learn through this.



## Opera

This form of art is a well-known part of the Western classical music tradition. Opera originated in Italy around the 16th century, and it soon became famous to the rest of Europe. This type of art shows a variety of elements, including the stage props, acting, and costumes. The performance in an Opera is usually in an opera house. It is also accompanied by either a musical ensemble or an orchestra.

### The process of creativity

In the performing arts, creative solutions are needed to create characters and complement the space around them. No less important is the idea of how the work will reach the audience, what message will spread to it, what result will be achieved. This module reviews several performing arts methodologies that allow you to turn the creative process into an effective outcome.

### Empowerment / Self-awareness

The performing arts provide an opportunity to get to know yourself, the people around you and the processes that take place on a daily basis. Involvement in the creative process ensures freedom of expression and self-awareness.

The performing arts and the variety of their methodologies allow for the involvement of all individuals, regardless of their abilities, physical capabilities, social status, and so on.

## 5.5. DESCRIPTION OF ART MEDIA

The major types of performing arts include **music, dance, drama, opera, and spoken words**. It is different from visual arts, which is when artists use paint, canvas, or different materials to create art objects. **While performing arts include a variety of things which are being performed in front of a live audience**. Performing arts are also performed professionally, which is why proper knowledge and practice is fundamental.

Artists that perform in front of an audience are the performers. These artists are **actors, dancers, comedians, circus artists, magicians, singers, and musicians**. To be able to achieve the performance that they desire, help from supported workers in related fields, such as songwriting, choreography, and stagecraft, are also being focused on.

Performing Arts impact our world in various ways. It is vital and necessary in our culture and society. When people think of performing arts, the usual images of the stage, music, props, performers, and choreography appear in our vision. This culture has developed and made history creatively. Aspects of performing arts, especially the way of improvising and creating help the people to think outside the box.

## 5.6. METHODOLOGIES

### 5.6.1. Acting methodology

Konstantin Stanislavsky is the father of modern acting. His desire to “live” a role rather than “perform” a role has influenced every acting technique we know today. Konstantin Stanislavsky was a Russian actor, producer, director, and founder of the Moscow Art Theatre. The name Stanislavsky was a stage name that he gave himself in 1885, when he was 23 years old and entering his prime as an actor on the Russian stage. He wrote detailed notes as he developed his acting system.

Stanislavski acting techniques are the most popular acting techniques. In fact, almost all types of acting approaches that actors use in the present era have been derived from Stanislavski’s techniques. It is more popularly known as “the method”.



Stanislavsky worked on his acting techniques from 1888 until he died in 1938. But he developed them in Russia and wrote in Russian. Many of his earliest followers learned Stanislavsky's System from other actors who studied at his Moscow Art Theatre. Because Stanislavsky was continually experimenting with new ideas—and because many of his students took his ideas and developed their own interpretations of his teachings—it can be challenging to pin down precisely what techniques are part of the System.

Stanislavsky's System is a series of techniques to help actors develop natural performances. The late 19th century was a period of rapid change for the theater. Playwrights like Anton Chekov and Maxim Gorky were writing stories about everyday people, not gods and kings. These new stories required a new kind of acting, one that displayed a character's interior life rather than their grandness.

Stanislavsky's work changed the way actors thought about human behavior. Stanislavsky was a keen observer of people outside the theater and is often compared to Freud, since both men ignited the public imagination about human life and provoked controversies and debate.

Stanislavsky developed many techniques for actors over his long career. Although his ideas about acting continued to evolve throughout his life, some core principles did emerge:

**The Magic "If":** This is probably the best-known Stanislavsky concept. He did not believe it was beneficial (or even possible) for an actor to truly believe that staged events were reality. Instead, he taught actors to put themselves in the characters' shoes and consider what they would do if they were in the character's situation. The magic If makes the character's motivations the same as the actor's.

**Given Circumstances:** These are all the specifics of the character, any facts you can glean from the script. Given circumstances include everything from the character's background to the time and place of the story and the structure of the staged world. Given circumstances are essential because they determine what actions are possible for a character to perform.

**Super-Objective:** The super-objective is the character's primary motivation in the play. This is the backbone of the character, the thing they want more than anything in the world. All of the actor's objectives and actions on the stage should connect to this super-objective.

**Objective:** Essentially, the objective is the answer to the question, "What does the character want?" The best answer to that question involves a playable action. As Stanislavsky writes, "Every objective must carry in itself the germ of an action."

**Physical Action:** Stanislavsky taught that actors must build a character's behavior through specific, concrete, performable actions. The best actions are achievable on the stage, within the world of the play.

**Communion:** Believable action in the play must be directed to the other actors on stage, not the audience. When the actors communicate with one another through their actions, the performance captures more human truth than playing actions to the audience.

**Emotional Memory:** Stanislavsky encouraged actors to develop their ability to observe emotional reactions in their daily lives. The emotional memories developed off-stage provide the actor with strong feelings to draw from when their character experiences a similar emotion on stage.

**Subtext:** Subtext is the meaning behind the words on the page. To determine subtext, actors must have a rich imagination to determine why their character says or does something in the play. Subtext drives the performance of a play. "Spectators come to the theatre to hear the subtext," Stanislavsky explains. "They can read the text at home."

Stanislavsky and his students found that, by focusing on these ideas while performing a play, they would portray their characters more realistically. Instead of pandering to the audience, their cha-



racters were more concerned with communicating to one another on-stage. The actors were so focused on the character's inner life that they didn't have time to be overly "theatrical."

### 5.6.2. Dance methodology

**Creative Dance** is a dance form that combines the mastery of movement with the artistry of expression. This combination of mastery and artistry – not a separation of the 2- is what makes creative dance so powerful. Often people view creative dance as an activity in which only children too young to study so-called "real dance" take part. However, when dance combines skill development and self-expression, anyone of any age can benefit from it. (-Anne Green Gilbert, Founder of the Creative Dance Center (Seattle))

Creative movement is defined as a way for people to express themselves through dance and music in order to stimulate the imagination. While creative movement classes are often associated with theater productions as a way to broaden the minds of children, these days many adults, specifically the elderly, are finding joy in this concept. Dance skills combine physical skills with mental skills and offer social interaction as well, and creative movement builds on this and adds personal expression into the fold.

When it comes to developing creative movement and dance skills, contemporary dance, also known as modern dance, is pretty much one of the gold standards. This dance emphasizes relaxation and freedom as its hallmarks. Let's look at some of the different techniques involved in modern dance.

One of the most common is probably the Release Technique, which involves the dancer literally releasing unwanted tension while moving creatively and dancing. Another method in modern dance is known as **Body Mind Centering** (BMC), which incorporates yoga into the movements and dance routines. It also may use exercise balls and deep breathing techniques. More in line with performance, **Contact Improvisation** is a technique by which two dancers have a dialogue or conversation with each other through movement, ignoring the outward appearance of the dance.

There's also the **Feldenkrais Method**, which is a system that increases awareness through movement. It involves thinking, feeling, sensing, and moving and the dancer's self-image. While there are no incorrect movements so to speak, there are moves that serve specific functions.

There are many types of dance (ballet, jazz, modern, tap, hip-hop, etc...). Creative Dance is a contemporary one. It doesn't relate to a specific technique but a synthesis of all styles of Dance. **It gives everyone the ability to create one's own dancer personality and create choreography by exploring the elements of Dance: Space, Time, Force and Body.** These 4 elements can be developed into many concepts such as **Direction, Level, Place, Speed, Rhythm, Energy, Weight, Shapes, Relationships etc.** A Creative Dance teacher does not teach techniques related to the different dance styles but more these basic concepts that are common to all of them.

Creative Dance is then a conceptual approach that develops both technical and creative skills at the same time through exploration of movement.

The focus of each lesson is based on concepts to explore.

## 5.6.2. Dance methodology

### 5.6.1. FHOFIJ – Fighting HOMophobia For an Inclusive Job



|                                    |  |                          |
|------------------------------------|--|--------------------------|
| <b>Name of the organisation</b>    | Giolli cooperative                                   |                          |
| <b>Country</b>                     | Italy, Slovenia, Greece                              |                          |
| <b>Competencies and skills</b>     | self-acceptance                                      | active listening         |
|                                    | inclusion  | awareness towards others |
|                                    | human rights   | equality/gender equality |
| <b>Target group</b>                | 18-29 YP, YW, educators, employers and policy-makers |                          |
| <b>Activity type</b>               | Theatre  |                          |
| <b>Duration of the activity</b>    | 1/11/2016 to 31/10/2018                              |                          |
| <b>Number of participants</b>      | -  |                          |
| <b>Necessary materials/devices</b> | various  |                          |

#### Short description of the best practice activity

The project aimed to fight the discriminations at workplace against LGBTI people. It explored 5 different methods suitable to this objective, among others Theatre of the Oppressed, assertiveness, Loesje.

Based on 5 specific methods:

1. Boal's Theatre of the Oppressed
2. Social-changing multimedia
3. The creative writing method "Loesje developed"
4. Assertiveness training
5. Anti-rumours training.

|                              |  |
|------------------------------|--|
| <b>Outcome / results</b>     | <p>Improved skills in the 5 methods and their mutual contamination and internationalisation, is the main impact on participants and partner organisations.</p> <p>A diffusion of sensitivity to HHRR and LGBTI inclusion will affect the main stakeholders and citizens.</p> <p>At local, regional, national level the aim was to strengthen network and collaboration and affect the policy related to LGBTI.</p>   |
| <b>Feedback participants</b> | -  |
| <b>More info at</b>          | <p><a href="https://www.giollicoop.it/index.php?option=com_content&amp;view=article&amp;id=686:fhofij-project-english-presentation&amp;catid=210&amp;Itemid=108">https://www.giollicoop.it/index.php?option=com_content&amp;view=article&amp;id=686:fhofij-project-english-presentation&amp;catid=210&amp;Itemid=108</a></p> <p><a href="https://www.youtube.com/watch?v=qTA1b4rITXI">https://www.youtube.com/watch?v=qTA1b4rITXI</a></p> <p><a href="https://drive.google.com/drive/folders/1vI7wWj7_QK94bsdUowcb-VXKU0cHuAB4q">https://drive.google.com/drive/folders/1vI7wWj7_QK94bsdUowcb-VXKU0cHuAB4q</a></p> |



## 5.6.2. GET IN TOUCH



|                                      |  |                          |
|--------------------------------------|--|--------------------------|
| <b>Name of the organisation</b>      | PST - Priestor Sucasneho Tanca               |                          |
| <b>Country</b>                       | Slovakia                                     |                          |
| <b>Competencies and skills</b>       | self-acceptance                              | active listening         |
|                                      | inclusion                                    | awareness towards others |
| <b>Target group</b>                  | 18-29 youth workers                          |                          |
| <b>Activity type</b>                 | Contact Improvisation (dance/theatre)        |                          |
| <b>Duration of the activity</b>      | 18/01/2019 - 26/01/2019                      |                          |
| <b>Number of participants</b>        | 26   |                          |
| <b>Necessary materials / devices</b> | music/musical instruments/space for movement |                          |

### Short description of the best practice activity

Contact Improvisation (CI) is a dance form based on the spontaneous communication between moving bodies that are in physical contact. The focus is on giving and receiving, exchanging the body's weight between the dancers. The dialogue is a free improvisation, learning how to listen, how to communicate non-verbally, discovering oneself on the way.



|                                     |  |
|-------------------------------------|--|
| <p><b>Outcome / results</b></p>     | <p>Youth workers learnt what is Contact Improvisation by practicing it; how to raise awareness of their personal development through connecting with their bodies in a deeper level; a set of Contact Improvisation exercises that can be applied in their organisations; and developed new ways how Contact Improvisation can be applied to Youth Work, connecting it with concepts such as inclusion, conflict management, sustainability, leadership, deep communication and creativity.</p>  |
| <p><b>Feedback participants</b></p> | <p><a href="https://brnoconnected.cz/en/get-in-touch-slovakia-winter-2019/">https://brnoconnected.cz/en/get-in-touch-slovakia-winter-2019/</a><br/><a href="https://hellenicyouthparticipation.com/tc-get-in-touch-lovinka-slovakia/">https://hellenicyouthparticipation.com/tc-get-in-touch-lovinka-slovakia/</a></p>   |
| <p><b>More info at</b></p>          | <p><a href="https://brnoconnected.cz/wp-content/uploads/2018/09/Get_in_Touch-infopack.pdf?fbclid=IwAR1tDI8TqCHzSFeYp2nuIKip7i5KM_mHmGRt54XEkOrrBUY2rMP-LOGLeIQ">https://brnoconnected.cz/wp-content/uploads/2018/09/Get_in_Touch-infopack.pdf?fbclid=IwAR1tDI8TqCHzSFeYp2nuIKip7i5KM_mHmGRt54XEkOrrBUY2rMP-LOGLeIQ</a><br/><a href="https://youtube.com/playlist?list=PL50hmoA783TfjUE7uMNI-0zA-Jy4fPSqcV">https://youtube.com/playlist?list=PL50hmoA783TfjUE7uMNI-0zA-Jy4fPSqcV</a><br/><a href="https://www.salto-youth.net/tools/toy/reference/get-in-touch.6740/">https://www.salto-youth.net/tools/toy/reference/get-in-touch.6740/</a></p> |



### 5.6.3. VERFLÜCHTIGUNG



|                                      |   |                          |
|--------------------------------------|---|--------------------------|
| <b>Name of the organisation</b>      | SOMMERBLUT Kulturfestival, ZAK – Zirkus and Artistikzentrum   |                          |
| <b>Country</b>                       | Germany   |                          |
| <b>Competencies and skills</b>       | communication   | human diversity          |
|                                      | inclusion   | awareness towards others |
|                                      | respect   | common social values     |
| <b>Target group</b>                  | young German and international dancers, actors, musicians, singers, new circus, spoken word and media artists |                          |
| <b>Activity type</b>                 | music, dance, drama, acrobatics, video art and spoken word  |                          |
| <b>Duration of the activity</b>      | 05/2013 to 12/2014  |                          |
| <b>Number of participants</b>        | 20  |                          |
| <b>Necessary materials / devices</b> | various   |                          |

#### Short description of the best practice activity

The dance theatre project Verflüchtigung explores the foreign, the other, the common, the excluding and the longing for normality. These issues served as a magnifying glass for 20 artists with and without disabilities from across Europe to examine the possibilities and difficulties inclusion and socialisation bring about.



The project examined the possibilities, difficulties and viciousness of inclusion and socialisation processes. It took a critical look at the dangers and traps of social transformation imposed by politics; it looked into the speechlessness caused by the inclusion debate, general taboos, our conception of humanity and our quest for identity.

|                                     |  |
|-------------------------------------|--|
| <p><b>Outcome / results</b></p>     | <p>With its variety of forms of expression such as music, dance, drama, acrobatics, video art and spoken word, the ensemble shows how it can be possible to create a togetherness despite growing differences. The deaf Czech acrobat, the actress in a wheelchair, the Spanish video artist and the Argentinean vibraphone player overcame all barriers and created a fusion work: In the end, accessibility is the first step towards an inclusive society – and it has to start in the mind of every single person.</p> |
| <p><b>Feedback participants</b></p> | <p><a href="https://vimeo.com/488949821">https://vimeo.com/488949821</a></p>   |
| <p><b>More info at</b></p>          | <p><a href="https://un-label.eu/en/project/verfluechtigung/">https://un-label.eu/en/project/verfluechtigung/</a><br/><a href="https://un-label.eu/en/project/verfluechtigung-can-there-be-identity-without-otherness/">https://un-label.eu/en/project/verfluechtigung-can-there-be-identity-without-otherness/</a></p>   |





## 5.7. TIPS OF IMPLEMENTATION

**TWARM-UP:** Begin with a warm-up. Starting a creative dance class is like opening the door to self-expression. It's all about making participants feel comfortable and ready to explore with confidence. The warm-up takes place in a quiet atmosphere that goes from immobility to movement of each part of the body or from a quick awakening of the whole body to a gradual dynamic movement. This warm-up is all about working on energy, muscular capacities and gross motor skills.

**EXPLORATION-APPLICATION OF THE CONCEPTS / EXCHANGE and REFLECTION:** During Dance class explore the concepts related to the elements of Dance (Space, Time, Force and Body) through improvisation but within a framework. All the "dance games" are a student-centered work where the participants are free to explore each concept through their own movement, working individually or with others. Between each exploration we talk about what we discovered, what ideas we had, what ideas we would like to keep and what would be great to work on together. After each reflection work more deeply on what the participants decided to.

**CREATION/CHOREOGRAPHY:** At the end participants are asked to create a small movement piece with what they learned. It is again an improvisation-based dance but at that time the participants have discovered more about the dance concepts and are able to dance differently with more movement options to choose from. They can perform in front of an audience.

**COOLING-DOWN/RELAXATION:** We always end the class with a quiet goodbye dance to release the tension of the body and cool-down.

Creative Dance can often be considered as an introduction for the future study of all dance techniques. It is true that individuals can learn dance fundamentals through Creative Dance and develop many skills that will help them in other dance classes. However Creative Dance is also a Dance on its own. Because of its conceptual approach it gives anyone the ability to explore movement as a wonderful way of expression. Creative Dance is a dance of all styles, a unifying one that just naturally brings people, youngsters and adults, together through the language of movement.

**EXPLAIN THE NEED FOR THE CHANGE:** Clear communication is essential for the learning process to begin and make sense along the way. As you introduce new concepts, explain why the change was necessary, what goals you hope to achieve, and what benefits these new concepts will have for participants. When you explain the why behind a decision—especially something that significantly impacts participants' day-to-day workflows— participants are more likely to understand the need for the change and get behind it. Emphasize the value these practices provide to the organization or team and connect them to your overarching informal education goals. Youth workers and young people should be engaged with the Arts to be able to take action for creating social impact.

**PRESENT HOW ART BECOMES A POLITICAL ACT:** Once it is ensured that all participants understand the importance of change, it is necessary to discuss how this can be achieved. It is important to emphasize that art can also be a political action leading to change. Both art and politics are part of everyday life, so some efforts can bring these areas together and ensure harmonious co-operation.

**ENCOURAGE THINKING OUT OF THE BOX:** An out of the box way of thinking is a possible method to consider global issues. This can start with a personal assessment of daily life. By gradually moving to the troubles known to a small group of people, and then to the challenges facing the whole world, one can learn to act purposefully. Unexpected ideas can become a great learning material for MOOCs.

**BE CLEAR ON THE METRICS FOR SUCCESS:** When your people understand the size of the prize and how their contributions matter, they are more motivated to achieve the desired results. Everyone should be visualizing the same thing, and they should be in lockstep on how to achieve it. Mobilizing



young people to explore and learn how to use Arts for creating social changes – that is the main object and an expression of success.

**INVOLVE EVERYONE:** Be sure everyone understands what you are implementing, that they know their role and that they have bought in. Once again, be open to feedback and follow up with everyone. Ensure that all participants have equal opportunities to be involved in the process.

### Tools for digitalisation

COVID-19 has affected everyday life, including the performing arts. However, the life of art did not stop - creative solutions were sought to generate ideas and implement them. It turns out that even the simplest digital tools used on a daily basis, such as Messenger, MsTeams or Zoom, can become a significant space for self-expression. Thus, through everyday communication apps, it has become common not only to discuss ideas and consider their implementation, but also to act: singing rehearsals and dance performances take place, performances are presented. This gives a larger circle of people not only the opportunity to learn about the performing arts, but also to try themselves in it. MOOC courses are another opportunity to empower more people to learn about the arts and incorporate them into their daily lives.

### **Facebook/Messenger**

The highly used Facebook platform around the world is suitable for the performing arts. In particular, many services are free, including video calls. So it is possible not only to rehearse performances within the group, but also to present the work to the audience. Interested people can also be easily reached through this platform.

Detailed instructions how to use this platform: <https://www.wikihow.com/Use-Facebook>

### **MsTeams**

MsTeams is one of the most popular platforms offering video calls to a large number of people. It's a great medium to broadcast shows live. The only challenge is that the audience should be gathered through other channels.

Detailed instructions how to use this platform: <https://support.microsoft.com/en-us/office/get-started-with-microsoft-teams-b98d533f-118e-4bae-bf44-3df2470c2b12>

### **Zoom**

Zoom platform has become popular in a variety of fields, both in professional matters and in day-to-day social practises. Zoom can not only help keep in touch with friends abroad, but also ... broadcast the performance!

Detailed instructions how to use this platform: <https://learn-zoom.us/show-me>





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SLAM:

[All poets! \(Poetry Slam Reims / Slam Tribu\) - YouTube](#)

Writing workshop – What is a slam? <https://www.youtube.com/watch?v=rZlfYxeSbXk&t=38s>

What is Poetry slam? <https://youtu.be/BSSf9k8zo4k>

What is Poetry slam? <https://www.youtube.com/watch?v=BSSf9k8zo4k&t=62s>

Abd Al Malik – Gibraltar (song)

[https://www.youtube.com/watch?v=AX0y5tkPHgM&list=RDAX0y5tkPHgM&start\\_radio=1&rv=AX0y5tkPHgM&t=23ujE](https://www.youtube.com/watch?v=AX0y5tkPHgM&list=RDAX0y5tkPHgM&start_radio=1&rv=AX0y5tkPHgM&t=23ujE)

Grand Corps Malade – Education Nationale (song)

<https://www.youtube.com/watch?v=Oi05d9sb6h8&list=PLiuge13csdQY3CMIL8TTR9J9kQ-EOIFNo&index=3>

5 steps to become a slammer <https://www.youtube.com/watch?v=9f8VcV8v2LE>

Improvisation:

Discover theatrical improvisation! <https://www.youtube.com/watch?v=34C3p7ZAkd0>

Basic techniques for teaching improvisation <https://www.youtube.com/watch?v=xzkpsfDgPiw>

Cultivating confidence and self-esteem through theatre <https://www.youtube.com/watch?v=ulQHj-qjtYXs>

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School Arts – Teaching Media Arts:

<https://lsc-pagepro.mydigitalpublication.com/publication/?m=60985&i=607231&p=36&ver=html5>



PBS Learning Media – Visual Arts:

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# CONCLUSION

**START Empowerment Digital Curriculum** is a guidebook to support **Youth Workers** in the EU to **embrace social inclusion and participation of young people** in the development of a sustainable society (linked with global issues) **by developing activities related to the arts.**

Through this curriculum, you learned about **different types of arts, social changes and relation with young people.**

To be able to use this curriculum and **use arts in activities to raise awareness on global issues, IO2 - Digital Tours for Social Change** will give you all the contents you have to know in order to take action.

With this new tool, you will come back to **Social change, social art, digital campaigning but also on global challenges** like Human rights, social norms, sustainable social change, gender roles, activism & citizen in medias...To conclude on an **out of the box thinking and how art becomes a political act.**