

The cover features a vibrant, multi-colored border composed of geometric shapes like triangles and rectangles in shades of orange, green, blue, yellow, purple, and red. The main title 'ART' is rendered in large, bold, block letters, each filled with a different color from the border palette. The words 'NO STOP' are positioned below 'ART' in a clean, black, sans-serif font.

ART

NO STOP

**ART AND THE SOCIAL WORLD.
NEW MODELS OF ACTIVE
HOSTING IN COMMUNITY**

MANUAL FOR SOCIAL WORKERS



Co-funded by the
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INDEX

- 1. INTRODUCTION**
- 2. HISTORY OF SOCIAL PRACTICES**
- 3. RESULT OF RESEARCH**
- 4. ROLES IN ARTISTIC EVENTS AND SOCIAL ORGS**
- 5. TRANSFORMATION OF THE SCENIC SPACE**
- 6. PROJECT DESIGN**
- 7. PLANNING PRODUCTION OF AN EVENT**
- 8. MARKETING AND COMMUNICATION**
- 9. GENDER AND DIVERSITY IN THE ARTS**
- 10. EXERCISES**
- 11. GOOD PRACTICE EXAMPLES**
- 12. PROJECT DESIGN AND PLANNING**

1. INTRODUCTION

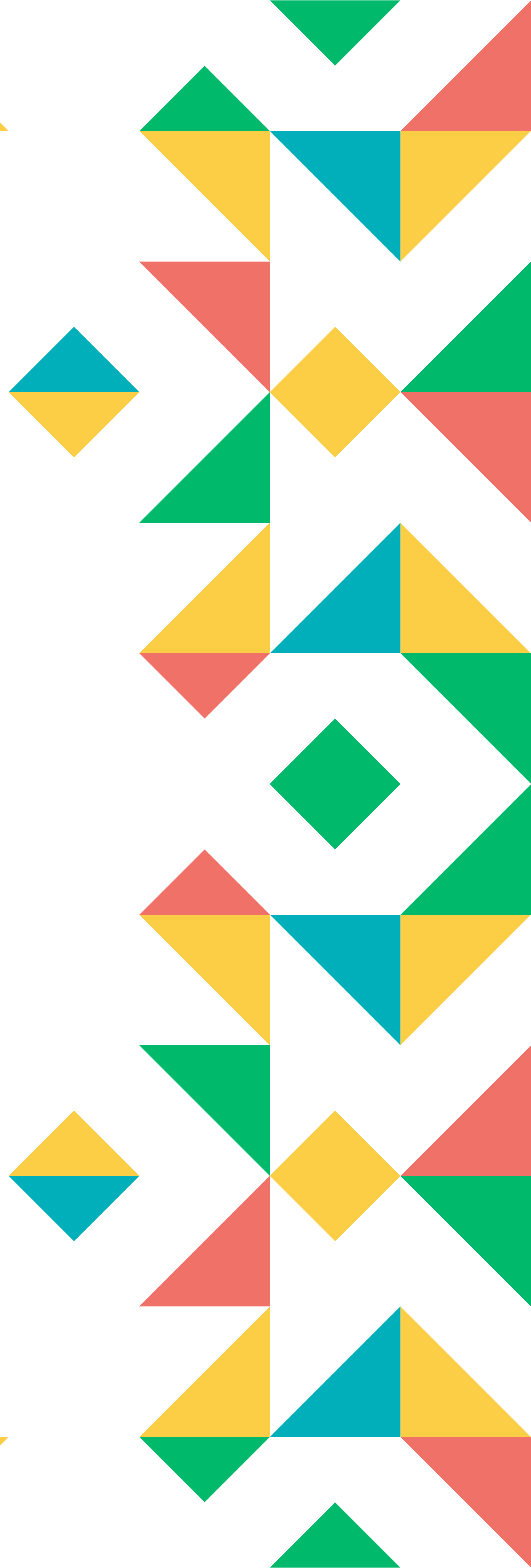
This guide has been designed, created and written for all organizations that work on the theme of welcoming people from vulnerable groups and have available space that can be used for hosting creative residencies and organizing and managing artistic events.

We like to think of this manual as a toolbox that social workers (educators, social workers, community coordinators, psychologists, etc.) can use to develop non-formal learning opportunities and inclusion in the work environment for people in areas of vulnerability hosted in their centers.

The "behind the scenes" purpose is to spread social innovation, transforming the open or unused spaces of social reception facilities into places where art becomes an opportunity and life for the communities themselves and for those who live there.

The same methodology pursues some of the objectives of the United Nations 2030 agenda, effectively supporting:

- the fight against poverty, also understood as educational poverty;
- the fight against hunger, ensuring economic sustainability of the project and consequently of those who live in the host communities involved;
- promotion of psychological well-being;
- highly qualified non-formal education;
- active partnerships to achieve the objectives themselves.



1.1 THE PROJECT NON STOP ART


The practices we propose are one of the results of the Erasmus+ ART NO STOP project, which is rooted in the reflections of those who have worked in host communities during the lockdown. These people experienced the limits posed by the need to reduce learning activities and social interactions. In this historical context, one of the partner organizations of the project welcomed street artists housed in camper vans in the external spaces of their estate for a period of 8 months. These artists used the period of total stoppage of artistic activities to develop creative processes. This welcoming of artists was born from a perspective of mutual support, a perspective of support for artist friends who, in a historical moment such as the Pandemic, have suddenly seen all their work activities suspended, effectively finding themselves without economic resources and without a place to stay. On the other hand, it was also a very hard period for residential care communities where people with numerous problems, live together. The need to interrupt external relationships, even with close family members, and the anxiety of social workers who alternated shifts have put to test the balance of every community.

The proposed methodology was also influenced by distinct realities that exist in both the Netherlands and Germany, well represented by the two project partners based in these countries. In these countries, socio-educational staff already have a basic competence in the arts that promote empowerment and psychotherapy, as these arts are subjects within university curricula for specific professions.

1.2 INTERVENTION MODEL

Our approach consisted of welcoming people from disadvantaged situations. When we think of residential care communities there are 3 characteristics that we do not want to give up. Firstly, we seek to ensure that a person welcomed into the community does not feel like a failure. We want them to overcome the initial sense of failure that many feel upon arrival. That sense that can be seen in the eyes of those who look at you as if to say "I ended up in the community", where the word "ended" does not refer only to the place, but also to the verb to end, as if life ended there.

Secondly, we aspire to provide opportunities that empower people both in their personal and professional life. We



believe that the reception period in a social place shouldn't be limited to social emergency intervention. It should also provide skills and life perspectives that enrich the life of individuals.

Metaphorically we like to describe it as a trampoline network, ready to support those in difficulty, those who fall due to an unexpected landslide or a not well-evaluated leap into the void, but also ready to relaunch the people welcomed with energy and security towards a different future.

Thirdly, our project focuses on sustainability. A quality project should endure over time and should cover all the aspects that for us refer to the word sustainability, i.e. economic, social, and environmental sustainability. Social sustainability is an essential pillar of all our actions as each intervention must be useful for affirming people's rights, it is no coincidence that the concept of social sustainability finds its first legal protection in the declarations of human rights.

To this end, in every activity, it is important for us to remove the economic and social obstacles that actually limit access to the services and opportunities offered for personal development. Participation in the activities must be guaranteed to all, not only as users of the interventions implemented but also as active citizens, with a view to developing generative policies. For us, this active participation is also fundamental on the part of the people we welcome, who must

be made participants in the organizational and management principles. In order to make them feel part of a project and, at the same time, part of a process of developing welcoming communities that respond concretely to the real needs of the same people welcomed and contribute to the development of adaptable factors. Environmental sustainability is given by the need to guarantee interventions that are in fact consistent with the logic of protecting the planet and food sustainability.

Each intervention is designed in compliance with this principle, becoming in recent years part of the educational programs of people welcomed into the community, also promoting simple strategies, including:

- suspension of disposable plastic products
- commitment to renewable energy sources and efficient use of resources
- optimal waste management
- recycling of reusable goods through repair, restyling and creative recycling actions
- promotion of sustainable mobility
- adoption of practices based on the principles of the circular economy
- conservation and protection of the territory and biodiversity
- production of food products grown with organic farming techniques.



Economic sustainability is increasing in different European countries. This topic receives strong attention, partly due to the lack of resources of public administrations, and partly due to a disproportionate increase in requests for intervention, especially following the Pandemic which has affected our populations and economies.

We ask ourselves more and more about the need to guarantee the people we welcome a high-quality standard of social intervention and instead, we come across the request of the public administrations to reduce the costs of reception as they are not sustainable. For example, in Italy, small municipal administrations are unable to meet the costs of residential care for minors or women with children who need residential intervention, so they are colliding with the difficulty of activating interventions consistent with the needs without being able to protect the balance of economic budget and therefore of the entire administration.


Economic sustainability is an essential element of our reception projects, which sees the community staff engaged in identifying solutions that can guarantee the quality of the proposed interventions. The methodology proposed in these pages sees the possibility of guaranteeing non-formal and informal training interventions on the artistic theme at no cost for the guests of the communities or reception centers. This training is not

guaranteed only on the subject of artistic performances, but above all on the subject of everything that revolves around a creative residency: costumes, scenography, lights, sounds, etc.

1.3 HYBRIDIZE TO INNOVATE

One of the keywords of our intervention strategy in favor of the model described is that of hybridization. We believe that the reachability of the objectives we set ourselves is possible only by hybridizing the world of social hospitality with the world of art, tourism, environmental protection, volunteering and business.

For years we have seen our communities no longer as a bubble closed from the outside, a protected and secreted space to the point that even today many welcomed women describe the moment of welcome as the moment in which "they are closing me in", but as a shared space to be managed jointly with an aware, responsible and active citizenry. The continuous search for strategies and methodologies applicable to host communities that meet these requirements has led us to develop this applied research project, so that it could be a new model that has developed over the years making a difference in the lives of vulnerable groups.



The application of the methodology proposed in these pages will make it possible to acquire the elements necessary to manage artistic activities and events with the participation of those who live in the spaces of the community. In order for this methodological vision to become a reality, it is essential that the staff of the host community is prepared for this possibility, in order to see the occupation of spaces in the structure by artists as a real opportunity for active and non-formal learning. Recognizing the emotional value that art brings to every place and the value of an education that touches different areas of activity, guaranteeing ever greater opportunities for social and work inclusion for those who live in the communities.

We talk about hybridization because it is very important that the people we welcome live in other worlds beyond that of the street of their neighborhood. It is often very difficult, from an educational point of view, to accompany those who have always lived in a context of educational poverty to look beyond its specific horizon.

However, the situation is different if the opposite occurs. If it is the "other worlds" that enter the space of whom we welcome. We have widely observed, for example, that welcoming the author of a book into a community space brings curiosity and participation, but convincing women from the same community to go

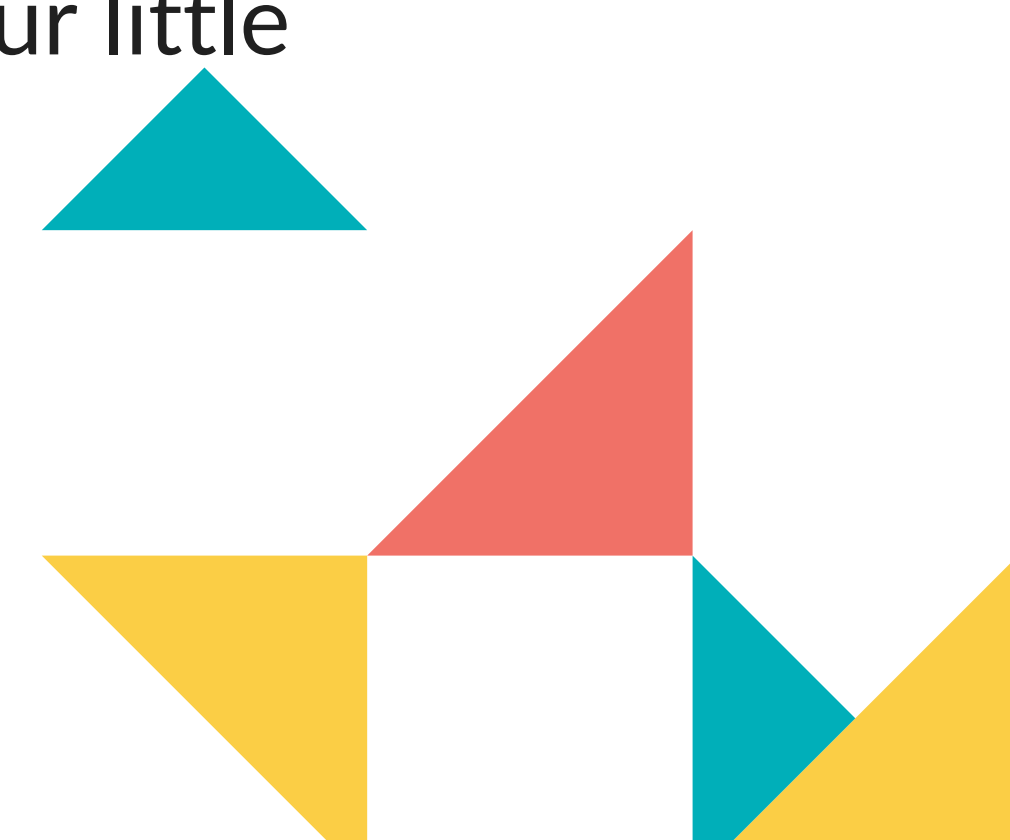
to a book presentation for the first time is another thing.

What do we mean by this? We are certainly not proposing a closed world inside reception centers, on the contrary, we are proposing the construction of bridges between a known world and unknown spaces, where knowing a piece of the unknown space helps us to accompany those we welcome to cross the bridge.

1.4 THE ART THAT HYBRIDS THE SOCIAL

We like to think that this project has the power to convert every accepted artist into a colored brushstroke on the canvas of the reception centers, a canvas that is sometimes white, sometimes grey, sometimes black. Every time an artist enters the community it is a new color that makes a space a livelier world. Every time an artist practices an art it represents a new possibility for someone else to practice it.

We think of the social circus artists welcomed as a basis in the Fabbrica del Farò who always place children and adolescents of the community in all the activities free of charge and our little



7-year-old Irene, who has been attending the activities for two years, says looking at the artist of Tenrock “The circus is my life”. We think of Bibo welcomed into the Fundacion and of all the young Moroccans who attended her free breakdance course. We think of Lila, an artist, who devoted whole afternoons to her accordion which turned even walking along the corridors into dancing. Let's think of Skizzo and Carla, welcomed during the lockdown, who with their juggling and clowning brought a breath of joy in a highly critical moment. We think of Julian with his Slackline and of the afternoons in nature spent with the teenagers of our community discovering possible forms of balance and of the metaphors we heard during the activities on the balance of a difficult life. And we think it's nice when art hybridizes society.

1.5 FROM THEORY TO PRACTICE

We recognize an enormous potential in this model of intervention. That's why we have experimented within the project from the beginning, starting from the research that was carried out by interviewing by telephone and in the presence of the referents of different artistic activities that were hosted by social-health structures.

The research had the objective of analyzing the existing interventions in different European countries from a qualitative rather than a quantitative point of view, in order to identify a basic model to experiment and implement.

This manual, which results from research and subsequent experimentation, can offer theoretical and practical ideas for the application of the proposed model. To this end, the manual includes both precise indications on different aspects dealt with below:

- training and job description of socio-pedagogical staff;
- the use of forms for organizational, logistical and pedagogical aspects;
- contractual forms to precisely define the type of mutual support that the artist/company and reception center will offer;
- handbook addressed to artists, in order to provide useful indications on the basic rules to be adopted in the occupied space, with reference to the spaces themselves, but above all with reference to the people who inhabit them on a daily basis.



2. HISTORY OF SOCIAL PRACTICES

2.1 HOW CULTURE PLAYS A ROLE

It has been called by many names in different countries: Community arts, Participative arts, Cultural Democracy, Soziokultur, Cultuurparticipatie, Co-Creation, Public Art, Social Turn, just to name a few. We have done it for various reasons, at different times in different places. Social art practices have been around for fifty years or more.

Maybe it's even been around much longer. It all depends on how you define art and we should of course also realize that art has been defined in different ways throughout our history. Some art historians even argue that community arts began 6000 years ago in Australia, where the Aboriginal people already made art with their communities.

During our history often religion and ceremonial rituals have been the most important motivation for artistic creations. Most rituals cannot exist without artistic elements. Of course, what you offer to your gods is always the most valuable, the best, the most beautiful, the most difficult to achieve and the most precious for man.

Only the most valuable things are worth of being donated to the gods. This is how from the very beginning of our culture the arts have been linked to craftsmanship and valuable objects.

Artistic objects have always played a role within religious and other rituals in all cultures. Often, the role of the objects was to create a connection with supernatural forces. All art forms were and are used during religious rituals: Dance, music, singing, poetry, sometimes images and sculptures of gods, or body decorations just to name a few.

In a way things have not changed that much. We still celebrate the most important moments of our lives, birth, coming of age, marriage and death with dance, music, singing, poetry, storytelling and nowadays also with photographs and video clips. The arts are never far away and rituals are still an important feature of our modern society. They include not only the worship rites and sacraments of organized religions and cults. Sporting events, Halloween parties, Christmas-shopping, etc. can also be seen as rituals. Even common actions like hand-shaking and saying hello could be called rituals.






Image 1: Duccio Maesta, 1311 AD

An anonymous citizen of Siena describes how a long row of all the citizens of the city of Siena in Tuscany brought the painting from the studio of the painter Duccio to the Cathedral: "On the day when the Maestà was carried to the cathedral, the bishop led a long procession of priests, monks and the the officials of the Commune, followed by almost the whole population of the city. All the shops were closed that day and the poor received extra alms"

To fulfill its role in primitive and pre-industrial societies the arts had to be accessible and understandable to all members of the community. When the arts were related to religion and rituals their role and meaning would not be questioned, they were in a way part of everyday life. When the arts during the Renaissance started to depict not only religious stories but also powerful people and their lives, it could still be understood by all.

Things became different when the western society went through big changes in the nineteenth century. With the industrial revolution, the nature of art changed. In the visual arts for example new themes of a different nature

emerged, such as still life and landscape, themes that did not refer to religious or mythological stories. Photography took over part of the role of painting. The subjects of the paintings became even more abstract, it would be about color, light or expression. In the early 20th century artistic freedom became more and more important. The arts started defining a new language of freedom, and started questioning all the traditional ideas.

From that moment on a gap grew between the so-called avant-garde art and the more traditional art. As a result, many people stopped understanding the language of the modern artists.

2.2 MASS CULTURE, 'HIGH' AND 'LOW' CULTURE

Beethoven or Lady Gaga? Up to you!

Hamlet or Batman? Your choice!

An opera by Verdi or an Arctic Monkeys concert? Why not both?

Often cultures are not only different but also seen as unequal. The distinction between “major arts” and “minor arts” that has been characteristic of the western view on culture in much of the 20th century, has often been linked to social

classes. High culture was often seen as culture for the elite, it was seen as more subtle, balanced, or refined and open for interpretations than low culture. Low culture often appeals to more simple and basic human needs and offers an escape from real world problems.

Participation in high culture activities was often linked to factors such as socio-economic status, and taste preferences. If you considered yourself upper class you'd listen to classical music, read literature, go to the theatre, or ballet. Low culture would be linked to sitcoms on television, or popular music. Sometimes low culture became high culture. Jazz music was first



'Image 2: Irpin 2022' The artist Banksy brings the art to the streets again with murals that depict current events

seen as indecent or even described as jungle sounds, later on this changed jazz became high culture and was seen as sophisticated. Pop became mainstream and impressionistic paintings that were round 1900 seen as abhorrent and simple became the most popular painting in museums all over the world only a century later. The theater plays that Shakespeare wrote, were written for the lower class in England but they are of such high quality that it did not take long before they were seen as high culture.

2.3 ART AND ELITE

Let's first take one step backwards to the Middle Ages, when the work of art was still related to the realm of the sacred. The medieval artists lived in anonymity; their status was comparable to other craftsmen. They had to follow rigorous religious concepts and aesthetic rules as defined by the church.

Things started to change in the fifteenth century. During the Renaissance, the



Image 3: In March 2010 during a performance in MoMA (Museum of Modern Art, New York) the artist Marina Abramovic invited people to sit in front of her and look her in the eyes as long as they wanted. Over more than 736 hours more than 1500 people were moved to tears by this experience

period that would follow on the Middle Ages, great creative steps forward were made. The individual expression would be favored over the collective expression of the Middle Ages. Great artists like Michelangelo, Leonardo da Vinci and Botticelli found new ways of expressing themselves. They were not only great artists but also scientists and great innovators. The society also changed the nobility and the church were no longer the most influential people when it came to governing the cities people lived in. The first steps towards democracy were taken. The role of the artists changed, from the simple craftsman they had been in the Middle Ages, they became part of upper

echelon of society. Their position would be seen like that for the years to come. This is how the arts became associated and related to the elite. Poor and minority group members often were excluded from participation, and were therefore also excluded from the benefits that accompanied involvement.

2.4 SOCIAL PRACTICES

The social practices that are becoming popular these days, where the art is more of a collective or community production than an individual creation is related to



Image 4: Antony Gormley: Clay and the Collective Body 2009

Hundreds of inhabitants of Helsinki worked with the artist over a period of ten days on these clay sculptures

the role the arts had before the Renaissance, in the Middle Ages and in more primitive societies. However, the creative freedom and the adventures spirit of nowadays art has its roots in the renaissance but also in the avant-garde art of the 20th century.

2.5 SOCIAL ART

In recent years the organization of community arts projects has shifted from individual artists to community arts organizations, with community arts workers specially trained to set up and supervise these types of initiatives. The target has also shifted somewhat. First it was mostly about emancipation and self-awareness, stimulated by the artist, in order to strengthen the position of certain population groups. Now it is still mainly about emancipation and self-awareness, but often stimulated by the government, with art as a tool.

2.6 DEFINITIONS

It is difficult to give a clear definition of social art. It is about reaching out to communities and creating emotionally captivating experiences with them. To realize this we need visionaries, change makers, utopist, with the ability to affect society.

Below are some definitions that can be found on the internet.

- Social art is an artistic and creative process that facilitates a positive transformation in the participating individuals, groups and on society at large.
- Social art is the application of arts and creativity towards the transformation of individuals, groups and societies by working with your target audience as opposed to for them.
- A social art practice is one where the artistic and creative medium is but a tool to transform the actual canvas that is people, groups and societies.
- Social art is any artistic expression that aims at inspiring social impact and change



Image 5: The Brazilian theater director and writer, Augusto Boal presenting a workshop on the concept of theater of the oppressed, a method in which he aims to give a voice to minorities.

2.7 WHAT IS A SOCIAL ARTIST?

A social artist is someone who is part artist, part social-change agent, part facilitator and part visionary. The social artist draws on artistic practice, group dynamics and creative ideas to facilitate change.

Some social artists are skilled facilitators who add an understanding of creative process and the use of the arts to their practice. Others are fine artists, musicians,

poets or actors who decide to use their skills to run programs for communities. Still others are visionary leaders who obtain artistic and facilitation skills to bring new ideas into the public sphere. It is important to say first that collaboration is one of the essential preconditions for social innovation. Social artists must possess three key abilities: deep listening, speaking from the heart, and being fully present. They can be catalysts for innovation and action on behalf of all. This is the kind of leadership the 21st century is looking for and

that the best social artists can offer. Social art is all about collaboration. In many occasions a social artist will realize a piece of work in co-creation with a local community. This sort of community art often moves between disciplines or works in multi-disciplinary ways. Because social art is often made together with a community, more people especially those who were involved in the making appreciate the content of it.

Artists who identify themselves with this way of working, have to realize that, by its very nature, this kind of work can be local and often only modestly funded, which makes it less easy to develop or even contemplate.

2.8 STATEMENTS ON SOCIAL ART PRACTICES

Social art is an artistic and creative process that facilitates a positive transformation in the participating individuals, groups and on society at large.


Social art is the application of arts and creativity towards the transformation of individuals, groups and societies by working with the target audience as opposed to for them.

A social art practice is a practice where the artistic and creative medium is a tool to transform the actual canvas that is people, groups and societies.

2.9 COMMUNITY ART

The community art evolved out of the idea of cultural democracy. Cultural democracy emerged after the Second World War and describes practices in which culture and artistic expression are generated by individuals and communities rather than by institutions of central power. Cultural democracy seeks to democratize culture in order to bring about an awareness and appreciation of art to as wide a section of society as possible; and to break down the boundaries between high and low culture in order to make art accessible to a wider audience.

Although there had been earlier experiments in what later became known as community art, like the ones by the nineteenth-century Pre-Raphaelite Brotherhood, it was not until the late 1940s that the concept of community art emerged and began to be seen as a way of empowering people. Initiatives included putting visual artists, actors and musicians to work within communities to create public murals, plays and compositions. In the 1960s, when social change was seen as a big ambition by many,



community art was seen as a way of giving a voice to citizens. In this way community art and socially engaged practices can be associated with activism because it often deals with the same political issues. Artists who work within this field will often spend much time connecting to the specific community which they wish to help, to educate or simply to work with. The artists' aim could be to help this community work towards a common goal, raise awareness and encourage conversation around issues, or perhaps to improve their physical or psychological conditions. There is a danger however it'd be an arrogant disregard of a community to come in and think within an artistic project one can grasp all the complexities of a place in a short time.

Socially engaged practices, or socially engaged art, can include any artform which involves people and communities in debate, collaboration or social interaction. These practices can be organized as the result of an outreach or education program, but many independent artists also use it within their work. The participatory element of socially engaged practices, is key, with the artworks created often holding equal or less importance to the collaborative act of creating them.

2.10 SOCIAL TURN

The term social turn was coined by the art

historian Claire Bishop in her 2006 essay *The Social Turn: Collaboration and Its Discontents*. Art that operates under the umbrella of social turn tends to happen outside museums or galleries, although this is not always the case. Because much of the art is collaborative and focuses on constructive social change, it is rarely commercial or object based – two things that are seen as elitist and consumerist. Often when discussing social turn, the filmmaker Guy Debord is mentioned too for his promotion of a participatory art in which he wished to eliminate the spectator's position.

2.11 PUBLIC ART AND ARTISTS

Usually, but not always, public art is commissioned specifically for the site in which it is situated. Monuments, memorials, and civic statues and sculptures are the most established forms of public art, but public art can also be transitory, in the form of performances, dance, theatre, poetry, graffiti, posters and installations.

Public art can often be used as a political tool, like the propaganda posters and statues of the Soviet Union or the murals painted by the Ulster Unionists in Northern Ireland, or more recently the work of the graffiti artist Banksy. Public art can also be a form of civic protest, as in the graffiti sprayed on the side of the New York subway in the 1980s.







Image 6: Joseph Beuys teaching in Dusseldorf

2.12 JOSEPH BEUYS, SOCIAL SCULPTURE

Social sculpture is a phrase used to describe an expanded concept of art that was invented by the artist and co-founder of the German Green Party, Joseph Beuys. Beuys created the term social sculpture to embody his understanding of art's potential to transform society. The central idea of a social sculptor is an artist who creates structures in society

using language, thoughts, actions, and objects.

Beuys had a unique vision for art schools. He believed everyone should be allowed to study and he refused to be bound by a number of clauses or by traditional entry requirements, such as a portfolio. In an attempt to rid the academy of elitism, he invited everyone to join his class, against school policy. In July 1971, Beuys accepted 142 applicants who had originally been rejected by other professors. After occupying the academy's offices with a group of applicants who had been refused admission, Beuys was



dismissed from his post. The students refused to accept Beuys's dismissal. Some responded with hunger strikes and petitions, while fellow artists and writers – including great names such as Heinrich Böll, David Hockney and Gerhard Richter – wrote open letters demanding his reinstatement. Beuys would never again set foot in the art college of Düsseldorf, but he always remained a teacher for many generations to come.

2.13 CORITA KENT


Corita Kent is an interesting outsider when it comes to art and education. She used everything around her as source material for her own work – she didn't see a distinction between 'high' and 'low' culture, or think that the visual chaos of urban life was a bad thing. She was influenced by the pop-art movement. Her work embraces and transforms many mundane things. In 1965, Corita took the advertising slogan of an oil corporation, 'Power up', to make a series of four prints that combine to form a spectacular 3.5-metre work that inspires action.

Corita was not only an artist, when she was 18 years old she had become a nun, an unusual combination. She would stay a nun her whole life. She also became a teacher at the Immaculate Heart College and went on to serve as head of the art department there. It was here that she devised the rules that made her famous, rules that she pinned up in her classroom.

As an incredibly committed and experimental educator, her advice reflects the way that she encouraged her students to both work hard, but also to take pleasure in their work.

2.14 SOCIAL DESIGN

Related to social art is so-called social design. This is a relative new development. It is design that tries to come up with solutions for problems in our society. Innovations that simultaneously meet a social need (more effectively than existing solutions) and lead to new or improved capabilities and relationships and better use of assets and resources. In other words, social innovations are both good for society and enhance society's capacity to act. Social design however is often made for communities and not so much with communities.



IMMACULATE HEART COLLEGE ART DEPARTMENT RULES

- Rule 1** FIND A PLACE YOU TRUST AND THEN TRY TRUSTING IT FOR A WHILE.
- Rule 2** GENERAL DUTIES OF A STUDENT:
PULL EVERYTHING OUT OF YOUR TEACHER.
PULL EVERYTHING OUT OF YOUR FELLOW STUDENTS.
- Rule 3** GENERAL DUTIES OF A TEACHER:
PULL EVERYTHING OUT OF YOUR STUDENTS.
- Rule 4** CONSIDER EVERYTHING AN EXPERIMENT.
- Rule 5** BE SELF DISCIPLINED. THIS MEANS FINDING SOMEONE WISE OR SMART AND CHOOSING TO FOLLOW THEM.
TO BE DISCIPLINED IS TO FOLLOW IN A GOOD WAY.
TO BE SELF DISCIPLINED IS TO FOLLOW IN A BETTER WAY.
- Rule 6** NOTHING IS A MISTAKE. THERE'S NO WIN AND NO FAIL. THERE'S ONLY MAKE.
- Rule 7** The only rule is work.
IF YOU WORK IT WILL LEAD TO SOMETHING.
IT'S THE PEOPLE WHO DO ALL OF THE WORK ALL THE TIME WHO EVENTUALLY CATCH ON TO THINGS.
- Rule 8** DON'T TRY TO CREATE AND ANALYSE AT THE SAME TIME. THEY'RE DIFFERENT PROCESSES.
- Rule 9** BE HAPPY WHENEVER YOU CAN MANAGE IT. ENJOY YOURSELF. IT'S LIGHTER THAN YOU THINK.
- Rule 10** "WE'RE BREAKING ALL OF THE RULES. EVEN OUR OWN RULES. AND HOW DO WE DO THAT? BY LEAVING PLENTY OF ROOM FOR X QUANTITIES." JOHN CAGE
- HELPFUL HINTS: ALWAYS BE AROUND. COME OR GO TO EVERYTHING. ALWAYS GO TO CLASSES. READ ANYTHING YOU CAN GET YOUR HANDS ON. LOOK AT MOVIES CAREFULLY, OFTEN.
SAVE EVERYTHING-IT MIGHT COME IN HANDY LATER.
THERE SHOULD BE NEW RULES NEXT WEEK.


Image 7: Immaculate heart art department rules



2.15 SUMMARY

Social practices in the arts have been around since the end of the second world war, maybe even longer. There are many practices that all go by a different name. What they have in common is that they meet a social need and work with or for communities, trying to empower them or come up with solutions for some of their problems. Participation and co-creation are key in many of these projects. Often the artist has the role of a facilitator, generating the “wisdom of the crowd” that he works with.

The public art that is produced in a social practice can be very diverse. It can be more traditional like a mural or a sculpture, but there are many more shapes it can take or disciplines that can be used, dance, theatre, poetry, graffiti, posters and installations or performances.



3. RESEARCH RESULTS

When structuring the methodological basis of our research, we started from certain premises regarding the intended outcome. The ART NO STOP project was designed to create an innovative and highly sustainable model in the social and artistic sphere; a model that introduces art into social realities, becoming an integral, active, and essential part of them while guaranteeing economic sustainability for both the artists and the communities that host them. Based on this premise, our research could only be qualitative, in the hope of identifying models that could represent contributions to the model to be implemented.

3.1 PROFESSIONALS INVOLVED IN RESEARCH ACTIVITIES

For each organization, two researchers with different profiles participated. A professional from the artistic area with experience in social work and a professional from the socio-psychopedagogical area.

This choice, which was embraced by all the organizations, is justified by the need to maintain the focus on the fusion of the artistic world with the social world.

DORA FANELLI

Intercultural mediator with more than 10 years of experience in the management of social projects dedicated to vulnerable groups. In addition to her extensive experience in the social field, she has a professional career dedicated to art, theater and the audiovisual world at an international level. 15 years ago she decided to find a union between the artistic world and the social world creating permanent and beneficial links for both sectors starting from theater in prisons to the promotion of artistic festivals in host communities. She also coordinates all the artistic projects of Fundación Escuela de Solidaridad (FES).

AYELEN BURSZTYN

Occupational therapist with experience with vulnerable groups in disadvantaged neighborhoods of Buenos Aires (Argentina). For the last 3 years she has been dedicated to the planning and management of projects aimed at the needs of the groups welcomed in the FES community. Through her studies at the theater academy in Buenos Aires, her work closely links the search and research of art, and its respective declinations as a tool for artistic intervention in social work.



WOLFGANG HAUCK

Project manager with more than 20 years of experience in cultural project management at a local, national and international level. In Germany, he has promoted innovative and permanent initiatives in disadvantaged neighborhoods using culture and art as a tool for the valorization of these places. In particular, he has extensive experience in the world of theater and artistic aspects related to the creation of stage costumes, theatrical spaces, movements and scenographies.

ANKE NEUDEL

German professional with years of experience, participation and collaborations in Erasmus + projects with dieKunBaustelle organization. She covers management and project coordination roles. Her work in the organization as project manager has focused in particular on creating a network of new artistic collaborations with which to plan interventions in marginalized neighborhoods of Augsburg.

ANKIE TILL

Manager in the artistic field with a long professional career, specializing particularly in the world of dance and theater. Ten years ago she came into contact with the world of social work,


which led her to promote artistic projects in the field of prisons. Currently, she manages different projects linked to the reinsertion and education of adults operating through artistic tools in the Netherlands.

ED SANTMAN

Graduated in fine arts in Rotterdam, he has professional experience as a painter and educator in art schools and formal schools. From his work as an art teacher in prison he started to work with disadvantaged groups through art, music and theater. He has coordinated art education in Dutch prisons, and is the founder of Changes and Chances, an NGO that works in the Netherlands with different marginalized groups.

SILVIA PARADISO

Social worker and pedagogue founder of the first community for mothers and children in the Puglia region (IT). For over 20 years she has been working in this area, one of the most disadvantaged in the country, promoting educational activities and emotional support. In her interventions, she works a lot with the tool of bioenergetics in which she has been specialized for years. Thanks to a permanent collaboration with a social circus in the area, she promotes art and social circus as a tool for intervention and psycho-emotional well-being within the communities she manages.



GABRIELE CAGNAZZO

Italian professional dancer and performer. For more than 10 years he has been in contact with the world of clown and circus discovering the potential of this tool in social interventions with children and adolescents. He currently promotes social circus and clowning as tools for empowerment, prevention of self-injurious and suicidal attitudes and as a tool for the inclusion of children in vulnerable situations. She coordinates the social cooperative Ten Rock which has a chapiteau based in one of the communities of the Cooperativa Sociale Il Faro in Puglia where she works with children and mothers of the community from the artistic tool.

3.2 TERRITORY MAPPING

In the first part of the preparatory activities, the researchers engaged in a territory mapping of projects significant for the purposes of the research.

This mapping was carried out both through knowledge of the realities located in the provincial and regional territory of the partners, and through suggestions from the same known and surveyed realities.

3.3 ONLINE RESEARCH

A second part of the preparatory activities for the research involved the researchers engaging in an online search for social projects that included art activities or art projects welcomed or carried out within social welfare facilities.

The search was carried out by keyword searches, aware of how the google semantic engine could help us in identifying unfamiliar realities located in territories different from those of the location of the project partner organizations.

3.4 SEMI-STRUCTURED INTERVIEW AND NARRATIVE INTERVIEW

Interviewing was one of the key actions in this qualitative research. The semi-structured interview was one of the techniques adopted, providing for the possibility of in-depth interviews and area discussions with individuals from the same organization with different professional backgrounds.



All project partners used the same set of predefined questions in the semi-structured interview. These questions however left room for the interviewee to move in an unrestricted manner. In some cases, particularly the ones with the best practices, there was a second phase of the interview that instead had a narrative aspect. This allowed the researchers to delve into the emotionality and life stories behind the estate of the initial social or artistic project. The decision was made not to conduct a strictly narrative interview due to the need to have to collect data from all interviews with facilitated possibilities for reading. The subsequent possibility of "slipping" into a narrative interview was in fact the mediation with respect to the group researchers' propensity for strictly narrative qualitative interviews.

The outline used for the semi-structured interviews is shown below.



NR.	CHECK	NAME OF THE PROJECT IN ORIGINAL WRITING	NAME OF THE PROJECT IN ENGLISH	CLAIM OF THE PROJECT
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ORGANIZATION	ADDRESSES	ZIP-Code	CITY	COUNTRY	TEL	EMAIL	WEB
CONTACT							

TARGET GROUP-1	TARGET GROUP-2	TARGET GROUP-3	TARGET GROUP-4
TARGET GROUP			

DESCRIPTION 300 Characters	ACTIVITY ART AND SOCIAL Description 500 Characters	Element for succes of the cooperation/Project	Activity-1 Keywords	Activity-2	Activity-3
ORGANIZATIONS 300 per organisation	ACTIVITY ART AND SOCIAL 500 Characters				

ARTISTIC PRODUCTION-1	ARTISTIC PRODUCTION-2	ARTISTIC PRODUCTION-3
ARTISTIC PRODUCTION		

TECHNICAL PRODUCTION-1	TECHNICAL PRODUCTION-2	TECHNICAL PRODUCTION-3
TECHNICAL PRODUCTION		

EXECUTIVE PRODUCTION-1	EXECUTIVE PRODUCTION-2	EXECUTIVE PRODUCTION-3	EXECUTIVE PRODUCTION-4
EXECUTIVE PRODUCTION			

Service Description	Service-1	Service-2	Service-3	Service-4
Service offer to artist: max 1000 characters				

IMAGES	VIDEO
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COMMENTS

3.5 RESULTS

The research results show strong differences in the socio-political-cultural backgrounds of the various project partners, namely Spain, Italy, Germany and the Netherlands. In particular, the research revealed the following:

- Sharp difference in the attention paid at the socio-political level to artistic and social projects in Germany and the Netherlands, both in terms of active participation of administrators and allocation of dedicated funds;
- Sharp difference in the artistic cultural preparation of social workers and educators/educators in the Netherlands, who see art among their subjects of study as a concrete tool for the activation of educational relationship and social integration;
- Strong propensity of organizations in the Netherlands and Germany to activate strongly structured marketing actions in favor of their projects, either through actual advertising actions or through testimonials who promote the project or support it with intellectual works (e.g., famous designers who design models of artistic items to be produced by people in areas of disadvantage and sign them to facilitate their sale);
- Net difference in public funds dedicated to art projects and the net difference in daily fees that host communities receive for projects to

support people in the area of disadvantage housed in residential and day care

- Net capacity for greater involvement of free active participation by citizens in the countries Spain and Italy;
- Different targets of involvement: while finding minors, people in social exclusion, disability and migrants as the predominant target in all 40 projects examined, projects in favor of the elderly and prevention projects in favor of young artists are noticeable in Germany and the Netherlands; in Spain and Italy, on the other hand, projects in favor of women, Roma population, homeless people are found.



4. ROLES IN ARTISTIC EVENTS AND SOCIAL ORGS

4.1 ROLES IN ARTISTIC EVENTS

4.1.1 PERFORMER/ACTOR

The artist is the performer and face of the project, they are for example the lead vocal, instrumentalist, rapper, actor, or juggler. The artist is a creative person and has their own needs.

4.1.2 ARTISTIC DIRECTOR

The artistic director is the chief executive of arts organizations such as orchestras, operas, dance-, and theater companies. In addition to planning and implementing a long-term vision for the company, artistic directors hire performance and production talent, select the season repertoire, and are likely to produce, direct, or conduct themselves. They programme e.g. the theatre, club, chapiteau season and book the artists they choose.

4.1.3 TOUR MANAGER

The tour managers prevent the tour from getting out of control. By being organized and coordinating tasks, they ensure that everyone fulfills their responsibilities.

For instance, if there's a need to combine an event with an interview, they must make sure you make it to both. They also take care of tasks like preparing the hotel room, ensuring the venue has what's needed, and so on. They are the tour's lifelines.

4.1.4 AUDIO ENGINEER

These are the people mixing your songs and making them sound the way you want them to. There are different kinds of Audio Engineer:

- Recording engineer is responsible for capturing sound and manipulating it in the studio. You'll deal with both analog and digital audio, compressors, microphones, and signal flow—and typically combine both traditional and tech-savvy recording techniques to record music.
- Front Of the House (FOH) engineer focuses on mixing audio for the audience, and most often operates from the middle of the audience or at the last few rows of the audience. The output signals from the FOH console connects to a sound amplification system.



- Live Sound Engineer is someone who blends and balances multiple sounds at a live event by using a mixing console, pre-recorded material, voices and instruments. The sounds are equalized, routed and amplified through loudspeakers.

4.1.5 BOOKING AGENT

The role of the booking agent is to get the band onstage. A booking agent is the person booking your tour, making sure you get paid, and trying to get you a good spot on the lineup. They're usually paid a percentage of whatever you make on stage that night, which means you probably need to be making money before they're interested. Booking agents facilitate a lot of the logistics around live performances, including securing concert venues, negotiating deals, arranging technical equipment, and hospitality. The Tourbook is the most important thing for the tour manager is with all the information he needs to do his job.

4.1.6 PRODUCTION MANAGER

A Production Manager is the point person from the artist and he has the "Big Picture" view of the entire production, that means he would manage, advance, and coordinate all things production: audio, staging, lighting, video, trucking, tour production staff, props/scenic, stagehands, power, logistics, etc. A part of his work is done in advance via phone and email, talking to venues/Promoters about the artist's various needs.

4.1.7 LIGHT ENGINEER


A light engineer is part technician, part artist. Their medium is lighting, and they are highly skilled with a variety of fixtures and techniques. Additionally, they know which lighting approaches will yield specific results, ensuring they can use the available lighting technology to achieve certain outcomes. The light engineer usually coordinates heavily with the director and artistic director to determine what sort of lighting-related visuals will craft the desired result on stage.

4.1.8 COSTUME DESIGNER

A costume designer is in charge of costume team: designing, creating or tailoring the clothing elements worn by actors in a film, stage or street production. Costume designers have a similar skill set to that of traditional fashion designers but must also satisfy the unique and eccentric demands of the creative director, artists or director for theatre, film, music, or show. In assembling the costumes, the designer must ensure that each outfit effectively communicates what the performance/show need.

4.1.9 SCENOGRAPHER

Scenographers, or stage designers, design and create the scenes making up a theatre show or any kind of event, live or recorded, where the creation of a space with specific settings or climate is required. They will build these scenes architecturally through the decorations, furniture, objects, visual effects, etc.



Scenography is employed in every kind of event/show such as theatre, fashion catwalks, television series, adverts, street performances, gigs, public relations events, etc.

- The television scenographer is primarily responsible for designing the settings for TV dramas, for all entertainment and news broadcasts, for commercials and sets together with the director, controlling everything that belongs to the visual area and the setting up of environments, objects.
- The theatrical scenographer designs and plans everything needed to set up a theatrical scene, while the costume designer designs the sketches for the costumes on the basis of the diversity of the setting of the piece, be it melodrama, comedy, prose or dance, in collaboration with the scenographer sketcher.
- On the other hand, the set designer working for the cinema has to design everything needed to set up a film set, depending on the film, feature film or short film for which he is working. He chooses the locations and sets according to the director's production requirements, works with the costume designer on the characters and sets up the locations.

Basic skills of the set designer:

- must know the history of art


- must have mastered drawing and the various techniques
- must be able to draw or at least sketch
- must have a sense of proportion and know fabrics
- must have some knowledge of fashion history and history in general.

The profile is completed by:

- good adaptability to work rhythms that can be very different
- business skills
- ability to manage financial resources to the best of one's ability in order to set up sets while staying within the available budget
- ability to manage time optimally to meet deadlines and the needs of the crew and production
- artistic and technical design knowledge
- have a good critical sense
- excellent problem solving skills
- uncommon visualisation skills: imagining sets in every detail is the key to building successful products
- great originality
- ability to conceive outside the norm
- good visual aptitude in differentiating colours and shapes and creating the best combinations

4.1.10 HOSPITALITY MANAGER

The hospitality manager has to prepare the artist request that arrived with a document named rider. The artists and



the technical team needs hours and hours to set up the show and rehearse so they arrive very early compared to the performance time and do not have time to go out and buy things or eat, so they ask for food (sandwiches, sweets, dry fruit, cheese, fruits, vegetables..) drinks and amenities.

4.1.11 VISUAL ARTIST

A visual artist creates works of art using a variety of materials. A visual artist can draw images, work with paint, develop murals, design in 3D, create videos and video art, or create art with mixed media. While many visual artists create art solely to display in galleries and sell to collectors, you can also work in a variety of other fields.

4.1.12 MEDIA OFFICERS

Press officers respond to inquiries from journalists, write press releases, try to interest journalists in their organization's stories and campaigns, arrange for spokespeople to speak to the press, and monitor media coverage. Press officers usually work for large organizations though in different sectors, such as private sector corporations, public sector/government bodies, and charities. A Media officer holds a very important position in this field since it is this professional who helps the company/artist/venue to reach out to the audience. Developing and executing the social media strategy for the purpose of

reporting it to marketing head of the organisation and ensuring that a proper marketing message has been delivered by which the position of the company is strengthened. Identifying and interpreting the popular trends in social media.

4.1.13 PHOTO/VIDEO

Any type of cultural event requires someone to take care of capturing photos and videos. They don't necessarily need to be professionals with the most advanced equipment, but they should know how to create appealing images and videos that convey the energy of the event. The photos and videos can be useful for countless reasons: simple archiving, review videos to understand mistakes and improvements, creating promotional social content, short films, brochures, cover photos, magazine articles, pamphlets, documentaries about a specific show or festival.

There are many other professional roles involved in artistic production, such as makeup artists, hairdressers, runners, etc. On our website www.artnostop.com (in the "Training" section), you can find a more detailed manual about these other roles.



4.2 ROLES IN SOCIAL ORGANIZATION

Among all the different professional figures involved in a social project, we have determined throughout this research that each of them can take on specific tasks during the development of the artistic project.

4.2.1 RESPONSIBLE FOR THE CENTRE HOSTING THE ARTISTIC RESIDENCY

The person in charge of the spaces available:

- analyses the request and, after consulting the head of artistic spaces, responds to the artist's/company's request by indicating any availability in terms of spaces and times and the types of agreement available in terms of mutual economic sustainability (see annexes)
- with respect to the type of request, contacts the hosting coordinator to present the new opportunity;
- where the number of participating guests identified by the staff is less than the possible number, the same manager has the task of activating a call to external families, envisaging registration with a liberal contribution;
- convenes the meeting between the reception center coordinator, the guest pedagogue, and the artist in order to present the objectives on which the community is working,

sharing them with a view to collaboration on them through the proposed new activities


- supervises the activities and checks if they are consistent with what has been agreed.

4.2.2 RECEPTION CENTRE COORDINATOR

- Following contact from the centre contact person she informs the socio-educational team about the possibility of a non-formal offer from the hosting artist.
- The team approves the training offer for the people in reception, identifying the guests to be involved.
- He/she takes part in the first meeting with the artist and the person in charge of the space in order to define the objectives to be achieved on the cases included.

4.2.3 PROFESSIONAL PEDAGOGIST/EDUCATOR

The professional pedagogue/educator:

- participates in the first meeting with the artist and the person in charge of spaces in order to define the objectives to be achieved on the cases included;
 - carries out periodic checks to compare what has been implemented with any observations/considerations made by the artist;
 - updates the educational plan on the basis of the objectives achieved.
- 

4.2.4 EDUCATIONAL STAFF

It is the task of the educational staff to:

- encourage participation in the activities;
- collect observations/reports at the end of the activity from the participant and record them in the daily diary;

4.2.5 VOLUNTEER STAFF

It is the task of the volunteer staff to:

- accompany participants
- take care of the spaces and prepare them according to the activities;
- to support the activities themselves.

4.2.6 INHABITANTS STAFF

Vulnerable persons accommodated in social centres will be trained through the

training modules outlined in the following guide and the video tutorials whose links are provided at the end of the description of the training modules.

They will be responsible for:

- welcome the artists on arrival
- take care of the preparation of meals where required;
- look after the spaces together with the volunteers;
- act as tutors in the different activities, taking into account their knowledge of the spaces and places where objects/equipment needed for the activities might be stored.


Furthermore, where possible, they can participate in the activities, acquiring skills and competences useful both for building resilience pathways and for employment purposes.

5. TRANSFORMATION OF THE SCENIC SPACE

5.1 INTRODUCTION

The scenic space, understood as the physical or imaginary place where an act of music, dance or theater is performed, has undergone a series of transformations throughout history, embracing various rituals, personality traits of gods, goddesses, and humans and their dreams, as well as whole cultures, and other influences.

Its power was always linked to the communication of ideas, the representation of wishes and the expression of appreciation. The language has also changed over time, drawing from architecture and scenery to be able to more clearly represent the ideas of the artists to the spectators, to the gods or to the world. For some time now, the same creative licenses in the majority almost similar to myths which were allowed to be integrated into the scenic spaces are being allowed.



The scenic space is a place where - throughout its history - has been fostered flexibility and inclusion, both in physical infrastructure and human and artistic diversity. Contemporarily, creating a scenic space leads first to a series of questions which are answered individually - in each place, performer, artist, director and in their magic - to carefully conduct a whole process of arranging various shapes, lights, colors and sounds.

How to communicate a tragedy? What sounds convey a melancholic feeling? How does a body that feels joy move? What space contains silence or commotion?

In the following pages we will analyze the forms of space that contain art, the culture that influences it in each era, the people with which these types of media are linked to from a historical point of view. However, we will also explore current development. All this will be done in order to continue widening the breadth of the concept of stage and to foster tools that strengthen group bonds, provide security and accompaniment within artistic environments.

5.2 MAGIC AND ART IN ITS BEGINNINGS

It is easy to imagine that, in the distant past, human beings felt the need to communicate with their peers and their gods: to ask for help, to give orders, to

reject or thank, to express their fears and their affections.

Our ancestors were inventing communication. Nowadays, in the western world, we solve almost everything with oral, articulated language. Nonetheless in those times, our ancestors communicated with their whole being: their feet, their hands, the expression on their faces and their voice through the modulations of timbre and volume. In short, of the whole body and its possibilities.

If we think of the ephemeral arts, the recognition of rhythm began with the observation of natural cycles of day and night, seasons, life and death, sound of heart. Little by little, this rhythm accompanied the movements and dances, which, channeled through a trance or ritual, established a link with the gods. The rites were occasions where the community met, established social orders and distributed tasks. They were also an opportunity to experience ecstasy and surrender to pleasure.

Mother Earth as the first goddess was blessed by various rites where people danced around the fire, in a large pit or on top of a mountain, always in close contact with nature and community. During the ceremonies, dances were organized in circles which symbolized something that has no beginning or end.

Furthermore, they used for example masks, which in the first instance was related to death; the death of our ego that






Image 8: "The Dance of Cogull". Cave painting, dance scene. Found in the Roca de los Moros, Catalonia, Spain.

allows us to delve into ourselves, and return to our most fantastic and mysterious origins.

The relationship between the performing arts and magic has been constant since the prehistoric period. In primitive societies, music, performance and dance, inextricably linked by the rhythmic component, played an important social role associated with celebration of ritual acts which united the community. Today, it is allowed in the performing arts to represent the imaginary, communicate the forbidden, celebrate achievements or dance the fights. Magic exists in that scenic space and is directly connected with society.



5.3 CLASSICAL GRECO-ROMAN THEATRE

From the 4th century B.C., different societies underwent changes in the ceremonies which gave rise to three roles from which to observe or be part of these acts, as an interpreter, as a spectator or as an architect. The rituals where the participants met began to be more structured. Moreover, the rise of the patriarchal systems (associated with obtaining new territories) meant that the matriarchal system was declining and with

it its goddesses. Mythological gods began to be venerated and for centuries all the representations and rites are dedicated to them.

The Dionysian festivities gave rise to the first interpretations. It was also these ceremonies of the god of wine which forced the architects to think more about the scenic space. The festivities itself lasted from 12 to 24 hours, sometimes up to 3 days, and the involvement of society was almost absolute.

Thus the Greek Theater was born, with tragedy, later comedy and satire. In the scene we find the choir, consisting of more than 15 men who sang lyrically and were accompanied by one or two actors.

PARTES DEL TEATRO GRIEGO

- A. «Koilon»
- B. «Skené»
- C. «Orchestra»

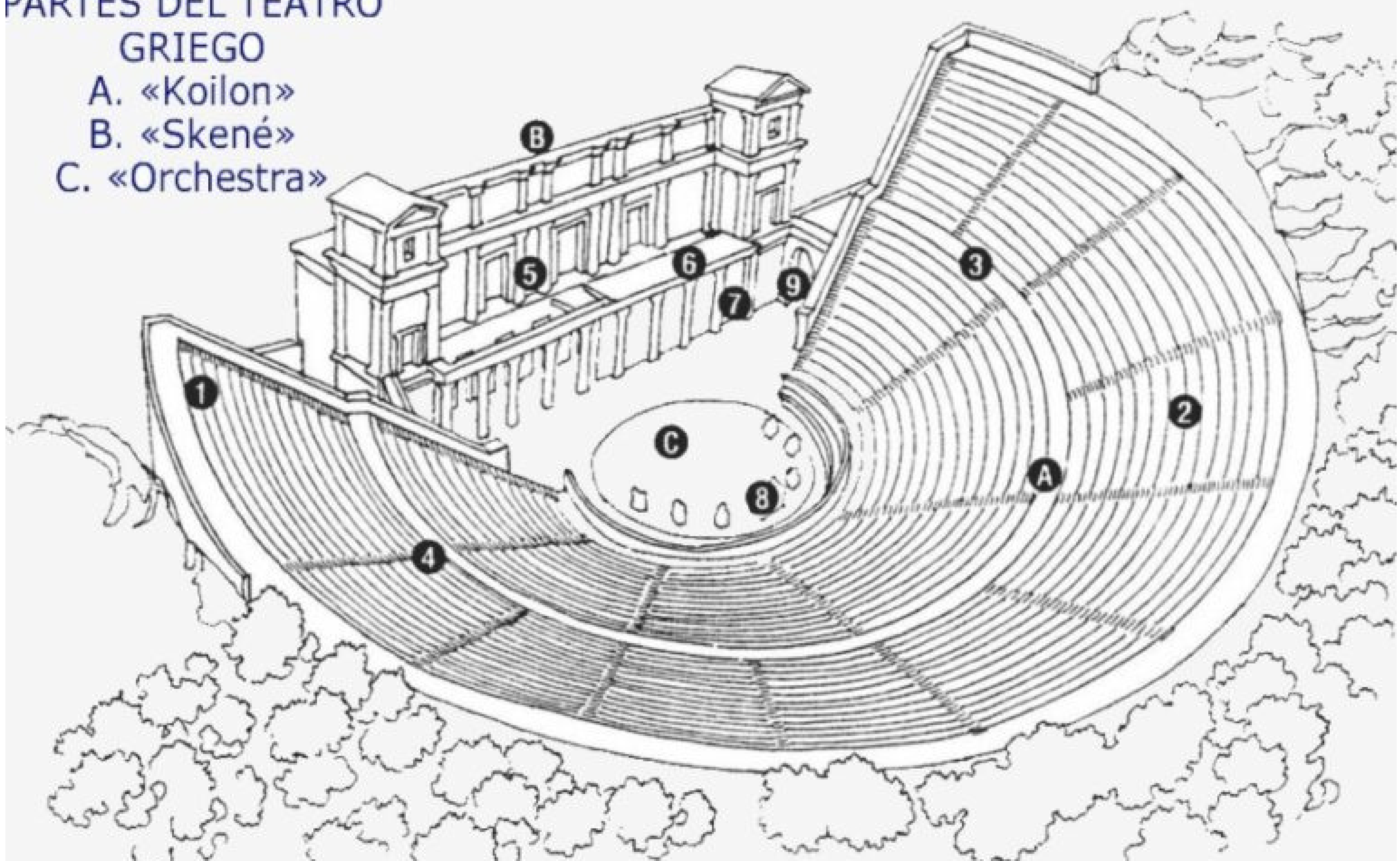


Image 9: Scheme of Greek theater

Women did not participate at this point. The physical space where the Greek theater took place was consisting of two main parts. The first - Koilon - was situated, therefore the rows of seats in the auditorium were set into a slope, and was of a ultra-semicircular shape around the choir. The second part - Orchestra - which is located at the ground level of Koilon, was of a circular shape. The entrance - two corridors called the párodos - were located on each side. Skené was the place where the solo actors were; the front part was called proskênion, the back part was used by the actors to change costumes and wait before and after their performance. These theaters had a capacity of more than 15,000 people.

As for the Roman theater, its main characteristics are the semicircular arches and barrel vault that gave rise to the stands, since they did not need to be situated on a hill. Differences may be also seen when examining the ground level: the mostly circular shape is replaced by a semicircular one; moreover, the curtain is introduced.

The scaenae or scene acquires greater importance, and the building itself is decorated more. In addition, the dimension of some theaters increased, the two floors were superimposed and a third one was added. Over time, this will lead to theaters being integrated into the urban space, later even being surrounded by citizen's residences. Meanwhile, the importance of orchestra decreases. Its



Image 10: Greek theater in Athens

size is also reduced due to the lesser prominence of the choir, and used as a space for illustrious figures. The cavea is a reflection of Roman society as it is separated into three parts - ima, media and summa - which also leads to the

delimitation of social classes. In this stage of history, the scenic space took a great leap and transformed, going from nature itself to a building which served as a place to perform acts. The process was influenced by social change, namely, its worships, its deities. Along with the Romans surged public games, where competitions, animal races, etc. took place. The thoughts and customs of each population make the scene a place where desires are manifested; hence, also the social stratification, economical differences as well as in division of power, also begin to be seen significantly. The technologies in those times had a direct impact on design possibilities, leaving an architectural legacy for cultures to come.

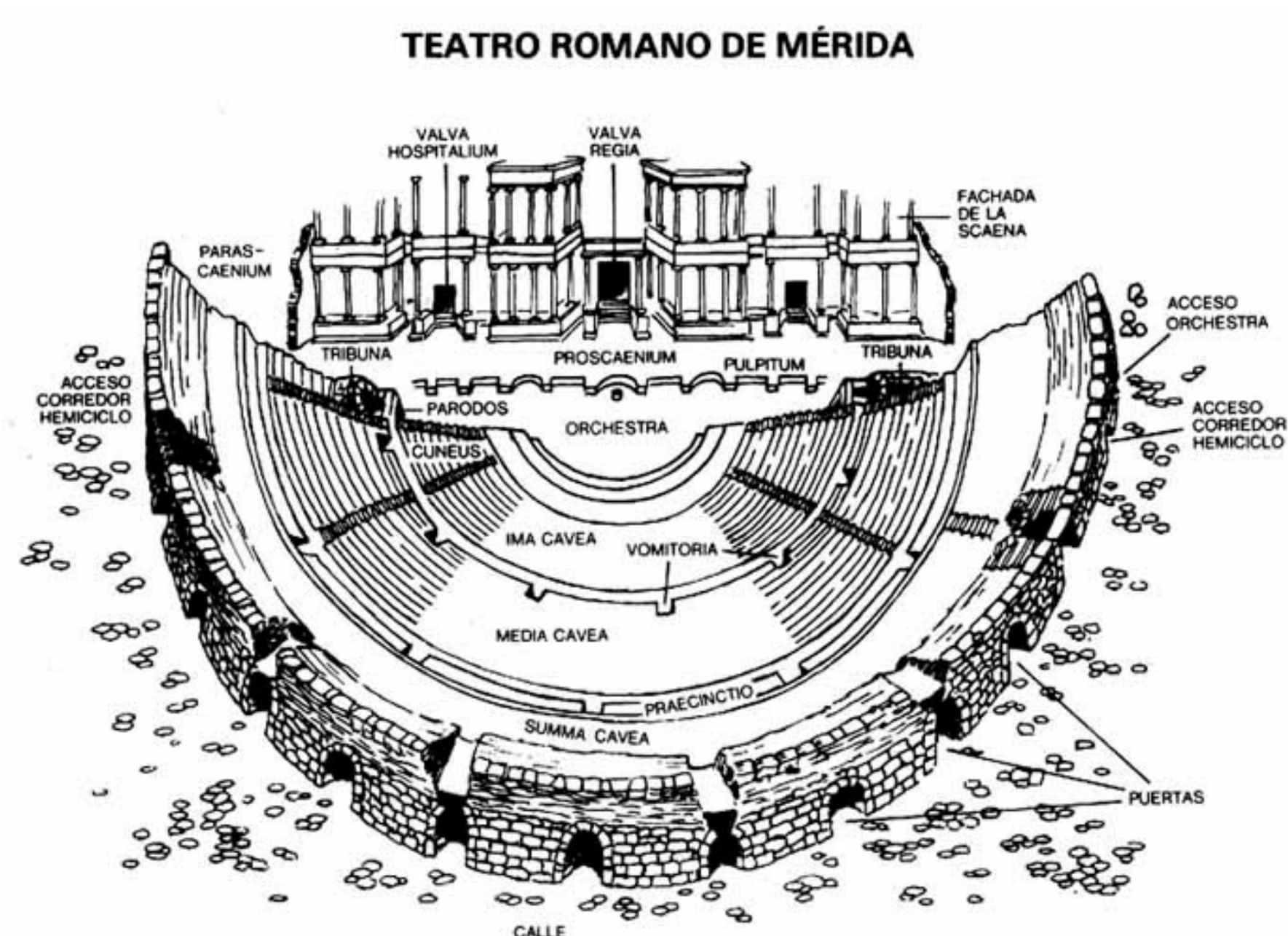


Image 11: Scheme of Roman theater; theater in Merida.



Image 12: Roman theater in Aspendos

5.4 MIDDLE AGE

The Roman Empire falls and with it various socio-political problems begin to occur which reveals how a new society is being forged, with values of existence that demand a radical change of beliefs: from the polytheistic Roman society to the Christian society. In the logic of this new society, the theater and the pagan shows disappear, there is no place to worship false gods. Civilization will revolve around a new hero, Christ. Liturgical ceremonies commemorate his life and his precepts. This happened simultaneously throughout Western Europe, and gave rise to religious theater.

Within the temples, the scenic representations of biblical sacredness took place. There, mobile scenographic sets were used, such as the ark of heaven,

an elevator moved by pulleys that raised and lowered actors. Other genres of theater and dance were expelled for not keeping decorum and exceeding the celebrations. Professional musicians, dancers, actors and acrobats were denied access to the temples because they considered many of their performances irreverent, and after the expulsion from the temples they had to resort to performing in the streets. Some of the more fortunate, such as minstrels, also performed in castles and court centers where they recited and performed troubadour poetry with a love theme. The lack of physical space inside the cathedrals moved the scene to the portico of the churches. This would give rise to the type of stage most used during the Middle Ages in religious theater: horizontal multiple stage. A platform on

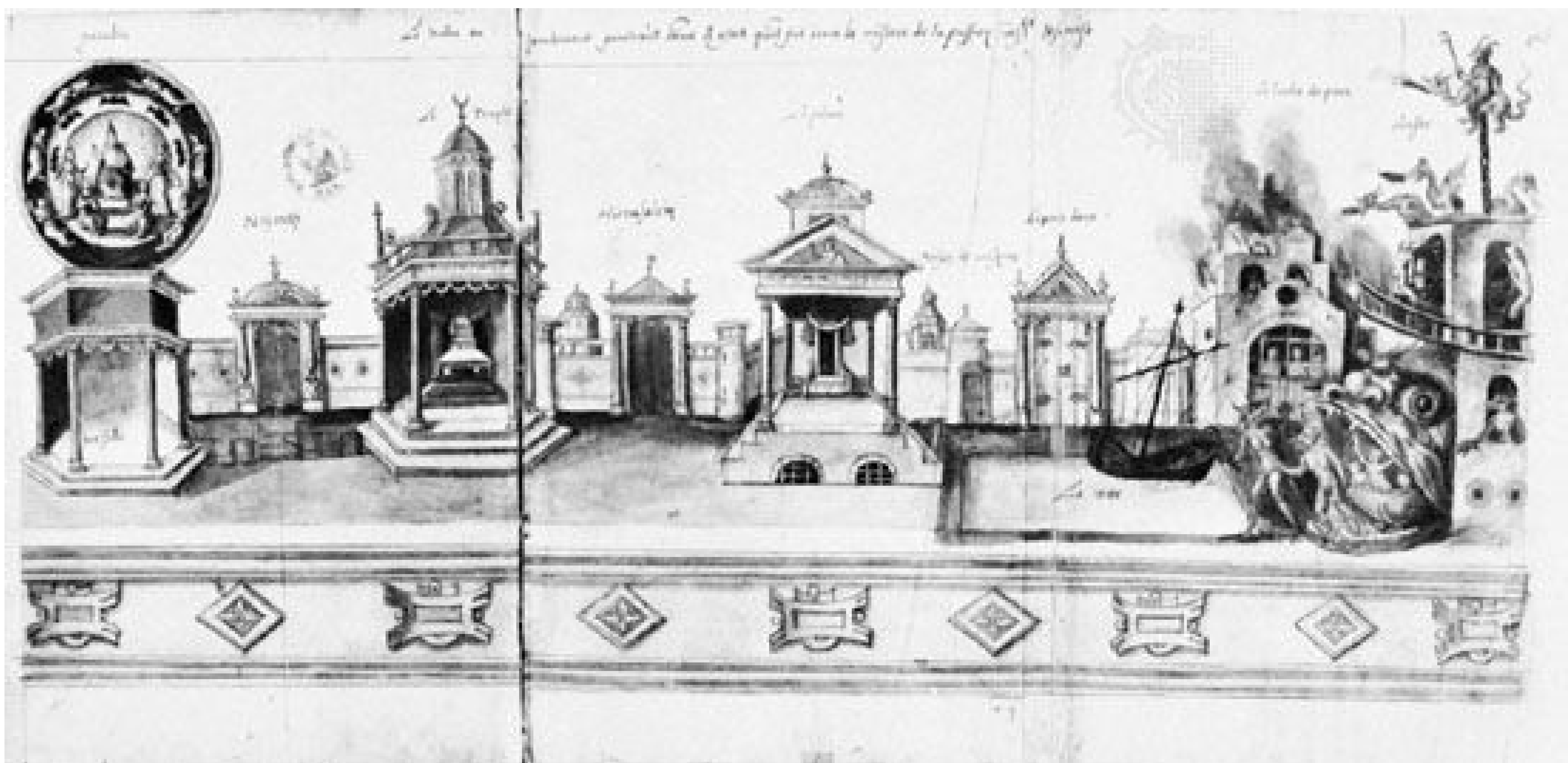


Image 13: Horizontal multiple stage

the façade of the church was the place where the action took place, later called Mansions, with three well-defined places, paradise, heaven and hell. In order to create different scenes, these sites reached dimensions of up to 60m long and 8m wide, where the spectators sat in front of them on stands. This format was applied in the streets, squares and even in cemeteries.

One type of the multiple stage would not locate the scenes next to each other, but one on top of the other, giving rise to the vertical multiple stage: heaven would be at the top, earth in the middle and hell below.



Image 14: Wagons

While the Church gradually lost control over the acts which also allowed the three-dimensional multiple stage to sprout. The scenic space was now the town square, here the platforms were placed throughout the space, and each one depicted a different scene, therefore people could go around the square watching all the acts.

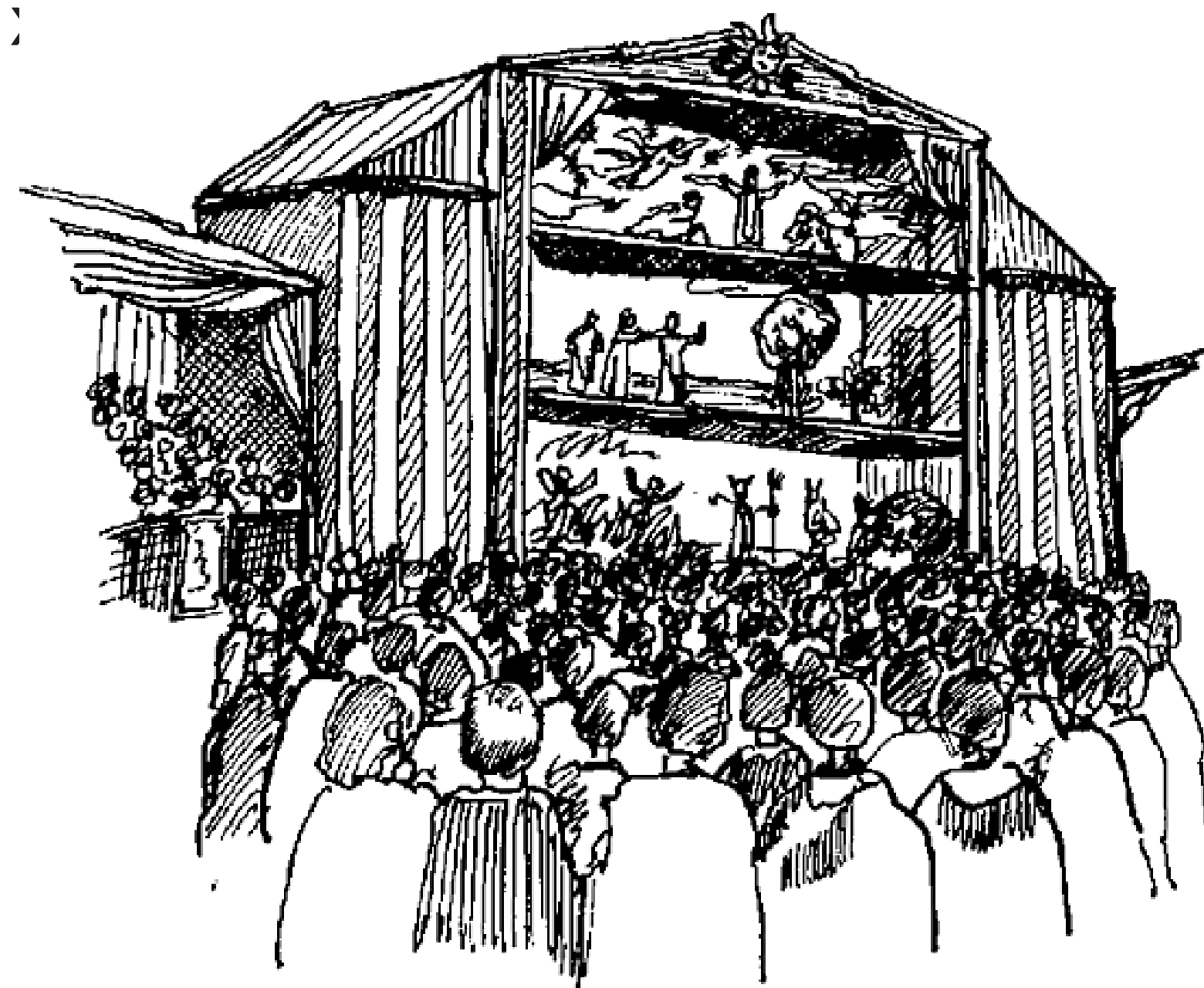


Image 15: Vertical multiple stage

Another form of representation were the processions through the streets with religious stations on platforms of wheels known as wagons. These shows gave rise to the so-called sacramental mysteries or mystery plays. They are taken through the streets of the cities and at certain points along the route they stop in order for the actors to bring their characters to life, generally with themes about the life and death of Jesus. Some time later, the wagons will be able to represent all of them in one and only place.



Image 16: Scenic space, a square.

On the other hand, in the Middle Ages, characters with many layers to their work and personality known as minstrels were established. They became great exponents of street entertainment through the execution of acrobatics, songs, handling of musical instruments, compositions, recitals, etc. During this stage, the idea of decorations was developed, both inside the temples and in each carriage or platform in the squares. Thus, the Roman theaters were left behind, and the open-air space took the lead in representation of the arts. On one hand, linked to Christianity to be able to show the veneration of an omnipotent god, on the other hand, the stories of the people, of saints, of virgins took place at this time, giving name to secular theater. Secular theater has many forms but is characterized by a lack of resources and a specific space. Popular theater carried out by non-professional people who had a transgressive character where some biblical passages were parodied or improvised jokes about sermons were made. What they wanted to achieve was the public's attention which is why they resort to percussion instruments to gather them. Stilts and any tools that enlarge the human figure are used. Let us remember that this type of representation was free and that only afterwards a hat was passed to collect a salary.

This stage clearly shows the institutionalization of Christianity that relegated pagan theatrical shows to the sinful realm. Both the sets, costumes and

infrastructure were dedicated to religious theater. The difference in class and beliefs were very clear. It was said that all acts outside the Church were acts of the devil, these thoughts also included the idea that women had no voice or role in religious liturgy. However, not everything was religious, the minstrels and street artists took their art to the towns, villages and markets where they were well received. These people were persecuted by the church and declared incompetent as they were considered the continuation of the Roman mimes. Thus, little by little, street art took place outside the Christian community.

5.5 RENAISSANCE

Renaissance was a movement that aimed to recover classical knowledge, there was a cultural transformation in science, arts, thought and writing. It emerged in Italy, and revolved around human beings. In general, the news of the time reveals that the nobles and priests of the fifteenth



Image 17: Renaissance perspective theater

century set up theaters in their own palaces, based on the treatise by Vitruvius. This architectural treatise based all information on human proportions. The scenic space within the courts was a room with a scenery painted in perspective at the back of the stage, framed by a proscenium arch and by an ornamental architectural facade where the scene was interpreted as a painting. Perspective scenes are born with a single vanishing point, a form called the "scenic cube".



Image 18: Olympic theater in Vicenza

The actors were imitators, and had skills as mimes, dancers, musicians and singers. Along with the commedia dell'arte begins the professionalization of theater. They continue with the use of masks and highlights which emphasize the appearance of women on stage. The most popular theater in the squares continued to exist in parallel.

The Renaissance theater not only developed in Italy, but also in England, promoted by Queen Elizabeth, and so it also took her name - Elizabethan theater.

The buildings had a round or octagonal shape, imitating the structure of the arenas for animal fights, and they only had a roof on stage and over the balconies. The central area of the building was exposed to the weather. The scenery was non-existent or very precarious. They had a capacity of more than 3,000 spectators. Just as in the Italian theater they sought to create illusionism, in the Elizabethan theater the public assumed the role of accomplice, and its main ally in this task was the use of the imagination.



Image 19: Elizabethan theater



Image 20: Scheme of Elizabethan theater

Also in Spain the Corrales arose; they were open-air courtyards with flat ground, limited at the front by the house that connected to the street, where the landlord used to live. The sides of the courtyard were surrounded by the walls of the neighbors, and in the background was the stage, which allowed perfect visibility from any location. The spectator had the possibility of contemplating the show standing in the courtyard, sitting in the rows of side stands or in the private rooms located in adjacent buildings or in front of the stage, covered around the perimeter with small canopies to house

the stands, the balconies called cazuelas were exclusively for women. The first guilds or brotherhoods are the most direct precedents of modern theatrical entrepreneurship. They took a courtyard for rent and created an authentic scenic structure from which the council benefited, the charitable acts that these brotherhoods and the theater itself maintained through its professionals. Finally we come to the show, its configuration and sale as a consumer good is considered fundamental in the field of social interactions and entertainment, as well as in the cultural one.

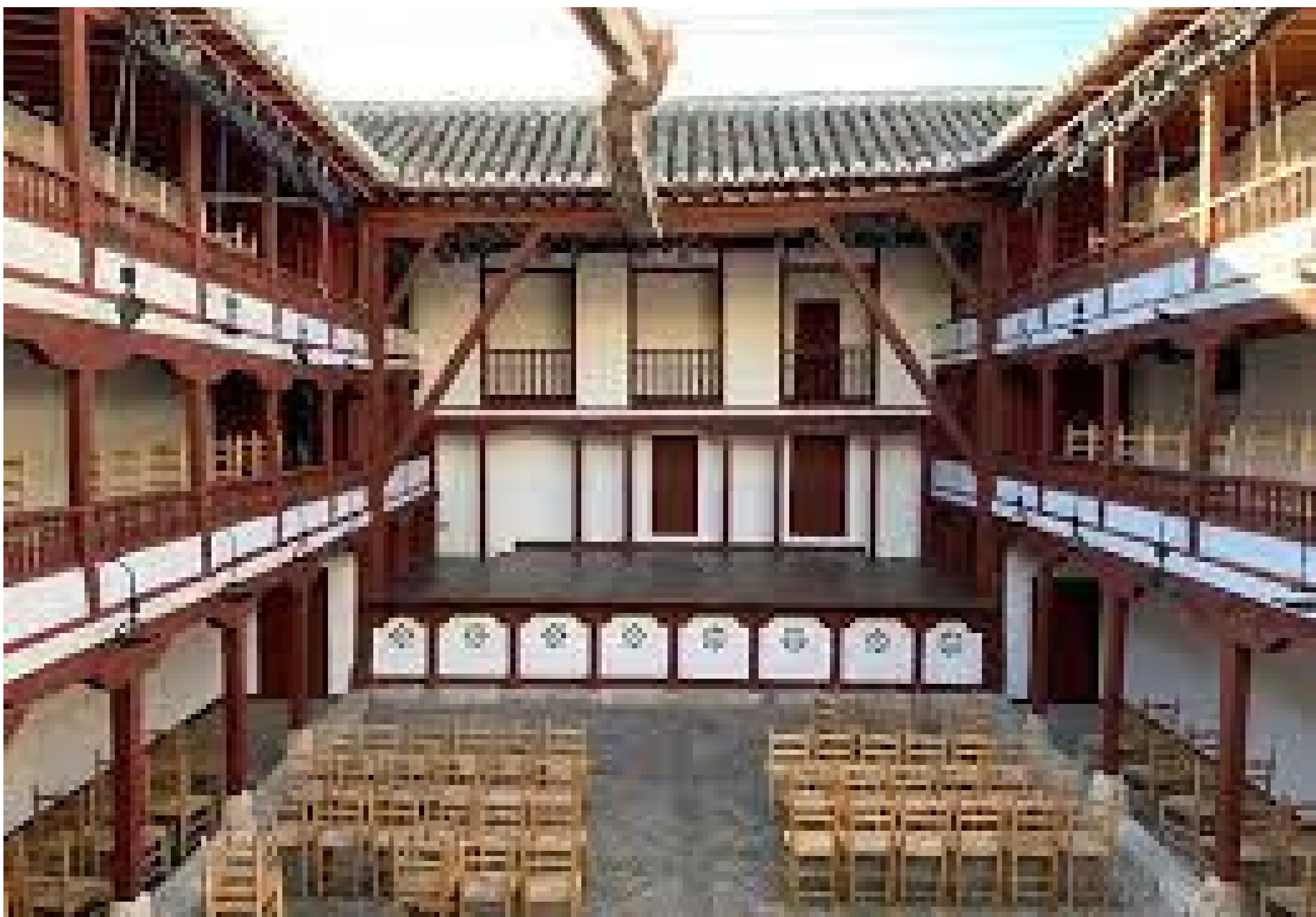


Image 21: Corral de Comedia (theatrical courtyards) in Spain

5.6 EIGHTEENTH CENTURY AND FURTHER

The 18th century definitively confirmed a model of scenic space that in its basic elements has been preserved to the present day. It is the so-called Italian theater, of courtly origin. The theater stage is a stage box consisting of three parts: pit, a space which separates the stage and the audience area created exclusively for the orchestra, loom, located at the top of the stage, is formed by the comb, which consists of a special grid where circulate the ropes which lower and raise the curtains, backstage, etc., and the scene, the place where the performance takes place, and where different scenography elements are placed. Its anterior part is limited by the embouchure and by the proscenium.

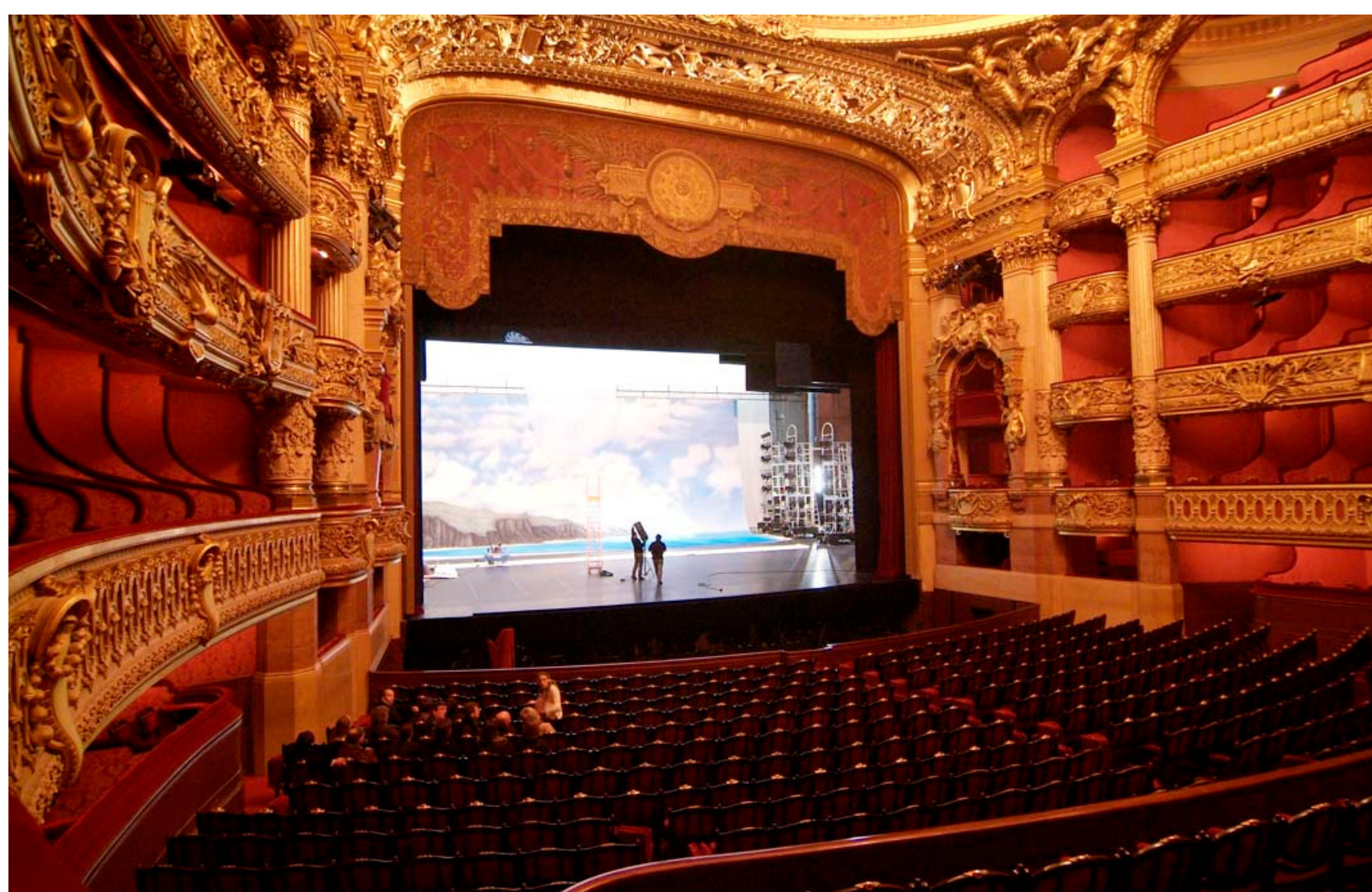
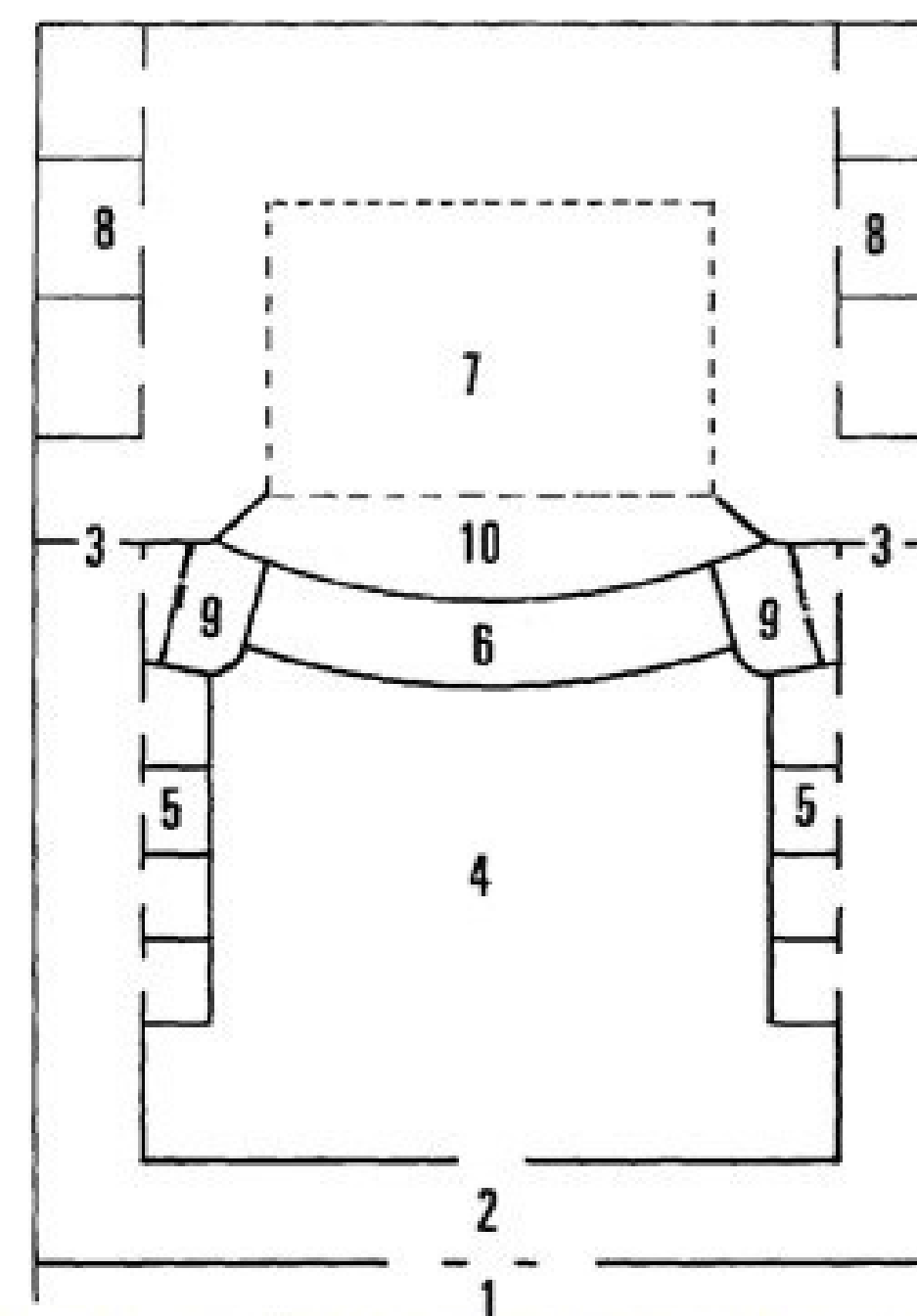


Image 22: Italian theater. Garnier opera, Paris, France.

Opera is born, the music used in the Baroque as means of propaganda by churches and nobility, capable of



- 1) vestibulo,
- 2) distribuidor,
- 3) entrada al escenario,
- 4) platea,
- 5) palcos,
- 6) foso para la orquesta,
- 7) escenario,
- 8) camerinos o almacenes,
- 9) palcos del proscenio,
- 10) proscenio

Image 23: Parts of Italian theater.

maintaining the professional level of musicians. Music becomes once again indispensable for any activity, the interpreters become servants of the nobles. All the arts were dramatized, loaded with ornaments.

The scenic space gained importance, as the aim was to keep the viewer attentive as long as possible, with effects, lights, sound, scenery, paintings, cinematographic resources that added splendor to the works. Complex and diverse machinery began to be used; without a doubt, they intended to offer an explicit idea of ease or non-artificial nature of the scenic resources used.

Over the years until the 20th century, machines will be perfected, cultural spaces will become more diverse, there will be a great boom in concert halls, theaters where attempts are made to break the separation between spectator and artist, giving rise to Total theater, in which the major role body and physical language make the viewer shudder. In the



Image 24: Surrealism. 1921. «The bride and groom of the Eiffel Tower». Cocteau.

narrative, socio-political stories are also told, performed in squares, streets, etc. in a propagandistic manner. Actors are highly professional, as well as musicians, dancers, costumes, directors. This applies to public relations and scenography as well. The avant-garde embraced futurism and cinematography during these times. Dance had its first ballets, first dance teachers, thus the scenic spaces were also adapted to the needs of three-dimensional movement. The world opens to the 20th century with an expansion in the arts.



Image 25: Romantic Theater 19th century.

5.7 20TH CENTURY

Twentieth century comes and the advances are accentuated, nuanced and other innovations and improvements are presented. Along with the birth of photography and cinema, it becomes possible to observe art in time. We are no longer just talking about seeing, listening, feeling, being able to relive each show, getting emotional and understanding the why and how of each moment of history on stage from this moment on.

The performances become massive - in large public spaces and auditoriums, even outdoors, as a reaction against the theater for the bourgeois class. The sociopolitical origin is fashionable, and it extends throughout Europe. The great popular festivals of summer or spring are born, which are not limited to the theater, but also offer music, opera or dance. To provide spaces, architecture and scenery need to understand the shows, the performers and the spectators.



Image 26: Scenic space in Germany, 20th century.

The decorations in their inclined and asymmetrical lines and planes defy the laws of balance. In the performances, the scenographic plastic is aided with the psychological effects produced by the projections and the games of shadows and brightness of the lighting. The role that music is usually given in many shows is no less important. It would be said that all the arts need each other and help each other as they all have the same roots.



Image 27: Hellerau Theatre. Gordon Craig.

Another current was emerging in Europe, influenced by ideas from North and South America. The pacifist anarchists of the time developed many concepts and methodologies, such as collective creation, improvisation as tools for creation, performance and inclusion of the audience. Distinctions between director and actors were eliminated. The ideological commitment led them to a creation of a new scene where the key ideas were not only part of their speech, but also have an impact on their daily lives: self-determination, community, spontaneity, equality, participation, entertainment, creativity, independence,

sexual liberation, collectivization of functions and tasks, rejection of economic benefits, rejection of violence, etc.

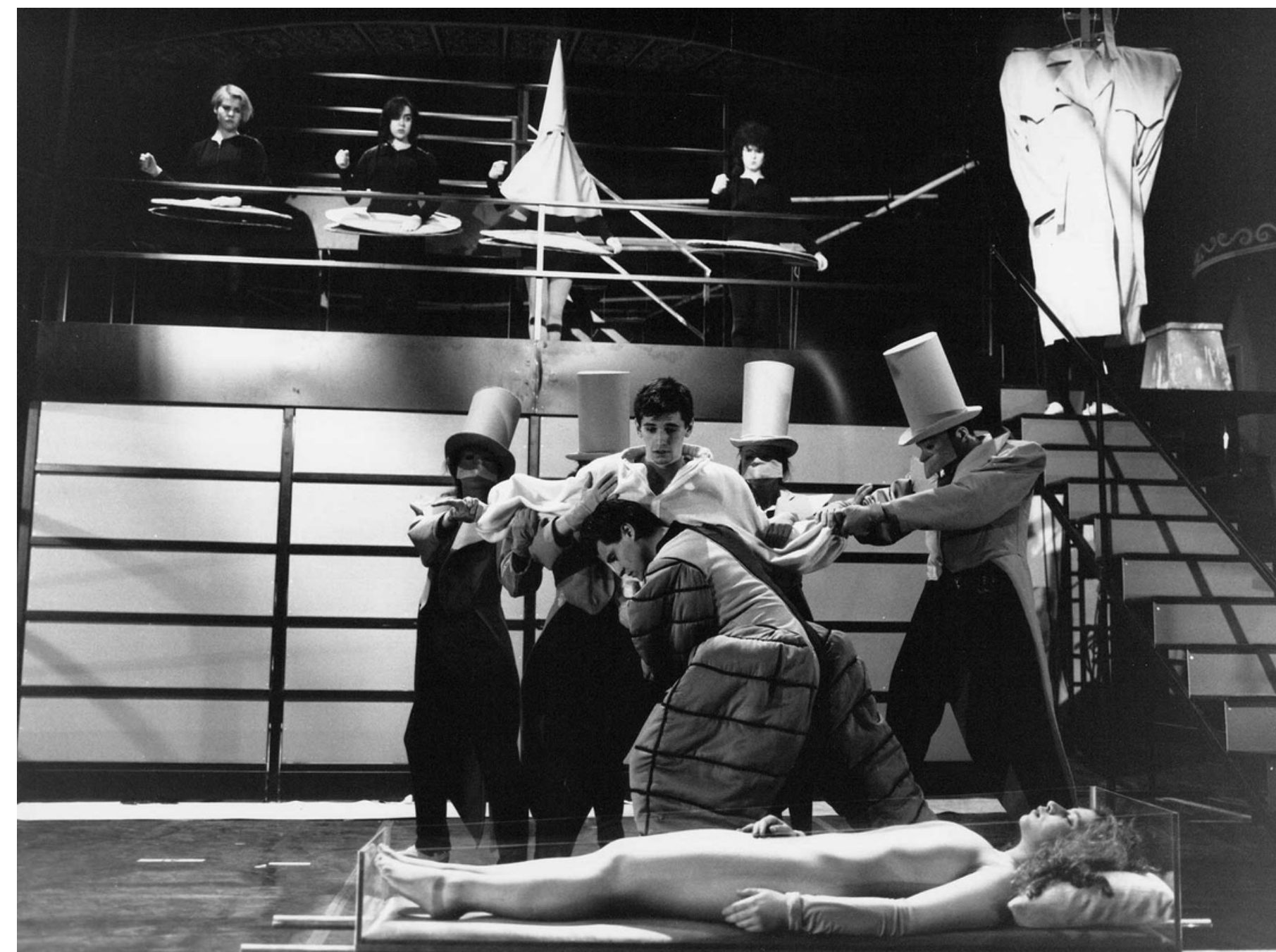


Image 28: Collective Creation, 20th century.

In music, the union of polyphonic sounds and cinematography gave a turn to the staging of works of music, the opera also reinvented itself to leave the classics behind. This is how contemporary music was born with a great diversity of genres, electronic sounds emerged that allowed free experimentation in sound art. All this adds to the scenic space a study of the acoustics of the sites, reaching its splendor in the 21st century.



Image 29: Concertgebouw Hall. Amsterdam.

The new dance ballet becomes the illustration of music, it reminds us of poetry. It creates itself and creates a new type of scene through music. And he does not do all this by himself, it resorts to artists, painters, seamstresses and with them, it seeks to create an ephemeral space to express the deepest emotions. The capacity for expression in dance will also change radically with the continuous appearance of new technologies and multimedia systems. Lighting being a key element that will directly affect the scenery and with them the performers too.



Image 30: Philharmony. Berlin.

Modern dance is born with the need for freedom on the part of the dancers and their movements, it will soon have the name of contemporary dance. This dance wants to have its own rules, those of each choreographer, each dancer. In order to have the possibility of creating new forms, new shows and new sets are created. These movements want new spaces, and they want to play with them. They seek to merge or contrast with them, enter or

leave, jump or go under. But in all these cases, they need to take the performer-scenography relationship to its maximum. The dance is separated from the music and the theme, and flees from the classical perspective and the fixed scenic space.



Image 31: Opera, 20th century.

Leaving behind religious representations and having various technologies at hand, the scenic space is transformed into a place where many artistic and technical disciplines converge, creativity and adaptation of the site to generate sensations, concepts or metaphors will be the key in today's world where we seek to be original. There are many different currents and works, there is a license for any type of scenography from the most subtle to the most elaborate. It is essential to understand the staging and its needs to tell stories and carry out the show.



Image 32: Video dance. *Le chambre*. 1988



Image 33: Dance SXX. *Pulcinella*.



Image 34: Dance SXX. *Soda Lake*.

5.8 STAGING AND THE DIGITAL ERA

Literally, staging (in French *mise-en-scène*) refers to the composition of the stage or shot (in film and TV), that is: where on the stage or frame (in film and TV) each element and each performer is placed, as well as the movements made by the actors on stage or in the frame. It is used today to refer to the fact that everything that appears in the image is subject to the will of the director or filmmaker. According to this definition, staging refers to the combination of those elements that make up the image, namely: 1. scenography; 2. costumes and characterization; 3. interpretation; 4. sound. These elements are used to help create an illusion of different places, times, characters, or to emphasize a special quality of the performance and differentiate it from everyday experience. There are buildings created for this purpose such as theaters, concert halls, different spaces to fit different artistic settings and desires. In the next diagram you can see each part of staging in these specific places.

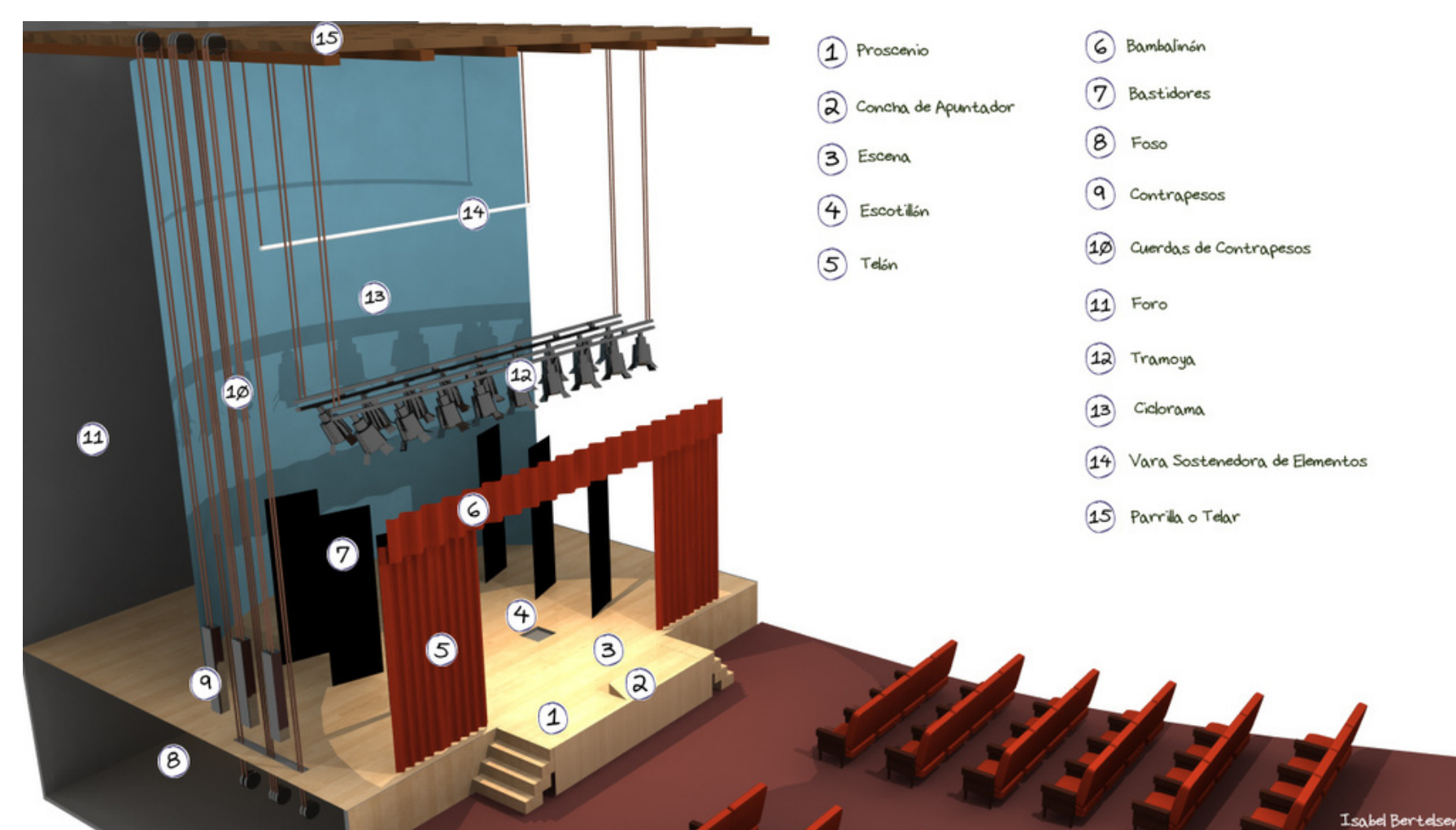


Image 35: Staging Scheme



Image 36: Concert hall, 21st century.



Image 37: Dance Staging, 21st century.



Image 38: Concert Hall 2013

The aforementioned only speaks of a scenic form, of a staging in buildings made for that purpose, plays, dance and music. But the range of possibilities today is much broader than that. With the diversity of the public, of social environments, of artistic scripts, the stages have been set up in different places, more public, more private, thus we find small rooms for a small group of people, as well as public spaces transformed into large stages. For some time now, the use of squares, streets, parks has been an option for artistic expression of all kinds, creating ephemeral stages, sometimes very complex and extraordinary and other times simple and familiar.



Image 39: Street theater

Street art is booming in this era where a community of artists uses public space to express their ideas and their magic. “All art is political”, although the artist does not pretend to do politics. Art opens minds, teaches, art is enjoyed, art gives pleasure.



Image 40: Public space. Living Statute.



Image 41: Cirque du Soleil.

Within the world of live art, there are also circus disciplines, where different performers with physical, acrobatic, illusionism, clown, theater, and music skills perform various scenes, on large stages with staging as in the street. The history

of these manifestations has its origin in Egypt and China more than 3000 years ago, in Europe it was given the name of circus in the Middle Ages and to this day they continue to be developed with mega infrastructures.

Image 42: Street Circus.



Contemporary performing arts favor intermediality, hybridization and dialogue between multiple media and languages. With the expansion of digital technology, live arts have been offered new possibilities. Digital image and sound, telepresence and internet connection, the variety of screens and projections and other audiovisual devices expand the artistic possibilities of the staging. This digitization of space generates a spatial conception that differs from previous theatrical methods. Although this audiovisual technification of the scene was already happening with analog technologies, the digital medium surpasses and expands its possibilities, allowing the generation of images in real time, telematics, interactive; in addition, it can facilitate multiple resolutions and image qualities which are more accessible both in terms of cost and performance. Another of the great characteristics of the digital era is the creation of new scenarios, creating a new digital universe, without a reference or trace in reality, an entire universe generated artificially. When both spatialities, virtual and physical space, cooperate and converge, the phenomenon of hybridization occurs and fosters the production of a new space located between the virtual and the physical. It is a space that is located between two dimensions, between two universes, and that offers a new place that Bay-Cheng (2010) calls intermediate space. This intermedial scene allows

alteration of traditional space, mainly due to the ability to break with the idea of spatial unity where the participating subjects (performer, public) are present in the same place. This transformation is perhaps, along with that of the body, the one that has most naturally experienced a greater capacity to mutate the ontological values of live arts. In other words, technology allows the construction, integration and conceptualization of a virtual space in the live arts, just as it enables the notion of a virtual body, not present.

VIDEOS

<https://www.yellowtrace.com.au/pixel-dance-meets-digital-projection/>

<https://youtu.be/zBm3mJiJzh8>

<https://www.yellowtrace.com.au/pixel-dance-meets-digital-projection/>

<https://youtu.be/zBm3mJiJzh8>



Image 43: Madrid Theater staging.



Image 44: Multimedia staging, 2010, Milano.

Currently there is a free license to create possible scenic spaces, digital resources, materials for costumes and sets. In addition, the extravagant lighting and sound designs aid to make the show a surreal journey, summoning viewer's various sensations. These works indicate a great production before arriving at the moment of the show, both the performers, costume designers as well as musicians, set designers, technical, sound and lighting staff create the staging together. Artistic works are also performed in simpler and more familiar places, such as a cafe with a small stage, a square, etc. Art has no limits and always finds a way to be seen and heard, the means to do so are now available to anyone who wants to enter the world of living magic.

5.9 CONCLUSIONS

The scenic space is where everything converges. The performing arts, music, dance, and theater come together to achieve events of unique manifestation that do not endure over time, but are

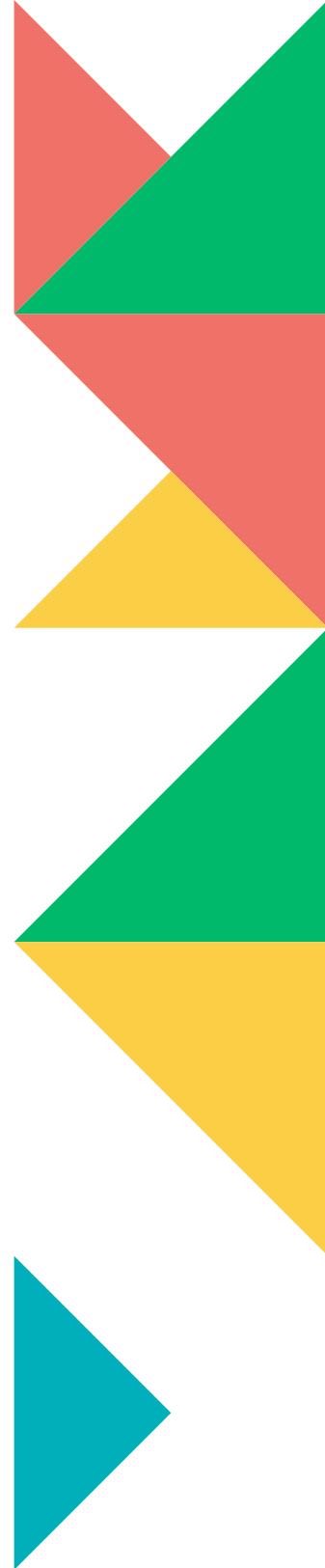
ephemeral. They add to the spectacle, drawing, painting, sculpture, sound, lighting, along with the architectural space that contains it, whether public or private, spacious or confined, magnificent or humble. We can say that in the scenic space, ideas are recreated, stories are told, verses are recited, dramas are constructed; ultimately, emotions and bodies come together to create something unique in a specific place.

In the early days of history, rituals were seen as a harmonious convergence of energies invoking goddesses. There was no distinction between performer and observer. As time passed, that gap began to widen, and the distinction between stage and spectators became clearer. The avant-gardes forged different bonds, rich in various interactions between both parties. Today, one can be both a spectator and a performer within the same scene. The relationship between the stage and architecture is also significant, with the former's capacity to influence the latter, and vice versa. This connection can lead to the creation of an abstract space where the performance takes precedence over the stage design, or even to their fusion. The possibilities for creation are limitless. Nowadays, a highly diverse scenic space can be constructed within a black box theater or a public square, enriching the script and the artists. In the end, whoever is responsible for envisioning the scenic space must establish the necessary conditions for the performer to dance, sing, act, or play their

instrument just as they imagine, while ensuring that the spectator enjoys the show comfortably in a space that allows them to focus on the scene and forget about their surroundings.

Different is the case in the street, where art attempts to transcend the everyday and immerse passersby in moments of magic. The power of public space as a stage lies in its direct connection with the audience, fostering interactions that influence both sides.

Just as everything converges in the scenic space, sociopolitical and religious ideas also play a role, making history something that segregates based on classes, genders, and abilities. The challenge is to develop a unique vision that fosters inclusion for all sectors of society, both within and outside the scene. The world needs more openness to new ideas that consider minorities, whose voices are often silenced. We leave the question of reimagining ourselves in terms of where and how we want to tell stories and create magic—the tools are at our disposal.





6. PROJECT DESIGN

6.1 PURPOSE AND SCOPE

The purpose of this procedure is to establish modalities and responsibilities for managing the design and development process of the reception service for individual artists and artistic groups in social spaces. The aim is to ensure that activities are carried out in a way that achieves the goals of sustainability of artistic and social measures. The design of the service concept primarily aims to define the operational processes related to the execution of the service. It includes specifying the service characteristics and the implementation process, as well as procedures and delivery and control specifications. The results of this design are included in the documentation that describes the administrative modalities for all processes related to the provision of the service. The service design is subject to validation according to the criteria defined later in the procedure.

Execution planning represents a crucial phase of the primary service workflow and is closely linked to the planning, execution, and monitoring of the carried-out activities. Therefore, this procedure

applies exclusively to the modalities for managing and controlling the design process of the service structure of ART NO STOP.

The main responsibility for implementing this procedure lies with the legal representative of the organization who decides to apply it. This creates the opportunity to support social and artistic projects sustainably.


6.2 TERMS AND DEFINITIONS

Design and Development: A series of processes that transform requirements into specified characteristics or into the specification of a product, process, or system.

Review: An activity carried out to determine the suitability, adequacy, and effectiveness of something for achieving the specified objectives.

Verification: Confirmation, supported by objective evidence, that specified requirements have been fulfilled.

Validation: Confirmation, supported by objective evidence, that the requirements for a specific intended use or application have been met.



6.3 OPERATIONAL CRITERIA

The importance of planning and controlling the design and development of the service is crucial, as this phase determines its essential characteristics, the way it is delivered, and thus the expected results in terms of performance and cost-effectiveness.

The fundamental elements for controlling the design and development process of the service under controlled conditions are:

- Identification and definition of the basic requirements of the service to fulfill both the explicit and implicit needs of the receiving organization and the included artist/collective.
- Definition of the operational and control phases of the design and development process, which include interfunctional reviews, result verification, and validation.
- Definition of responsibilities for the execution of each activity and their related interfaces. Analysis of mandatory requirements mandated by legal regulations and any other constraints that could influence the manner of service provision. Management of changes to the project.

6.3.1 DESIGN PROCESS

Flowchart The procedures for planning

and controlling the design are determined by the following flowchart, which represents the phases of the process, and the subsequent descriptive section that defines the associated operational activities, responsibilities, and reference and recording documents.



6.3.1.1 START OF DESIGN ACTIVITIES

As mentioned in the introduction, the design can pertain to the activation of the service "ART NO STOP" or a significant change to a service that has already been initiated. In the latter case, the need for a modification can arise from internal requirements of the hosting organization, requests from artists/groups, or changes in the applicable legislation.

6.3.1.2 IDENTIFICATION OF BASIC DATA AND OBJECTIVES OF THE ART NO STOP PROJECT

A preliminary step in the design process involves defining and reviewing the basic data and objectives of the project, carried out in collaboration with the selected resources that are part of the project team. The initiation of this preliminary phase of the design process usually stems from surveys of the area to promote a new service or a significant change to an existing service. The inputs for identifying the basic requirements are obtained through one or more of the following elements:

- explicit requests from artists/groups analysis of the host organization's needs for projects benefiting their members.
- Legal and/or mandatory normative requirements
- any other document/information that establishes significant elements for defining the basic requirements of the service.

The identification and analysis of the basic data and project objectives are documented in Section 1 of the "Project Plan" (Appendix Mod 01), in which the legal representative clearly defines all characteristics that fully identify the design service, by defining the following aspects:

- identified needs and requirements
- Type/target audience of the included individuals

- Type/target audience of artists/groups
- required human resources, spaces, and materials
- cost estimation
- mandatory requirements, necessary permits
- Identification of strengths and weaknesses in relation to the strategic development goals of the organization.

This final point is developed with the project-involved personnel using the Disney method.

After the basic data have been reviewed and established, the President (PRES), in collaboration with the project team, carries out the overall project planning according to the next point.

6.3.1.3 GENERAL PROJECT PLANNING

The general project planning, documented in Section 2 of Mod 01 "Project Plan," defines the timeline of project phases, from the detailed project study phase to the launch of the service and subsequent impact assessment.

For changes to an existing service, some of the listed phases may not apply.

For each phase, the responsible parties and schedules for completing activities related to the phase are established.

6.3.1.4 OPERATIONAL PLANNING OF PROJECT ACTIVITIES

Based on the conducted general planning, the legal representative, in collaboration with the project team, defines the operational activities required for the completion of each project phase.

This design activity is documented in Section 3 of Mod 01 "Operational Plan," in which, for each phase of the general plan, the following is defined:

- the operational activities required for completing the phase
- the responsibilities for carrying out each activity
- the expected outcomes of each activity, including the documents to be created
- the implementation timelines.

Operational planning is carried out by the legal representative and takes place at different times depending on the progress of the phases and the results of the conducted activities. The operational plan is acknowledged and signed by the resources involved in the implementation process.

6.3.1.5 EXECUTION OF PROJECT ACTIVITIES

Depending on what has been planned, project development includes conducting project activities, associated checks, reviews, confirmations, and the creation of the defined project documents. The

progress of project activities and their respective status are documented through control activities in the project reports (Mod. 02) and potential updates to the general or operational project planning. Throughout all development phases of the project, the legal representative or the person appointed by them coordinates and monitors all operational activities until the completion and validation of the project.

6.3.1.6 PROJECT REVIEWS AND CONFIRMATIONS

At the times specified in the general planning and potentially at other times indicated in the individual operational phase schedules, the obtained results are reviewed and confirmed to ensure that data, basic requirements, and project objectives have been adhered to. The project reviews and confirmations aim to optimize the work done and prevent or minimize potential issues during project development. The procedures for review and confirmation activities are as follows:

- Reviews are typically planned at the end of each phase and/or activity of the project. They involve an objective, documented, systematic, and critical examination of the project to detect issues and deficiencies early and initiate corrective actions to ensure that the final outcome achieves the defined goals. All functions involved in the project activities participate in the review, and if needed, in the

- implementation and execution phases of the projected service.
- The results of the review are formalized in the project report by the legal representative or their appointed representative, after reviewing, discussing, and considering possible alternatives based on experiences from similar projects or different proposed/analyzed methods for the documents and/or activities that were reviewed.
 - Any problems that arise and/or decisions for improving the project are comprehensively presented in the report, along with the decisions made and planned actions for their resolution. The review and confirmation phases can be conducted separately or together, depending on the subject and depth of the design. If review and confirmation are carried out simultaneously, the corresponding results are documented in a single project report.

6.3.1.7 PROJECT VALIDATION

Project validation involves verifying the ability of the designed service to meet the defined requirements and objectives. Project validation, conducted under the responsibility of the legal representative or their appointed representative, aims to ensure that the service effectively achieved the expected results. Project validation typically occurs at various times:

- At the end of the project, by reviewing the positive response from the target audience for whom the service is intended.
- In the short, medium, and long term, as determined by the methods and schedules specified in the project plan, related to the impact assessment of the individuals included in the organization, the organization itself, and the artists/groups included.

The specific methods and schedules for validation are determined during the project planning phase and documented in the project plan. Each validation point is recorded in the project report, which documents the conducted activities, the results, any problems identified, and the improvement measures derived from them. The validation results serve as an important reference for future design activities of similar services. However, the validation of the service design for established services is regularly performed in parallel with the system review to monitor the effectiveness of the designed service delivery methods and ensure the continuous adjustment of the defined requirements to potential changes, such as innovative methods, legal updates, the need for further staff qualification, customer requirements, guest needs, etc.

6.3.1.8 PROJECT CHANGE MANAGEMENT

A project change refers to any voluntary deviation from a state that was previously considered final and documented. A change can be initiated during the project development phase, either due to difficulties or opportunities for improvement identified during service delivery, or based on explicit customer requests. Changes are documented in Model 3. The necessity of a change is assessed and evaluated to consider all positive and negative effects on project development and/or service delivery. Before being implemented, changes must be approved by the legal representative. This approval is based on reviewing the actual need for the change, its alignment with the basic requirements, technical feasibility, and the economic and contractual impacts of the change.

6.4 PROCESS INDICATORS

The efficiency of the design process is assessed in relation to the defined objectives through the use of specific indicators that are monitored at established intervals. For each defined objective, the methods and timeframes for achievement are determined, and suitable indicators for corresponding monitoring are identified.

6.5 DOCUMENTATION

CODE	TITLE	ARCHIVING	
		Responsible	Duration
Mod 01	Project plan	legal representative	3 years
Mod 02	Project Report	legal representative	3 years
Mod. 03	Project changes	legal representative	3 years

<i>add your logo</i>	PROJECT PLAN ART NO STOP	N. _____ Page ___ of ___
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SEC 1	IDENTIFICATION OF REQUIREMENTS / BASIC DATA
--------------	--

Project/Service: ART NO STOP	<input type="checkbox"/> NEW SERVICE <input checked="" type="checkbox"/> MODIFY EXISTING SERVICE
--	---

Proposal from:

IDEA / PROJECT OBJECTIVES	COMPOSITION OF DESIGN TEAM	
	FIRST AND LAST NAME	ROLE
<input type="text"/>		

NEEDS AND REQUIREMENTS IDENTIFIED WITHIN THE ORGANIZATION AND IN THE TERRITORY

--

Mod 01

All1 Project Plan ART NO STOP

<i>add your logo</i>	PROJECT PLAN ART NO STOP	N. _____ Page ___ of ___
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TYPE / TARGET GROUP OF PEOPLE IN DISADVANTAGED AREAS TO BE INVOLVED
--

--

TYPE OF ARTISTIC PROJECTS TO EMBRACE

--

HUMAN RESOURCES REQUIRED (internal - external)

--

REQUIRED STRUCTURAL RESOURCES (internal - external)
--

--

Mod 01

All1 Project Plan ART NO STOP

<i>add your logo</i>	PROJECT PLAN ART NO STOP	N. _____ Page ___ of ___
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REQUIRED MATERIAL RESOURCES

COST ESTIMATE

MANDATORY REQUIREMENTS / REQUIRED AUTHORIZATIONS

Mod 01

All1 Project Plan ART NO STOP

<i>add your logo</i>	PROJECT PLAN ART NO STOP	N. _____ Page ___ of ___
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OTHER RELEVANT ASPECTS

PROJECT ANALYSIS WITH THE DISNEY METHOD		
THE DREAM	EXISTING ASPECTS	CRITICAL ASPECTS

REFERENCE DOCUMENTS / NOTES

LEGAL SIGNATURE OF THE ORGANIZATION'S REPRESENTATIVE _____ Date _____

Mod 01

All1 Project Plan ART NO STOP

<i>add your logo</i>	PROJECT PLAN ART NO STOP	N. _____ Page ___ of ___
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SEC 2	OVERALL PROGRAM
--------------	------------------------

PHASE	RESPONSIBLE(S)	TIMELINES							
Mapping of needs in relation to the proposed service									
Definition of the economic budget for assessing the feasibility of the service over time									
Reassessment of fundamental data									
Execution project development									
Project review and verification									
Allocation of funds for the implementation of the service									
Service implementation									
Securing the required permits									
Validation									
Development of service promotion tools (websites, service brochure, pamphlets)									
Publicity of the service									
Service activation									
Validation									
Impact Assessment									

Legal signature of the hosting organization's representative _____ Date _____

Mod 01

All1 Project Plan ART NO STOP

<i>add your logo</i>	PROJECT PLAN ART NO STOP	N. _____ Page ___ of ___
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SEC 3	OPERATIONAL PLAN
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PROJECT PHASE	INVOLVED RESOURCES

ACTIVITY DESCRIPTION	RESPONSIBLE	EXPECTED OUTCOMES / DOCUMENTS TO BE PRODUCED	TIMELINES

Legal representative signature and involved resources _____ Date _____

Mod 01

All1 Project Plan ART NO STOP

Project / Service:
ART NO STOP

PHASES	RESOURCES INVOLVED
TYPE OF ACTIVITY	
PHASE/ACTIVITY REPORT <input type="checkbox"/>	VALIDATION <input type="checkbox"/>
REVIEW <input type="checkbox"/>	MODIFICATIONS <input type="checkbox"/>
CHECK <input type="checkbox"/>	OTHER <input type="checkbox"/> _____

ACTIVITIES CARRIED OUT / TOPICS ADDRESSED

ISSUES ENCOUNTERED / IMPROVEMENT PROPOSALS / PROPOSED ACTIONS

Enclosures: _____

Signature _____

Date _____

<p style="text-align: center;">RESULT</p> <p><input type="checkbox"/> OK <input type="checkbox"/> NON OK</p>	<p>NOTE:</p>
--	--------------

LEGAL REPRESENTATIVE'S SIGNATURE OR THEIR DELEGATE'S _____

DATE _____

Service:	ART NO STOP
----------	-------------

MODIFICATION DESCRIPTION

REASONS FOR MODIFICATION

ATTACHED DOCUMENTS

ASSESSMENT OF THE REQUESTED MODIFICATION AND ITS OUTCOME

PLANNING OF THE ACTIONS TO BE IMPLEMENTED


 A new project plan is necessary: NO YES
 Rif Project plan N. _____ by _____

LEGAL REPRESENTATIVE'S SIGNATURE _____ DATE _____

ANNEX 1 - CONTRACT OF CREATIVE RESIDENCE

For CREATIVE RESIDENCE activities of artists/companies at _____

Agreement between the organizations or persons:

Name of the hosting legal entity (henceforth defined as hosting):

Name of the hosting organization (henceforth defined as hosting)

Address

Identity number (REA)

Legal Representative:

Name (Name,) : _____

Identity (CI, Passport) _____

Name of the artistic legal entity (henceforth defined as artist/collective)

Name of the artistic organization/collective (henceforth defined as artist/collective)

Address

Identity number (REA)

Legal Representative:

Name (Name,) : _____

Identity (CI, Passport) _____

This agreement defines the methods of reception of the creative residency, clearly defining in this agreement every aspect relating to the services offered, the different opportunities and the rights to creation.

The creative residency will be developed at _____

The creative residency will be developed at _____ at _____.

The Artist/Collective opts for one of the following three options, which the hosting accepts.

OPTION 1

AUTONOMOUS CREATION

The Artist/Company will benefit from the following services:

The Artist/Company will use the spaces _____

Days: from _____ to _____

hours: from _____ to _____

The Artist/Company will use the spaces of the hosting _____

days: from _____ to _____

hours: from _____ to _____

use of spaces for euro _____ for the defined period;

Directing consultancy for euro per hour _____;

Technical support for hourly euros _____;

- overnight stay at _____ in shared rooms for a daily amount of euro _____ per room
(_____ beds) with bathroom _____;

Italian breakfast (milk, coffee, biscuits, bread, jam) for ____ euros per day. Please note that with a view to economic, social and environmental sustainability, the host gives priority to using donated foodstuffs destined for disposal

Lunch (1 course; 1 side dish; fruit; coffee) ____ euro daily

Dinner (1 course; 1 side dish; fruit; coffee) _____ euro per day

Costs will be paid by bank transfer

_____ IBAN _____, by _____

The artist/collective will not incur costs as it opts for the formula of mutual social and economic sustainability, offering the following free activities in exchange for the spaces offered by the hosting

free workshops at _____ for a number of _____ hours, the dates of which will be agreed with the community coordinator on the basis of the availability of the people accommodated;

n. ____ performances, the proceeds of which will be donated to the hosting for the economic sustainability of its actions.

Copyright will belong to the Artist/Company.

OPTION 2

CO-CREATION

The host institution will make the spaces of the Tenrock social cooperative available free of charge.

All costs relating to accommodation/meals and director/technical support will be shared equally by the Artist/Collective and the Host Organisation;

Copyrights will be shared.

The Host Organisation will make the spaces of _____ available free of charge from _____ to _____ on the following days and times:.....

All costs related to accommodation/board and direction/technical support will be shared equally by the Artist/Collective and the Host Organisation;

Author's rights will be shared.

OPTION 3

TENROCK CREATION

The Host Organisation will make the spaces of the social cooperative _____ available free of charge from _____ to _____ on the following days and times:.....

The host organization will cover the costs of technical support/direction/board and lodging of the creative residency.

The artist/collective will lend its collaboration in the creative process free of charge, reserving the right of first refusal on the staging call for a period of three years.

Copyright will be held by the social cooperative Tenrock.

The host institution will make the spaces of the Tenrock social cooperative available free

The host institution will assume the costs of technical support/direction/food and lodging of the creative residency.

The artist/Collective will lend their collaboration to the creative process free of charge, reserving the right of first refusal on the call for the staging for a period of three years.

The copyrights will belong to the Tenrock social cooperative.

The coordinator of the project, designated by the organization is

GABRIELE CAGNAZZO, Artistic Director of the TenRock Circus Theatre Chapiteau

Read confirmed and signed at _____, the _____

Signature of hosting partner

Signature of artist/collective



7. PLANNING PRODUCTION OF AN EVENT

PRELIMINARY NOTE

There are many points to consider when planning and producing an event, which we have listed systematically below. Why is that and what is special about planning and producing an event? You have to be aware that with an event you leave your own personal and private framework. This already happens with a street action. Each of us has a personal space that we need for our well-being, safety and private expression. This means limiting certain movements, certain volume certain activities on a smaller scale than one would do in a gym, for example. Let's just take the example of a street performer who plays music on the street, i.e. in public space. He is louder and more present than someone who only listens to music with headphones and walks through the street. So if you leave this purely private sphere, you have to be considerate in a special way and know the limits that are allowed, appropriate and accepted in the respective cultural space. Some of these boundaries are legally defined, some are based on convention in a society. In one society it may be permissible to address people directly and

look them in the eye, in others it would be frowned upon and inappropriate.

If you want to offer an event to the public and hold it in our own rooms, there are other issues as well. It is mostly strangers, the audience, whom we invite and for whom we take responsibility that nothing happens to them in our rooms and at our event. That they are safe there. That even if an accident should occur, such as fire or wind, they can also leave our rooms safely.

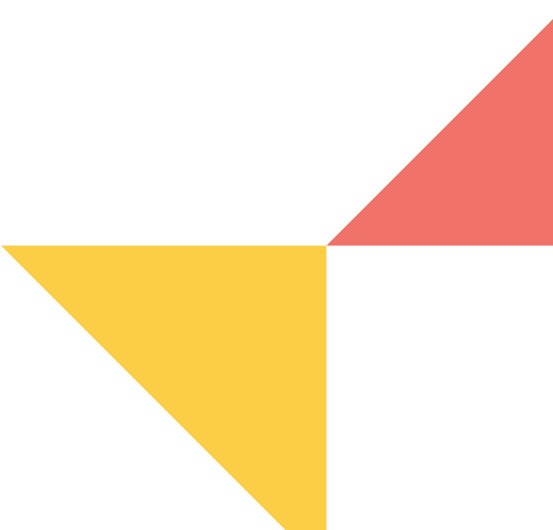
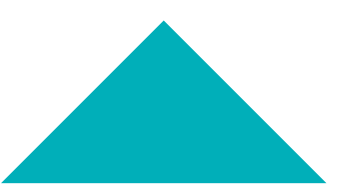
That is why we have a large number of regulations that have emerged from the experience of many years and also from problems. Some of them may be considered excessive or exaggerated, but there is always a reason why such regulations have come about.

Therefore, it is often necessary to publicly register certain events with the relevant authorities and regulatory institutions, which require certain basic aspects.

Who is responsible, who is the organiser, who is liable, and who is responsible for security?

This usually starts with the publication of a flyer or poster, where we have to state 'who is responsible for the publication'.

The same applies to online media and websites. In order to be able to deal with



these many and very different issues in a structured way, we have drawn up a systematic list, which we present and explain below.

JOB DESCRIPTIONS

The event technician and event manager are concerned with the implementation of events and are familiar with many details that always come up in an event. This ranges from the connections for electricity and light to escape routes or even the organization of how to control the number of spectators. Food law requirements can also play a role.

EVENT MANAGEMENT ASSISTANT

Like event managers, event management assistants take care of the complete implementation of an event, including a functional financial planning.

Of course, there are also "specializations" in this field, and many professionals who have specialised in trade fairs, weddings, or markets, for example.

7.1 CONCEPT SITUATION ANALYSIS

What is the idea behind the event?
In order to arrive at a concept for an

event, it is important to review the current situation. What is the current situation, what problems exist? Where is there a need for optimisation? The more thoroughly the situation analysis is looked at, the more successful the event will be, as it will be optimally tailored to the target group and the respective situation.

In the case of unsuccessful events, something may have been planned that has no basis at all, where there is no need and which was conceived and created completely out of context.

There are many events that are always planned in the same way because of tradition, success or circumstances.


However, it can also make sense and be effective to go completely new ways at an event and implement something that has never been done before in order to create a unique experience for the audience and visitors.

GOALS

What are the objectives? What should be achieved with the event? There is a distinction between broad and specific objectives. Once the objectives are clear, the event can be planned. This way, the event will also gain value and meaning. Otherwise, it's a meaningless occurrence that has no impact or value for society.

GOAL SETTING

How can I achieve the objectives?
Once the objectives are set, I can consider the best way to reach them and plan



accordingly. In general, it's important to follow the sequence: Situation analysis, objectives, planning.

7.1.1 TIMING CONCEPT IMPLEMENTATION

A concrete timetable is necessary for the successful implementation of an event. It makes sense to always check the timetable to make sure it is up to date. Setting deadlines helps to keep to the timetable.

A timetable lists all activities, tasks, appointments and procedures with their respective start and end times. An overview of the duration of the individual projects is obtained.

The schedule must be communicated to all those involved and compliance with it must also be checked. The respective responsibilities are also noted here, i.e. all persons involved in the event are assigned or allocated as responsible persons in the schedule according to their resources.

There is a rough timetable, but it can also be helpful to draw up a daily plan in each case and to work as efficiently and effectively as possible and not get bogged down in unnecessary details.

7.2 FINANCING, HOW TO FINANCE THE EVENT

7.2.1 BUDGET PLANNING


Consideration must be given to what is needed to realise the project. It is important to distinguish between fixed costs and variable costs. In general, it is important to calculate too much rather than too little, otherwise the realisation of the project could be jeopardised if the budget is not sufficient. For costs that are not yet entirely clear, give a generous estimate and plan in any case about 10 to 20% of the total budget for imponderables.

7.2.2 FIXED COSTS

Fixed costs are those that are certain to be incurred each month. These costs can be safely budgeted for and will not change in the short term. If several projects or events take place in one year, a percentage of the fixed costs should be included in the calculation. Possible fixed costs could be, for example, personnel, rent, telephone, internet, car.

7.2.3 VARIABLE COSTS

Variable costs are those costs that can vary from event to event. For example, personnel, advertising, material, transport, accommodation, catering, etc.



7.2.4 FINANCING POSSIBILITIES

In order to be able to finance an event, a financial concept must be drawn up. It is possible to finance an event with only one component or with a financing mix. An alternative should always be planned in case one component is not sufficient for realisation.

FUNDING

There is a wide range of private and state funding options, which can be selected depending on the type and theme of the event. In most cases, a concept must be submitted within a certain period of time.

DONATIONS

Funding through donations is possible, but of course always a somewhat uncertain matter, as it is never possible to say exactly whether enough donations will be forthcoming. When financing through donations, crowdfunding can be started in the run-up to the event, for example. This way, you can plan for what will be available. If the donations are only acquired during or after the event, it cannot be included in the budget planning or may only be used for extras.

SPONSORSHIP

Depending on the event, it can be beneficial for both sides to work with sponsors.

When looking for sponsors, it is best to consider who could benefit from a possible cooperation - this creates a win-

win situation. With a sponsorship, both sides benefit from the cooperation. The sponsoring partner provides money, material or a location for the event and receives something in return - usually in the form of advertising. In this way, the sponsoring partner's product can be promoted or an advertisement can be placed in a targeted manner. There is also sponsorship without consideration

Income from own resources

Rent and materials in particular can be financed very well from your own funds or, if necessary, money from reserves from previous events can be used.

RESERVES

It is advisable to build up reserves for every event, as unforeseeable events can always occur, the budget is not sufficient, additional purchases are necessary.

If it is not needed for urgent emergencies, an additional bonus money does not hurt either.

FINANCING THROUGH ENTRANCE FEES OR CONTRIBUTIONS

This can, but does not have to be done. Here, too, it is important to choose an appropriate amount, not too much, but also not too little - otherwise it may lose value.

In the calculation it is useful to indicate the minimum number of receipts, i.e. the number from which the event will take place. Only include the maximum amount in the calculation if you can be 100% sure



that the receipts will come.

STOP-OR-GO DATE

This is a very important date, especially in difficult times. At this date it is decided whether the event can actually take place because the financing is on a secure footing or whether the financing is not sufficient for the realisation of the complete project.

7.3 PROGRAMME

When planning the programme, many things have to be considered and the right mix has to be found. There must not be too much or too little, programme overlaps are avoided or, if necessary, planned specifically.

The programme should be appealing and varied and keep the visitors happy. Hours of speeches are not suitable for anyone, even if they are interested in the topic.

It is often best to create a programme with different genres, i.e. not only music, but also something for the eye. In general, the event is best remembered if it appeals to several senses.

7.3.1 TIMETABLE FOR THE EVENT

It is advisable to draw up a timetable for the programme in order to get a general overview. This can also include an organisational plan of what is needed for each programme item and when, and who is responsible for it.

It is also important to plan a little buffer for the future and the future, as delays or cancellations are always possible.

Therefore, it is always advisable to maintain a certain flexibility.

Don't forget to plan the set-up and dismantling time accordingly and to discuss it with the location, otherwise there may be unpleasant surprises.

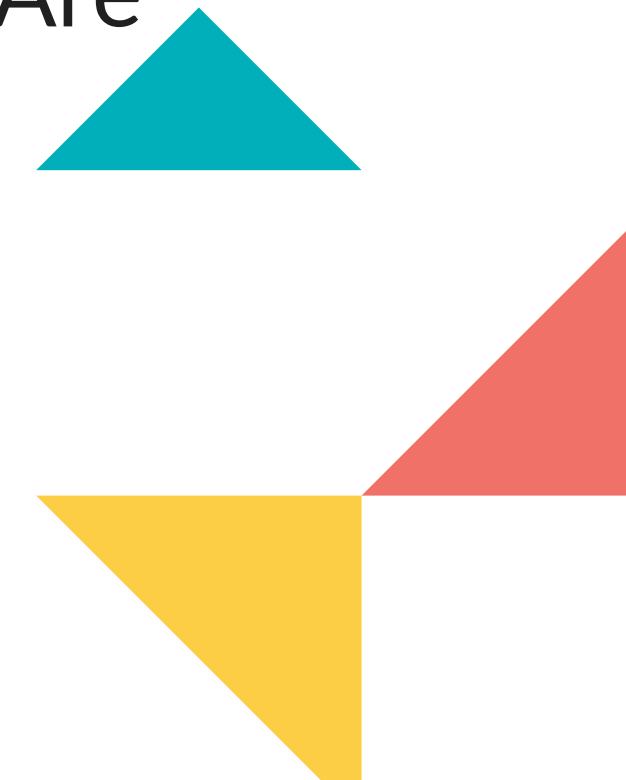
7.4 LOCATION

Which location is best suited for the event? Is the necessary infrastructure available? For outdoor events and uncertain weather conditions, a suitable alternative should always be considered.

When choosing a location, it is also important to consider whether the respective requirements can be met there. This refers to issues such as safety, maximum number of people.

In addition to the practical conditions, the location should also fit the event aesthetically and have a suitable atmosphere. This can only be corrected with a lot of effort through decoration, etc.

There are many criteria that can help in the selection of a location. Is an indoor and outdoor version possible? Are there enough parking spaces? Are there enough toilets available? Can the expected number of visitors be accommodated? Are there possibilities to implement the



desired catering? Will it be necessary to hire equipment such as chairs, crockery or toilets?

7.5 TEAM

The team will most likely consist of a fixed team that will take over the main organisation and then additional freelancers who can be booked for certain topics.

In general, it is important - as in any team - to treat all employees with respect, regardless of their position. A good atmosphere in the team has an enormous effect on the working environment and thus on the work result. You should try to create an attractive environment and conditions for the team, as everyone will enjoy working there and will also commit to the project accordingly.

Communication within the team is also particularly important - it should always be open, honest, appreciative and, in the best case, based on partnership.

The event will be as good and successful as the cooperation within the team.

During the event it makes sense to have someone responsible for the respective tasks, so there is someone who is responsible for the programme, organises and supervises the catering, takes care of the artists, coordinates the set-up and dismantling etc.

7.5.1. FIXED TEAM

In a fixed team, it is advisable to distribute

the responsibilities and thus also the responsibilities. Possible areas of responsibility could be personnel management, finances, programme, marketing and communication, social affairs, material. It makes sense to have a common online working platform to have quick access to important information. At the same time, a personal exchange is also important, because this way one can get up to date and at the same time be inspired or make additional comments and additions. Regular weekly meetings can be arranged for this purpose. If it is not logistically possible, online tools for meetings can also be considered.

7.5.2 FREELANCERS

Freelancers are also an important part of the work, e.g. for specific tasks or for workshops or other one-off tasks that no one from the team can take on.

7.5.3 VOLUNTEERS AND HELPERS

Volunteers are very important supporters and a great asset to a project. They decide to take on the task voluntarily and are therefore usually fully committed.

Therefore, it is especially important to treat them with appreciation and respect. As far as possible, they should also be used according to their interests and abilities.



7.6 TARGET GROUP

Who is the event for?

It is important to be clear about the target group so that you can adapt the events to the needs of the target group. An event for children needs different things than an event for students. This starts with the catering and the supporting program and ends with the advertising and announcement of the program.

You try to find advertising channels that suit the target group. For young adults, it will mainly be the internet, whereas for seniors, advertising in the newspaper will probably be more effective.

7.7 CATERING

Catering is a key factor in the success of an event. Again, the target group will determine the choice of catering. It is also important to consider whether the catering is included in the offer or whether it is offered for sale. The income can also be part of the budget; here it is important to calculate realistically, otherwise, the entire financial plan can be overturned.

When planning the budget, one adds the actual income and expenses and can choose this as the basis for a next, similar event.

It is often a great relief to plan for the next event at the end of one. For example, you can make reservations right

away and use it as a basis for financial negotiations with suppliers. The follow-up event is usually much less time-consuming than the first event.

7.8 RIGHTS AND OBLIGATIONS

7.8.1 INSURANCE

Appropriate insurance must be taken out for each event, whether closed or open. Rates and conditions depend on the number of visitors and the circumstances on site.

7.8.2 PERMITS


All events are subject to approval and must be registered with the relevant authorities and offices in advance of the event. No binding statement can be made on this, as it varies from region to region and depends on many factors.

7.8.3 GEMA AND KSK

Public music use is subject to payment. A planned use of music must be registered with GEMA in advance of the event. There are different tariffs for this. Umbrella organisations have often negotiated special rates for their member associations. It is advisable to contact your umbrella association or GEMA directly to find out the right tariff.

In Germany, a levy to the *Künstlersozialkasse* is also required. This





is a division of the Federal and Railway Accident Insurance Fund. By implementing the Artists' Social Insurance Act (KSVG), it ensures that self-employed artists and publicists enjoy similar protection in the statutory social insurance system as employees.

Private companies and businesses, public corporations, institutions, registered associations (including non-profit associations), and other associations of persons that do not only occasionally commission work may be liable to pay the levy.

The *Künstlersozialkasse* defines occasional commissioning as when the total sum of all fees paid in a calendar year does not exceed 450 euros.

If the number of events is decisive for the obligation to pay contributions according to the general clause, there is only an obligation to pay contributions if more than three events are held and the total sum of all fees paid exceeds 450 euros in one year.

7.8.4 CORONA

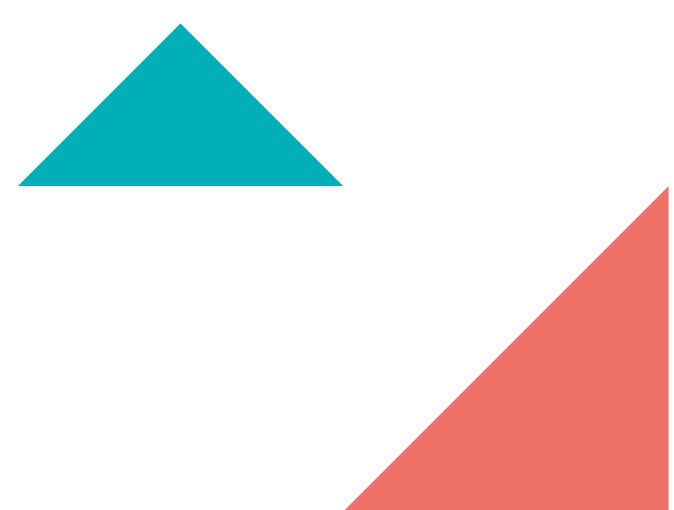
Due to the Corona pandemic, additional requirements have arisen that affect, for example, distances between spectators, or controls at the entrance. All this does not make it easy and therefore a checklist is useful in any case to make things easier for yourself.

7.8.5 STREET ART

For the special case of a street artist with a street performance, two more hints. Depending on the location and municipality, it may be necessary to obtain a permit. Even the street artist standing with a guitar at the side of the road in a pedestrian zone is not free of basic organisational requirements. There are also requirements as to whether one stands in front of a shop window and whether the owner is happy with that. It is also part of how one is organised as a street performer, whether and how money is collected. Is it the guitar case, is it a hat or is it a small box that you give to the audience? So whether it is a large or small scale. It is important to be aware of a few questions in advance and to organise them, because then the crucial thing, namely our event, what we want to show, is in focus and we can then be sure that this will work well.

7.9 CHECKLIST

There are a lot of points to consider, so it is extremely helpful to create a personal checklist so that no points are forgotten. The checklist should always be checked for validity and supplemented if necessary. At the same time, deadlines can be set and responsibilities allocated to it. The checklist can also be used as a basis for the next event. Especially for big events it is important to



proceed in a structured and planned way, otherwise important dates and deadlines might be overlooked.

7.10 AFTER THE EVENT

After the event is before the event, so it is important to invest a lot of time in deconstruction and evaluation of the event. The personal checklist should be revised and supplemented with important points.





8. MARKETING AND COMMUNICATION

8.1 MARKETING - A DELIMITATION

The term marketing originates from the field of commercial enterprises. It describes the activities of marketing products and services. This means offering them for sale in such a way that buyers perceive this offer as desirable and appealing - or in other words, it is a matter of presenting products in such a way that desires are awakened or needs are increased.

This is business thinking that in the twenty-first century, as a concept of market-oriented business management, intends to exploit and manage customers' needs and expectations. This leads to combined promises, such as those to be happy only with a certain product (car, mobile phone, cosmetics).

In the meantime, the understanding of marketing to influence the purchase decision is developing even more into a conception that already identifies potential needs with psychological investigations and market research during

the development of products. From this, procurement, production, management and personnel deployment are developed.

Marketing is therefore a concept from the economy and the economic dealings with people. It is therefore not directly applicable to social and artistic projects that have a non-commercial basis. Rather, in its current form, it contradicts the motivation of social engagement and artistic work.

For the institutions and actors addressed in this project and in this manual, it is not about increasing sales or turnover as an end in itself. It is not about economic profit or awakening or increasing needs and interests. This is why it is important to differentiate, because the aspect of economic thinking, demonstrably influences social thinking and behaviour by placing the relationships of the actors under the aspect of profitability. People act differently with each other when they are seen as "clients" or when they see themselves as a service provider.

The designation between social institutions and their target groups cannot



be described as "customers". Even in the case of artistic and cultural actors, relationships are based on a voluntary basis, offering something without demanding direct or equivalent value in return. An example are street artists who offer music and ask for a donation. This has the character of friendly and social community, of voluntariness and freedom. It is an offer of help and support to social institutions and an invitation to participate in an expansion of the everyday world through artistic means, to cultural institutions.

Nevertheless, this idealism does not absolve the institutions from acting economically. Even a street musician can, for example, offer a CD of his music for sale.

That is why it is a social task to support social and cultural institutions with public and private funding in order to balance the difference between effort, costs and income. That is why it is always an expression of wealth and social esteem to what extent these supports are given.

What do these aspects mean for the "marketing" of social and cultural institutions and engagement? The best way to understand the term "marketing" is to reduce it to the concept of information and self-promotion. This kind of public relations is a soft form of advertising. It means placing oneself visibly in the


market and ensuring one's own attention. Therefore, a short form is, do good and talk about it.

But in order to achieve this attention and perception, it is also important to be aware of the standards and expectations in order to present oneself in an equal manner between the commercial and professional offers. After all, the appearance is an image of one's own professionalism and an expression of seriousness. Both are important for building trust.

8.2 PROFESSIONAL SELF-PRESENTATION

Social and artistic activities do not necessarily have to present their own activities in a professional manner, as they are motivated by other reasons. One wants to maintain the character of voluntary give and take and not devalue it through economic aspects such as turnover, profit and gain. Thus, the respective social and artistic institutions struggle to present themselves and their work while also avoiding the publicity of exaggerated statements with enticing promises or representations.

It is rather about providing information about the offers, activities and effects. It



is also about addressing the target group of possible supporters and sponsors. After all, it is also private supporters and helpers who make independent work possible. This concerns financial support, and likewise addressing volunteers.

Many institutions often find it inappropriate to place a reference to donations in many areas on their websites. But this is something that can be done to some extent today because viewing habits have changed so much in the meantime that we are used to constantly receiving advertisements on other websites. You block them out and concentrate on the content. Now, when you produce your own content, you notice such overlays especially.

8.3 PROFESSIONAL - ALSO AN ART


Combining social marketing and the message effectively is a big challenge. How can you communicate issues of flight, hunger, deprivation, or need when commercial advertising shows beauty, wealth, and prosperity?

This is possible, but requires a good idea and implementation. A tip for this is the cooperation between agencies, universities and other educational institutions, where students also consciously dedicate themselves to this special task in order to support social and

cultural institutions. They take on these special challenges in order to generate a sensitive approach to the issues on the one hand, but also to the necessary offers on the other. Convincing examples have emerged from this. If you look at the large institutions in the social sector, you will very quickly realise the high level at which they work. In the end, this implementation also pays off. On the one hand in the image cultivation for the respective institutions, and on the other hand in the identification of sponsors and patrons with the institutions or the cultural institutions.

Convincing self-presentation is not a luxury, but a "must". Even small institutions and initiatives are in competition for attention and perception with the large and established institutions. As a result, there is an expectation of what information should be available. This concerns the service of websites, of information offers, also the presentation of financial circumstances in a transparent form.

The social media platforms have contributed to the fact that you can follow this development very well in the last 20 years. An example from Germany. There, a state-supported foundation was established in 2020. Before it became active itself, there was a professionally designed marketing campaign to publicise the foundation's funding offer. This took place mainly in the social media. It was so



successful that instead of an expected request of 200 funding applications, in the end there were over 12,000 funding applications.

So you can overshoot the mark, but you can learn from it how such campaigns work if they convincingly reflect the core of the initiative, the social and cultural institution. For there is definitely an information overflow in our society, so that it would be difficult for those who would be interested in participation, involvement or support to become aware of suitable institutions. In this sense, one can also speak of marketing, which refers to the transmission of information, the offer of information and, of course, the presentation of one's own history.

8.4 COMMUNICATION

At the beginning of every communication there is the question of the participants, who is to speak, who is to listen or read and, should one have a dialogue or a monologue? For different institutions there are different target groups with whom one wants to enter into contact and dialogue. The difference is important whether one wants to communicate with those one cares about, those one wants to help or those one wants to support.


Or does one turn to the other side? To those whom one would like to win over for support and promotion. In this respect, communication is divided into at least two

groups, especially in social and cultural institutions. In addition, there is the internal communication with the team, the staff and the contributors.

All this is not simple, but very complex. This can be seen, for example, in the different requirements for communication channels. Some are reached directly via messenger services, email, newsletters or blog posts. Others again via official media, the newspaper or events and lectures.

In order to have a common image across all media, it is essential to decide on a clear, simple and easy-to-use graphic statement. A logo and a motto are at the beginning of an identity-forming self-presentation. Ideally, this should include the colour scheme, font and pattern, as well as the use of different terms to describe yourself and those you deal with. In order to answer these definitions and questions, it is usually necessary to have a solid organisational structure that has established itself to such an extent that it is able to represent its own characteristics. This sounds simple, but in practice it is a longer process, especially when institutions are just starting out and already want to present themselves publicly, but are still developing their own format.

But it is precisely for this purpose that the above-mentioned questions are very important, which can also be found out in playful moderation formats. With which



colour do the team members associate their organisation, with which numbers, symbols, animals or other associations. This is also something you can try out in a small survey, for example with friends and acquaintances, and test whether the selected representations convey the desired impression.

This is a work effort and process that one has to face. In view of the many daily tasks and also the limited personnel and time available, one has to make special arrangements for this. This is not easy to delegate to a graphic designer or an agency, because they also need information about what they are supposed to design. So there is no getting around the fact that you have to agree on this yourself as a team and at management level. The elaboration of the corresponding visual, graphic and multimedia Aalen identity features can certainly be delegated. There are online platforms where you can run competitions, which then provide suggestions with the appropriate information, which usually go beyond what you have in mind yourself. An example of this is <https://en.99designs.it/>.

Another option is to work with appropriate staff who are responsible for visual design within the organisation.

The first problems quickly arise when using text or a letter in a logo. Should the

logo be understandable only in the local language, or also in other languages and possibly other fonts? Do you develop different representations of the logos? The question of colouring or the choice of an animal symbol can be perceived very differently in an intercultural context.

8.5 INTERCULTURAL COMPREHENSIBILITY

This means that before you start marketing and communicating, there is a lot to do. This may seem tedious and time-consuming, but it is an essential basis for long-term and lasting communication. It is definitely worth investing a corresponding amount of time and effort in this development, because after all, this is how you will present yourself. However this development proceeds, in the end there is often the realisation that "less is more" and "just leave it alone". Because the simpler and more reduced the features used, the easier it is to understand and communicate interculturality.

8.6 BRANDING

In principle, you develop a brand that is intended to serve as recognition. It's also advisable for events and projects to develop their own visual representations. It could be the logo and slogan of a



festival, the symbol for workshops and and training courses, or meaningful titles. The naming of events doesn't just concern the event itself, but ideally, it relates to funding application possibilities as well. Subsequently, the relevant public organizations or institutions will also refer to the project by the name XXX. If that's a good name in itself, it automatically gains a level of sympathy that might not be present if the title were "XChang35".

Because this is also a level of communication that will be maintained with public agencies and administration. They also need to understand the topic and theme. And here too, less is more.

8.7 A TOOLBOX FOR COMMUNICATION

For good communication, one should have the following tools and building blocks in a communication toolbox:

- visual design: logo and appearance
- title and, if necessary, descriptive subtitle
- simple contact details: Email, phone, website, social media
- Domain and email should already reflect the theme and content

8.8 DOMAIN

Websites are an important platform for external communication. That is why the


name of the domain plays a crucial role, because it will be publicly visible and should also be in a form that works across cultural boundaries.

8.9 MAKING USE OF THE VARIETY OF DOMAIN ENDINGS

Today, there are many options to choose a domain name that matches the organisation and institution. Thanks to many different domain endings, even names that are already occupied by the standard domain can be chosen. Nevertheless, it is important to do appropriate research in advance in order to achieve the clearest possible results in an Internet search.

E-mail - more than just a name It is important to remember that names in different languages are easy to spell. The corresponding e-mail should be simple and unintelligible, and follow current usage, such as:
info@, Post@, Office@, Press@.

This is a good way to delineate the addresses of departments or responsibilities. For this purpose, depending on the project, project names can also be assigned as e-mails and these can be set up well as a collective e-mail for backup and forwarding to team members.



The personal e-mail addresses of employees usually follow the convention of using name and surname. However, there are equally country-specific differences here. How this is used in the respective countries can, however, be researched very easily on the websites of institutions. This is also part of a professional appearance.

Email addresses from free providers such as @gmail.com, @hotmail.com, or @web.de are easy to set up, but they always give an impression of privacy. As soon as an official appearance is made, they should be avoided.

Setting up personal emails within an organization also facilitates email traffic control after an employee departs.

8.10 SIGNATURES IN E-MAILS AND FORMATS


Electronic communication by e-mail should always include signatures with the institution's address and other communication details. Logos or pictures do not always have to or cannot always be useful, because not everyone has fast Internet access or receives e-mails only as text messages. Therefore, it makes sense to write texts in e-mail communication in such a way that they function as pure text

messages. This severely restricts the possibilities for formatting, so that texts can only be structured and designed by using capital letters or special characters (+++++, ----, #####, *****).

8.11 LET PICTURES SPEAK!

But how can you communicate well? Nothing is more interesting than the stories on the ground and of people and persons behind institutions and facilities. This storytelling is one of the effective ways to talk about one's own motives, goals and wishes. It is part of the core of the message and activity, by people for people in the social and cultural institutions. It is personal reports, experiences, stories that, as images, text or video, are able to bring topics and contents to the point. Images are therefore one of the most important "marketing tools". This requires targeted selection, visual language and photography. Images communicate across language barriers. They touch emotionally. They can also irritate and, in the context of a picture title or subtitle, lead to reactions.

And images are versatile and can be used for short impressions, as is especially the case in social media. With an attention span of a few seconds on online



platforms, it is images that can do this. Video clips come in second place in terms of effectiveness. Here, messages can be conveyed, impressions and perspectives can be changed.

There are many options for dissemination. Some involve taking the initiative via social media, websites newsletters and postings. Sharing via messaging services is also easy. There, each institution can do something on its own.

You can manage this yourself, but you have to be aware that this also requires a responsible person in the team who can take care of it continuously. When you start a media activity, there is an expectation of continuity. This is one of the most important foundations for a successful presentation in the public consciousness.

8.12 PRESS CONTACTS

Another important aspect is access to the public media. This is the printed press as well as radio and television. Of course, access here is difficult. The media only report on organisations and institutions when there is something exciting and interesting to report, when something can be seen. This does not happen on its own, but requires targeted preparatory work. Someone in an institution must be

responsible for this press and public relations work. The person must be familiar with the practices of the press, one must get to know contact persons personally, build up trust and seek personal dialogue. Then it is possible to get reports, articles and interviews published. The best thing is to invite someone specifically and personally.


Through user queries of websites or postings, one can then also measure such reports and their impact.

To show again the difference to marketing, the hint that here one would specifically look for effective keywords and target groups in order to adapt, produce and optimise the advertisement and the offer for it. For institutions and organisations, as well as artists, it is usually sufficient to check public perception with their own surveys.

Because social marketing is also about formulating the messages in such a way that they are received by the public, and that the message and the content are understood. One must be aware that one's own perception is always different from that of the outside world.

8.13 STRATEGY AND FIRST STEPS

Professionalisation - even a small start has



an impact. Agencies exist to optimise this professionalisation and the expansion of such services. However, most social institutions do not have the financial means to afford them. But as a first step, one should assign someone in the team or externally at least temporarily to do this. Building up communication and contacts pays off in the long run. Then there are also options in projects to include press work directly in the budget.

8.14 IDENTITY - SHOW

The importance of naming the project and activities, the web address, the email and the logo have already been mentioned. You can work out these basics yourself. Especially in the beginning, the leadership, idea providers and contributors are often limited to a few people, so it is easy to communicate and coordinate. It is important to include the view from the outside. This means asking friends and acquaintances how the respective basics work, what they say to others.

8.15 STRATEGY - DEVELOPING A ROADMAP

A general roadmap can therefore be developed for the basics. In most cases, it will start with the design of one's own,

first web presence. Here, all the elements are already necessary and can be tried out. As soon as you appear in public, for example with a first event, a first press release and invitation, things get serious.

Here, too, there are some tools and offers that enable you to take the first steps free of charge or at low cost. The production of buttons, T-shirts with a logo are also simple and identity-building possibilities.

For example, www.canva.com offers a free platform for creating your own materials. But here it is also important to get help and advice so that one's visual identity is not only created from templates, but one can find one's own identity that matches one's own understanding. One can then import templates, logos and images into the platform and use them with software for the appearance. Other design templates and offers for websites and graphic materials are also a help. For example, the fee-based platform envato elements offers a variety of high-quality templates. If the social organisation is recognised as a non-profit, many providers also offer reduced user fees.

8.16 THE FIRST PUBLIC LAUNCH

How do things get started? As a rule, the publication of the first website, social



media account can already be an occasion for the first press release. Then all the elements come into play. Perhaps there is also a setting in which you can present yourself?

What could be such a kick-off for a street artist or group? When performing, this would be a small flyer, a button, a sticker, or simply an appealing postcard with the web address and social media. Or a short video recording and photos that you post.

8.17 PREPARATORY WORK - AN OPPORTUNITY

One thing you have to be clear about, when you enter the public stage, you have to stay on the ball. Nothing is more tragic than an outdated website, blog or account where nothing happens. On the other hand, you can also prepare things in order to build up a stock for later publication. Stockpile. This can be done by looking back at previous projects. On platforms with WordPress, you can also schedule the publication and plan it in advance.

8.18 THERE IS NO END IN SIGHT

Self-promotion and initial presentations are always a prelude, which must also be

reviewed and updated again and again. Communication is not only dynamic, but like a plant, it grows if you take care of it. Especially with the internet, the traces of communication and social marketing will remain visible. Therefore, there is no end, there is always next time. For that, it takes a good team to stay the course. In the end, it's the story, whether it's an institution or an artist. On the one hand, it is much easier today to produce materials and have them available, but on the other hand, the fast-moving nature of information and abundance means that constant attention is required. This is not something that can simply be dealt with on the side. Therefore, the role and tasks should be handed over at an early stage to a member of the team who will supervise and coordinate this responsibly and continuously.



9. GENDER AND DIVERSITY IN ART

9.0 GENDER AND DIVERSITY ON STAGE

The performing arts is one of the sectors with the greatest gender gap in Europe, both in positions of responsibility and creation, with the difference reaching 80% compared to 20%. The presence of women on stage is clear, yes, but in the roles of daughters, mothers or girlfriends, when it comes to theater; of dancers who succeed, yes, but by crossing borders. The creation, management and direction is in the hands of men.

This information encourages to rethink the sociopolitical system and the history of humanity in terms of rights and opportunities between men and women, as well as between men and transgender people. Diversity in artistic settings is not balanced and is something that has been brewing for centuries, since women were considered a lesser race than men in the Middle Ages. This inequality in history also differs according to the social class they were part of, ladies of nobility, nuns or peasants, the less resources the less chance of having a voice and be heard.


The Catholic religion had a lot of power over the vision of women, due to the simple biological difference.

After the French Revolution, certain changes of thought could be noted that in a way revolutionized the position of women in the new liberal state. Thus, the appearance of social gatherings, lounges, taverns or cafes was favored, new spheres of human relationship where men and women meet with each other having an intellectual equal treatment, destined for hiring and business, but above all they were spaces for discussion of politics, aesthetics, philosophy, etc. This plants the seed of the feminist movement throughout Europe. And it opens the performing arts to women with their ideas and interpretations.

Within the broad variety of artistic genres, a new style called "Performance" appears during the 19th century, and we will show it with female artists who broke the limits of art, generating a new way of perceiving women and the scenic space.

Performance is a form of visual art based on experimentation, seeking to transcend the border between subject and object.

One of them is Marina Abramovic, in one of her stagings she offered her body to the public, along with 72 different objects



(a pencil, a rose, a camera, knives, perfume, chains, a loaded pistol...etc.). The action consisted of facing the public and offering herself, seated, so that the different individuals could decide what to do with her, what to say, how to act... The artist's attitude would be completely passive, her face without gestures, but after six hours, she would get up from her seat and walk towards the audience. The performance would end like this. It was about making a reflection on trust and the social contract, but it ended up becoming a confirmation of the natural tendency of human beings towards cruelty and violence. Visitors ended up cutting her clothes, sticking rose thorns in her stomach, and someone even put a gun to her head.



Image 45: Performance Marina Abramovic



Image 46: Performance Marina Abramovic



Image 47: Performance Marina Abramovic



Image 48: Performance Marina Abramovic

"I feel like I have to fight for my music, because I want women to turn their minds towards big and difficult jobs, instead of continuing to hold on to the shore in fear of going to sea."

-Ethel Smyth (1858-1944)

From ancient times until well into the 20th century, the role played by women within the musical field was limited to being a part of the family's pleasant life, allowing some girls to take piano or singing lessons and delight with their performances others in some family meetings; in the case of those who stood out either in their studies or for their intellectual abilities, they were not allowed to show their interpretive or compositional quality in public, being relegated to the private sphere.

Within this inequality are not only women but also the entire group of gender diversity made visible today. We are talking about transcending the idea of gender, not only feminine/woman or masculine/man, but a range of possibilities to feel identified. There is a theory called queer that reflects the transgression of hegemonic heterosexuality, it also rejects the gender classification and serological status, and promotes the experimentation of sexuality, from and with one's own body. This theory also presents differences and particularities on stage that make it unique and original, the body is the visibility tool before a judicious and discriminatory society.



Image 49: Women in classical music.




Image 50: Musical Staging. Bjork.

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Image 51: Queer Scene. Samantha Hudson.

There are many years of hidden history of great women and dissidence within the artistic field that have made substantial contributions to everything that makes up the scenic space. Step by step the names of them are revealed, who were behind the signature of a man or being someone's women. Today the fight is to make visible the presence in each of the artistic areas to get



closer and closer to equality for the mere fact of being people. The scenic space is also a space of struggle where these sociopolitical problems that include the whole of society can be brought closer to the world.

9.1 INTRODUCTION

In this introduction to a number of successful female artists, it is not the intention to be complete in the information provided. Instead, the idea is to give diverse examples of motives; what is the inspiration for the work, and of materials and media used.

Many of the women in the examples are driven by a sense of frustration, with inequality, racism and relational problems, for example. A few, however, are motivated mainly by the joy of giving shape to their ideas.

The various materials used, for example assemblage, may open up a world of possibilities to aspiring artists with little means. Also photography, video and dance are arts that can be practiced nowadays without much money.

We hope this may lead to further research (Google) and creativity by the target group.

9.2 ARTEMISIA GENTILESCHI

Artemisia Gentileschi (1593-1653) was an Italian Baroque painter.

Gentileschi is considered among the most accomplished seventeenth-century artists. She was producing professional work by the age of fifteen.

Many of Gentileschi's paintings feature women from myths, allegories, and the Bible, including victims, suicides, and warriors.

Her achievements as an artist were long overshadowed by the story of Agostino Tassi raping her when she was a young woman and her participation in the trial of her rapist, but ultimately she was the first woman to become a member of the Accademia di Arte del Disegno in Florence and she had an international clientele.





Image 52:

9.3 DORA MAAR

Henriette Theodora Markovitch (1907 – 1997), known as Dora Maar, was a French photographer, painter, and poet.

As love partner of Pablo Picasso, Maar was depicted in a number of Picasso's paintings, including his Portrait of Dora Maar and Dora Maar au Chat.

During the 1930s, working in advertising and fashion photography, the influence of Surrealism could be seen in her work through her heavy use of mirrors and contrasting shadows. She felt that art should represent the content of reality through links with intuitions or ideas, rather than visually reproduce the natural.

Maar left Paris, alone, for Barcelona and then London, where she photographed the effects of the economic depression following the Wall Street Crash of 1929 in the United States.

In 1936 she participated in Participates in Fantastic Art, Dada, Surrealism, at the MoMA in New York.



Image 53:

9.4 MARTHA GRAHAM

Martha Graham (1894 – 1991) was an American modern dancer and choreographer. Her style, the Graham technique, reshaped American dance and

is still taught worldwide.

Graham danced and taught for over seventy years. She was the first dancer to perform at the White House.

Made up of constricted and sharp movement with the dancers clothed unglamorously, the piece centered around the theme of rejection—one that would reoccur in other Graham works down the line.

Founded in 1926 (the same year as Graham's professional dance company), the Martha Graham School is the oldest school of dance in the United States.

9.5 GRANDMA MOSES

Anna Mary Robertson Moses (1860-1961), or Grandma Moses, was an American folk artist.

She began painting in earnest at the age of 78 and is a prominent example of a newly successful art career at an advanced age. She became famous for her nostalgic paintings depicting rural American life.

Since she never had an art education, her style is rather simple. She represented



Image 54:

scenes through the flat patterns of cross-stitching embroidery and used bright color schemes. The landscapes are usually teeming with figures, horses and

vegetation. The artist produced around 2.000 paintings before her death at age 101. Her work is in the collections of a.o. The Metropolitan Museum of Art (N.Y.)

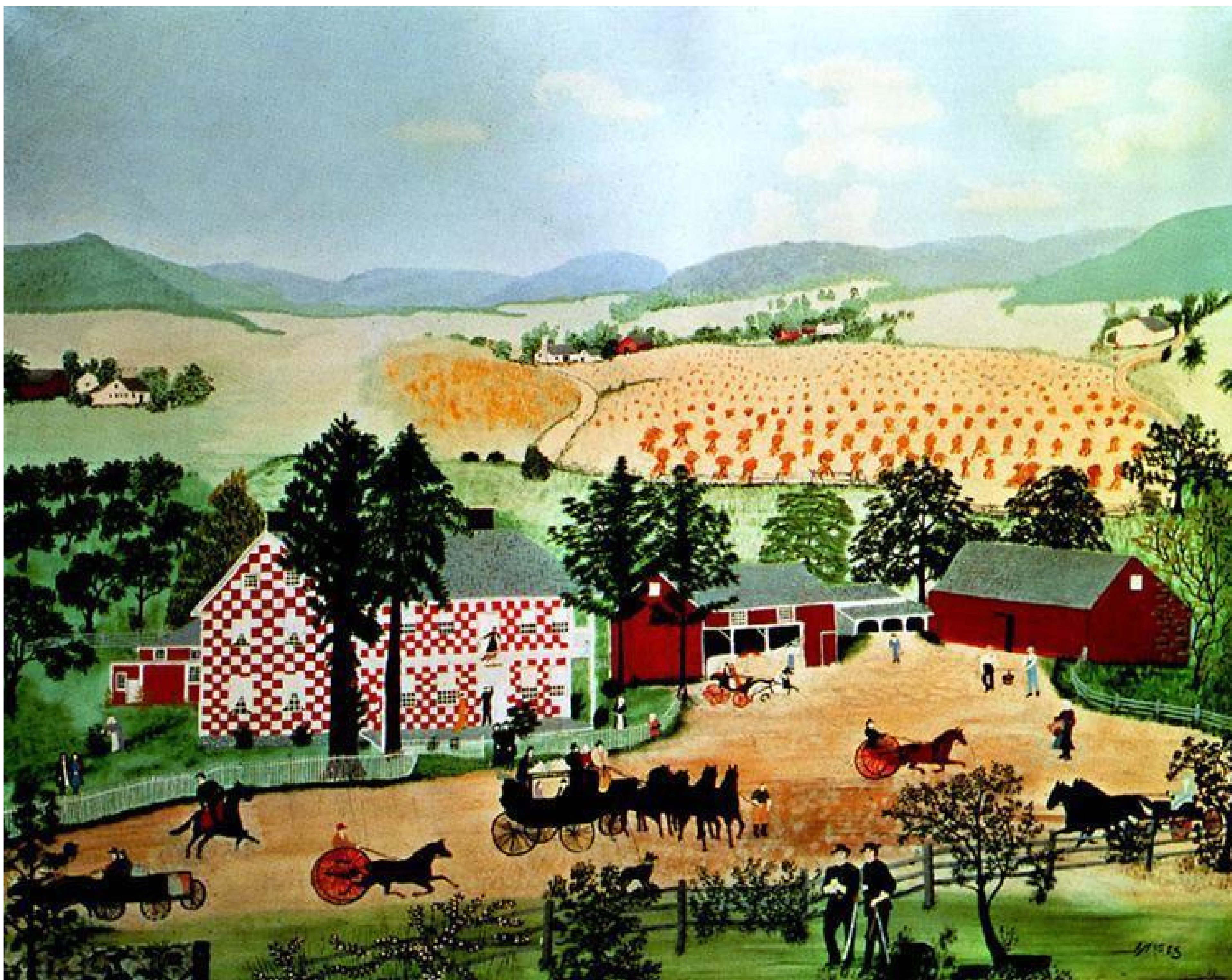


Image 55:

9.6 NIKI DE SAINT PHALLE

Niki de Saint Phalle (1930-2002) was a French-American sculptor, painter, filmmaker, and author of colorful hand-illustrated books. Widely noted as one of

the few female monumental sculptors, Saint Phalle was also known for her social commitment and work.

She first received worldwide attention for angry, violent assemblages which had been shot by firearms. These evolved into Nanas, light-hearted, whimsical, colorful,

large-scale sculptures of animals, monsters, and female figures. Her most comprehensive work was the Tarot Garden, a large sculpture garden containing numerous works ranging up to house-sized creations.

Saint Phalle's idiosyncratic style has been called "outsider art"; she had no formal training in art, but associated freely with many other contemporary artists, writers, and composers.



Image 56:

9.7 PINA BAUSCH

Philippine "Pina" Bausch (1940-2009) was a German dancer and choreographer who was a significant contributor to a neo-

expressionist dance tradition now known as Tanztheater.

Bausch's approach was noted for a stylized blend of dance movement, prominent sound design, and involved stage sets. She engaged the dancers under her to help in the development of a piece, and her work had an influence on modern dance from the 1970s forward.

Her work, regarded as a continuation of the European and American expressionist movements, incorporated many expressly dramatic elements and often explored themes connected to trauma, particularly trauma arising out of relationships.

Bausch's style has influenced performers such as David Bowie, who designed part of his 1987 Glass Spider Tour with Bausch in mind.



Image 57:

9.8 BETYE SAAR

Betye Saar (1926) is an African-American artist known for her work in assemblage. Saar is a visual storyteller. She was a part of the Black Arts Movement in the 1970s, which engaged myths and stereotypes about race and femininity.

Saar created *The Liberation of Aunt Jemima*, featuring a small box containing an "Aunt Jemima" mammy figure wielding a gun. This overtly political assemblage voiced the artist's outrage at the repression of the black people in America.

It has been made out of everyday objects



Image 58:

Saar collected over the years

Its primary subject is the mammy, a stereotypical and derogatory depiction of a Black domestic worker.

9.9 MARISOL ESCOBAR

Marisol Escobar (1930-2016), otherwise known simply as Marisol, was a Venezuelan-American sculptor born in Paris, who lived and worked in New York City. She became world-famous in the mid-1960s, but lapsed into relative obscurity within a decade.

She is known for her carved wooden sculptures, which often incorporated photographs, found objects and painted elements.

Her subjectmatter includes a number of family settings, but also portraits of other artists such as Picasso and Andy Warhol.

In nearly every sculpture a selfportrait can be found.

By incorporating herself within a work as the 'feminine' façade under scrutiny, Marisol effectively conveyed a 'feminine' subject as capable of taking control of her own depiction.



Image 59:

9.10 PAULA REGO

Dame Paula Rego (1935) is a Portuguese-British visual artist who is particularly known for her paintings and prints based on storybooks. Rego's style has evolved from abstract towards representational, and she has favoured pastels over oils for much of her career. Rego was strongly influenced by Surrealism.

Her work often reflects feminism, coloured by folk-themes from her native Portugal. Rego has spent much of her career focusing on women's rights and abortion rights and many of her paintings feature strong women.

She has a way of challenging the viewer by having the woman or girl look directly at the viewer or away in agony or closing her eyes in pain.

The “reclining nude brings up that push and pull between sexual attraction, the act of sex and the physical outcomes like pregnancy and miscarriage that occur as a result of sex. However, most of her reclining women are fully dressed.



Image 60:

9.11 ZANELE MUHOLI

Zanele Muholi FRPS (born 19 July 1972) is a South African artist and visual activist working in photography, video, and installation.

From an ‘insider position’, Muholi photographs the black lesbian and

transgender community in South Africa.

Starting with her very first work, *Only Half the Picture*, (2006), her arresting, powerful and sometimes witty images have focused eyes on a community that remains at risk of horrendous abuse, discrimination and 'curative' rape.

Muholi: "We've lost so many people to hate crimes... you never know if you'll see someone again the next day."

She defies stereotypical images of the black woman and speaks to current debates about stigmatisation and stereotyping."



Image 61:

9.12 SHIRIN NESHAT

Shirin Neshat (1957) is an Iranian visual artist who lives in New York City, known primarily for her work in film, video and photography.

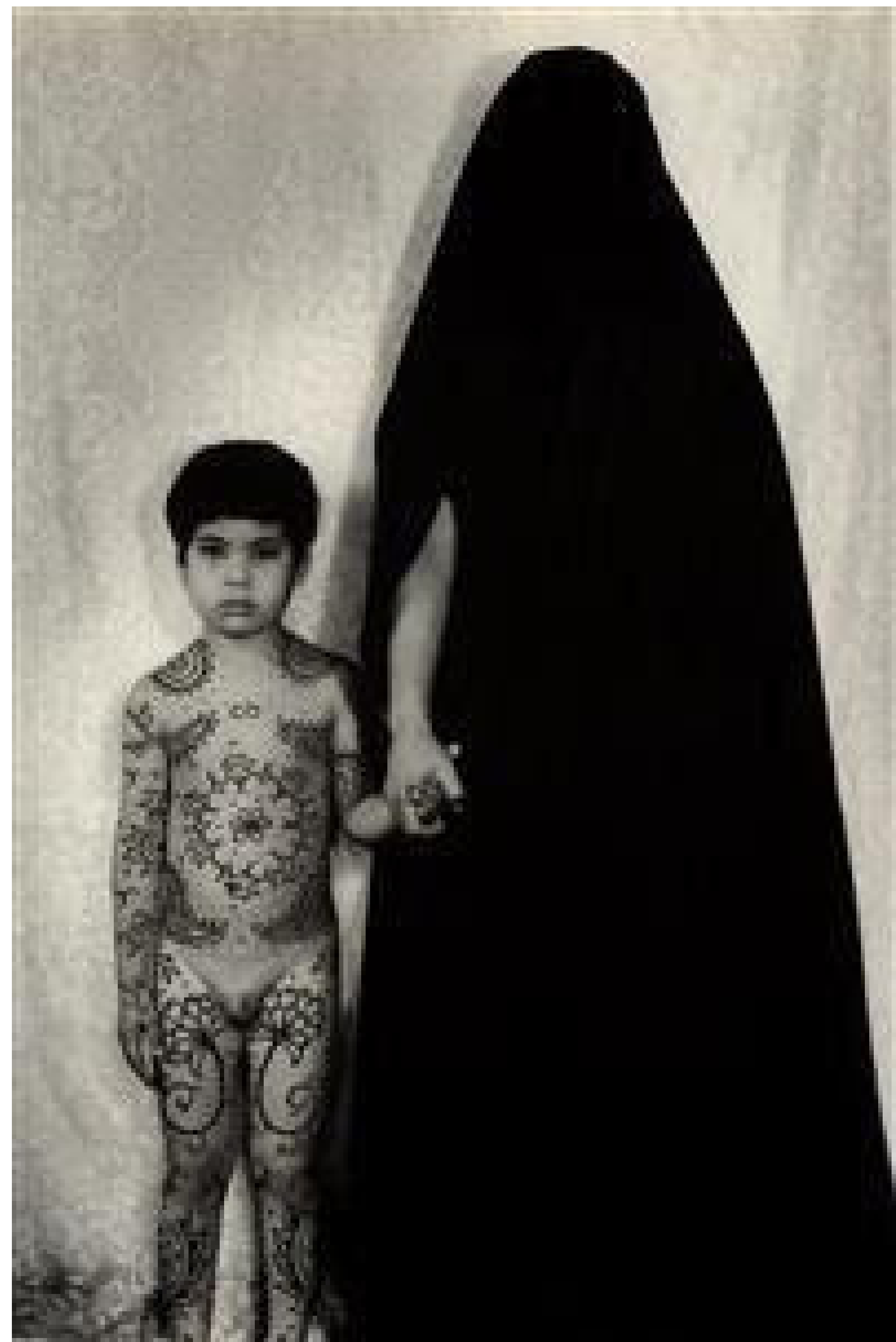


Image 62:

Her artwork centers on the contrasts between Islam and the West, femininity and masculinity, public life and private life, antiquity and modernity, and bridging the spaces between these subjects.

The video 'Rapture' addresses the social, psychological dimensions of women's

experience in contemporary Islamic societies (<https://vimeo.com/65972620>)

Since Iran has undermined basic human rights, particularly since the Islamic Revolution she has said that she has "gravitated toward making art that is concerned with tyranny, dictatorship, oppression and political injustice.

9.13 TILDA SWINTON

Katherine Matilda Swinton (1960) is a British actress. Known for her roles in independent films and blockbusters, she has received various accolades, including an Academy Award and a British Academy Film Award.

She is known for her androgynous looks.

In a 2021 interview with *Vogue*, Swinton mentioned that she identifies as queer. She was quoted as saying, "I'm very clear that queer has actually, for me anyway, to do with sensibility.

In 2020, Swinton was awarded the British Film Institute Fellowship, the highest honour presented by the institution, for her "daringly eclectic and striking talents as a performer and filmmaker and recognises her great contribution to film culture, independent film exhibition and philanthropy".



Image 62:

9.14 PIPILOTTI RIST

Pipilotti Elisabeth Rist (born 21 June 1962) is a Swiss visual artist best known for creating experimental video art and installation art.

Her work is often described as surreal, intimate, abstract art, having a preoccupation with the female body. Her artwork is often categorized as feminist art.

Rist's work is known for its multi-sensory qualities, with overlapping projected imagery that is highly saturated with

color, paired with sound components that are part of a larger environment with spaces for viewers to rest or lounge. Rist's work often transforms the

architecture or environment of a white cube gallery into a more tactile, auditory and visual experience.



Image 63:

9.15 KARA WALKER

Kara Walker (1969) is an American contemporary painter, silhouettist, printmaker, installation artist, filmmaker, and

professor who explores race, gender, sexuality, violence, and identity in her work. She is best known for her room-size tableaux of black cut-paper silhouettes, usually black figures against a white wall,



Image 64:

which address the history of American slavery and racism through violent and unsettling imagery.

The silhouette was typically a genteel tradition in American art history; it was often used for family portraits and book illustrations. Walker carried on this portrait tradition but used them to create characters in a nightmarish world, a world that reveals the brutality of American racism and inequality.

9.16 AMANDA GORMAN

Amanda S. C. Gorman (1998) is an American poet and activist. Her work focuses on issues of oppression, feminism, race, and marginalization, as well as the African diaspora.

Gorman was the first person to be named National Youth Poet Laureate.

She published the poetry book *The One for Whom Food Is Not Enough* in 2015. In 2021, she delivered her poem "The Hill We Climb" at the inauguration of U.S. President Joe Biden.

She is a master of the 'spoken word', an oral poetic performance art that is based mainly on the poem as well as the performer's aesthetic qualities.

Her inauguration poem generated international acclaim, and shortly thereafter, two of her books achieved best-seller status.



Image 65:

10. EXERCISES

10.1 WARM-UP

The warm-up is a very important phase of group work preparing us to be present in all the rest of the activity.

On a personal level, these exercises awaken the body and mind, bringing them into the atmosphere of the group.

At the group level, its purpose is to place all the participants at the same energy level, creating a harmony that helps the development of subsequent activities.

10.1.1 WARM UP: HI-HA

Name: Hi-Ha

Duration: 5-10 minutes

Number of participants: whole group

Objective: Warm up, concentration, team building, reflections.

Description: The whole group arranges itself in a circle, standing at a close distance between each participant. The first instruction from the coordinator is to make a Japanese warrior-like movement with the left arm, accompanied by the shout of "hi-ha," towards the partner on the right, who will repeat the same gesture, continuing the circle. Both the shout and the movement should be strong and fast. Once the sequence is understood, the following variants will be added one by one, try to perform each one, while respecting the group's

understanding time.

- the phrase "hold on", accompanied by a gesture with the elbows down, the closed fists up, covering the body, to turn the direction of the round. When we change direction, the arm with which we make "hi-ha" also changes.
- again the phrase "hi-ha", but now the gesture is forming a mask with the hands. after this gesture, we skip a partner, following the same direction of the round.
- scream "jump"; the next player must jump while shouting "hi-ha", passing the turn to the next.
- scream "superjump"; all the rest of the group jumps while shouting "hi-ha".
The turn passes to the next player.

Once the dynamic flows smoothly, elimination is added, so anyone who makes a mistake (arm direction, gesture, sound, spin, or timing) will leave the circle. The game ends when a winner is determined. It can be repeated as many times as the coordinator decides.


10.1.2 WARM UP: JA-JE-JO

Name: JA-JE-JO

Duration: 5-10 minutes

Number of participants: whole group

Objective: Warm up, concentration, team building, reflections.



Description: The whole group stands in a circle, a short distance from each other. The first participant begins the round by raising his arms outstretched above his head, joining the palms of his hands, at the same time that he intensely shouts "HA", maintaining that position. An instant later, the companions to the right and left of him make a coordinated gesture towards his side to hit him on the chest (without touching him), always joining their palms and with their arms extended, shouting loudly "JE ". Then the first player lowers his arms pointing to any other player in the round and shouting "JO". The player who is signaled starts back with the first gesture and the shout "HA" thus following the entire sequence. Players are eliminated after any error (time, gesture, shout); the game ends when there are two players left.

10.1.3 WARM UP· NINJA

Name: NINJA

Duration: 5-10 minutes

Number of participants: Whole group

Objective: Warm up, concentration, team building, reflections.

Description: All players stand in a circle, facing each other. To begin, everyone says "Ninja!" and freezes in a ninja pose. At the beginning of the game, everyone must remember their turn order. Turns go clockwise; thus a person should remember who was before and after them. The goal of the game is to be the last ninja standing. To stay in the game, you must not let anyone hit your hand.

If someone hits your hand, you have only one remaining, and if the other is also hit, you are "out" and must leave the game. Each player takes turns. On a player's turn, he or she is allowed one motion: one smooth motion to attack another player, or one smooth motion to move somewhere. When you attack, another player is allowed one smooth motion to try to dodge your attack, even if it is not their turn. That is, he or she can react by moving their arm or hand away; however, he or she must hold this new pose.

10.1.4 WARM UP· EMOTIONAL REUNION

Name: EMOTIONAL REUNION


Duration: 5-10 minutes

Number of participants: Whole group

Objective: Warm up, team building, gestual expression, dissociation.

Description: Moving around the space, we meet another person and when we look each other in the eyes we give a normal hug. We continue looking for another person, and so on for a while. Then we add different variants to the same activity.

First hug each other as if we were reunited with someone we love after a long time, exaggerating the emotion. Then with the same euphoria as if we were meeting that person again, but saying unpleasant things to our faces. And, finally, we meet, now with exaggerated anger, saying nice things to each other.



10.2 TEAM BUILDING

Group dynamics are collective activities that aim to promote integration between members of a group and strengthen trust between them. These activities favor cooperative learning in a fun way, and on many occasions they allow significant learning to be achieved in those who experience them. Some of the benefits of working on team building are the following:

- Improve motivation.
- Strengthen mutual trust between the different members of the group.
- Increase self-knowledge, strengths and weaknesses of the person.
- Improve the group environment and the creativity of each person.
- Promote communication and integration.

10.2.1 TEAM BUILDING- I AM YOUR MIRROR

Name: I AM YOUR MIRROR

Duration: 10-15 minutes

Number of participants: Whole group

Objective: Team building, gestual expression, rhythm, attention to details.

Description: Sitting in a circle close to each other, the first player uses his face to create an expression and pass it on to the player on his right (the rest of the participants don't have to look) who has to pay close attention to details. After a

few seconds looking at each other, the second player has to repeat the same facial expression to the next player in the round, and so on, until the expression returns to the first player who created it. The game ends when all the participants have been the first to start passing the facial expression.

Next, the variation of the rhythm is added: the first player generates a rhythm using any part of his body and passes it to the next player and so on. This time, each player continues to keep rhythm throughout the round. When this is finished, the second player adds a new rhythm and passes it on to the next, repeating the entire sequence and thus generating different melodies. The game ends when each player is the first in the round to add a new rhythm.

10.2.2 TEAM BUILDING- FOLLOW MY HAND


Name: FOLLOW MY HAND

Duration: 10-15 minutes

Number of participants: Whole group

Objective: Team building, reflections, leadership skill.

Description: standing in pairs, one of the participants must lead, through the palm of his hand, the movements of his partner, who must follow her very closely, only with his face. These movements must be changing creatively throughout the space. Then the game is reversed, that is, the movements are guided by the face by one of the players, being the palm of his



partner's hand the one that follows it. In the next variant of the game, it is again the hand that leads, and the face that follows, only now the movement can be changed between the left and the right hand. then the face again leads and now both hands must follow.

Finally, the whole group is located in line in front of a player, who guides the movements with the face of the rest with his hand. One by one participants are added to the group that guides, alternating the command of the movements, until there is only one who follows the movements with his face.

10.2.3 TEAM BUILDING, SPEAK WITH YOUR EYES

Name: SPEAK WITH YOUR EYES

Duration: 15-20 minutes

Number of participants: hole group

Objective: Team building, empathy, visual expression, group connection.

Description: We sit in a circle and the coordinator has a small ball in his hands. He begins the activity by passing the ball to the partner next to him, right or left, of his choice, looking him in the eye and saying his own name. The one who receives the ball must repeat the same action with the next partner, until the round is completed. After the first round, the coordinator asks what the sensations and difficulties faced were. He then asks those who feel more comfortable to put more emphasis on the exchange of glances. Once again the feelings and

perceptions will be exposed at the end of the round.

The next intervention that is added to the activity is to turn the body 90 degrees and come face to face with the partner, before passing and receiving the ball.

Each round that passes, people change places, in order to be able to exchange as many looks as possible.

Finally, whoever dares, voluntarily, can go to the center of the circle, and carry out the same exchange of glances, following one by one in a circle, all the participants in the activity

10.2.4 TEAM BUILDING, THE RUN

Name: THE RUN


Duration: 5-10 minutes

Number of participants: hole group

Objective: Team building, confidence.

Description: First group in pairs. One of the two must cover or close their eyes; his partner, on his part, takes his arm and begins to make him walk around the space. The idea is to do it in silence, maintaining the dialogue and the relationship of trust always through the body. Gradually increasing speed until running. After a while, the roles are reversed.

For the following activity, the entire group stood in a line, and, at a distance of 20 or 30 meters, a single person stood, blindfolded or closed. The coordinator counts to 3 and this last player starts to run, without opening his eyes, until the rest of the group. At a given moment,



when he is a few meters from arriving, the coordinator shouts to stop. The whole group must be attentive to take care that the person who goes to them does not suffer any accident. One by one they go through this situation.

10.2.5 TEAM BUILDING- THE CIRCLE

Name: THE CIRCLE

Duration: 5-10 minutes

Number of participants: Whole group

Objective: Team building, Confidence.

Description: standing in a circle, a volunteer is blindfolded and allows another participant to take him by the shoulders. The latter, carefully, pushes him in the direction of another partner in the round, who receives him and so the sequence continues. Throughout the dynamics, the round changes in size, shape and location of the players, so that the one who is blindfolded loses the references.

The idea is that each of the participants can go through the middle, to experience trust towards the group.

10.3 BODY EXPRESSION

Body expression involves becoming aware of one's own body scheme, achieving its progressive awareness and learning to use the body fully to achieve the externalization of ideas and feelings.

Working on body expression is important, since it allows the development of skills, such as:

- Communication in a non-verbal way expressing ideas, feelings and emotions through body language.
- Socialize and establish positive relationships with members of a group.
- Teamwork.
- Develop creative ability.
- Enjoy the movement itself as a way of escaping and releasing tension.

10.3.1 BODY EXPRESSION- MUSICAL INSTRUMENT

Name: MUSICAL INSTRUMENT

Duration: 20-25 minutes


Number of participants: Whole group

Objective: Body expression, leadership skill, creativity, exploration.

Description: For this activity, each participant chooses an object within the space, with the instructions to play with it as if they were children, in order to experience all the sounds that can be obtained from it. Then, one at a time, they present their exploration to the group and, with the help of the coordinator, some new ones are discovered.

Once they internalize the sounds that they can make with the object, they begin to integrate the sound with the movements and body gestures:

In a pair, showing it to the rest of the group, one of the participants must make the movements and body gestures they



want, in the most creative way possible without abrupt or sudden changes, so that their partner can follow them with the music created with their object. The idea is that each movement and sound is perfectly assembled. pay special attention to the fact that it is the body that guides the sound, and not vice versa.

Each one has to interpret the two roles, both that of the musician, and as a guide with the body.

10.3.2 BODY EXPRESSION- THE MIRROR

Name: THE MIRROR

Duration: 10-15 minutes

Number of participants: Whole group

Objective: Body expression, leadership skill, cooperation, creativity.

Description: Sitting in pairs facing each other. Staring into each other's eyes, one of the two begins to make movements with his body or gestures with his face, as fluidly and less abruptly as possible, so that his partner can repeat it as in a mirror. After a time stipulated by the coordinator, the roles will be reversed. The idea is to get as creative as possible.

10.3.3 BODY EXPRESSION- DANCING SQUARE

Name: DANCING SQUARE

Duration: 20-25 minutes

Number of participants: Whole group

Objective: Body expression, Leadership skill, Coordination, creativity.

Description: Place the group in three lines of three people, all facing the same direction. To begin, the coordinator stands at the front and begins to improvise, along with the music, a series of movements for the rest of the group to replicate in a mirror. As the coordinator is the first, he shows that the movements must be fluid, but avoiding movements with rapid and abrupt changes, to facilitate repetition by the group.

Next, it is the first 3 of each line who improvise their movements, so that the rest follow them. when the coordinator orders it, everyone turns 90 degrees, now looking, all, in another direction. In the same way, it is now the new first 3 of each row who command the movements. The activity ends when the 3 changes have been made until being back in the initial orientation.

This table can try to be done with a greater number of participants, although it is less advisable.

10.3.4 BODY EXPRESSION- WALKING WITH DIFFERENT INTENTIONS

Name: Walking with different intentions.

Duration: 15-20 minutes

Number of participants: Whole group

Objective: body expressions, leadership skills, creativity, interpretation.

Description: Start by moving around the space. At the same time, the coordinator begins to give instructions to change the



intentions of the players. For example, walking as if they are in a hurry, as if they are asleep, as if it is too hot, as if it is too cold, as if they are afraid.

The same players can think and propose, also, different variants.

The idea is to exaggerate each of the intentions when walking.

10.4 VOCAL EXPRESSION

Body-voice are a source of identity. Like body expression, vocal expression is another resource that allows us to work on the development of creativity and personal expression. Through these activities, it is intended to explore the resource of the voice, feeding its creative expression, in order to value it as a basic element of communication.

10.4.1 VOCAL EXPRESSION- SING YOUR NAME

Name: SING YOUR NAME

Duration: 15-20 minutes

Number of participants: Whole group

Objective: vocal expression, group connection, creativity, integration.

Description: A participant voluntarily stands 10/15 meters away from the rest of the group, which is positioned close to each other in line. The Volunteer begins to walk towards the group and at each step he takes he has to pronounce his name with a different and creative rhythm

and intonation. When he arrives towards the rest of the group, they receive him with a group hug, as if congratulating him and welcoming him.

The activity ends when all the participants have made the walk singing their name.

10.4.2 VOCAL EXPRESSION- VOICE WARM UP

Name: VOICE WARM UP

Duration: 10 minutes

Number of participants: Whole group

Objective: vocal expression, creativity, improvisation.

Description: Stand in a circle to warm up to start using the voices. First move the shoulders, then jump shaking the body, vibrate the lips. Next, start one by one to play trying different sounds with the voice. These are some of the examples:

- sound when we stretch our body
- acute voice
- deep voice
- hoarsely
- falsetto voice
- nasal voice

Make all these voices pretending to have a conversation, without using words, just sounds.


10.4.3 VOCAL EXPRESSION- LANDSCAPE SOUND

Name: LANDSCAPE SOUND

Duration: 15 minutes

Number of participants: Whole group

Objective: vocal expression, concentration, imagination, creativity.



Description: For this activity, sit in a circle on the floor. The idea is to imagine a landscape proposed by the coordinator, close your eyes and begin little by little to give sound to this landscape. Each one must make a sound, which, added to that of the rest of the participants, must give an idea that they are there. Try not to do it all at the same time, being able for each participant, also, to change his sound. Some of the examples to work with can be: an alien world and a savannah.

10.4.4 VOCAL EXPRESSION- ORQUESTRA

Name: ORQUESTRA

Duration: 20-25 minutes

Number of participants: Whole group

Objective: vocal expression, team work, creativity, leadership skills.

Description: We stand in a line, one close to the other, to form an orchestra with sounds. One of the participants, in turn, volunteers to be the director of a piece of music. Each musician chooses a sound, which he can produce with his voice, as a musical instrument, and reproduces it so that the director can recognize it. The director indicates each musician in an orderly manner in order to listen to his sound. finished the sound-check, the director begins to direct his concert, adding and removing sounds, giving it more or less volume, increasing or decreasing the frequency or any variant that occurs to him at will, until it is finished.

At first the sounds are created without any particular instructions, and then different and numerous desired variants are presented:

- sounds with high and low voices
- speaking in different languages
- crying sound
- etc.

One by one the participants become the director and the activity ends when everyone has directed their own concert.

10.5 PROPRIOCEPTION

Working proprioception through playful activities allows the work of the sense-perception of one's own body while experiencing other important capacities for personal and group development, such as team building, trust and collaboration.

10.5.1 PROPRIOCEPTION- TIKIWIKI

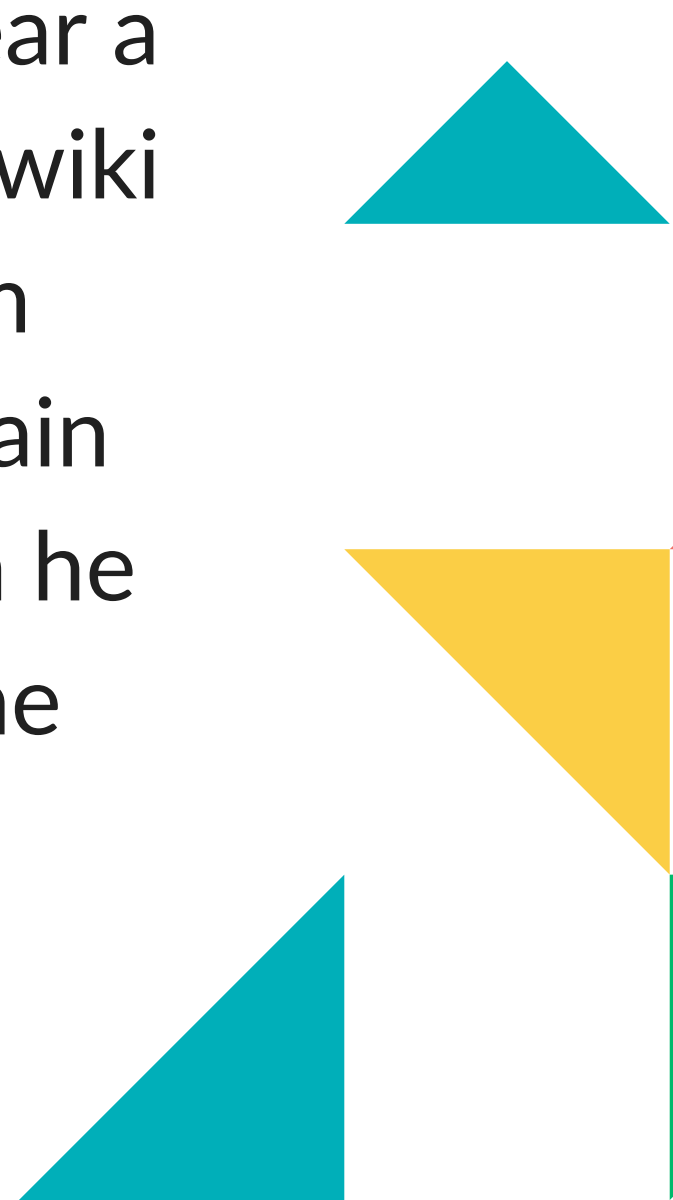
Name: TIKIWIKI

Duration: 10-15 minutes.

Number of participants: Whole group

Objective: proprioception, concentration, awareness.

Description: For this activity, a participant is chosen to play the role of tiki-wiki, while the rest of the group lines up near a wall and keeps their eyes closed. Tiki-wiki positions itself at a point in space from which it will not be able to move, remain speechless and make no sound. When he is positioned, the coordinator starts the



game and the other participants, always keeping their eyes closed and without speaking, begin to move in space to find him. When they find a person, in order to find out if it is tiki-wiki or a normal player, they have to ask the following question: "TIKI-WIKI?". If the other answers "TIKI-WIKI" it means that he is a normal player who is also looking for tiki-wiki. When a player finds someone and there is no answer, it means that he has found tiki-wiki. When this happens, the player who asked the question stands next to tiki-wiki, eyes open but not speaking, and plays the role of tiki-wiki as well. The activity continues like this until all the players find tiki-wiki.

10.5.2 PROPRIOCEPTION- LABYRINTH

Name: LABYRINTH

Duration: 15 minutes

Number of participants: Whole group

Objective: proprioception, memory, concentration, space awareness.

Description: For this activity, the coordinator prepares a path with obstacles in a defined space 3 meters wide and 4 meters long. To create the obstacles you can use any available object. The participants stand one at a time in front of the path, look at it for about 30 seconds trying to memorize it, and then close their eyes and start walking. The objective of the activity is to choose a path to get to the other side, where the coordinator is waiting to

welcome them, without touching any obstacle, always keeping their eyes closed. The activity ends when all the players manage to finish the path. Whoever wishes can repeat the activity more times trying to go through different paths.

10.5.3 PROPRIOCEPTION- A RIVER FULL OF CROCODILES


Name: A RIVER FULL OF CROCODILES

Duration: 15 minutes

Number of participants: Whole group

Objective: proprioception, team work, balance, concentration.

Description: Pairs are created and 3 pieces of wood or other material are found, smaller than the size of our feet, in order to work on balance. The players position themselves at a point in space that represents the bank of a river and it is established at which point the other bank is. The first player starts to cross the river where there are many crocodiles and for this reason he has to use the pieces of wood to avoid falling into the water. He positions the first and goes up with one foot, then positions the second and puts the other foot. The second player does the same with the remaining piece of wood and places the first foot. To put the second foot in, it is necessary for the first partner to lift one foot from a piece of wood and balance on only one leg. Player 2 can now place both feet, but in order for the first to move forward it is necessary for Player 2 to lift the far foot in order to



release a piece of wood. He then maintains his balance and picks up the piece, passing it to the partner in front. The latter positions the wood one step forward and places his foot, thus advancing the path in the river. When they keep their balance, the players can help each other, the important thing is that their feet do not touch the water. The game ends when you have reached the other side of the river without falling. The game can also be played in groups of 3 and in this case the wood used will be 5, or in groups of more people always taking into account that proportion.

10.6 CONCENTRATION

The development of attention and concentration capacity is essential to improve the quality of participation in subsequent activities that have all kinds of objectives. The game is a fundamental tool to work on these aspects, as it allows them to be maintained for longer in a more fun and motivating way.

10.6.1 CONCENTRATION- SIMON SAYS

Name: SIMON SAYS

Duration: 10 minutes

Number of participants: Whole group

Objective: concentration, reflection, attention.

Description: One of the participants is

"Simon", or it can be his own name or the one he chooses. This is the one who directs the action. The others must do what Simon says.

The trick is in the magic phrase "Simon says". If it says "Simon says jump", the players must jump or they are eliminated. If Simon simply says "jump", they must not jump or they will be eliminated as well. try to do it as fast and creative as possible.

10.6.2 CONCENTRATION- BALL SEQUENCE

Name: BALL SEQUENCE

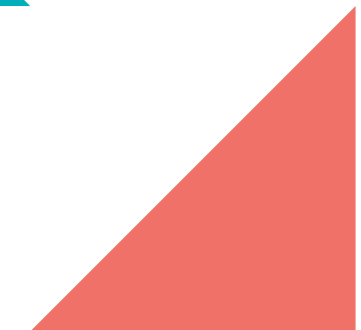
Duration: 10 minutes

Number of participants: Whole group

Objective: concentration, team work, memory.

Description: Located in a circle very close to each other. The coordinator has a tennis ball in his hands and starts throwing it to any member of the round. He must catch it and pass it to another partner and so on until all players have received it. be aware that no one can receive the ball more than once. The moment the last player receives it, he must throw it back to the coordinator to start the round again. The same round is repeated two or three times until everyone remembers from whom they have received the ball and to whom they should throw it.

The first variant of the game is, then, to repeat the sequence but inverted, that is, to pass to the one who has passed it to me, and receive from the one who I have



passed it to.

Once the group can perform this activity fluently, they move on to the next variant, which is more complex: returning to the first sequence, but now the coordinator will add other balls one by one. That is, when the sequence is in the middle of the round, a new one will be put into play. and so two or three more balls, depending on the capacity of the group.

In this way, the game becomes an activity where each participant must be focused all the time on just receiving the ball from partner "A" and throwing it to "B" for the group sequence to work.

10.7 PLAYFUL AND ARTISTIC IMPROVISATION

Improvisation or impro games and exercises allow those who experience them to use their creativity, improve their skills to be in front of the public, increase confidence and concentration.

In improvisation there is no time for doubt and that makes us act without thinking. In addition, we respond faster and without fear of making mistakes. Therefore, it drives us to act more from impulse than from thought.

10.7.1 IMPRO· THE STONE IN THE ROOM

Name: THE STONE IN THE ROOM
Duration: 20 minutes

Number of participants: Whole group

Objective: improvisation, imagination, body expression, illogical thinking

Description: The coordinator presents the dynamics to the group and then each of the participants will carry out the activity one at a time. The coordinator defines a space inside the place that represents the room of a house. In the middle of this room there is a very large and heavy stone, while on one wall there is a much smaller window. The stone does not fit through the window because it is too big. Each player, using his fantasy and creativity, has to find and act a way to get the stone through the window. The goal of the game is to stop thinking logically (example: pick up the stone, break it, push it) and find creative solutions (example: deflate the stone like a balloon, bite the stone and spit it out the window..). The entire sequence has to be acted out without speaking so that the partners can understand what is happening.


In order to facilitate understanding of the activity, it is recommended that the coordinator demonstrate, through action, what the activity is.

10.7.2 IMPRO· THE IMAGINARY BATHROOM

Name: THE IMAGINARY BATHROOM
Duration: 25 MINUTES

Number of participants: 10 people.

Objective: improvisation, awareness about the space, concentration, memory, body expression.



Description: The coordinator introduces the activity to the group explaining the situation in which we find ourselves: the scenario is a completely empty imaginary bathroom in a house, there is only one door on one side of the wall. One by one the participants have to go on stage and act out a situation of everyday life. The first participant opens the door, enters and closes the door. Once inside, the participant performs an action imagining the bathroom facilities in the space (going to the sink to wash their hands, peeing in the toilet). When he finishes the action he leaves the bathroom opening the door and closing it behind him. The next participant has to enter the bathroom by going through the door, remembering how the previous partner had opened it, and remembering where the previously used facilities were and performing a new action in another place in the bathroom (for example if participant 1 enters and washes hands on the sink imagining it to the left of the room, participant 2 has to enter the door and open it in the same direction, go to the sink on the left of the room and perform whatever action they want, then use the toilet imagining it in another side of the room. When he's done, he walks out the door and closes it.) The sequence continues until all the participants go on stage, repeating the preceding sequences and thus creating an imaginary bathroom with all the facilities (shower/bathtub/washbasin/toilet/washing machine and everything that is provided during the game).

It is very important to respect the order and respect the space in which the previous colleagues have placed the bathroom facilities and objects.

10.7.3 IMPRO· DEFORMATION


Name: DEFORMATION

Duration: 10-15 minutes

Number of participants: Whole group

Objective: improvisation, illogical thinking, body expression.

Description: Located in a circle, the coordinator begins by improvising with his hands any object, which can be an existing object or something created entirely by his imagination. He begins to play with this object, moving it, deforming it, breaking it, or whatever comes to mind. After a moment of creation, he passes the object to the partner on his side who must receive it and transform it with his imagination, thus repeating the same creative process. The object will rotate until it completes a round (the round can be repeated as many times as desired). Next, with a similar dynamic, the coordinator begins by performing an action that is carried out in life, with his hands. He can combine more than one action on his turn, but always in a fluid way, without interrupting the movement. In the same way as before, he passes the gesture to his partner, who in turn receives it, transforms it, and passes it to the next one, until completing the round.



10.7.4 IMPRO· OBJECT TROUVE

Name: OBJECT TROUVE

Duration: 20- 25 minutes

Number of participants: Whole group

Objective: improvisation, illogical thinking, creativity, dissociation.

Description: For this activity, each participant has to look for any object in space and start playing with it, experimenting with new possible uses. The objective of the activity is to dissociate the object from its common use and give it another meaning (example: I choose a shoe as an object and eat it as a mobile phone, I use it as a plate of food, I use it as a car steering wheel, as if it were a baby that held me, as if it were a book). At the beginning, each participant experiments and plays with their object for a few minutes looking for at least 10 creative uses. Then, one at a time, the participants show their partners the 5 results they prefer. The exercise takes place in complete silence only through acting and each one on their own.

10.7.5 IMPRO· IMPROCHAIR

Name: IMPROCHAIR

Duration: 15-20 minutes

Number of participants: Whole group

Objective: improvisation, body expression, voice expression, cooperation, creativity.

Description: This exercise is an improvisation duet. Two chairs are placed with their backs to each other. One of the participants sits on his chair facing the

rest of the group (audience), and his partner on the other one. In this case, the latter is the one who leads the improvisation, through the use of the voice, either with dialogue or only with sounds. The idea is to do it in a fluid form, without sudden and abrupt changes. The one who stands in front of the public must embody the sounds he hears, trying to coordinate as much as possible with his partner, creating an ensemble between the sound, the physical performance and the movement of the lips.

10.8 NARRATIVE AND SCENARIO CREATION

The creation of narratives and scenarios is an activity that works on personal and group creativity. Its objective is the creation of a story and its successive communication through the use of a series of visual and sound information and through the characterization of the characters and the setting.


10.8.1 NARRATIVE AND SCENARIO CREATION· THE PICTURE

Name: THE PICTURE

Duration: 20-25 minutes

Number of participants: Whole group

Objective: narrative and scenario creation, imagination, team work, body expression.



Description: The whole group is seated and there is only one chair on a "stage". All the activity will take place in silence and with background music that will vary. The coordinator will choose two people. One of them, sensing how she feels, must approach the chair and together with it must remain frozen in a photo that tries to tell a story, a feeling. Next, his partner must enter the scene, and join the photo, changing or not the meaning of what the first had proposed. Then the roles will be exchanged.

The coordinator will form different couples, and change the music for it, if he considers it necessary.

For the following variant, they also sit in front of the stage. The coordinator begins by calling a first participant who must approach the chair and carry out the same activity. One by one he will upload more participants, so that they complete or change the meaning of the story. The number of participants on stage is variable, and it may be the entire group that goes up.

The coordinator can also choose one of the participants to direct the scene.

10.8.2 NARRATIVE AND SCENARIO CREATION· WEIRD DAILY ROUTINE

Name: WEIRD DAILY ROUTINE

Duration: 20-25 minutes.

Number of participants: Whole group

Objective: narrative and scenario creation, body expression, team work, creativity.

Description: Stand in pairs. One group at a time, in front of the rest, repeatedly reproduces an action of the daily routine through pantomime.

Then the coordinator proposes one variant, such as: repeating exactly the same sequence but with a different emotion (e.g. very happy, afraid, nervous, embarrassed, in a hurry); or with a change of gender or nature (robot, woman, couple who can no longer stand). The idea is to act as exaggerated as possible.

After this experimentation, each couple will take a few minutes to discuss and create a new story with 2 or 3 variants that they propose.

10.8.3 NARRATIVE AND SCENARIO CREATION· SILENT MUSIC BAND

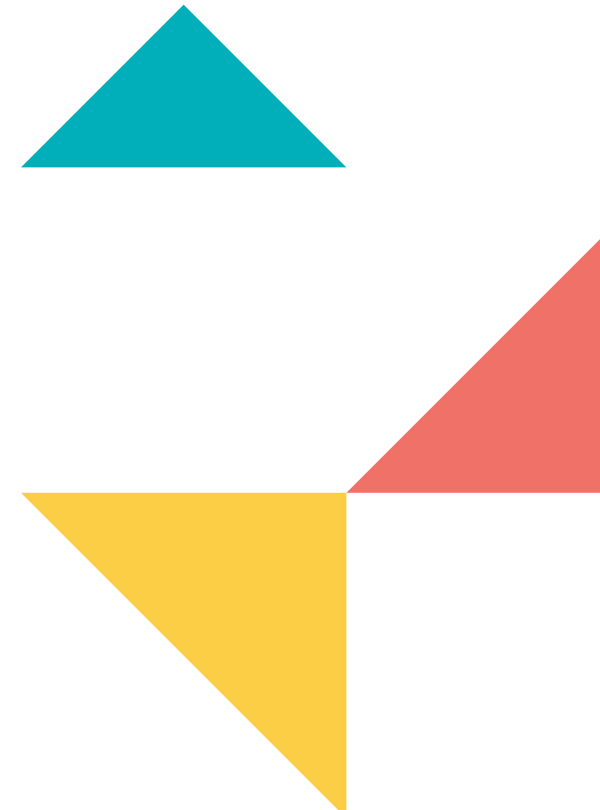
Name: SILENT MUSIC BAND

Duration: 15 minutes.

Number of participants: Whole group

Objective: narrative and scenario creation, team work, interpretation, imagination.

Description: For this activity, divide into groups of 3 people. Each group must represent with pantomime, in front of the rest, the presentation of a musical group. For which they have to take some time to think and discuss about the whole scene beforehand: what kind of musical group would it be, each of the instruments, and what would be the place where it would be presented. The performance should have a well-defined beginning and end.



The rest of the group had to try to guess which was the scenic frame shown.

10.8.4 NARRATIVE AND SCENARIO CREATION- SLOW-FAST CHAT

Name: SLOW-FAST CHAT

Duration: 20 minutes

Number of participants: Whole group

Objective: narrative and scenario creation, team work, creativity , timing.

Description: In a pair, think of a common situation with a mini-dialogue between two people (action and reaction). Picture the chosen situation in a defined space, define the roles and attitudes that each character will play. Some examples may be: asking for the time on the street, asking where a place is. First represent it with the natural tenses and then change two or more tenses: super late question and answer, fast question and answer or so fast that it anticipates the same question, or interchanges the timings in the same sequence.

Rehearse it a few times and then show it to the rest of the group

10.8.5 NARRATIVE AND SCENARIO CREATION- CREATE YOUR STORY

Name: CREATE YOUR STORY

Duration: 30 minutes


Number of participants: Whole group

Objective: narrative and scenario creation, team work, creativity, interpretation.

Description: For this activity, the participants are divided into groups of 5/6 people (or less if the number is smaller). The coordinator assigns each group a specific and normal situation that they have to represent through acting and creating decorations in the space (example: restaurant, supermarket, class at school). The participants discuss for a few minutes about the situation they want to represent, the roles, the possible dialogues and the story. Once this first phase is finished, the group performs its small theatrical work. Next, the coordinator asks to repeat exactly the same narration but this time changing the emotion (example: now everyone is depressed, everyone is asleep...) or changing the way of speaking (example: speaking only by emitting "blah blah blah", talk singing...). The coordinator can also put on a song and ask that the performance follow the intensity and emotion of the music. He can also add all the variants he can think of. The ideal would be for each group to act 4 times: 1 normal time and the other 3 with the variants proposed by the coordinator. It is very important to always respect the dialogues and the initial narration.

10.9 CLOSING DYNAMICS

The closing dynamics are exercises and activities that allow reinforcing the work done in the previous activities and the



sense of group that has been created among the participants. They can be dynamics that require a high level of personal and group energy, such as games, or calmer dynamics that provide relaxation and serenity before saying goodbye.

10.9.1 CLOSING DYNAMICS- GROUP MASSAGE

Name: GROUP MASSAGE

Duration: 10 minutes

Number of participants: Whole group

Objective: relaxation, team building, confidence.

Description: Participants divide into groups of 5 and stand in a circle facing each other. In turn, one person passes the center and closes their eyes. The participants around begin to push him gently accompanied by another partner, in this way the participant who is in the middle oscillates between the arms of the group in a soft and delicate way. After a few minutes the participants around him, grab him by the shoulders and legs, lift him up and make him swing like a leaf in the wind gently accompany him to the ground. Then the group begins to lovingly massage different parts of the partner's body (hands, feet, legs, face, head...) and after a moment begins to delicately move the joints of the participant who is lying on the floor. Lastly, each person rubs their hands and supports them for a few seconds on the partner's body, this action is repeated 3 times. Once the massage is

completed, a moment is left for the participant in the center to open their eyes again and get up. One by one the participants who want to go to the center and live the experience.

10.9.2 CLOSING DYNAMICS- HANDS ROUND

Name: HANDS ROUND

Duration: 10 minutes

Number of participants: Whole group

Objective: concentration, reflexion, team building.

Description: All participants kneel with their palms flat on the ground, and pass their right hand over their partner's left. All remain, then, with their hands crossed on the ground.

The game consists of passing a blow through the circle of hands, from one hand to another, always consecutive. They are presented one by one of the following variants:

If two hits are given, the direction is changed.

If the hand is supported with the palm facing up, a player is skipped.

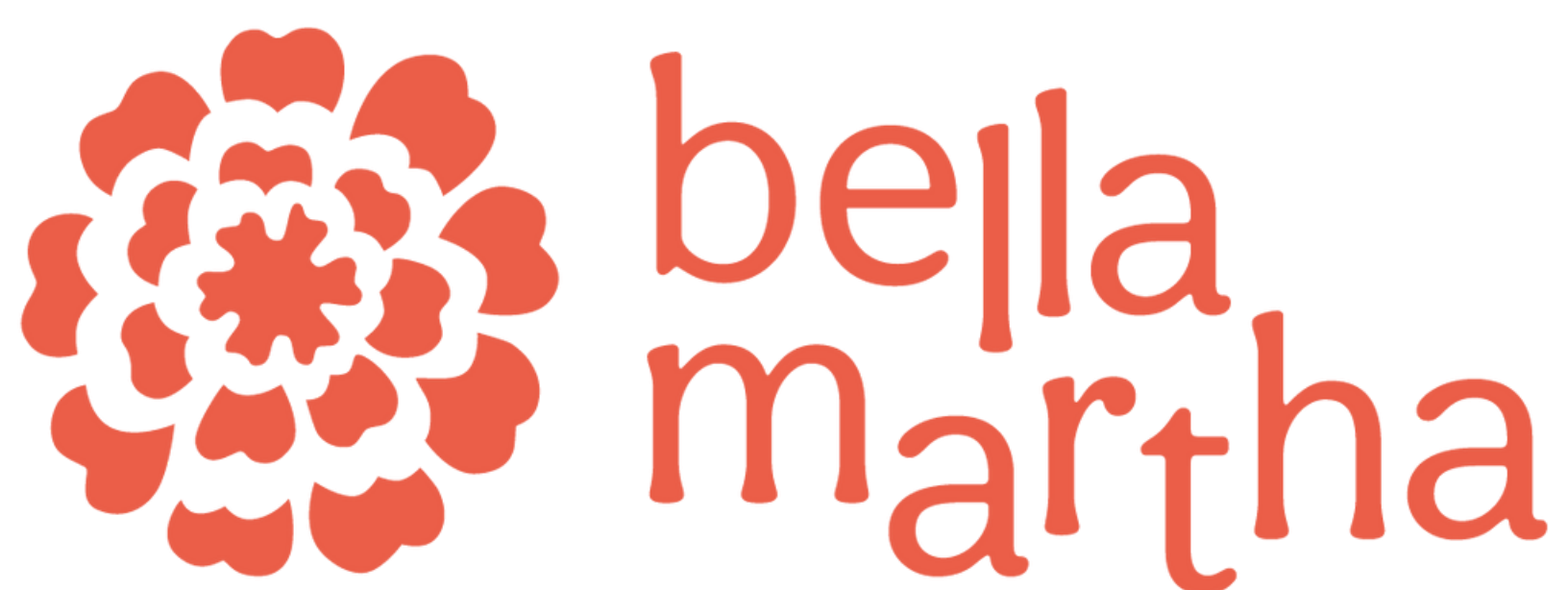
If someone raises his hand or hits the ground when it is not his turn, he must withdraw that hand. When a player runs out of hands, he is eliminated.

The game ends when there is only one winner left.



11. EXAMPLES OF GOOD PRACTICES

11.1 BELLA MARTHA (DE)



Name of the Project

Bella Martha

Claim of the Project

I'll do it, you help me.

Leader Organizations

Marthashofen e.V. Society for Social Design

Address

Marthashofen 6

Zip code

82284

City

Grafrath

Country

Germany

Contacts

Tel: 0049 8193 937300

Email: guenter@kaul-cg.de

Web site organizations:

www.marthashofen.de

Web site project:

<https://www.bellamartha.com/>

Description of the organizations

In the midst of the social institution (old people's and senior citizens' home) in Marthashofen, the Bella Martha Art and Studio House has been created. There are four studios in this facility: three smaller ones, rented to artists in the region, the larger one for events, courses, events and as a working space. This has also resulted in artists building their own small houses there. These are then bequeathed to the institution and so the institution grows with further accommodation. This results in a smooth transition for the residents, who can then make use of the respective social aids depending on their state of health. This goes all the way to full-time care. Thus there is no break in this form of living, but a transition from independent living to care in the same place. In this way, the artists involved have also built up many and varied contacts. For example, a music house was built and inhabited by a musician. Other houses will follow. The activities around the small coffee house, which is run independently, give it the character of a small village. This is also where the regular contact with the visitors of the cultural programme takes place. As a result, the settlement is always lively and always has new themes.



Image 66:

Descriptions of the ART PROJECTS, Needs, Objectives, Activities

Description: Regular programme with a combination of artist residencies, thematic workshops, exhibitions and lectures.

Needs: Funding for the programmes, residencies and materials.

Objectives: To bring together people of all ages, especially the senior citizens of the retirement home and artists, with cultural programmes,

Activities: artist residency, exhibition, lectures, workshops

Target Group

1. Seniors
2. Migrants
3. Visitors to the facility

Success Elements - Strength

The close collaboration of artists with the social institution is a core principle. The nursing home was founded by an artist. Therefore, from the very beginning, a space was designated as a studio, and collaboration with artists was planned. This expanded to involve the residents of the nursing home. With the involvement of other artists who manage the studio spaces, the program was expanded and enriched. An important role was also played by a small café that is directly adjacent to the studio and workspaces. This is where the transition between a social meeting place and work occurs. Visitors of the café also discover the artistic works and participate in the

events. Regularly, sophisticated lectures are held. Different speakers present their projects, ideas, or life stories. This has broadened the target audience for visitors and established itself as a mark of quality. This contributes to the acceptance and appreciation of the project.

Weak Elements - Risks

The project thrives on the personal commitment of the group of artists, most of whom participate in the implementation on a voluntary basis. However, it is necessary to obtain financial support for the artist residencies and programme. At present, this is only

possible on a project-related basis and not as institutional funding. This means that there is always the risk that no funding will be granted for some projects or that there will be no offers for them. With voluntary work, it is not possible to make permanent programmes possible.



Image 67:

11.2 LEBENSGEMEIN -SCHAFT HÖHENBERG (DE)



Name of the Project DE + EN

Lebensgemeinschaft Höhenberg /

Life Community Höhenberg

Claim of the Project

Höhenberg – Leben in der Gemeinschaft

Leader Organizations

Life Community Höhenberg

Address

Höhenberg 8

Zip code

84149

City

Velden

Country

Germany

Contacts

Tel: 0049 8086 93130

email: info@hoehenberg.de

web site organizations:

www.lebensgemeinschaft-hoeohenberg.de

Description of the organizations

30 years ago, a married couple bought a run-down farm to set up a biodynamic farm. when they took this step! From the beginning, quality lived in Höhenberg, which accompanies us to this day: They

welcomed everyone who wanted to come to them on the farm. Soon the idea arose that the farm should become a village. Biodynamic and socio-therapeutic impulses were combined. The project is and has been supported by many donors and grants, so that the dream has become reality and a village with many workshops has come into being. The workshops include a carving workshop, a felting workshop, a cheese dairy, a bakery, a carpentry workshop, a farm and a candle making workshop. The project can be financed by selling the products, by care funds from the district and by donations.

Descriptions of the ART PROJECTS, Needs, Objectives, Activities

Description: Daily work in the workshops and sale of the products.

Needs: Funds from the district, donations, customers

Objectives: people with and without impairments who are interested in one of the workshops and in living together

Activities: artistic vocational training, sales stalls at markets, coffee business

Target Group

1. People with disabilities
2. Visitors/Customers
3. People who want to live in a community
4. People who want to further their artistic education

Success Elements - Strength

In Höhenberg, people are united by the free will to join together as a community in order to live and work together. All members of the community treat each other with dignity, respect and human love. The place a person - impaired or not - finds here depends on his or her individual needs and abilities. In Höhenberg this can be a place in a family house community of residents with and without assistance needs, but also a completely different form of living inside or outside Höhenberg. The Höhenberg workshops are all located in the village and offer suitable working conditions for everyone. The diverse range of jobs and living conditions ultimately forms the Höhenberg living community.

This individual and lively way of life encompasses living and working, spiritual as well as cultural life, leisure activities and personal interpersonal relationships: All these areas interpenetrate each other.

The harmony of the individual, partly divergent, partly complementary aspects of a common life create a place conducive to development for all people.

Weak Elements - Risks

A possible risk could be that you as an individual completely cut yourself off from normal social life and at some point no longer find access to the real world because everything is taken care of there and you don't have to worry about anything.

There is also the possibility that social conflicts and disagreements can arise due to the close living together, because there is not enough distance to each other.



Image 68:

11.3 FESTIVAL KREARTE (ES)

Name of the project

Festival KreArte

Claim of the Project

Social Art Festival

Leader Organizations

Fundación Escuela de Solidaridad y
Festival KreArte

Address

Avenida Moises 1

Zip code

18330

City

Sierra Elvira, Atarfe, Granada

Country

España

Contacts

Tel: 603312847

Email: festivalkrearte@gmail.com

Web site:

<http://www.festivalkrearte.com/>

Description of the organizations

Art represents an infinite space for expression, relationships and growth, capable of breaking down barriers and giving voice to unjust situations. For this reason we want the world of art and social work to have a platform for dialogue and experimentation that grows and consolidates innovative and effective

methods for social inclusion.

The third Edition of the KreArTe Social Art Festival took place in Granada from the 24th to the 29th of May 2022. It is a festival that aims to give visibility to different artistic practices as a tool for social inclusion. The guests gave workshops throughout the week in which they have shown consolidated projects on how Art can serve the social sector. These workshops, which took place all over Granada, were dedicated to students, artists, NGO associations, foundations, social workers and anyone interested. All the participants in the Festival have taken part in a big Street Parade that will bring together all the results of the workshops.



Image 69:

Descriptions of the ART PROJECTS, Needs, Objectives, Activities

Description: Art Festival. Every year, this event is celebrated throughout the city of Granada. It collaborates with various local artistic and social institutions to build a bridge that promotes social inclusion and art as a holistic tool.

Needs: Funds (European and locals), artist, spaces to give workshops

Objective: Promote art as a holistic intervention, tool for social inclusion.

Activities: Festivals, workshops, conferences

Target Group

- Migrants
- Mental health users
- People with functional diversity

Success Elements - Strength

The project is innovative; there is no other festival in the region attempting to integrate different disciplines with a social focus. All activities (cabaret, workshops, parade, etc.) are linked in a continuous artistic, aesthetic, and paradigmatic dialogue, co-creating a final procession that involves all festival participants. All



Image 70:



training and activities conducted as part of the festival are free. They are also accessible to all individuals with their diverse characteristics and the support they need (functional diversity, individuals with mental health issues, vulnerable individuals, immigrants, etc.).

The festival aims to be a project that, with some restructuring, can be easily replicated in other regions. It's also a project based on solidarity networks, making it sustainable over time, even though it involves a lot of work. Three editions have already been carried out, and a permanent working group has been established.

Weak Elements - Risks

While the project is sustainable in the long term, it requires a constant search for resources to make qualitative leaps in each edition. Without funding, it's challenging for us to hire artists and instructors to assemble a team for each festival edition. For this reason, we often turn to European projects, as the festival must always remain free. While the festival events require many months of preparation, the actual activity only takes place for one month each year.



11.4 LA FABBRICA DEL FARÒ (IT)



Name of the Project

La Fabbrica del Farò

Claim of the Project

The project aims at concrete interventions of social innovation, offering non-formal training opportunities to adolescents, young people and adults in disadvantaged areas.

Leader Organizations

Cooperativa sociale Il Faro

Address

Contrada Marmorelle

Zip code

72100

City

Brindisi

Country

Italy

Contacts

Tel: 3478759660

Email: ilfaro.brindisi@gmail.com

Web site:

<https://www.lafabbricadelfaro.org>

Description of the organizations

The Il Faro social cooperative was founded in 2014 with the clear intention of activating social innovation projects, hybridizing the host communities with artistic, social tourism and social agriculture projects, with the involvement of associations, social cooperatives and active citizens who spontaneously ask to carry out voluntary work.

The Il Faro social cooperative manages a residential community for pregnant women and mothers with children, which welcomes 9 women and 15 children.

In order to guarantee non-formal training opportunities for the women welcomed, in 2018 the same cooperative purchased an old abandoned factory located in the SIC area (site of community interest) as it is very close to the Torre Guaceto nature reserve. This was done with the clear intention of implementing the mission to create opportunities and generate alternative life paths for the people being accommodated.

Since 2020, it has hosted two artistic projects at the structure, called "La Fabbrica del Farò", namely that of Social Circus of the Tenrock Social Cooperative and that of contemporary dance of AlphaZTL, two organizations based in the same territory.

The Art No Stop project has strongly contributed to the implementation of this good practice, providing ideas and strategies useful for achieving the mission.

Descriptions of the ART PROJECTS, Needs, Objectives, Activities

Description:

Needs: Create opportunities for guidance and non-formal learning actions for people hosted in residential communities. Hybridize the host communities in order to guarantee the people welcomed the opportunity to open up to new cultural, work, and social experiences, thus creating concrete opportunities for change in the style of thought and life.

Objectives: Social Inclusion

Activities: Reception of two social art projects: Social Circus of the Tenrock Social Cooperative and AlphaZTL Contemporary Dance Company.

The Fabbrica del Farò welcomes in its spaces the activities carried out by the two artistic realities of the territory.

The Tenrock circus theater is located in the area in front of the old factory and the AlphaZTL Contemporary Dance company carries out its activities within the internal spaces of the Fabbrica del Farò.

The Tenrock social circus is active with

social circus courses, workshops aimed at families to enhance the return of play in the family and the parent-child relationship, creative residencies, youth exchange activities.

The AlphaZTL Company is active in the project with creative residencies and use of spaces for carrying out Erasmus+ training projects.

The two artistic activities contribute to the social and work inclusion of people welcomed into the community under different aspects:

possibility for people hosted in the community to participate in the activities free of charge;

possibility for the women welcomed to be employed in activities to support the initiatives;

opportunity to meet people of other cultures and nationalities, far from the lifestyles of the neighborhood streets from which the guests of the community come. This opportunity generates the possibility of opening your mind towards different life choices.





Success Elements - Strength

The following are successful elements of this good practice work in progress:

The project is supported by theoretical foundations of social innovation;

- Undoubted value given to the possibility that art contributes strongly in the processes of social inclusion;
- Space availability;
- Network.

Weak Elements - Risks

Among the main risk elements of the exposed project we find the difficulty of assigning roles and responsibilities, since it is a co-management of spaces and equipment.

A further risk is that of economic sustainability; it is in fact essential that the activities generate an economic sustainability of the spaces.



11.5 BOSCH PARADE FESTIVAL/ PROJECT STOWAWAYS (NL)



Name of the Project

Boschparade festival / Project Stowaways

Claim of the Project

A floating parade of artwork in the spirit of Jheronimus Bosch

Project Stowaways was part of the festival designed by Ed Santman

Leader Organizations

Stichting Boschparade / Leader of the specific project Stowaways, Changes & Chances

Address

Adres Changes & Chances Gasthuisstraat
7B

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City

Hertogenbosch

Country

Netherlands

Contacts

Tel: +31 6 53998535

Email: info@changeschances.com

Web site: <https://boschparade.nl>

Description of the organizations

Stichting Boschparade is a non-profit organization.

Changes & Chances is an NGO involved in various European projects at the intersection of art, education, culture and society.

Descriptions of the ART PROJECTS, Needs, Objectives, Activities

The Bosch Parade is an art manifestation that is unique in the world, it is inspired by the very rich paintings of the late medieval painter Jheronimus Bosch ((1450-1516). The festival has been organized for several years, but the edition of 2016 was special because it was also a celebration of the dying day of Jheronimus Bosch 500 years earlier.

The festival can best be described as a colorful floating fair. About 20 artists are asked to make a modern translation of one of the paintings by Hieronymus Bosch . Some of the work is tranquil poetic works. Other works of art are colorful and excessive. In a little over an hour the audience on the banks of the river Dommel have witnessed an eccentric parade on the water. The projects are funded with some money from the organization of the Boschparade. Many artists however have to look for

additional funding, making big pieces of art is not cheap. The project Stowaways for example was inspired by the painting “the Ark of Noah” It could be realized with some extra funding by the European Cultural Foundation. A group of about ten ex drug addicts, three artists and five volunteers worked for three months on the realization of the project.

Target Group

1. Each year about 25.000 people come to see the festival. The public consists in the first place of the citizens of ‘s Hertogenbosch, but people from all over Europe come to see the manifestation.
2. The Boschparade has a strong social profile. Many artists work with diverse communities in the city while realizing a piece of art. Various local organizations, NGO’s and their target groups are involved, varying from schools to refugee’s.
3. In the specific projec Stowaways Ed Santman worked with drug and alcohol addicts.

Success Elements - Strength

In general the artwork in the festival offers a wide variety of unusual art pieces most of them of a very large size An individual project like Stowaways was successful because during the three months that the project was in the making drug and alcohol addicts worked together with very diverse volunteers living in den Bosch. Thus giving them a daily routine

and a connection to society, helping them to take steps towards reintegration in society. For the individuals working on the project it was a very empowering experience to surpass themselves.

The whole festival is a success because it offers the sort of art that cannot be seen anywhere else, much of the work is accessible and surprising at the same time.

Weak Elements - Risks

It is difficult to name weak elements concerning the whole festival. The formula is very strong, some contributions are better than others, and some artists don’t have experience working on such a big scale. Of course the weather can also be a problem since it is an outdoor festival.




Image 72:

Working with local organizations offers another challenge, not every good artist can manage such a big project. In the project Stowaways the challenge was to build commitment from the target group. In the beginning, they could not visualize the result and the steps to get there very well. The commitment got bigger by the day however after the first results became visible. In total three month's were spent working very hard in an old factory, building the ark working with a team that got tighter by the day.



Image 73:



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**ART NO STOP. EL MUNDO SOCIAL AL SERVICIO DEL ARTE
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