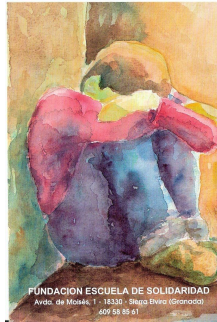




Co-funded by the
Erasmus+ Programme
of the European Union



**ERASMUS+ PROGRAMME
STRATEGIC PARTNERSHIPS (KEY ACTION 2)
AGREEMENT NUMBER 2020-1-ES01-KA227-ADU-095851**

“Art No Stop: el mundo social al servicio del ARTE”

**2nd TPM Landsberg am Lech (D) 16st-18th February 2022
Host: dieKunstBauStelle e.V.**

Participants

Dora Fanelli - Fundación Escuela de Solidaridad
Ayelén Daniela Bursztyn - Fundación Escuela de Solidaridad
Gabriele Cagnazzo - TenRock Societá cooperativa sociale
Angela Silvia Paradiso - TenRock Societá cooperativa sociale
Wolfgang Hauck - dieKunstBauStelle e.V.
Anke Neudel - dieKunstBauStelle e.V.
Ed Santman - Changes & Chances
Ankie Til - Changes & Chances

15th: Arrival partners

16th Meeting

-Evaluation of the management.

-Organisation of agenda of TPM.

-Explication of annex 1 (agreement) and tasks.

Evaluation of the dissemination until now. Suggestions for the future, strategies.
Revision of the chapters of IO2, reorganisation responsibilities for each partner.
Evaluation and analysis of the chapter finalised. Evaluation of the draft of the structure of IO2.
Suggestion and discussion on the legal framework of the different countries that defines the role and participation of artists.

Discussion about which kind of contents have to be necessary in some chapters of IO2 in relation to the expectations and needs of the target group (social operators).

-Presentation new partner: Changes & Chances.

-Explanation of annex 1 to new partner. Common considerations.

Evaluation of the calendar in order to the current situation of Intellectual Outputs.
Organisation of the future events in the calendar: confirms the 3rd TPM in the Netherlands: August 23-26, 2022 for 12 persons (approx).

The place will be: De Nieuwe Schuur, Burgemeester Buijsstraat 33, 5255 AB Herpt, Netherlands (<https://denieuweschuur.nl>)

-Intellectual Output 2

Discussion about a new chapter in IO2 proposed by Changes & Chances about the History of Art in the Social Field.

Discussion about a new chapter in IO2 proposed by FES about the role of women in the history of art in order to have a gender approach in the guide.

The final decision about the chapters and responsibilities of each, is in the Annex 2.

- 1) **Introduction on intended audience;** young social operators. This will include a summary of overall content: criteria, groups, artistic disciplines. 5 pages
Our motivations for creating the project. 5 pages
Questionnaire about competences. 1 page

TEN ROCK

- 2) **History of Art in the Social Field.** 8-10 pages - pictures.... Historical context.
Questionnaire about competences. 1 page

Changes&Chances

- 3) **Result of research.** Summary of IO1. Actual context. Full actual project.

Introduction 5 pages

Question 2 pages

Results 5 pages

TEN ROCK

- 4) **The role of communities/operators in the project.**

Artists

Tour manager

Production manager

Booking agent

Communication-

Artistic director

DressingScenography

Audio-video

Catering

Audio tech

Light tech

Dialogue in Italy to finalize the chapter: once we see rules in Art Event how the community can cooperate. And How the artist can integrate in the environment

Questionnaire about competences. 1 page

..... **10 pages FUNDACION (prepare the list and description of rules -**

TENROCK summarize during the meeting the possibilities of interaction. We inspired to guidelines from Italian Minister...

- 5) **Space**

Transformation of a community space, where artists and social operators live and work together.

Introduction at scenic spaces (street, theater, probadores, la escena, platea)

FES 10 pages

- 6) **Planning, production on an event:** budget, programing, organization of team, style, graphic. Objectives. Strategy, which spaces, which technical resources,
DKBS 7 pages
- 7) **Marketing and communication.** Event identity. Strategies for promotion.
Dkb 7pages
- 8) **Women in Art**
Changes&chances 7 pages
- 9) ejercicios de arte y social sobre cada rama del arte
Formación del equipo de trabajo - DO in Italy during the meeting -
FES 7 pages

11) 4 good practices: analysis of elements for the success... examples - FES + Ten Rock (Create y World Juggling day)

12) Project design and planning: How to design/write your project. What are your needs?
the importance of flexibility in planning, differentiating the levels of participation (people who want to join at different stages, ...). Search for economic resources, adaptability of resources. Gestion cultural.
An analysis of available resources; where and how to find resources if not available (spaces, offices, etc...).
-Spaces for creation, performance, publicity, administration, production, housing, leisure. -Time: take into account cultural aspects, availability of time of people involved (if they are mothers, workers), timing (of performance, creation, etc...).
Ten Rock 10 pages

It is decided to create a draft and finish describing the chapters during the course1, as all the participants will be present and it is an opportunity for debate and exchange.

17th

-Administrative documents.

Signature in participant list, send travel documentation, etc.

-Intellectual Output 1

Evaluation of the work did it. Proposal and new suggestions, discussion about the stetic. Every partner is responsible to do research and describe 10 projects on EU level that are best practices of social projects that work with artists and realize artistic activities. Finishing the details about the research.

The deadline for the research is the last week on march. Criterias of inclusion: - be permanent - have social part- have an artistic part - availability to create networks and answer questions - small artistic companies - space available for creative residence - tailoring workshop available - workshop for the construction of the set available - orientation on social issues for the creation of social awareness shows - institutional (national or regional) politics/programme to promote connection within art and social

How it becomes a way of living.

Dora and Wolfgang will develop a questionnaire in Excel and put it in google drive. Dora will check it and present it to the group.

The deadline for the research: april 10 2022.

After that every organisation has to translate their research to english, and the others research to their country language.

Some examples:

<https://www.walkwithamal.org> *an epic voyage that took her across Turkey, across Europe. To get back to school. To start a new life.*

<https://www.cor-unum.com> *Cor Unum is a ceramic workshop in 's-Hertogenbosch, where beautiful ceramics by nationally and internationally renowned designers are manufactured with great passion and craftsmanship. By ambassadors and students, by designers and volunteers, by people distanced from the labour market and professionals. They all share one common ideal: everyone deserves a place, everyone has a talent and everyone can contribute to making the world a little more beautiful.*

<https://osteriafrancescana.it/massimo-bottura/> ,

<https://massimobottura.it>

The Italian is one of the finest chefs in the world. But his greatest achievement is Food for Soul, his project to feed the poor and cut food waste. Opening restaurants all over the world.

-Course 1

Final decisions and approve about the participants.

-writing chapters handbook/guide

C&C 2. History of art in social work (8-10 pag)

C&C 9. Women in art (5-7 pag) up 20th

-translation in country language **deadline: 30th of june**

-all the final material will be put online

-Dissemination and Impacts

Grupal decisions about dissemination strategies. Pictures of the group.

-Deadlines and dates

-Budget

-Preparation of intermedia report

Tasks and responsibilities for each partner.

-Presentation of Intellectual Output 3 and Course 2

There's a more theoretical and information online course to prepare the artistic residence

Duration: a month, 22 days of tasks

Discussion about possibilities from each partner.

Explication about the possibilities of blended mobilities and online courses: explication of the expectations of a blended mobility.

Which channels we can use in order to create a useful and interesting course.

Deadlines. Course 2 its also the possibility to finish de IO3.

The pocket money will be 200 euros for the whole month per participant.

The group is worry about how to create an online course interesting and useful with 30 hours of duration. Brainstorming of ideas: is not 30hs of formal course: could be watch a video,

listen to music, go to the theatre, creative intermediate and final evaluations, maybe create a google/facebook group from which they can be instructed and share their experiences

Each partner should create some parts of the online material in their own language and in English

deadlines:

-translate English chapters from partners in language of your country

-all the final material will be put online

Goal of IO3: For people in our Communities with passion. We Have to have something attractive to them. Basic technical skills, it's not the goal to form ingeniers. For managing a project, to transpor scenographies, to up-cycling costumes. We have to start at a very slow level. The target group are survivors (migrants, refugees)

Give them the knowledge and help them to find the passion, way of living, using art and disciplines to learn the skills.

It's for small companies performing arts: sound, video, costumes. Its starting point. Where they were, now they can do the good things in the same place: the street. The place they conceive their first job (street). The street artists are in some way similar or connected with the target group. The skills we give to them should be enough to create street performances. Create basic techniques of video, light, sound and costume. THis competences could be applied in their community.

We have to create an attractive way to transfer the basics of theory. We have to create a way to transfer these competences that they will apply In C2 (artistical residence in fundacion) and we will test this.

Each organization has to create a part specific to the course.

Maybe each week can have a package. We can have the same approach. A kind of history. 1 month of course. Every week we put on the website the contents and we ask the users to realize this with the homework. They can share the work in a group and create a group that supports each other. Meet persons that stay with them during the course and the project, one person can have this role.

It's important to acompaine the people during the process.

Should the target group make and create and act in the videos. The videos could be produced during the course 2 (spain).

We have to put an evaluation final for each partner.

We have to create an structure

The budget of IO3 its to create the contents.

For C2 each partner has to send 3 users for 1 month to Granada + 1 accompanying person (tutor).

We take some days to think and then we come back with an structure of the contents and the teacher periods (if is possible).

We have to decide also how we will put the subtitles in each language.

Every week 1 area (theme), with 4 videos/chapters and the end of the day work with the tutor. We divided 1 month in the areas:

For example:

1 week: Introduction

2 week: video

3 week: costume, biographies of success histories

4 week: test

Some part of the course we create with the users.

4 chapters for all , 4 weeks

Decisions to take!

We have to discuss with B-Brave : how it works the platform
subtitles

Test modality

Frame of the videos: visual design, editing, structure for each chapter.

Tutoring

Disney Method discussion

The importance of create a group

Create the concept, aim and vision and write the program of the dream. Create a name and an identity.

We need some coordinators of the team: economical, aristical, technical, communication, production in the heart group.

at the beginning its small steps, and pay attention to create the structure because after its something you can not quit. Start careful because this will be the base of everything.

Importance creates a social atmosphere, space to create and meet, nice location. Create a structure where you can socialize. Create calendar, organigrama, tasks. Create a group and the dynamic. Create a location in order to the future activities. Create a very clear structure with the commiten of everyone.

Different spaces you need: a place to meet, to act, a bathroom, to cook, to live the car, that should be available for people with disabilities.

Economical support.

Create events even if the space it's not ready, o create the support, to create a campaign, to make some noises. This could be outside.

How to involve the community from the start? We explain the dream and we make this dynamic.

You have to create a timeline and also a concept goaltime.

The artistic direction is a political desition.

The goal is reached when you have both elements involved: social and art. A live space.

Change the idea that we are working with social people. A free place where everyone can be there.

Risk: long term goals. Stilling. Money. How put the concept and values of the community to the community? Who have the keys? Make a research about how manage this situation in different organizations.

Criticals

What is missing in the dream? How to create a profit for everyone in the project? It deserve to be done?

How motivate the participants for long term time? How motivate people who have a another problems immediatly (documents, work, etc...). They have to have responsibility and be part of the evaluation of this responsibility and the beneficts (social recognition, aristical)

How to find the motivation and keep it? Keep the dream alive, the dream is never perfect.

Start with the motivation, sometimes before, the responsibilities involve the people. How you can do it? Make concrete suggestions for the manual. Everyone should ask why we are doing this?

Maybe you have to create cultural associations.

The social vision from the human resources have to be behind as a passional vision. You have to have a selection of human resources.

Take responsibility for someone else (and clarify this in the concept)

How create a staff for a long period without pay? In the plan we have to review some economical benefits for the heart of the group. Work in tandem for each responsibility to guarantee the sustainability of the project. 3 persons with the same role or preparing for this. How get the support and acceptance from the community to feel safe? Positive energy to involve the people. We have to work on the relationship with the village from the beginning. If they are involved in some part of the process. We have to create activities in a network with the other villages and cultural spaces to not enter in conflict with them.

How to create an audience? Study the other's activity to not get into conflict. Involve and create a cooperation with other cultural organizations. We have a big audience for the social/hosting project, but they do not know the entire and different projects we have. Invite the people we have and invite to bring someone new. Create a cooperation. Offer services (birthday, day school, musician school). If you create activities for society in general, you create a bigger network if you just work with an artistic audience. Ask other models.

How deal if something happens to the heart group? The conflict about sustainability is that is a personal project with a non individual vision. Create a legal structure that covers this.

How find people to do the dirty work? Everyone is responsible for everything.

Index IO3

The idea is to select people with a story that can be similar to our target group story. For example, we select in Granada a boy from Morocco, totally self-taught, young and that is being recognized in Granada as a videomaker in the "urban culture" environment.

INTRO - MGMT

1)

Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.

2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...). Basic principles of sound. Mixing. Audio consumption format. Sound design. Sound narrative.

- 1) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 2) List of Free tools and video tutorials
- 3) Story telling: Live situation: narrative close about the person. The goal is to give to the people the live tension we have in the performance. During the festival/residence we can film a short video when the people are working. 3 minutes video.
- 4) Micro-learning
- 5) Evaluation, Test

Audio

Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.

6) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...). Basic principles of sound. Mixing. Audio consumption format. Sound design. Sound narrative.

- 7) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 8) List of Free tools and video tutorials

9) Story telling: Live situation: narrative close about the person. The goal is to give to the people the live tension we have in the performance. During the festival/residence we can film a short video when the people are working. 3 minutes video.

10) Micro-learning

11) Evaluation, Test

Light Design

12) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.

13) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...). Basic principles of sound. Mixing. Audio consumption format. Sound design. Sound narrative.

14) Video lesson: 1 small example. It could be created during the creative residence in Granada.

15) List of Free tools and video tutorials

16) Story telling: Live situation: narrative close about the person. The goal is to give to the people the live tension we have in the performance. During the festival/residence we can film a short video when the people are working. 3 minutes video.

17) Micro-learning

18) Evaluation, Test

Video

1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.

1) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...). How to improve the recording with the mobile. Language and audiovisual production. Script for short films, reports or mini documentaries. Video editing on mobile. What are micro narratives? Creation of gifs and mini videos. Stop motion techniques. Creation of animated pieces.

2) Video lesson: 1 small example (Projection in show) It could be created during the creative residence in Granada.

3) List of Free tools and video tutorials.

4) Storytelling-Live situation: narrative close about the person. 3 minutes video.

5) Micro-learning

6) Evaluation, Test

Production (FES)

1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.

2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...).

3) Video lesson: 1 small example. It could be created during the creative residence in Granada.

4) List of Free tools and video tutorials.

5) Storytelling-Live situation: narrative close about the person. 3 minutes video.

6) Micro-learning

7) Evaluation, Test

Acting

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...).
- 3) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials.
- 5) Storytelling-Live situation: narrative close about the person. 3 minutes video.
- 6) Micro-learning
- 7) Evaluation, Test

Communication

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...).
- 3) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials.
- 5) Storytelling-Live situation: narrative close about the person. 3 minutes video.
- 6) Micro-learning
- 7) Evaluation, Test

Scenography (Ten Rock) it has been proposed and accepted that dKB takes care about Costumes and TR on scenography Before it was a shared task

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...). Scenotecnica. History about scenography.
- 3) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials
- 5) Storytelling-Live situation: narrative close about the person. 3 minutes video.
- 6) Micro-learning
- 7) Evaluation, Test

Costumes (dieKunstBauStelle/die Stelzer) it has been proposed and accepted that dKBS takes care about Costumes and TR on scenography. Before it was a shared task

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...).
- 3) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials.
- 5) Storytelling-Live situation: narrative close about the person. 3 minutes video.
- 6) Micro-learning
- 7) Evaluation, Test

Roles (FES) we try each one of them to come for a one-day lesson... (Same as production)

- 1) Interview as introduction: History of success. Who is? What is that role? When and how start the interest? Daily schedule.
- 2) Theoretical index with interest links (text book, youtube, tik tok, instagram, etc...).
- 3) Video lesson: 1 small example. It could be created during the creative residence in Granada.
- 4) List of Free tools and video tutorials.
- 5) Storytelling-Live situation: narrative close about the person. 3 minutes video.
- 6) Micro-learning
- 7) Evaluation, Test

Acclarations /Proposals

About Interview:

- Decide the photoplan for the interview to have the same.
- Storyboard of interview.
- An inspiring history
- We also can film it during the festival.

- Everything has to be in each language.
- The idea is to create a course in a creative way in order to make it attractive to our target groups.
- We have some pages to create online courses more easily. We can do research. Wolfgang can make some proposals.

How will we work?