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Abstract: This paper examines the "Interdisciplinary Dialogue" (ID) project, a three-year Erasmus+ initiative designed to foster collaboration and innovation in arts education. The project sought to broaden perspectives, encourage cross-disciplinary thinking, and equip future arts practitioners with the adaptability and mental flexibility necessary to address the challenges of the 21st century. By connecting institutions across Europe and Australia, the ID project facilitated knowledge exchange, experimentation, and the development of new pedagogical models. This paper will discuss the key inspirations behind the project, the methodologies employed in its various laboratory sessions, and the tangible outcomes achieved, including a digital book and a video tutorial series. Furthermore, it will explore the potential for future expansion of the ID network and the integration of new disciplines.

Introduction:

The rapidly evolving social, political, and technological landscape necessitates a re-evaluation of traditional educational approaches, particularly within the arts. The "Interdisciplinary Dialogue" (ID) project, a strategic partnership funded by the European Commission's Erasmus+ program, addressed this need by fostering collaboration between diverse artistic disciplines and geographical locations. The central premise of the project was that exposure to alternative perspectives and methodologies could enhance creativity, promote innovation, and equip students with the skills required to navigate the complexities of the modern world. This paper will detail the project's aims, activities, and outcomes, highlighting the value of interdisciplinary collaboration in arts education.

The EuropeanTheatre and Film Institute has embarked on an ambitious project aimed at fostering interdisciplinary dialogue within the performing arts. Inviting several European universities specializing in theatre and film, along with a prominent drama school from Australia, the project seeks to explore modern pathways for the evolution of theatre, one of humanity's oldest art forms, believed to have originated in ancient Greece over 3,500 years ago. This initiative stands as a testament to the enduring relevance of theatre, which has continuously evolved by integrating myriad disciplines and methodologies.

Theatre is not merely an assembly of actors performing on stage; it encompasses a vast production apparatus involving costume design, set construction, lighting, sound engineering, and more. Over the past century, the field has expanded to include various media, such as cinematography, digital platforms, podcasts, and even artificial intelligence. The theatre, often likened to a "great whale," is noted for its ability to absorb and adapt to new innovations, despite the persistent pessimism surrounding its relevance in the face of technological advancements. Each new invention has, instead of leading to theatre's demise, catalyzed its growth and adaptation, enriching its tapestry with new disciplines and perspectives.

Moreover, the historical roots of theatre in ancient Greece offer valuable insights into the interdisciplinary nature of the art form. Theatrical performances in ancient Greece were not only artistic expressions but also communal events that incorporated music,

dance, and poetry, as discussed by Aristotle in his seminal work, Poetics (Aristotle, 350 B.C.E.). The integration of these elements created a rich, multifaceted experience that engaged audiences on multiple sensory levels.

However, a significant challenge arises from the compartmentalization of knowledge within various theatre disciplines. Practitioners often have limited awareness of the workings in adjacent areas. For instance, a costume and stage designer may not fully grasp the intricacies involved in acting, while technical staff may lack insight into the complexities of interpreting classical texts. This divide can lead to a lack of cohesion in the creative process, inhibiting potential collaboration and innovation. As noted by theatre scholar Richard Schechner (2002), "Theatre is a collaborative art form, and its strength lies in the interdependence of its various components."

Recognizing this gap, the EuropeanTheatre and Film Institute has initiated a series of dialogues aimed at bridging these divides. The objective is to create a platform where practitioners from different theatre sectors, as well as those from disciplines beyond theatre, can exchange ideas and inspire each other. By fostering these conversations, the project aims to cultivate new inspirations and forms that can invigorate contemporary theatre.

In the first round of this project, several dialogues were successfully established, each focusing on the intersections between various disciplines. For instance, discussions between dramaturgs and visual artists revealed how visual elements can inform and enhance narrative structures, leading to innovative storytelling techniques. Similarly, dialogues between sound designers and choreographers highlighted the importance of auditory experiences in shaping physical movements and vice versa.

In conclusion, the "Interdisciplinary Dialogue" initiative underscores the importance of collaboration across various fields within and beyond theatre. By fostering an environment where different disciplines can interact and learn from one another, the project aims to ignite creativity and innovation in contemporary theatre. As this initiative continues to unfold, it promises to enrich the theatrical landscape, ensuring that this ancient art form not only survives but thrives in the modern age.

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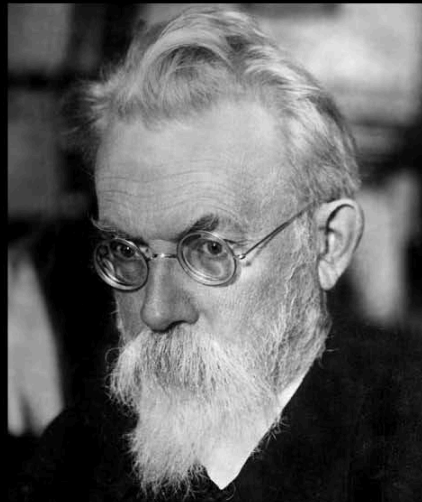
Key Inspirations and Theoretical Framework by Helen Ibra (ETFI)

The ID project drew inspiration from several key intellectual sources:

*   Mikhail Bakhtin's Dialogism: The concept of dialogism, which emphasizes the importance of dialogue and interaction in shaping understanding and knowledge, served as a foundational principle. Bakhtin argued that cultures learn about themselves through

reflection in the eyes of another. The ID project extrapolated this idea to the notion of interdisciplinarity, encouraging participants to examine their own disciplines through the lens of others.

*   Vladimir Vernadsky's Noosphere: Vernadsky's concept of the noosphere, encompassing the biosphere, atmosphere, and the sphere of human thought and activity, provided a framework for understanding the interconnectedness of art, science, and technology. This perspective emphasized the dialogue between artistic expression, scientific innovation, and even architectural design.

*   Yuval Noah Harari's Educational Challenges: Harari, in 21 Lessons for the 21st Century, argues that traditional, narrowly focused education is outdated. He advocates for cultivating mental flexibility, adaptability, and a capacity for continuous learning. The ID project directly addressed this challenge by encouraging students to embrace new knowledge and alternative ways of thinking.

These theoretical underpinnings informed the project's methodology and objectives, emphasizing the importance of dialogue, interconnectedness, and adaptability in preparing future arts practitioners.

Bakhtin's dialogism is rooted in the notion that language and meaning are inherently social and relational. He asserts that meaning is not fixed; rather, it arises from the interaction between different voices and perspectives in a dialogue. This idea is encapsulated in Bakhtin's assertion that "words are never neutral" and that they carry the weight of the ideological contexts from which they emerge (Bakhtin, 1981).

Key Aspects of Dialogism

1. Multiplicity of Voices: Dialogism emphasizes the presence of multiple voices in any discourse, each bringing its own perspective, history, and ideological background. This multiplicity challenges the notion of a singular "truth" or interpretation.

2. Interaction and Response: Dialogue is characterized by interaction, where each participant responds to, and is shaped by, the contributions of others. This interaction is fundamental to understanding the dynamics of meaning-making.

3. Contextuality: Bakhtin argues that meaning is contingent upon the contexts in which it is produced. Thus, the same word or phrase can carry different meanings depending on its situational and cultural context.

Application of Dialogism in Interdisciplinary Dialogue

In the context of interdisciplinary dialogue, particularly within the arts and adjacent fields, Bakhtin's concept of dialogism can be applied to foster richer collaborations and exchanges. Here are several ways this can manifest:

1. Fostering Collaboration: By encouraging artists, practitioners, and scholars from various disciplines to engage in dialogue, the dialogic approach facilitates the blending of methodologies and perspectives. For example, a collaboration between visual artists and theater practitioners can lead to innovative performances that incorporate visual elements, enriching both art forms.

2. Enhancing Creativity: The recognition of diverse voices can spark creativity by allowing for the cross-pollination of ideas. When artists from different disciplines come together, the resulting interactions can generate new artistic languages and forms.

3. Challenging Hierarchies: Dialogism disrupts traditional hierarchies within disciplines by valuing each voice equally. This can lead to a more democratic approach to artistic creation and discourse, where all contributors feel empowered to share their perspectives.

4. Contextual Understanding: Engaging in interdisciplinary dialogue encourages participants to consider the specific cultural and historical contexts that inform their work. This awareness can deepen the impact of their art and foster greater empathy among collaborators.

Mikhail Bakhtin's concept of dialogism offers valuable insights into the nature of communication and meaning-making. By applying this framework to interdisciplinary dialogue in the arts, practitioners can cultivate more dynamic, inclusive, and innovative collaborations. The emphasis on multiplicity, interaction, and contextuality enriches the artistic process and fosters a deeper understanding of the complex interplay of ideas and ideologies that shape contemporary artistic practice.

The Noosphere and Interdisciplinary Dialogue

Vladimir Vernadsky's concept of the noosphere represents a significant philosophical and scientific framework that posits the interconnectedness of all disciplines within the broader context of human knowledge and activity. According to Vernadsky, the noosphere is the sphere of human thought and consciousness that arises from the cumulative interactions of living beings with their environment. This concept suggests that disciplines such as chemistry, biology, geology, geography, architecture, the arts, literature, and music are not isolated entities but are intricately linked within the fabric of our shared intellectual and cultural landscape.

Vernadsky's ideas provide a compelling foundation for the principles underlying interdisciplinary dialogue. The following points illustrate how the concept of the noosphere is directly relevant to the development and implementation of interdisciplinary approaches in education and collaborative practices:

1. Interconnectedness of Knowledge: Vernadsky emphasizes that all forms of knowledge are interconnected within the noosphere. This perspective encourages the recognition that insights from one discipline can inform and enrich others. For instance, the

integration of scientific principles in artistic practices, or the application of literary theory in architectural design, exemplifies how interdisciplinary dialogue can foster innovative outcomes.

2. Holistic Understanding: The noosphere advocates for a holistic understanding of human experience and knowledge. In the context of interdisciplinary dialogue, this means that engaging with multiple disciplines can lead to a more comprehensive grasp of complex issues. For example, addressing climate change requires not only scientific expertise but also an understanding of cultural narratives, artistic expressions, and ethical considerations—each contributing to a more complete response.

3. Collaboration and Co-Creation: Vernadsky's vision of the noosphere highlights the importance of collaboration among diverse fields. Interdisciplinary dialogue thrives on the collaborative spirit, where individuals from various backgrounds come together to co-create knowledge and solutions. This collaborative process mirrors the dynamic interactions within the noosphere, where different forms of thought contribute to the evolution of human understanding.

4. Innovation and Creativity: The synthesis of ideas from different disciplines can lead to innovative and creative solutions. Vernadsky's noosphere suggests that the convergence of various fields of study can spark new ways of thinking and problem-solving. In practice, interdisciplinary dialogue can facilitate this innovation by allowing for the exchange of methodologies and perspectives that might not typically intersect.

In conclusion, Vladimir Vernadsky's concept of the noosphere serves as a vital theoretical underpinning for interdisciplinary dialogue. By recognizing the interconnectedness of all disciplines and fostering collaborative approaches to knowledge creation, we can cultivate a richer and more dynamic educational environment. The principles of the noosphere encourage us to embrace the complexity of human thought and to engage in meaningful exchanges that transcend disciplinary boundaries.

 Fostering mental flexibility and adaptability

In his book "21 Lessons for the 21st Century," Yuval Noah Harari presents a critical examination of contemporary education systems, highlighting the significant inertia that persists within many schools and universities. He argues that these institutions often operate according to frameworks developed prior to the technological revolution in which we currently find ourselves, failing to integrate new advancements and methodologies. Harari emphasizes that one of the most crucial skills we can impart to students today is adaptability and mental flexibility, which are essential for navigating the rapidly changing landscape of the modern world.

This perspective has profoundly influenced our approach in establishing the framework for the Interdisciplinary Dialogue project. Throughout the three years of this initiative, we have sought to embody Harari's ideas by promoting a model of education that prioritizes adaptability and interdisciplinary collaboration. By fostering an environment where students can engage with diverse

disciplines and methodologies, we aim to equip them with the skills necessary to thrive in an increasingly complex and interconnected world.

We recognize that traditional educational paradigms often stifle creativity and limit the capacity for innovative thinking. Therefore, our commitment to interdisciplinary dialogue has been informed by the conviction that fostering mental flexibility and adaptability among students is paramount. In striving to implement these principles, we have developed new modules and practical training sessions that encourage students to explore varied perspectives, challenge established norms, and cultivate a responsive approach to learning.

In conclusion, Harari's insights have served as a guiding framework for our project, inspiring us to advocate for an educational model that embraces change and encourages the development of skills essential for success in the 21st century. As we move forward, we remain dedicated to fostering a culture of adaptability and interdisciplinary engagement, ensuring that our students are well-equipped to navigate the complexities of the modern world.

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Project Activities and Methodologies

The ID project was structured around a series of laboratory sessions hosted by partner institutions in Croatia, Hungary, Australia, and Belgium. Each laboratory focused on exploring specific aspects of interdisciplinary collaboration through unique methodologies.

ID LAB Croatia

The initial laboratory, hosted by the Academy of Dramatic Arts, explored the potential of sound as a bridge between visual and narrative art. Participants engaged in exercises designed to "listen" to still photographs, translating their auditory interpretations into stories, songs, and dances. A highlight of this lab was the sound design workshop, where students were tasked with creating soundscapes to accompany narratives, emphasizing the role of sound in storytelling.

WORKSHOP ON USING SOUND TO DESCRIBE AN IMAGE by IVAN ZELIĆ

In September 2022, a workshop was held in Zagreb as part of the Erasmus project Interdisciplinary Dialogue (ID).
As a sound designer for film, I participated in this project and was tasked with creating a sound workshop for theatre and dance students.

Three facilitators from different artistic fields led the Croatian workshop called ID Story. We were tasked with creating a workshop for students from four international academies studying for different art majors, and the workshop's main topic was story. The workshop was developed by lecturers from the Academy of Dramatic Art in Zagreb, Goran Ferčec from the Department of Dramaturgy, Maja Marjančić from the Dance Department and Ivan Zelić from the Department of Editing, the Sound Design Section.
In our meetings to prepare our Learning, Teaching and Training Activities, my colleagues and I concluded that we must approach this workshop as an interdisciplinary experiment. We decided to put aside the existing methodology arising out of our work in film and theatre and come up with a different way of connecting our various fields of expertise – story, movement and sound.

The idea that a static image, a photograph, can be a source for imagining a story, sound and movement was the starting point for each of us to develop individual parts of the workshop.

At the workshop held by G. Ferčec, students would write texts that are somehow related to the selected image, they would study stage movement and time in motion with M. Marjančić, and they would engage in creative use of sound with me. Each of us had ninety minutes a day for three consecutive days to hold a workshop with students and prepare for the fourth day when students would put their works and ideas into a whole that they would present to all participants.

The interdisciplinary dialogue that developed between us lecturers in designing the workshop was eventually transferred to the students involved, who were from different academic backgrounds but also from different cultures, speaking different languages.
Likewise, students had significantly different experiences manipulating sound, whether music or noise.

Workshop on USING SOUND TO DESCRIBE AN IMAGE

The workshop was divided into three sessions (three days). Each session lasted 90 minutes.

Day 1
The first day of the sound workshop at the Zagreb ID Story was dedicated to raising the participants' awareness of sound in the environment, recording and giving importance to sounds, and recognising the language of sound, including perspective, depth, volume, reverberation, etc.

In groups of three, participants were required to use a hand-held recorder to record several sounds in their surroundings, in the interior or exterior around the Academy. The sounds they were supposed to record were described on pieces of paper they randomly selected. The tasks were as follows: record a sharp sound, a rough sound, a gentle sound, a short sound, a long sound, a funny sound, a deep sound, a thin sound, a powerful sound…
The participants were therefore put in a situation to think about the sounds around them and how they experience these sounds in a physical, symbolic and emotional sense.
We then listened to the sounds together and commented on how we experienced them.

Another vital element in understanding sound capabilities is the experience of making sounds, whether vocalizing, playing instruments, or making sounds and noises like a Foley artist. In this extremely creative process, performers produce sounds that have their own dramaturgical value using their imagination and various instruments, props, bodies, or voices.

Day 2
For students to try their hand at creating sounds, the exercise on the second day of the workshop aimed to confront them with performing sounds on stage based on written text. They performed a part of the text of the 1924 radio play *Maremoto* by voicing all the drama's characters and creating all the sound effects needed to perform the play live. After a short rehearsal of the Maremoto shipwreck scene, the students became Foley artists, sound designers and actors. With the help of props, musical instruments, bodies and voice, they performed the text of this radio play live in a coordinated manner.
This melding of text, movement, and sound brought every participant on stage into communication, like an interdisciplinary dialogue, and revived this old text from 1924. In this workshop, the performers used their imagination, active listening, improvisation and spatial projection skills to give voice and presence to this radio play on the stage of the Academy of Dramatic Art.

Day 3
On the third day of the sound workshop, after the first two days, students independently designed the soundscape based on the text created during the workshops held by Goran Ferčec. The text needed to describe everything outside the edge of the image used for the task. They presented their concepts of a soundscape and then used hand-held recorders to record the sounds they themselves made using voice, body, or prop. They recorded the surrounding ambient sounds and sound effects or decided to perform part of the sound live. During this, they used their experience to associate sounds with certain emotions and give them meaning.

On the fourth day and divided into four groups, the participants took the materials and ideas created during the workshops on text, sound and movement, and combined them into works that they performed on the dance stage of the Academy.

The workshop is organised into three work sessions and can be reduced to two or extended to any other number of work sessions, as necessary. The only requirement is to create new tasks related to photography as a medium used as a starting point for the writing process. Here, I list three tasks.

The scope of written tasks should be adapted to the number of participants.

A general recommendation is that written assignments in groups of 6-8 participants do not exceed 900 characters with spaces.

Participants should bring their computers or other writing devices. I recommend that you also provide printing options.

A projector and a projection screen are required to project the image.

Writing can also be done by hand if the above conditions cannot be met.

Workshop:
1. It starts with projecting the selected image, which can be an image, photograph, screenshot or any other type of visual representation. The instructor selects the image. The image is projected onto the screen so all participants can see it well. The image remains projected for the duration of the task. The first task is an objective description. Participants need to describe the image by writing down only what they see, without interpreting or trying to ascribe narratives, explain or analyse in detail. An objective description is what the eye sees. An additional task is not to use adjectives in the description. Adjectives are words used to describe something. It is, therefore, necessary to objectively relate the image without using adjectives.
2. The second task relates to the same image; participants need to describe the sounds they "hear" in the image. Sound is not inherent to the image, so this task allows imagination, ascription, and interpretation. Sound covers many possibilities; participants can describe the sound within the image (diegetic) or outside the image (non-diegetic). It can include conversation, the sound of the city, animals, music, or any other visible or invisible source.
3. The third task is related to the same image. Everything outside the edge of the image needs to be described. This further expands the space of the imaginary, interpretive and fictional. Anything outside the edge of a photo can belong to another time and space.

The workshop is divided into three sessions (three days). Each session lasts 90 minutes (for 6-8 participants) and is divided into two blocks. The first block of 40 minutes is dedicated to writing, followed by a 5-minute break. The second block of 45 minutes is devoted to reading and group analysis of papers.

The analysis is organised around several questions:

– How did the text respond to the task?

– Which procedure, method or style did the participant use to solve the task?

– What unexpected perspective does the text reveal?

– Did the participant comply with the given quantitative framework of the task (900 characters with spaces), and how?

1. **The first day of the workshop – the idea of subjective time**

Time as a subjective category is qualitative; we do not measure it but see it through our relationship and attitude towards it. It is about a person's inner relationship to time, individual approach to time and intuitive sense of time guided by inner motivation. Theatrical time, shared by the performers and the audience, is time that cannot be measured; it can only be experienced – this is why experienced or subjective time is vital to theatre. Subjective time starts with inner motivation, establishing an attitude towards time that becomes visible in external manifestations such as movement and/or speech.

An example of subjective time in everyday life is the decision to catch a glass bottle falling from a table to prevent it from breaking into pieces; it forces us to hurry and speed up movement to carry out that action successfully. The decision is processed in a very short time – suddenly – so our fast action (movement of catching the bottle) reflects our inner neuro-physical process. As soon as we catch the bottle, we slow down the time. In the end, we return to our usual temporal existence. Subjective time is used in performance or acting based on the same principle – through inner motivation.

A single movement or spoken word can be performed in many temporal ways, but we mostly perceive them through the two opposing ends of time:

- The one that we feel as if time is running out and there is not enough of it – sudden, fast, quick time – time that is in acceleration.
- The one where we treat time as if there is more of it than needed, postponing or putting off our activities for later, delaying time or not being in a rush – slow, relaxed, extended time – time that is in deceleration.

Class on subjective time:

 a) A breathing exercise to connect us with our inner selves and relax the body, the muscles, and the nervous system:
   - Relax the weight of the body, relax the breath.
   - Move the weight of the body (trunk, arms, head, legs) by inhaling and exhaling slowly.
   - Realize that everything is heavy and slow, as if you just woke up from a long sleep.
   - Try to bring more lightness into these slow and prolonged movements while also inhaling and exhaling lightly (try to lead each movement with an inhale or exhale).
   - When finding the slow inner pace, find how to stand up from a chair or sit back down, how to walk in space, how to use gestures, how to do slow jumps guided by inhaling or exhaling…

This is an example of how to encourage the internal mechanisms of the body and mind to slow down. Through breathing, internal mechanisms can also be prepared to speed up physical and mental actions.

b) Pathways: Imagine a situation in which you have to get from one place to another very quickly, such as hurrying to catch a plane.

This is an example of triggering the internal mechanisms of the body and mind to speed up actions (sudden decision-making, movements, speech, …).

c) After experiencing those two ends of time, choose which object or person in the image expresses sudden time and which expresses slow time.

d) Attempt to move (find movements or gestures that resonate with that image) that object or person by using the time expression from the image.

e) Make a sequence of the role you chose in the time you sensed and try to stay with that time (slow or sudden) throughout the sequence. Remember that sequence, because you will need it for the next class.

2. **The second day of the workshop – the idea of objective time**

Objective time is the social convention of time known as world time, and we experience it as an external force acting on our internal bodily mechanisms. Here, we will experience how the outer convention of time influences our actions and shapes body movements and speech differently from subjective time. It means we are giving up on our inner clock to adjust to "real time" – the time of social processes, measured in seconds, minutes, hours, days, weeks, years, decades, etc. To work with real time, we must have a time reference, e.g. a song of a fixed duration or a metronome. To keep up with objective time, we must perform movement or speech without changing speed. We should always keep the same speed, without relying on our feeling or interpretation of it – without acceleration or deceleration. If we want to change the tempo, we jump from slow to fast without acceleration, which gives us a feeling of alienation, as if something else controls or governs us. That is the point of using objective time – it changes our inner state, and because of that, we change the way we move or speak. We usually use it to show mechanical movements, whether we want to show the movements of a robot or a puppet, or autistic states, as well as other departures from realistic movements.

Class on objective time

a) Breathing exercise but within the slow and fast time frame.
b) Prepared sequence using a metronome to set three tempos: fast, moderate, slow.

c) Use yesterday's sequence and do it equally slowly and equally fast. Analyse how that sequence feels now. Analyse the difference compared to the day before.

d) After that experience, you can create a (new) sequence with a new role chosen from the image. Again, feel the time that that role is expressed in the image. When you choose a fast or slow tempo, keep that speed without speeding up or slowing down your movements throughout the whole sequence.

3. The third day of the workshop – the idea of phrasing

Humans are, by nature, creators of phrases as well as those who perceive and react to them. Phrases and phrasing help them to better articulate ideas and/or to understand what is important, i.e. emphasised. Phrases, just like rhythm, are present everywhere around us. They are present in the dynamics of movement, in the composition of space, but also in the flow of time. We can understand a time phrase as a linear sequence of events composed of parts: the preparation of the action, the beginning of the action, the development of the action and the end of the action, which comprise the whole. So, the phrase describes the relationship between the parts and the whole, and in the context of time, it describes the linear relationship between the parts and the whole.

When we use phrasing to analyse or perform movement, we must consider several elements of time flow, including a) duration, b) tempo (speed) and c) emphasis. This means that a certain movement has its own (a) duration, i.e. a time frame of, for example, 5 seconds or 50 seconds. The movement in that time frame or duration can be performed (b) quickly or slowly. However, this movement can change its speed within a specific time frame, and with these changes in speed, particular (c) accents are created within the whole. Depending on where and how the stressed part of the whole happens, we distinguish the types of phrases that are most often used, namely: speeding-up phrase (acceleration), slowing-down phrase (deceleration), striking or impulsive phrase, loaded or impactive phrase, even phrase and wave phrase. We can create just one bigger phrase, or we can create several smaller phrases. If we have more phrases, we can play with their organisation, which can be successive, or the phrases can overlap, or they can be simultaneously performed. So, phrasing helps compose and construct the whole.

These are the main phrases taken from Laban's system of movement analysis. They describe the main patterns of the relationship between the parts and the whole. As such, they are applicable in other artistic media, that is, in all areas that deal with time flow.

Class on phrasing

a) Explore the idea of time linked to breath. Try to breathe and become aware of the phrasing of your breathing actions. Start by sensing the breath phrase as having two parts – the inhale and the exhale. Next, also become aware of the transitions between these two actions, in the active stillness at the end of the inhale before the exhale and at the end of the exhale before the next inhale. Note the relative duration of all these four parts. Are they all the same, or do they take different amounts of time?

b) What about the tempo of your breathing rhythm – is it moderate, slow or fast?

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c)   Is there an emphasis at the beginning, middle or end of the phrase of a breath? Or is it even? If there is an emphasis, is it linked to acceleration or deceleration?

d)   Now explore making specific changes in these aspects of time by altering the breath phrase.

-   Explore by changing the duration of the different parts.
-   Change the tempo by breathing faster or slower.
-   Explore places of emphasis in the phrase of a breath – at the beginning of the inhale, at the transition between the inhale and exhale or at the end of the exhale.
-   What happens when you intervene by altering the duration, tempo or emphasis of parts of the breath phrase?
-   What feels natural, familiar or weird?
-   What memories, images or associations occur?

e)   After that experience, you can repeat one or both movement sequences of the role you have been doing over the last two days.

-   Try to play with the phrasing of the duration, tempo and emphasis of the movement. How does it feel compared to the original sequence?

f)   Create a new sequence of an image using phrasing by organising a phrase timeline (beginning, middle, end) within which you will create phrase accents that help you make the movement sequence more expressive and meaningful.

When creating a soundscape for any art form, the artist can decide on every sound that makes up that soundscape, its function within the work, pitch, intensity, character, spatial position... In the process, decisions are made about the connection between individual sounds, the frequency range used (low, deep – higher, brighter sounds) and the dynamics between sounds (louder – quieter).

The first sound design appeared in theatre during the Bronze Age, in China and India, where performances regularly featured sounds and music. During antiquity, it developed even more, whether in the form of sound effects or acoustic design.

Greek sound designers deployed resonant vases around the amphitheatre to achieve an artificial *surround* effect, an effect of sound spread across the space. They also used devices to simulate winds and storms.

Much later, the emergence of radio and radio plays greatly influenced sound in modern theatre, where, in addition to performing sound effects on and off the stage, sound recordings were increasingly used.

A person who inhabits the role of a performer and/or sound designer makes creative decisions to use sound to evoke an emotion and tell a story, thus guiding listeners consciously and subconsciously through a unique experience.

This language of sound used to communicate with the listener is universal, and we learn it from birth.

We use a range of knowledge and tools in this process, but the first and basic prerequisite for developing creative sound expression skills is to start listening to the sound surrounding us in more detail.

To start, look at Mark Grimshaw's definition of sound:

"Sound is an emergent perception arising primarily in the auditory cortex and that is formed through spatio-temporal processes in an embodied environment."

According to this definition, sound shaping in our brains is conditioned by a perceptual context composed of our memories, experiences, imagination, affect, and interactions between multiple sensory modalities.

Grimshaw says that *sound is entirely in our mind, a combination of the material – the sound wave, and the intangible – imagination and memory.*

A workshop was held in Zagreb in October 2021 as part of the Erasmus project Interdisciplinary Dialogue (ID).

As a sound designer for film, I participated in this project and was tasked with creating a sound workshop for theatre and dance students.

I saw this as an experimental teaching project that connects educators and students from different artistic disciplines. This places all participants partly outside their spheres of knowledge and experience, opening up space for new ideas, reflections and actions. The

idea behind the project is that its processes could produce new artistic work or enrich its participants with new knowledge and experience.

My intention was to use this workshop's experience to study more deeply how young people experience the sound that surrounds them, how they associate the concepts of sound with the produced sound, and how much people who engage with sound solely through lived experience, and not as part of their professional work, can create or build on art together after only a few exercises.

Three facilitators from different artistic fields led the Croatian workshop called *ID Story*. We were tasked with creating a workshop for students from four international academies studying for different art majors, and the workshop's main topic was story. The workshop was developed by lecturers from the Academy of Dramatic Art in Zagreb, Goran Ferčec from the Department of Dramaturgy, Maja Marjančić from the Dance Department and Ivan Zelić from the Department of Editing, the Sound Design Section.

In our meetings to prepare our Learning, Teaching and Training Activities, my colleagues and I concluded that we must approach this workshop as an interdisciplinary experiment. We decided to put aside the existing methodology arising out of our work in film and theatre and come up with a different way of connecting our various fields of expertise – story, movement and sound. The idea that a static image, a photograph, can be a source for imagining a story, sound and movement was the starting point for each of us to develop individual parts of the workshop.

At the workshop held by G. Ferčec, students would write texts that are somehow related to the selected image, they would study stage movement and time in motion with M. Marjančić, and they would engage in creative use of sound with me. Each of us had ninety minutes a day for three consecutive days to hold a workshop with students and prepare for the fourth day when students would put their works and ideas into a whole that they would present to all participants.

The interdisciplinary dialogue that developed between us lecturers in designing the workshop was eventually transferred to the students involved, who were from different academic backgrounds but also from different cultures, speaking different languages. Likewise, students had significantly different experiences manipulating sound, whether music or noise.

Creating narratives using sound is not common or easy, so I wanted to use the first day of the workshop to help students (especially those with no experience working with sound) become aware of the sounds surrounding them and encourage them to communicate what they hear.

It is essential not to equate hearing and listening because listening is a learned and socially conditioned activity.

Therefore, practising active listening to the surrounding sounds is the first sound awareness process.

The contemporary age has brought many new sounds to our environment. In fact, environments are saturated with sound, and most of these sounds are perceived as noise, unpleasant, and unwanted. Noise also masks the sounds we want to hear in the environment, whether sounds containing necessary information or pleasing sounds. As R. M. Schafer put it, noises are the sounds we have learned to ignore. Accordingly, we tend to ignore most of the sounds in our environment.

The same is true of contemporary popular music which, although it often has simple melodies, also has oversaturated arrangements and loud final mixes that lead to us rarely thinking about and having difficulty noticing which sounds make up a composition, which instruments perform them and how those sounds are distributed over the width and depth of the soundscape.

Composer R. Murray Schafer and several other colleagues engaged in practice and theory of sound suggest that we not approach this problem negatively, that we not close our ears, but train to recognise sounds around us and through it learn how to create a soundscape that suits us, either within art or outside it. As early as around the mid-twentieth century, composer John Cage, known for his reflections on silence and sound, in his piece 4'33" in which musicians produce no sound for 4 minutes and 33 seconds, invited listeners to recognise the sounds in their surroundings and think of silence as a sound phenomenon.

We learn about sounds all our lives. We learn from our surroundings how to behave when exposed to some sounds and how they affect us. Through sound in art, we learn about the imaginative, emotional, and psychological impact sound has on us. Both aspects are essential for the expression of sound in theatre and film.

One of the problems in communicating about sound is that it is much more challenging to formulate and describe in words the sounds in the environment that we hear than it is to describe the landscape and the things that we see in our environment. This is probably because a modern person is more of a visual being than an auditory one. Today, we are more dependent on visual than auditory information, which has not been the case throughout the history of our species. For most of our history, we had a distinct awareness of the sounds in our environment and the sounds we produced ourselves. This awareness made all the difference in finding and catching food and recognising impending danger from wild animals or other people.

The truth is that we can learn much more about a space by looking at a photo of it, such as the photo that was the starting point of our workshops, than through an audio recording of that same space. To conjure up a space, in addition to a sound recording, we often need a verbal or written description, i.e. the context for the sounds we hear. An image or a photograph is much more explicit in that regard.

One problem with verbalising sounds is that we sometimes describe and experience them very differently from other people. This is especially true among people who come from different regions and cultures. For example, the concepts of gentle, pleasant, sharp or disturbing in the context of sound are not the same for all people.

When communicating about sound, it is beneficial to have at least some knowledge of psychoacoustics and an understanding of its characteristics such as low and high frequencies of sound, dynamics, i.e. the relationship between the quiet and the loud, the speed of sound transmission in the air, how sound waves transmit, and sound reflection. Although we all learn these basics in primary school, people who have not dealt with sound in some specific way will rarely know them.

But even without this foreknowledge, focusing on listening to sound and trying to verbalise what we hear, the relationship between the sounds we hear and their character, will help us better understand the sound that surrounds us. For practice, try to find and record some sharp, high, or warm sound. What is a soft sound or a disturbing sound to you? What sounds would you describe as sad sounds or, for example, eerie sounds?

Multiple exercises expand our understanding and response to sounds. One exercise can be to listen to the sound without knowing where it was recorded – sound without image. Can you guess what sound was recorded by someone else, what is heard, in what space that sound is located, how big the space is, and how far individual sounds are from the recorder…?

Sound imaging exercise: Imagine a scene that you have never actually experienced, such as sailing on strong waves, and describe all the sounds and smells you experience.

These are just some exercises that can be done individually or in a group. Some exercises can be used to train how we are affected by different sound frequencies, the spatial quality of sound, similarities in aesthetic experiences of sounds, how we react to certain music, perception of sound reflection and echoes, etc.

This can make us think about how we perceive certain sounds. Although the connections between sounds and our feelings and the meaning that they have for us are socially conditioned and learned, some are extremely personal and unique to us.

For this reason, the first day of the sound workshop at the Zagreb ID Story was dedicated to raising the participants' awareness of sound in the environment, recording and giving importance to sounds, and recognising the language of sound, including perspective, depth, volume, reverberation, etc.

Another vital element in understanding sound capabilities is the experience of making sounds, whether vocalizing, playing instruments, or making sounds and noises like a Foley artist. In this extremely creative process, performers produce sounds that have their own dramaturgical value using their imagination and various instruments, props, bodies, or voices.

This experience is essential to raising awareness of the freedom of expression through sound.

John Cage described hearing as the most socially open sense because it allows contact between people from a distance. Touch and taste are very intimate senses; smells have a specific diffusion area, and we can easily avert our gaze. Hearing is the least intimate sense, and we can hardly filter out the sounds that reach us. Therefore, a performer potentially has great power in communicating with the audience using sound.

When discussing sound in theatre and stage performances, the greatest significance is given to voice and music. Sound in performance can consist of a number of wanted but also unwanted sounds on and off stage. Although this is often overlooked, sound is also significantly characterized by the acoustics of space, resonance, noise, and silence.

Luigi Russolo in **The Art of Noises** (1913):

"Noise differs from sound, in fact, only to the extent that the vibrations that produce it are confused and irregular. Every noise has a pitch, some even a chord, which predominates among the whole of its irregular vibrations. Giving pitch to noises does not mean depriving them of all irregular movements and vibrations of time and intensity but rather assigning a degree or pitch to the strongest and most prominent of these vibrations."

A dancer or actor can use their body movements, steps, breath, voice or the sounds of their clothes to significantly contribute to the performance and intensify contact with the audience.

For students to try their hand at creating sounds, the exercise on the second day of the workshop aimed to confront them with performing sounds on the stage based on written text. They performed a part of the text of the 1924 radio play *Maremoto* by voicing all the drama's characters and creating all the sound effects needed to perform the play live. After a short rehearsal of the Maremoto shipwreck scene, the students became Foley artists, sound designers and actors. With the help of props, musical instruments, bodies and voice, they performed the text of this radio play live in a coordinated manner.

This melding of text, movement, and sound brought every participant on stage into communication, like an interdisciplinary dialogue, and revived this old text from 1924.

Unlike a radio play in which actors perform a text for a microphone, in theatre, the audience receives the performance. In this workshop, the performers used their imagination, active listening, improvisation and spatial projection skills to give voice and presence to this radio play on stage.

On the third day of the sound workshop, after the first two days, students independently designed the soundscape based on the text created during the workshops held by Goran Ferčec. They presented their concepts of a soundscape and then used hand-held recorders to record the sounds they themselves made using voice, body, or prop. They recorded the surrounding ambient sounds and sound effects or decided to perform part of the sound live.

During this, they used their experience to associate sounds with certain emotions and give them meaning.

Sound creates the space around us. It transforms a theatre stage into a mountain meadow, a railway station or a factory. In addition to the space itself, sound also transforms time – the time of day, seasons, historical periods, or weather conditions. It connects and separates scenes.

"*A [purely] visual theatre is less than half a theatre.*" – Ross Brown, 2010

As a sound designer, one must understand what is the collective unconscious experience of sound. People's experiences, no matter what they are, can be reproduced on stage either through direct mirroring or metaphorically.

The connection between sound, text, and movement is most clearly seen in theatrical and dance performances and films.

By connecting them, artists create a multi-sensory experience that gives rise to profound intellectual and emotional responses.

1. Interdisciplinarity is old because the practice of interdisciplinarity is old. The practice existed before the term. Perhaps it belonged to the twentieth century. Perhaps it belonged to a time before the new era, to those who used their expertise to build temples, roads, schools and states. The term is not related to time but to practice. Paxis. Act, deed, action. It is also related to knowledge. From now until the end of the text, I will shorten the overly lengthy word INTERDISCIPLINARITY to its acronym ID.

2. ID is not a modern term. Modernity has only given a name to an existing practice of shared work and knowledge exchange.

3. ID is a dusty term, somewhat anachronistic. After we named the practice, the term began to carry too much meaning. Excess of meaning can, in fact, lead to a lack of specific meaning. The term has entered a crisis. It need not be translated because it sounds the same in all languages. It is equally in crisis, equally ubiquitous and equally (mis)understood in all languages. What is my understanding of it? I understand it less and less. I increasingly translate it, fragment it, and change it for other words. I look for synonyms to understand the term better. (Linguistic interdisciplinarity?)

4. Collaboration, fellowship, exchange, learning from others, teaching others, listening, patience, recognition, support, adaptation, curiosity, knowledge, communication, sense of other people's time, sense of other people's space, interest, performance, openness, support, attention, question, answer, attempt, risk, imagination, possibility, process, translation, leisure, safe space, new perspective.

5. Inter- denotes that which is between something. Between disciplines, between knowledge, between concepts, between ideas. Inter- is a space of new experience, followed by new knowledge. An empty space around one discipline in which another discipline, idea, or concept can freely enter. ID is primarily about opening up space to share new or different content. Creating space for an exchange before the exchange itself. Creating space before creation itself. ID is the idea of an exchange where the shared space is sometimes more important than the content.

6. The term ID primarily organises space, a mental space in which the idea of the possibility of exchange will be established. It is an abstract space organised by a term, requiring acceptance, an internal decision that it can be realised, translated from an abstract concept into concrete action.

7. Besides being a mental space, it is also a shared physical space, a realised space where we can meet. In fact, ID requires all conceivable forms of space that we can share and in which we can share.

8. Is inter- in interdisciplinary the same inter- that we find in the word inter-view? In both cases, it signifies the space between two things – subjects, disciplines, or interlocutors. (French *entrevue*, from *s'entrevoir* meaning to 'see each other'.) Interdisciplinarity refers to seeing another from the other side of a shared space of research and work.

9. Is inter- in ID the same inter- that can be found in the word interest (inter = in between + esse = to be)? ID represents the interest in different types of knowledge in a particular shared space that we can call *the between*. Between us. Between

disciplines. Therefore, the between, in which our interest (curiosity about something) takes us from ourselves and brings us closer to another, becomes an important element in trying to understand the concept.

10. ID requires a change in perspective. Any shift in perspective is a kind of acrobatics. It requires flexible footwork. The body and mind need to be warmed up. The point of interest needs to be opened. Curiosity about something needs to be maintained. What we can offer and what we can receive need to be balanced.
11. ID requires patience.
12. ID carries the potential for disappointment in one another.
13. ID is not always reciprocal. Sometimes, knowledge and experience move in only one direction. From one to another. The field of exchange is not always balanced and symmetrical. It is, therefore, always a field of risk. ID represents a willingness to take risks.
14. ID is a method of questioning how something works and how it is transmitted.
15. ID is a form of dramaturgical practice. Dramaturgy (Greek *δραματουργία*) explores how something works (Greek drama = action + ergon = work). Dramaturgy can also be defined as the process of working on actions, as a work practice that focuses on creating actions within the work process and performance.
16. Dramaturgy analyses the relationship of parts within the whole and how the whole builds its totality. The whole is any original work. It can be a play, a dramatic text, or a dance performance. It can also be a picture, a sound recording, a social performance or an installation. It can also be **the work process** itself.
17. Dramaturgy can simultaneously focus on performance and the work process, i.e., how the execution of the work process is organised. It can ask the question, "How does work work?"
18. The work process is interdisciplinary. It involves individuals from different artistic practices. With varying types of knowledge and ideas, they build a shared process. Dramaturgy organises this process as it would organise a performance or a text. We are not yet discussing the organisation of a performance or a play. That comes later.
19. ID requires the dramaturgical organisation of different artistic disciplines to answer the question, "How do the different disciplines work together?" Only then can it answer the question, "What are the different disciplines working on together?"
20. Dramaturgy is a form of interdisciplinarity. It establishes different mechanisms and strategies for production and processes between several disciplines or within a single discipline. (A + B + C = ABC or a + b + c = D)
21. Dramaturgy is the grout between stone slabs. It is connected to everything. Liquid grout. Continuously separating and connecting. It allows room to expand. Makes space for questions. Keeps the door open for dialogue. It follows the work process. Enables collaboration. Melds different ideas into one. Different media into the medium of theatre.
22. ID focuses more on the knowledge transfer methodology than the knowledge itself. In ID dialogue, the question of *how something works* is more important than the question of *what it will be*. The operations and procedures of a particular methodology are more important than the final idea. (Ultimately, an idea is always the product of a process.)

23. No knowledge, craft, experience or emotion is implied, nor should it be seen as already clear or accepted.
24. The field of cooperation is the field of negotiation.
25. What we are doing should be named. We should name procedures like a Torah copyist says a word out loud before writing it. Or, as conceptual artist and poet Vlado Martek noted in one of his works, write the name of each item you buy or have on it. We are not just naming things, procedures, or methodologies; we are defining the relationships between them more clearly. What was named need not be understood equally by everyone, but naming it is a shared point from which to start. (It is essential to have some common ground in the process.)
26. By naming them, the tools of cooperation become material, concrete, and usable.
27. Language is our ally in the naming process. However, it does not always have to be that way. (See point 46.)
28. Every part of the process that we are learning or teaching to others should be brought into focus, named, described, and written down. Each procedure should be clear in language. The description of a procedure is the process of mastering a particular discipline and answering the fundamental dramaturgical question: "How does something work?"
29. Remember that every discipline requires perseverance and practice, time and patience. The horse drawing exercise I learned twenty years ago at a workshop by the writer and playwright Goran Stefanovski[1] (A Little Book of Traps) is an example of this. That is an ideal example for the practice of interdisciplinarity.
30. The exercise: close your eyes and imagine a horse. Take a good look at the imaginary horse, every part of its body. As if you will have to describe it in detail later. Imagine it for a while. Then open your eyes and try to draw that horse. The image of the horse created by those who draw well will be the closest to the imagined horse because, for them, the connection between the imaginary image and the hand is the most practised. They know how to express an idea using the medium of drawing. Those with no drawing technique will draw the horse as best as an untrained hand can. The same will be true of any discipline in which we have no practice, whether writing, dancing, directing, sound recording/editing, or photography. This should not prevent us from trying to draw, write, dance, or record. Quite the contrary.
31. Accordingly, ID is an invitation to try, an invitation to familiarity (recognition) rather than mastery of a discipline. The experience of becoming familiar with a particular discipline is worth the risk of trying. We might not master the discipline we have learned, but its possibilities become clearer and closer to us. We know how to approach it. We have named specific procedures. We better understand and can articulate our collaborators' processes in that discipline.
32. Entering the ID collaboration field requires awareness of the capabilities of collaborators from other disciplines. Accordingly, ID is a social practice based on various forms of social cooperation; what I can offer someone and what someone can offer me. It is a space of social, political, creative and emotional exchange. It can be constructive, but it does not have to be. It does

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[1] Goran Stefanovski, A Little Book of Traps: (a Scriptwriting Tool), Dramatiska Institutet, 2001.

not have to accomplish anything except build experience. It requires a developed social intelligence, as does any situation where a group has a shared goal.

33. ID is dependent on politics, class, gender. It is shaped by the experience of different working and living conditions, the place of origin, the hierarchy to which it is subordinate, artistic freedom and freedom of speech, the repression of the education system, the availability of information, the right to rebellion, the attitude towards the canonical (What is a dramatic text? What is an image? What is a film?), equality of sexes and genders, the position and value given to artistic practice in society (the value of art in society), personal trauma (based on politics, class, gender) and many other factors that a white, straight, European man often forgets when talking about ID.

34. To include the political, class and gender aspects in the processes of cooperation means to establish ID as a space of resistance to the dominant and ruling. Our artistic discipline, combined with all other disciplines, becomes a discipline of resistance.

35. I always say that I work in the field of text or with text. I imagine this field is overgrown with texts as different types of low plants with colourful leaves. Every leaf represents one possible text form, all intended for a different medium. One will be a book, another an article, the third will be a theatre play, the fourth a performance, and some leaves will never find their place in any of the media; they will be carried up and above the field by a sudden gust of wind, but they will remain unsorted.

36. I spend every one of my days in that field. I check the leaves, water them, add new leaves, and remove old ones. The field is a nursery for ID. Although there is nothing in the field except texts, their purpose is different, so the texts are also different. That is why I prefer to say I work with text rather than write. I dwell in possibility, says Emily Dickinson. I dwell in the possibility of text.

37. I always use texts by other authors to fertilise my texts. I bring them into dialogue. I introduce my texts to other texts. "I liked this", I say to my texts as I show them other people's texts. "This does not mean you need to be like those texts." My texts are tame. They will not have a crisis of meaning, independence or referentiality. They have no egos. They do not suffer from the need to be original. They know that they are connected by one voice that carries many other voices within itself. They believe in intertextuality. They know that even before they met other texts, they were already part of them. As they were part of paintings, music, and film.

38. When working with text, I rely mostly on sound and image. The sound can be Monteverdi's madrigal, the murmur of white noise, or the thunder of Messiaen's organ. The image can be an accidental pocket photo on my phone or Velázquez's Las Meninas.

39. Film as a reference field sometimes synthesises too much, becoming oversaturated. That is why I often divide it into images, text, and sound, separating it into components. I extract each part separately. I analyse its ID anatomy. Sometimes I play a film without watching it, just listening to the sound. Sometimes, I play a film but mute the sound and remove the subtitles. It creates an entirely new situation. (I say 'situation' because I dislike the word *story* and everything it sucks into itself.)

40. I try to work with language as I would with music or sound. To write sheet music.
41. I try to extract the text from the images, treating it as the code within them. I always try to bypass the narrative on the surface, which is evident. (Exercise: Describe the sound you hear in a photo or describe whatever is outside the edge of the image. The photo will not be offended because you went past the surface story.)
42.   Although I work with text, what gives me a sense of enchantment is the moving image. As a child, I saw a boy on television screaming and breaking glass with his scream. Those were shots from the film The Tin Drum (*Die Blechtrommel*) by Volker Schlöndorff. The screaming boy is David Bennent. It is the first image I remember that was imprinted on my memory, probably because of the Beckett-like simplicity of its performance. The image as **a short affective performance** act and its consequence. Only two shots. No text.
43. Try to write cinema in a language that is not cinematic. (Duras?)
44. Intermediality. Another member of the inter- family. While autonomous, the different media have a point of convergence. I am interested in this very point.
45. The field of text is surrounded by all other fields. The reference field of influence is broad. Text is derived from image, image from text, and sound from image. Different languages.
46. ID can have a moment of crisis precisely in language. If we filled the collaborative space with different languages instead of different artistic disciplines, we would have a problem. Language is a system of signs, like dance, sound or image. However, the situation with language is somewhat different. How do we establish cooperation with a language we do not speak? The process of learning a foreign language is long, and the time for collaboration is usually limited. Establishing a new shared language is nothing more than a utopian idea. Zamenhof's Esperanto ultimately failed.
47. Therefore, it might be important not to rely solely on language and to try to establish other types of signs to transfer knowledge and experience. Different disciplines of performative and visual practices offer many different methodologies. (Drawing horses?)
48. The ID strategy of the exchange of knowledge is not universally applicable. It requires disciplines where the exchange can happen with at least one party benefiting from the outcome. We should not insist on ID as a universal idea of exchange. This can create a crisis and open space for misunderstanding or forced understanding.
49. A crisis in the process can also be a good and constructive moment. A crisis is a knot. A knot forces us to slow down and untangle it. Here is where ID is once again useful. So, the ID that may have just created the knot will later untangle it. Approaching ID with a sense of measure will establish it as a valuable practice for resolving rather than creating a crisis, a practice that will teach us how to avoid potential misunderstandings or forced understanding in the process of exchanging knowledge.

THE BODY as the intersection of discipline and a source of interdisciplinarity by MAJA MARJANČIĆ (ADU)

... the body is... both nature and culture, it is genetic memory as much as new programming, both public and private environment, it is osmotic (by incorporating everything that happens around us) and selective when it comes to emotional reactions, capable of renewing and healing itself, as well as initiating the process of self-destruction. Its gender, age, sex and status identities are endless, but all imagined representations are nevertheless enabled by a certain corporeal coherence and not dispersion.

Nataša Govedić [2]

The entire process within the Interdisciplinary Dialogue project in many ways prompted me to reflect on and examine the topic of interdisciplinarity both in the artistic and pedagogical-methodical processes of performing arts, which involves not only connecting different disciplines but understanding, questioning and comparing my own discipline with others, opening up new perspectives in my own field and in the fields of other disciplines. This dialogue is about recognizing differences and similarities, i.e., it is about reshaping and intertwining them, understanding and misunderstanding, questioning and responding, or attempting to find answers.

Joining the Interdisciplinary Dialogue (ID) project and, most of all, preparing, creating and conducting the Learning, Teaching, Training (LTT) workshop in Zagreb[3], meant questioning this new knowledge about interdisciplinarity, which has now become part of my experience after completing the ID project, and thus conditioned my new outlook and new activities in the field.

Following those thoughts, I realized that, for me, the most important and significant moments of the ID project were the LTT workshops, which brought together different bodies of knowledge, experience and culture, and which resulted in interdisciplinary knowledge, experience and product that were also embodied, performed and represented by bodies of different practices.

Inspired by the Zagreb workshop with the theme Performance of an Image, I wanted to reflect on the moment that (un)expectedly gave rise to the awareness of the body as the bearer of (intra)personal identity, and of the role (in this case – a barrier) it plays in our private and public lives, as well as related communications. One unplanned cause and effect at my workshop very vividly describes the importance of the role that the body has in a social context. Since the students' disciplinary backgrounds and cultural environments can differ greatly, half of them were not accustomed to an expressive way of physical movement. This divided the students participating in the workshop into those who were used to performing and those who had never performed. Then, among

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[2] Govedić Nataša (2006), *Corpus in fabula*. Tvrđa 1/2:193-197.

[3] As part of the Interdisciplinary Dialogue project, the first LTT took place in Zagreb, attended by my colleagues Goran Ferčec and Ivan Zelić, and myself. For this purpose, we created an interdisciplinary workshop whose main focus was the use of the image as a template for creating a new narrative. Each of us facilitators, together with the participants, approached the interpretation of the image from our own discipline, creating new narratives in the form of text, sound and movement. We named the workshop "Performance of an Image", and within it I created my own workshop following the approach I called "Time in Stage Performance".

the students who had never performed, there was a distinction between those who felt free and safe in their bodies and those who were not as open. The latter very quickly said that they did not agree to work in front of cameras, even though they had signed a recording consent agreement in advance, which was needed to create the Study Guide that will be published on the website during the final stage of the project. Of course, cameras during other workshops did not cause discomfort because other workshops used the written word and audio as means of expression, not movement and the body. This secondary but very significant manifestation of discomfort with using the body reminded me of the fact that we present ourselves in the world through our bodies, using them to create or project a certain image of ourselves in a social context. In fact, we do this not only through our bodies but also through our movements, gestures, voice, facial expressions, etc. This is why many people are very uncomfortable when they have to express themselves physically; they have not yet developed their body language or are not yet confident enough to expose themselves to the general public. This example very clearly leads us to the conclusion that the body and the range of its language are essential for developing one's identity.

Recalling this, but primarily in the interdisciplinary atmosphere of the entire Interdisciplinary Dialogue project, I decided to dedicate this text to the necessity of emphasising the role of the body in private, professional and public life where it attracts many disciplines as a gravitational force, which is why it represents a platform for multidisciplinary, interdisciplinary and/or transdisciplinary theories and practices. Therefore, in the context of interdisciplinarity, I can now very broadly examine the answer to the "eternal", "unanswered", and "unanswerable" questions – What is a body? To whom does it belong?

Given that my relationship with the body is deeply marked by constant intrapersonal communication – both in my profession of contemporary dance, which includes a wide range of physical practices, and because of various lifelong health conditions suffered by my hypersensitive and thus sensitised body – by examining the answer to the question "What is the body?" in the context of the ID project, I finally found a way to define its content and container. If I approach the body as a platform for multi/inter/transdisciplinary practices, it is easier for me to understand and, thus, to structure and systematise its multifaceted existence, as well as its discursiveness. In this sense, I see how the body represents the intersection of disciplines and thus of discourse, and as such, it is multifaceted, multifunctional, and multi-discursive;... For me, the body has become synonymous with multidisciplinarity and interdisciplinarity because it implies this "elusiveness".

It would be interesting to read the history of humanity based on the awareness of the body and its role in both private and public life in a particular community at a certain point in time. For now, we can say that, throughout the history of the Western world, interest in the body has not always been as great, especially if we focus on Western culture from ancient Greece through the Renaissance and the Enlightenment until the start of the modern era at the turn of the 20th century. It is evident that the body was neglected and, in some way, disqualified in scientific disciplines (other than medicine).

Today, in the light of the critique of knowledge and the crisis of reason, we understand that, throughout history, it was challenging to gain knowledge about the body and corporeality. That is, Western cognition was unable to understand its own materiality and the conditions of its material production. That is why, in the last half-century, we have witnessed a rising interest in the body in most scientific disciplines, as if this is intended to correct the injustice and compensate for missed insight and knowledge.

We are currently witnessing great changes in the body or in our awareness of it. It must be noted that we live in a time of the cult of the body, where the interdisciplinary achievements of medicine, sports, food, pharmaceutical, and fashion industries dictate our obsession with physicality, health, and beauty in everyday life in order to "help" create an ideal identity.

Over the last fifty years, the presence of the body in everyday life, pop culture, the media, and even more so on social media over the previous ten years, has been associated with the overproduction of information, images and simulations for the purpose of aestheticising and idealising everyday human life. All these changes and new notions around raising awareness and developing bodily discourse in everyday life significantly impact scientific development, which is why disciplines are starting to convene around raising awareness of the role of the body at all levels of human existence – starting from the natural sciences, followed by anthropology and sociology, through philosophy and onwards to, ultimately, the study of the body, which encompasses the multidisciplinarity of the concept of the body.

Today, there are more and more predictions of the future in which biotechnology and artificial intelligence will take over the body. However, as much as scientists and theorists direct their attention to this, the body's origin in biology, but also its (multi)functionality and (multi)discursiveness in society, are still at the centre of interest of many cultural, religious, political, artistic, technological and economic disciplines precisely because the body is a primordial category of our worldly existence.

Of course, it cannot be said that Western culture rejected the body or failed to examine its existence before the start of the 20th century. However, the body remained marginalised, stigmatised, inferior to the mind (soul or intellect, depending on the tradition of thinking), and parallel to that, or precisely because of that, it was the object of repression. The origin of this and why we still sometimes witness the prioritising of purely conceptual and mental activity over the physical can be traced back to the philosophical thought of ancient Greece and even more of modern history after the publication of the book Discourse on the Method in the 17th century. In it, the rationalist René Descartes privileges the mind over the body, finding that the mind makes us truly human, while the body, as a natural machine and mechanical instrument that operates according to natural laws, distracts the mind from true knowledge. In that study, Descartes decided to doubt everything presented by his senses, imagination and memory. This method of universal doubt, by which he rejected everything that was unclear, led him to the statement "Cogito, ergo sum" as the first principle of philosophy, which implies that man is a substance whose entire essence and nature originates from thought. Since the thinking substance (res cogitans) is the only true certainty for Descartes, in that context, he discredits the senses and, consequently, the body as a second-class substance (res extensa).

The historical period at the turn of the 20th century was ripe for a change in our relationship with our bodies, but also with the body as a phenomenological concept. As rationalism was influenced by existentialism and phenomenology, there was a gradual shift towards experiential learning and sensory research in parts of academic and scientific culture. Taking into account corporeal perception and what perception leads to, which is embodied experience, philosophers such as John Dewey and Maurice Merleau-Ponty were among the first to emphasise the importance of the inseparable activity of the mind and body and to apply those principles in their theories. The influence of the body on the cognitive process begins to gain prominence, and the body becomes "cerebral" while the thought becomes "corporeal", which is why the body starts to lose the character of passive materiality. The terms that have been used the most ever since are embodiment, perception and experience. Therefore, it is no longer just about the body but about the lived experience of one's physicality. While Cartesian philosophers understood perception as illusory and mercurial and thus inexact, today, the body is beginning to be perceived as the most important element in the act of acquiring knowledge, and given the fundamental connection between body and mind, it becomes our first refuge of identity and cognition.

At the same time, the turn of the 20th century saw the emergence of new practices and their pioneers, who would largely pave the way for the contemporary culture that puts the body first. These practices, such as physical culture (Körperkultur – Physical Culture), which includes sports as a cultural act, the Laban/Bartenieff system of movement studies, Steiner's eurythmy, anthroposophic medicine, naturism, but also many others, continued to develop and find applications in the art of dance, music, singing, or in sports or physical therapy. From the second half of the 20th century, they began to be called somatic practices – such as the Body-Mind Centering (Bonnie Bainbridge Cohen), the Feldenkrais Method (Moshé Feldenkrais), the Skinner Releasing Technique (Joan Skinner) and the Alexander Technique (Frederick Matthias Alexander).

Underlying the concept of somatics is the idea of the whole body as an inseparable physical, mental, sensory and spiritual whole. Somatic practices emphasise paying attention to the bodily sensations that emanate from within in order to gain a deeper awareness of the self.

I think that somatics and somatic practices are not based on the negation of Cartesian dualism, i.e. they do not negate the duality of mind and body. Instead, they encourage a kind of positive affirmation of that duality as a complementary union of mind and body, leading to a balanced and comprehensive awareness and, therefore, understanding and mastery of the self. Somatic practices help us to begin to think with the body, which further leads us to re-examine current relationships between the individual and social, emotional and rational expressions of the self.

Today, we know that the body is never passive or neutral because it always carries some meaning, i.e. it constantly communicates with the environment – it is a physical presentation of the subject's body. This means that making gestures, holding poses and performing movements, as well as deliberate or unconscious facial expressions, carry some (different) meaning in a given context. Like a variable but indelible signifier, the body communicates depending on which geographic, social, religious or political context we find ourselves in. It is this that leads us to the conclusion that the body is the foundation of social correlations and the basic carrier of discourse. Therefore, the body is, in its essence, extremely attractive to representational art, and the inherent performativity of the

body is the essential medium for its openness to the world. As Shakespeare tells us: "All the world's a stage, and all the men and women merely players."

Given the body's openness to the world, it should not be reduced to a substance and "fixed entities". Attention should also be given to what the body can become or do. It is precisely because of this range, i.e. the possibility of action and meaning, that the body seems to remain not fully comprehensible and not fully graspable. Multiple scientists have had the same thought about this unfathomable space that the body is creating: the more it is written about, the more it eludes us. In fact, the true essence of the body is its elusiveness and transformability, i.e. its potential to assume a function and an essence depending on its situation and context. In other words, the body can imprint and be imprinted with some other meaning than the one it primarily carries and what it primarily is. This is best evidenced by works of art that focus on the body, where the body is the primary medium for communicating a particular idea. In fact, the exposure and openness of the body to the world makes performance inherent to the body. This is best evidenced by theatre but also by other performing arts, in which the body, as the central element of performance, conveys the emotional and narrative layers of the story, ideas, social comments, etc. The theatre, in its entire range from dramatic, comedic and satirical to dance and performative, places emphasis on the function and expression of the body, bodily movement, and speech and voice as extensions of physicality. Postdramatic theatre, as defined by Hans-Thies Lehmann, often emphasises the physicality and physical presence of the performer more than the narrative structure, and authors such as Robert Wilson and Pina Bausch combine elements of dance, movement and visual art to create multisensory theatre experiences based on bodily expression. In addition, theatre has had an interdisciplinary character since its beginnings, and contemporary theatre has become a predominantly interdisciplinary medium. The theatre, as an initially empty space (as defined by Peter Brook), now denotes a highly specialised multidisciplinary institution, i.e. it represents a complex artistic system that activates different disciplines to create a synthesised whole in the form of a play.

The openness of the body is not significant just in the performing arts. The role of the body, body expressions and movements become a way of exploring and sharing personal and collective experiences in other artistic disciplines as well. In art, the body becomes a mirror reflection of everything that happens in communities' private and social spheres. Artists explore the body through various media and approaches, emphasising its aesthetic, political, social, identity, but also provocative aspects. Many contemporary artists use their bodies as a canvas for artistic expression, where the body becomes a means of communication. The body can provide innumerable topics dependent on time and space, i.e. the social context; they are always a reflection of the social and cultural aspirations of a particular period.

The most common topic associated with the body is the topic of identity. (Self)determination and (self)representation depend on the body we have, whether we perceive the body as belonging to us or us as belonging to the body. The body is the basis of all our identities; all our stories about identity begin with it. It is often used to explore gender, sexuality, beauty norms, race, and ethnicity. Today, the topic of identity is at the very forefront of all societal developments, which is why it very often enters the political sphere – the issue of identity is closely related to the issue of social norms and relations, so the body is often used as an instrument of social

criticism and/or criticism of politics. When we say that the body enters the political sphere, it means that artists use the body to deal with topics of power, political resistance and social justice to provoke reactions from the audience and question social norms. Feminism, in its essence inseparable from politics, played a significant role in art because it was through the body that the issue of women's place in society first began to permeate into all socio-political structures, which were very directly related to the body and its social role, but also its manifestations.

The field of identity is also explored in the context of the experience of artists with illness and disability and the context of physical and mental pain. Artists raise issues of vulnerability, self-harm, and physical endurance, but also stigmatisation when it comes to diseases such as HIV/AIDS. More recently, the COVID-19 pandemic has led us to become aware of and rethink boundaries in human contact, as well as the issue of physical separation and independence and how they impact the psyche.

In the context of the increasingly rapid and complex development of technologies, which further improve quality of life and solve global challenges, artists, through the topic of biotechnology, question the limits to which technology is helpful and criticise it at the point where it begins to harm both us and our environment. Some artists use technology to expand and transform their bodies using implants, robotics and virtual reality to create hybrid bodies. Other artists explore the body through the prism of biotechnology and genetics, i.e. genetic engineering, in order to question the ethical and philosophical implications of these technologies for the body and nature itself. Additionally, technology such as virtual reality is becoming an increasingly important medium in contemporary art, allowing artists to explore new ways of perceiving and interacting with the body to create immersive experiences that question the boundaries of the physical body and virtual space. Furthermore, environmental topics raise awareness of the world we live in and encourage changes in humanity's attitude towards nature. Artists place the body in the natural environment to further emphasise its connection with it, explore the relationship between humans and the natural world, draw attention to the environmental crisis, and create a view of sustainability and ecological systems according to which the interconnectedness of all living beings would ensure a better future for the world.

To conclude this narrow and simplified overview and attempt to encompass disciplinary fields that focus on the body as the subject or object of work and research, I would like to touch on another very complex area of interpreting the body and its actions in the context of artistic expression (in the performing arts) – semiotics[4]Within the artistic conventions of Western culture, the body was often approached as a canvas or a type of text on which certain images and meanings were "imprinted." This made it ideal for the development of an artistic language system in which different subjective identities and social practices could be (repeatedly) presented and played out.

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[4] *Semiotics studies various sign systems and the nature of signs. Due to its theoretical and general approach to sign systems, it has become an integral part of many scientific disciplines, especially anthropology, sociology, media studies, etc. In various forms of artistic expression such as fine arts, theatre, film and literature, semiotics plays an important role in their contemporary interpretations given the process Peirce calls semiosis, which refers to the continuous translation of one sign system into another. Croatian Encyclopaedia, online edition. Miroslav Krleža Institute of Lexicography, https://www.enciklopedija.hr/clanak/semiotika*

Semiotics allows us to see everything on stage as a sign, including the body. The use of a specific performance body (actor, performer or spectator), the relationships between the performance bodies, the costumes they wear and the space, including the scenery, in which they move and the props they use become the centre of artistic creation, and consequently of the interpretation of images and meanings. Semiotics introduces the body as a sign waiting to be deciphered and interpreted.[5] It sees the performer and everyone on stage as sign creators because they shape the sign creation process with their shape, body, texture, gesture, movement, dynamics, and relationship in space with other bodies. A sign or image represents an abstraction or a set of abstractions thereof in the service of units of description or units of opinion. The semiotic approach suggests that the audience can enjoy a multifaceted interpretation of signs – physical bodies, gestures and other performance elements because semiotics looks at the theatre as a system of cultural and social signs.

The question for semioticians regarding the performing body as a sign is whether the performing body can be enclosed in a purely semiotic framework. If yes, does the body, as a meeting point of various discourses, possibilities, contexts, disciplines, etc., lose its multifaceted potential – the inherent fact that it cannot be easily classified and unambiguously characterised? These are questions raised by phenomenologists, as opposed to semioticians, because they are in search of the very essence of performance as a work of art. Phenomenology[6] emphasises that reducing the body to an abstract sign or idea means simplifying and narrowing the multiplicity of the embodied and feeling essence that can feel and experience the pain it provides. By emphasising the system of perception and lived experience, phenomenologists interpret performance through physical and material realities, and most of all through the experience of the living and feeling body.

Thus, it is as if Cartesian dualism is again at the forefront through the dichotomy of the importance of rational meaning (of semioticians) as contrasted with the lived experience (of phenomenologists). Both disciplines contribute to the significance of the body and its interpretation within the overall complexity of its existence and functioning in the world, but also within reflected reality and art. This is why I see the two disciplines as complementary, creating a more comprehensive view and meaning of the body.

Whether the body is viewed as a material and substantive entity or as a dematerialised, semiotic sign, the body itself is always part of the discourse at the intersection of art, technology, the politics of the body or its biological determination – a technological body, a gendered body, a historicised body, a politicised body, an aestheticised body, a performing body, a fragmented body, an objectified body, a body in pain, etc., all point to the inevitable historical discursiveness that surrounds it. From natural sciences to social sciences and the humanities, the body, both in the past and present, is never fully explored – that is the source of its seductiveness.

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[5] *Panayiota Chrysochou: Semiotics, Theatre and the Body: The Performative Disjunctures between Theory and Praxis, 2014. De Gruyter Mouton*

[6] *Phenomenology, a philosophical movement originating in the 20th century (Edmund Husserl), the primary objective of which is the direct investigation and description of phenomena as consciously experienced, without theories about their causal explanation and as free as possible from unexamined preconceptions and presuppositions.* Encyclopaedia Britannica - https://www.britannica.com/topic/phenomenology#ref68549

In order to contribute to the potential dialogue, discussion or examination of the Interdisciplinary Dialogue project, I started the topic of the body as a meeting place – the intersection of different disciplines and discourses. This opens up space for further work on interdisciplinary and transdisciplinary methods and projects or even just the development of scientific and artistic discourse to, at least potentially, create dialogue through questioning, but also to necessary and consequently enrich this extremely complex topic.

Reflections and Observations of Zagreb LTTA by Frances Barbe (WAAPA)

There was so much to absorb in this valuable week of meeting new friends and colleagues from Europe. I cannot pay homage to them all, but I wanted to reflect on one thing in particular, related to interdisciplinary opportunities like this.

I observed Goran's writing and dramaturgy workshop during the Zagreb LTTA week. One of the writing exercises began with a photograph of a woman and some soldiers. One of the early writing tasks was to study the image and only describe what you saw. The task was to avoid describing emotion, or psychology or even story that described any possible relationship between the people in the photo. To strictly describe what you saw in as much detail as possible was the task. As I observed the image myself and tried that task for myself, I was struck by how quickly we (humans and artists) go to story and emotion. This task that asked us to only describe and notice in great detail, made me realise that it was actually in the description of how tightly someone clutched a cigarette, or the pattern on the dress, the structure of the objects and the building, the materials, it was all these things that communicated story, emotion, relationship.

I relate this to my own discipline of performance, acting and movement for the actor. So often, emerging actor focus only on emotion, psychology and trying to play something and this takes away from their detailed attention on what they are doing, and how they are doing it. There is a correlation for me between what I saw with fresh eyes in the writing task of Goran, and my role as a movement teacher or movement director, helping actors to find the detail of how they enter a room, pick up a glass, turn quickly or slowly. For it is in that detail that lies the story, the emotion, the character, the thoughts. Like me, as I observed the photo Goran gave, audiences are hungry to make meaning and they will do so, we don't need to overplay things. We need to attend to the detail wherein the story, emotion and character lies.

What happens in the studio, is why we were there and was the primary focus. But being in another place, being outside of my own country and culture, is so wonderful for an artist and a teacher. You take a different perspective and you have time to connect with your own work in a new way because you find yourself in fresh, new surroundings. This is so valuable. In Zagreb, as I walked through the streets, I kept finding doorways that interested me and IO photographed many of them. Perhaps for people in Zagreb, they are normal, just doorways. But for me, because I had been intently preparing devising tasks for participants, I saw these doorways as the potential stimulus for many works of devised theatre and performance. I took many photos and imagined future workshops of creative process where I give a group the image of the doorway and ask them to imagine – what is behind the door?

What happens there? Who lives there? Of course I could walk through the door and find out, but that was not the point. The point was I took photos of doors that inspired my imagination and that I thought could inspire others to create something, write something, compose something that I would never imagine given the same image of the door. This is what so inspires me about devising, and in particular in this international and interdisciplinary context. That a single image can inspire so many creative responses, and behind each stimulus, or door, we will always find something of ourselves that may be familiar or may be very surprising if we let our imagination truly fly.

Finally, I reflect on the moments in between the formal workshops. For example when the Hungarian students were teaching my colleague Simon Stewart how to play one of their musical instruments (see below). Or on the final day when the students taught us all one of their folk dances from their culture. These moments of culture sharing in between the theatre-making are moments of true person to person culture sharing that are precious and that the theatre facilitates.

Interdisciplinary Dialogue. First steps by Kitty Kéri (MATE)

The project's first significant milestone took place in Zagreb in September 2022, under the framework of the Learning, Teaching, and Training Activity (LTTA). This event marked a pivotal step forward in the project's overarching mission to enhance and deepen the understanding of three essential elements of performing arts: writing, movement, and sound. Our group, consisting of six students and two teachers, actively participated in this intensive workshop, where they were immersed in a creative environment designed to challenge and expand their artistic capabilities.
The primary impact of the project during the Zagreb session was the discovery of a shared artistic language among the students, facilitated by the universal mediums of movement and sound. The formation of international groups played a crucial role in this process, as it provided a unique platform for students from diverse backgrounds to collaborate closely, learn from one another, and develop their skills collectively. This exchange of ideas and techniques across cultural boundaries was instrumental in fostering a sense of unity and shared purpose among the participants.
For the Hungarian students, the writing course emerged as the most fascinating and engaging component of the workshop. Prior to this experience, they had not been exposed to such a structured and creative approach to writing, making this aspect of the program particularly novel and enlightening. The students expressed that learning creative writing was not only intellectually stimulating but also opened up new avenues for self-expression that they had not previously explored. Additionally, the Hungarian participants highlighted the workshop led by the Australian teachers as one of the standout experiences of their time in Zagreb. The Australian instructors brought a fresh perspective and innovative techniques to the table, which greatly enriched the students' learning experience.
During the sound workshop, the involvement of our two Hungarian teachers proved to be invaluable. Their active participation not only supported the students but also enhanced the smaller group's ability to experiment with a broader range of tools and techniques,

particularly as they worked on creating an exciting radio show. The hands-on guidance provided by these teachers helped the students navigate the complexities of sound production, making the learning process more comprehensive and accessible.

The students observed that when it came time to integrate the elements of writing, movement, and sound into a cohesive production, the presence of a directing student within the group significantly eased the process. Having a peer with directorial experience allowed the group to streamline their efforts and achieve a more polished and effective outcome. However, it was evident that the first and perhaps most crucial step in the creative process was the formation of these groups and the subsequent discovery of a common language and shared interests. The dynamics of communication within each group evolved in various ways, largely influenced by the unique personalities and motivations of the group members.

As the project unfolded in Zagreb, it became clear that the collaborative nature of the workshops, coupled with the diverse backgrounds of the participants, fostered a rich environment for artistic growth. The students not only honed their technical skills but also developed a deeper understanding of how to communicate and collaborate across cultural and disciplinary boundaries. This experience laid a solid foundation for their future endeavors in the performing arts, equipping them with the tools and insights needed to navigate and succeed in a global artistic landscape.

Labs in Zagreb by Simon Stuart (WAAPA)

In addition to teaching the workshop, I attended the sound Design Lab by Ivan Zelic. This was interesting to see how the participants worked together in groups of 2 or 3 in task-based methods to create sound design concepts from the tasks set by Ivan. This was aligned to dramaturgy in the creative writing workshops/lab lead by Goran Fercec in creating a story and how to place the structures in performance writing.

I also attended the workshops of Maja Marjancic in movement. Maja Marjancic movement methods of patterning and phrasing presented structures that demonstrated methods in making and building on the quality of movement and choreography in relevance to time, space, effort, flow timeline. This was interesting choreographically to see how the students making of their movement work and exploring the relationship of space, where actions of movement begin and end in patterning and design in creating a method that identifies a range of possibilities for movement practice and choreography patterning. I could see how the development of the tasks set by Maja demonstrated the outcomes for further discussions and investigations.

Teaser workshops and presentations were also part of the week of the ID project. From Hungary presentations led by Peter Uray, 'Physical Theatre Director' and Keri Kitty – 'Rhythm and Music' in methods of making performance material, bringing ideas, concepts, themes, story into the performance from their practice and methods was interesting from their discipline approaches.

Stockholm University of the Arts SKH presentation led by Camilla Damkjaer and Charlie Astrom teaser workshops on Light as a character story telling. This was an interesting component of how Light can make an image into a story and what possibilities can be

investigated through methods for visualizing lighting design based on the story. This all feeds into not just the performer but creating an environment where the story can become alive through the components of creative ideas, images, texture, and embodied practice in using light and sound as fundamental support for performance.

On reflection, the ID project in Zagreb, it was a feast of ideas for making material for performance. What I observed from the participants/students was exciting to see by the end of the week a transformation to allow the individual to immerse into another discipline, to investigate opportunities to find use of other tools that can be utilized as a vehicle to think constructively on how making stories for performance can have meaning from different mediums.

The Interdisciplinary dialogue between participants in collaborative spaces presented interesting conversational practices to inform and investigate ways of thinking, interpreting, and making was interesting to witness.

As the ID workshops and labs were spread over week time to develop outcomes from the workshop, working in the best possible way to provide the outcome was a challenge. In my workshop Movement and story, I got to the surface where I needed to get a layer of my method for the outcome. If there were more time opportunities to develop the movements material to a point where discussions on interdisciplinary approach around ideas that could be built on from different disciplines to create material for performance work from the collaborative devising methods would have allowed this time to develop more.

Covid era stage design teaching and digital innovations by Louisa Tchemoutova (ETFI)

In 2022, during the LTTA (Learning, Teaching, and Training Activities) event in Zagreb, a unique and experimental workshop took place. Led remotely by Charlie Åström from Stockholm University of the Arts, the workshop aimed to develop the digital skills of theatre students, many of whom were unfamiliar or even resistant to integrating digital tools into their practice. This workshop explored physical stage design, making its digital delivery all the more intriguing. Charlie, a renowned stage designer, could not be present in Zagreb, so the entire workshop was conducted via Zoom. He was projected onto a large screen in the black box theatre, where he could see and interact with the students in real time. Despite initial skepticism, the experience proved to be an enriching and thought-provoking experiment that challenged traditional notions of theatre-making.

First, at the heart of the workshop was an exercise designed to heighten students' awareness of the physical materials around them. The participants were instructed to explore the black box studio and identify a material that resonated with them. This process was deeply personal, indeed, one day, a student might connect with the roughness of wood, while on another day, they might be drawn to the softness of fabric. Once they had chosen their material, they described its qualities : its texture, temperature, flexibility and any

other characteristics that stood out to them. This initial step emphasized the importance of sensory perception in theatre design and encouraged students to engage more deeply with their surroundings.

Then, building upon this foundation, the students were then tasked with using their chosen material as the starting point for a creative process. From their material, they had to develop a story. This exercise underscored how even the simplest physical elements can serve as powerful storytelling tools. A cold, metallic object might inspire a narrative of isolation, while a warm, soft fabric could evoke a sense of comfort or nostalgia. From their stories, the students moved on to sound design, exploring how their material might be represented sonically. The rustling of paper, the creaking of wood, or the resonance of metal all became integral components of their creative process. Finally, they developed characters and a catharsis, bringing their ideas to a theatrical climax.

Then, the most remarkable aspect of this workshop was its methodology, which centered on sensory engagement as a tool for creation. By prioritizing touch and direct interaction with materials, the exercise encouraged students to establish a deeper, almost instinctive connection to stage design. This approach is particularly innovative because it transforms abstract theatrical concepts into tangible experiences. Rather than beginning with a script or visual inspiration, the students started with their senses, what they felt, heard and experienced in the moment. This method allowed for a more organic creative process, where intuition played a crucial role. Furthermore, the workshop demonstrated that digital tools, rather than replacing traditional methods, could enhance and facilitate them. Initially, many doubted whether a workshop focused on tangible, hands-on design could be effectively taught through a digital platform. After all, theatre is an art form rooted in presence and physicality. However, Charlie Åström's guidance and the structured nature of the exercises demonstrated that digital tools, rather than replacing traditional methods, could enhance and facilitate them. The workshop also highlighted the often-overlooked richness of physical spaces. In a black box theatre, which at first glance may seem like an empty, uniform environment, students discovered an array of textures, surfaces and materials, each with its own unique story to tell.

Overall, this experiment was not just about stage design, it was also a lesson in adaptability. In today's world, where digital and physical realities increasingly intersect, theatre practitioners must learn to navigate both domains. The LTTA workshop in Zagreb proved that digital platforms can be effective conduits for teaching even the most hands-on aspects of theatre. By embracing new ways of learning and creating, students were able to push the boundaries of their artistic practice and rethink the relationship between digital and physical theatre-making.

ID LAB Hungary

This laboratory, hosted in collaboration with the Hungarian National Theater, focused on the connection between rhythm, movement, and performance. Participants explored the connection of music, particularly Hungarian folk instruments, with the inner rhythms of the body. This work helped create a connection between art and the performer's inner processes.

In Budapest, the workshops were rooted in the profound words of Goethe: "All theory, dear friend, is gray, but the golden tree of actual life springs evergreen." This quote encapsulated the spirit of the week, serving as a guiding motto that emphasized the dynamic interplay between theory and practice, mind and body, and intellect and intuition. The participants explored these ideas through diverse creative frameworks, bringing the essence of Goethe's thought to life in meaningful and innovative ways.

Kitty Kéri's Workshop: Music and Rhythm

Kitty Kéri's workshop invited students to deeply engage with music and rhythm, using Goethe's words as a source of inspiration. The sessions began with the understanding that while intellectual constructs often dominate, true creativity arises from quieting external distractions and embracing the present moment. Through improvisation and associative exercises, participants explored the symbolism of Goethe's "golden tree of being," reflecting on its cultural and personal significance. Music became a medium of self-discovery and a pathway to creative freedom.

Péter Uray's Workshop: Movement and Physical Theater

In Péter Uray's workshop, the focus shifted to the physical exploration of fractured minds and disoriented bodies. Using physical theater techniques, participants delved into the complexities of the human experience, uncovering pathways to reconnection through movement. Exercises encouraged them to navigate inner turmoil and transform it into expressive physical language. By exploring the "stations of lightness," participants developed innovative ways to interpret and embody their search for meaning.

Emerging Creativity and Educational Innovation

A surprising aspect of the Budapest workshops was the creativity that arose from the unique challenges presented by the diverse cultural and educational backgrounds of the participants. Hungarian students, initially expecting familiar tools and methods, found themselves engaged in entirely new approaches. This collaborative environment demanded a focus on group dynamics and improvisational skills, leading to the birth of fresh educational ideas. Both students and instructors discovered innovative methodologies and perspectives, enriching the creative process.

Technical Foundations and Movement Exercises

The workshops were grounded in a series of structured exercises, including floor work, paired balance and contact positions, and compositions involving chairs and gestural motifs. Participants began with solo exercises, exploring individual movement dynamics, and then progressed to collaborative work in pairs. These activities emphasized touch, resistance, and the creation of unique movement materials, which were refined and structured into compositions. The integration of music and relationships added depth, resulting in expressive, theatrical presentations.

Elevating Everyday Movements to Dance-Worthy Expressions

A key conceptual approach involved transforming everyday movements into dance-worthy forms. Participants practiced and abstracted simple movements, refining their rhythm and dynamics until the gestures attained sign-value. This process emphasized the experience of the movement itself over aesthetic expectations, fostering a deeper connection between the participants and their creative expressions.

Impact and Presence

The workshops highlighted the importance of prior physical training and movement studies in achieving depth in creative exploration. The participants' focus and engagement led to a heightened sense of presence, with their compositions demonstrating precision, theatricality, and profound internal communication. This interweaving of skill, experience, and artistic exploration underscored the success of the Budapest workshops, providing a vibrant and evergreen space for creativity to flourish.

Through these workshops, Goethe's timeless words were embodied in practice, inspiring participants to bridge the gap between theory and the golden vitality of lived experience.

In Budapest, we endeavored to base the programs on the quote suggested by Attila Vidnyánszky, which also served as the motto for the week spent together. This approach allowed participants to delve deeper into the theme of the week and collaborate on ideas inspired by the theater.

"All theory, dear friend, is gray, but the golden tree of actual life springs evergreen." This profound quotation from Goethe served as the guiding motto for the workshops held in Budapest. It encapsulated the essence of the creative and explorative spirit that permeated the entire experience. Within this framework, Kitty Kéri's course allowed students to engage deeply with music and rhythm, inviting them to freely associate these elements with Goethe's thought-provoking words.

The workshop began with the understanding that while theories, dogmas, and intellectual concepts often dominate our thinking, it is crucial to pause, step away from these mental constructs, and fully immerse oneself in the present moment. This approach encouraged participants to quiet the external noise and distractions, fostering an inner stillness from which music and creativity could emerge naturally. Through a series of exercises and improvisational activities, the students embarked on a journey of self-discovery, exploring what Goethe's "golden tree of being" could symbolize across different cultures and individual experiences, all with the powerful medium of music as their guide.

In Péter Uray's workshop, the focus shifted to the exploration of fractured minds and disoriented bodies through the art of movement. Here, students delved into the physicality of the human experience, using the tools of physical theater to uncover the stations of lightness and the pathways toward reconnection. The exercises were designed to help participants navigate the complex terrain of the body and mind, discovering new ways to express and interpret their inner turmoil and search for meaning.

Through these diverse workshops and reflections, the Budapest session successfully brought Goethe's timeless words to life, offering students a vibrant, evergreen space to explore the interplay between theory and practice, intellect and intuition, mind and body.

What was particularly surprising for me, as well as for the Hungarian students, was the creativity that emerged in response to the challenges posed by the new situation. This creativity not only enriched the tools and perspectives previously applied in the field of musical theater, but also led to the birth of new, innovative educational ideas. The new circumstances opened up opportunities and perspectives that we had not anticipated before.

Several Hungarian students expressed that they initially expected their university instructors, who were already familiar to them, to utilize the previously learned elements when teaching the international students as well. They anticipated that the instructors would work in the usual way, with familiar tools and methodologies. However, the new situation, where students from different cultures and educational backgrounds were brought together in a single group, presented us with significant challenges. In this new environment, we had to pay attention not only to the methodology we intended to convey, but also to the group dynamics, as our goal was to engage everyone and achieve results collaboratively.

This level of focus and the continuous application of improvisational skills opened up new avenues, surprising the Hungarian students themselves as they participated in workshops led by their instructors that were novel and unexpected even for them. The work within these new circumstances enriched both the students and the instructors with fresh and creative approaches. The situations and challenges that arose during the collaborative work cast the educational process in a new light and compelled us to adopt new methods, tools, and perspectives.

Technically, our work was grounded in a series of exercises that included floor work, paired balance and contact positions, and individual compositions involving the use of chairs and gestural motifs. These exercises provided the foundational skills necessary for the collaborative work undertaken during the training sessions. Initially, participants worked on solos, focusing on individual floor exercises and mid-height elements that utilized all four limbs. From there, they progressed to working in pairs, sitting face-to-face to record sequences of gestures that involved touching, parrying, or complicating touch. These exercises led to the creation of unique movement materials, which were then structured into more physically demanding compositions.

The rhythmic and dynamic articulation of these compositions was further refined based on the music chosen and the relationships that naturally emerged from the completed movement material. When the participants presented their finished productions, it was clear that, despite some repetitive elements in the movement techniques, each pair had developed a unique atmosphere and relationship within their compositions. The internal communication of their movement processes was expressive, precise, and imbued with theatrical value, demonstrating a deep engagement with the material.

A crucial element of our conceptual approach was to elevate everyday movement forms to a level where they became "dance-worthy." This involved developing activities that were simple in their basic position but allowed for abstraction. By repeatedly practicing a movement that emerged during improvisation, participants could widen and adjust its rhythmic and dynamic levels until the movement took on a sign-value. This process of refinement created a profound relationship between the movement and the situation, where aesthetic expectations about the movement's external appearance were secondary to the experience of the movement itself. The more detailed and complex this research became, the more evident the participants' concentration and engagement with their points of focus, leading to a heightened sense of presence.

However, this approach relies heavily on prior movement studies and physical skills. Without a solid foundation in these areas, it would be impossible to transform simple movement types into more complex, meaningful expressions. This interweaving of experience, skill, and creative exploration is what gives the work its depth and significance.

During the organization of the Budapest leg of the project, we made a concerted effort to ensure that despite the tight work schedule, students and instructors would have the opportunity to explore the city together and become familiar with the National Theatre, which served as the workshop venue, as well as its productions. We also suggested changes to the group divisions, as we believed that working in two groups would allow for more in-depth exploration of the workshop topics, providing more time for concentrated work. This adjustment also resulted in more free time, which meant that students arrived at the sessions more rested and were better able to focus on the tasks compared to their experience in Zagreb.

Additionally, we requested that the first day have fewer seminar-style lectures, and that the lunch break be extended, as the cafeteria in the theater building provided a varied menu and a staff attentive to different dietary restrictions and preferences. Overall, the organization of classes and sessions in Budapest functioned well.

While in Zagreb, the sessions revolved around the concept of "image," in Budapest, we endeavored to base the programs on the quote suggested by Attila Vidnyánszky, which also served as the motto for the week spent together. This approach allowed participants to delve deeper into the theme of the week and collaborate on ideas inspired by the theater.

"All theory, dear friend, is gray, but the golden tree of actual life springs evergreen." This profound quotation from Goethe served as the guiding motto for the workshops held in Budapest. It encapsulated the essence of the creative and explorative spirit that permeated the entire experience. Within this framework, Kitty Kéri's course allowed students to engage deeply with music and rhythm, inviting them to freely associate these elements with Goethe's thought-provoking words.

The workshop began with the understanding that while theories, dogmas, and intellectual concepts often dominate our thinking, it is crucial to pause, step away from these mental constructs, and fully immerse oneself in the present moment. This approach encouraged participants to quiet the external noise and distractions, fostering an inner stillness from which music and creativity could emerge naturally. Through a series of exercises and improvisational activities, the students embarked on a journey of self-discovery, exploring what Goethe's "golden tree of being" could symbolize across different cultures and individual experiences, all with the powerful medium of music as their guide.

In Péter Uray's workshop, the focus shifted to the exploration of fractured minds and disoriented bodies through the art of movement. Here, students delved into the physicality of the human experience, using the tools of physical theater to uncover the stations of lightness and the pathways toward reconnection. The exercises were designed to help participants navigate the complex terrain of the body and mind, discovering new ways to express and interpret their inner turmoil and search for meaning.

Moreover, for the Video Tutorial project, each instructor was invited to participate in a brief interview where they shared their reflections on the theme of Interdisciplinary Dialogue. These interviews provided valuable insights into how different disciplines can intersect and enrich one another, underscoring the importance of collaboration and cross-pollination of ideas in the creative process.

Through these diverse workshops and reflections, the Budapest session successfully brought Goethe's timeless words to life, offering students a vibrant, evergreen space to explore the interplay between theory and practice, intellect and intuition, mind and body. What

was particularly surprising for me, as well as for the Hungarian students, was the creativity that emerged in response to the challenges posed by the new situation. This creativity not only enriched the tools and perspectives previously applied in the field of musical theater, but also led to the birth of new, innovative educational ideas. The new circumstances opened up opportunities and perspectives that we had not anticipated before.

Several Hungarian students expressed that they initially expected their university instructors, who were already familiar to them, to utilize the previously learned elements when teaching the international students as well. They anticipated that the instructors would work in the usual way, with familiar tools and methodologies. However, the new situation, where students from different cultures and educational backgrounds were brought together in a single group, presented us with significant challenges. In this new environment, we had to pay attention not only to the methodology we intended to convey, but also to the group dynamics, as our goal was to engage everyone and achieve results collaboratively.

This level of focus and the continuous application of improvisational skills opened up new avenues, surprising the Hungarian students themselves as they participated in workshops led by their instructors that were novel and unexpected even for them. The work within these new circumstances enriched both the students and the instructors with fresh and creative approaches. The situations and challenges that arose during the collaborative work cast the educational process in a new light and compelled us to adopt new methods, tools, and perspectives.

Thanks to this project, both instructors and students faced new challenges that were previously unfamiliar to them. These new situations demanded creative solutions, which not only expanded their professional knowledge but also enriched their learning and teaching methods and tools. Through these new experiences, the participants in the project acquired knowledge and skills that will be crucial for them in the future, and which they will be able to apply in their subsequent work.

Creating a strong sense of presence by Peter Uray (MATE)

During my career, I have had the opportunity to work with talented young people of different nationalities, different communication and cultural backgrounds, mostly of university age, and professional colleagues in 7 different European countries, teaching, directing or choreographing performances with their active and sensitive participation.

The different movement elements are categorised according to the developmental intentions and the expectations of the levels of interaction. As in all educational methodologies, it is crucial that the experience of the different training areas is reflected and validated in the sequences. The way the body as a whole functions in a given movement in terms of force-force, weight transfer, counter-movements and other sensation-driven movements is important for the integration of the body.

The degree to which the overall picture is conscious and coherent in terms of attentional control depends on the quality of the whole body's participation in the event. The thematics incorporate the interdependence of different forms of training as a fundamental principle in the process. The pedagogical intention is that the participant should be able to activate his/her own physicality, to unfold its potential and to create a composition, recorded and elaborated in detail through an improvisatory process.

One of the surprising experiences of the Budapest meeting was that, while previous physical training was naturally an advantage both in terms of mastering the movement elements taught there and in terms of building the composition, in terms of the performer's attitude, we saw more than once a stronger presence and more personal solutions in the compositional material from those who were more skilled in other areas. For example, the musicians were often stronger than the others in the way they structured the movement material and the intensity of their presence.

The ability to immerse oneself in the task and the curiosity to find and record unexpected solutions that do not arise at first sight are important in finding and recording specific movements and gestures. In this case, given the relative shortness of the time available to work together, it was natural to see solutions that were based on previous experience or that were thought to be 'pretty', but the feedback received during the work allowed us to see increasingly unique and detailed scenes.

It was a great help for me and for the participants to have the Hungarian students present in this work, because their work with me was liberating for the other participants of the international course in terms of activity and bolder use of tools.
"Dialogic presence is a time of presence in which the questioner is waiting for a response and the respondent is not yet responding. The other person will be with me as long as the silence between question and answer lasts. {...} Dialogic time is a time of dramatic tension. The retention in this time is the immediate awareness of the weight of the question just asked, the protension is the waiting for an answer, and the present is presence - my presence for the other person and the other person's presence for me." [7]
A technical environment based on floor exercises, paired balance and contact positions, individual compositions created using chairs, and paired, gestural motifs provided the foundation for the collaborative work learned in the training sessions. After the solos, which were designed for individual floor exercises and so-called "mid-height" elements based mostly on the use of the four limbs, the participants worked in pairs. Sitting facing each other, recording gesture sequences for touching, parrying or complicating touch, they built up a unique movement material, which they structured with more physical elements. The rhythmic and dynamic articulation of the composition was refined based on the music used and the system of relationships that emerged from the finished movement material. The finished productions were presented in front of all of us, and although there were some repetitive elements in the movement techniques, the atmosphere and the relationships of the pair compositions had unique features and the internal communication of the movement processes was expressive and precise, and thus theatrical in value.
 A crucial element of the concept was to make everyday movement forms "dance worthy", or to develop an activity that was simple in its basic position in order to make abstraction possible. Making the movement motif into a sign-value starts from the simple exercise of repeating a movement that seems interesting in the process of improvisation until I can capture it by widening it and adjusting its

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[7] [1] József Tischner: A dráma filozófiája. Európa Kiadó. Bp. 2000.6.
108.o. – Kiemelés innen: Bíró Béla: A „kizökkent idő" Korunk.
2001.3.évf. 48.o.

rhythmic and dynamic level. The resulting sense of the compositional element creates a kind of relationship between the situation and the person moving, where this relationship overrides aesthetic expectations about the external image of the movement. The more complex and detailed this research is, the more the concentration built up on the so-called points of attention is perceived, showing a high level of participation in the process, creating a strong sense of presence. However, this approach cannot do without the experience of previous movement studies and the existence of physical skills, without which simple movement types could not be made more complex, reinterpreted and given meaning.

It was an extremely enlightening and experience-filled programme involving several countries, universities and participants! In addition to the rich professional line-up, despite the individual themes, it was noticeable that we are all looking for something similar, whether it is communication, formulation or broadening the horizons of possibilities. The fact that everyone continued to work at their own university between each meeting, and thus came back with a richer toolbox, obviously played a role in the students' development, but there was a significant improvement in their immediacy and participation in the work.

Reflections on Budapest LTTA 2023 by Simon Stewart (WAAPA)

The second Interdisciplinary Dialogue took place in Budapest Hungary from January 31st to February 4th 2023 and was hosted at the National Hungarian Theatre. The week of the Interdisciplinary Dialogue captured ID labs from Peter Uray and Kitty Keri with presentation from the director of the Hungarian National Theatre 'Attila Vidnyanszk' on Theatre and presentation by Andra Kozma on movements methods through Tia Cha. I was invited on behalf of EFTI and WAAPA to observe the week of workshops to get information around how WAAPA will host the September online workshop hosted by WAAPA's Aboriginal Performance. The week of observations gave me insight on how the Hungarian methods of Theatre and movement history works from Attila amazing welcome and introduction to the National theatre was impressive, how that all works and the space this provides for Artist, companies, international performance, events, and presentations.

All the participants from the ID schools attended the week participating in the ID labs lead by Peter Uray in physical Theatre and movement methods and with Kitty Keri Music and Rhythm – Music Theatre. From observing the ID labs having more time with the development from Peter and Keri I could see the students had a good amount of time to collaborate in the labs lead by Peter and Kitty. This was particularly interesting as I witnessed conversation from the students in discussing each other's understanding of the tasks Peter and Kitty set. Discussions, conversations, and practical components of the ID labs provided a cohesive process within the ensemble and individual tasks on the floor. I observed how each workshop method provided outcomes where participants investigated options with partnership to discover how the methods integrated technique to develop movement phrase and choreographic Rhythms in movement from Peters methods.

In observation of Kitty Keri's sound and voice lab I found very interesting as this demonstrated the participants/student's individual contribution but also collective contribution in a cohesive process to complete the task. The duration of the task of 2 hrs was very interesting in observation. Kitty laid out small instruments including hazel nut shells, rain makers, small drums, sticks, shakers, and various small instruments that can make sound. In beginning of this task Kitty lead with a mediation - lying on the floor eye's close in deep silence and finding the breath. This came into the improvisation task of sound design. Once the participants/students started the task I could see waves of Rhythm through instruments, voice, and movement.

It was interesting where individuals and groups formed. Where there were beginning and ending along with chorus and ensemble elements. I asked one of the participants at the end of the lab how the session was for you? What did you get from the session? In response the participant said '*I am completely empty now' I can now start to fill again.*

I found this very interesting as the task would require the participants to have stamina, control, creativity, collaboration, vulnerability, awareness, discourse, resolution.

As an interdisciplinary method this task was incredible to observe, in question I wondered what would have been like being in it? Where could this evolve into next?

Concluding Thoughts
In concluding the week of the ID project in Budapest the labs during the week presented well with the outcomes achieved from the investigation of the context in making material for performance.

I had the experience of how the Hungarian methods of interdisciplinary approach interconnects with making performance that is aligned to the teaching methods in delivery. The European methods that Interdisciplinary approach is possible and what do we see our methods are at WAAPA as interdisciplinary? Can Aboriginal Theatre/Performance bring this idea into the methods in the contemporary settings? I am aware that Aboriginal Cultural performance already has the idea of an interdisciplinary approach. This method has been happening for thousands of years as a ritual, A story into song into Visual Arts (Design) into Dance. The question: can we incorporate this into the contemporary performance? and what would need to change for this approach and method?

Through participating, delivering and witnessing the ID interdisciplinary project this has been informative, inspiring and gave me more to my methods and approaches to my practice in teaching my methodology in movement training for the Actor. I am in use of some of the exercise and workshop development that I now teach into my class.

I hope that there will be more to come and to be involved with the European Theatre and Film Institute.

PART ONE: THE MUTUAL INSPIRATION
• Describing the importance of dialogue between the arts
• How music can be inspired by other forms of arts
• How do art inspire each other? What is mutual inspiration?
• A NEW MODEL?

What is the nature of dialogue between the arts? In a world increasingly dominated by specialization, where the focus is often narrowed to a singular aspect of performance—sound production for composers, movement for dancers, imagery for painters—collaborative artistic dialogue offers a rare, yet profound, counterpoint. In such a world, the idea that one art form can inspire another becomes a compelling notion. We are invited to believe that a dramatic monologue might emerge from the contemplation of a painting, or that a work of visual art might be born from the reading of a text. Musicians, in particular, have long engaged in this form of interdisciplinary endeavor. Sometimes, the original work of art that sparked this inspiration fades into obscurity, as is the case with Mussorgsky's Pictures at an Exhibition, where the paintings that inspired the music are now less known than the composition itself. In other instances, the composer deliberately conceals the source of their inspiration, as Debussy did, understanding that revealing the title before the music would influence the listener's experience. Instead, Debussy provided neutral titles like Prélude, only revealing the true source of inspiration (a verse, a poem, a painting) in a subtitle or appendix, thereby allowing the music to speak first on its own terms.
This mutual inspiration is, in essence, a legitimate method of artistic creation. Just as a dancer can be moved by music, a musician can draw from a painting, and a poet can find their voice through melody. The interplay between these forms is a testament to the fluidity of creative expression, where one medium finds its echo in another.
However, I would like to propose a different model—one that moves beyond mere inspiration to something more profound: the complete integration of different aspects of art into a unified whole. This is not just a case of one art form inspiring another but of creating a new work of art where the boundaries between disciplines dissolve entirely.

PART TWO: THE SUBTLE ART OF AGOGIC INDICATIONS.
• Agogic indications, what are they
• Example of experimental agogic indications from the early 1900

Since around 1600, composers have meticulously annotated their scores with various instructions that shape the tempo, character, and ultimately, the very soul of the music. Initially, these markings were purely agogic, serving to direct the pace of the performance

with terms like Lento (slow) or Veloce (fast). However, as the expressive possibilities of music expanded, so did the descriptive palette of these annotations. Composers began to convey not only speed but also the emotional and psychological character of the music. Terms like Allegro (cheerful), Grave (heavy), and Mesto (sad) became commonplace.

Yet, the evolution of these indications did not stop there. Composers sought to inject their scores with even more specific characterizations, often reflecting states of mind or invoking vivid imagery. Terms such as Furioso (furious), Scherzando (playfully), Dolce (sweet), and Doloroso (painfully) emerged, turning the score into a narrative text as much as a technical roadmap.

This subtle art of inscribing expressive guidance into the score has led to some fascinatingly idiosyncratic examples. Consider Robert Schumann, who, in his second sonata, famously pushed the boundaries of performative possibility by instructing the pianist to play "as fast as possible," only to challenge them further at the conclusion with the directive to play "even faster." Such instructions do not merely suggest tempo; they compel the performer to grapple with the very limits of human capability.

The French composer Erik Satie offers another intriguing case. In his Gnossiennes, Satie's expressive markings verge on the surreal, almost humorous in their cryptic nature given the apparent simplicity of the music. Instructions like Du bout de la pensée (at the end of the thought), Postulez en vous-même (ponder within yourself), or Sur la langue (on the tongue) seem to play with the performer's imagination, urging an interpretation that is as much philosophical as it is musical.

But it is perhaps the Russian composer Alexander Scriabin who mastered this craft to its fullest extent. By the time of his fifth sonata, Scriabin had begun to incorporate increasingly curious annotations into his scores, such as con voglia (with desire), con un'ebbrezza fantastica (with a fantastic intoxication), and vertiginoso con furia (vertiginously, with fury). These terms suggest an experience that transcends mere performance, hinting at synesthetic or spiritual states. Indeed, as Scriabin's compositional voice matured, he found the conventional Italian terminology insufficient and turned to French, resulting in even more cryptic directions: avec une chaleur contenue (with contained warmth), ailé (winged), tourbillonnant (whirling), avec une céleste volupté (with celestial voluptuousness), and en délire (in delirium). These directions leave the performer in a state of contemplation, for they are far from mere technical commands. Instead, they serve a dual purpose: to guide the music's interpretation and to inspire the performer to inhabit the emotional and psychological landscapes Scriabin sought to evoke. What does it mean to play a passage légendaire (legendary)? Or avec une douce ivresse (with a gentle intoxication)? Or lumineux (luminous)?

PART THREE: INSPIRATION VS INTEGRATION
• Agogic indication: literature or music?
• Agogic indication as an example of artistic integration
• A true dialogue is the acknowledgment of the other within ourselves

The art of agogic indication, as we have explored, is a delicate and intricate craft. It attempts to inspire the performer by offering interpretive guidance, but if taken too far, it risks overstepping its bounds, imposing a rigid vision that stifles the performer's creative

freedom. The joy of interpretation, after all, lies in the personal engagement with the music, the discovery of its nuances through individual experience. For this reason, contemporary composers often err on the side of restraint, favoring minimalism in their notational guidance rather than the verbose, poetic instructions of a Scriabin.

But this restraint invites us to ponder: what kind of art is the art of indication, really? Some might argue that it is an extension of musical composition, a tool that serves the music by shaping its performance. Others could contend that such elaborate directions are more akin to poetry, standing apart from the notes on the page, a separate art form in their own right.

Yet, to frame the question in this binary way misses the essence of what is at play. Here, music is not merely influenced by words, nor are words merely shaped by music. The truth is that this art defies simple categorization, for the words themselves are utterly incomprehensible without the musical context that surrounds them. To grasp their meaning, one must engage with the notes, just as the notes alone do not fully convey the intended expression without the accompanying words. The art of agogic indication, therefore, is not a matter of reciprocal influence but rather of total integration. It is an art form in which music and language are so intertwined that they become inseparable, each completing the other in a holistic creative expression.

I propose that this integrated approach exemplifies the true essence of interdisciplinary art and dialogue. It is insufficient for one discipline to merely inspire another, where one art form influences another in a superficial exchange. True dialogue requires a deeper engagement, one where we recognize and draw upon the elements of the other that already exist within ourselves. It asks us to explore what is musical in the process of theater, what is dramatic in painting, what is visual in music-making and listening. When this is done, genuine influence can occur, and the distinctions between the various art forms begin to dissolve. The goal, then, is not to create a process where artists merely influence each other or where different

art forms are juxtaposed to highlight their relationships. Rather, the goal is to create a unified artistic experience where sound, visuals, words, and other elements are fully integrated, transcending their individual identities to form a cohesive whole.

ID LAB Perth, Australia

The Australian laboratory, hosted by the Western Australian Academy of Performing Arts (WAAPA), provided a unique opportunity to engage with Aboriginal culture and knowledge. Through online sessions and workshops, students explored the Aboriginal concept of "home," their cultural roots, and the importance of place. Participants also engaged with the play Stolen by Jane Harrison and had the opportunity to engage directly with the playwright.

Hybrid Interdisciplinary Dialogue by Helen Ibra (ETFI)

The ID project's Australian laboratory adopted a comprehensive three-part structure, designed to bridge geographical distances and foster collaboration among participants from various locations, including Perth, Australia, and Zagreb, Croatia. This innovative approach was necessitated by the challenges posed by the physical separation of partners, particularly those located across the globe.

The first phase of the project commenced in Zagreb, where two educators from WAAPA traveled to engage with students in a live, immersive laboratory setting over the course of three days. This initial workshop aimed to establish a foundational dialogue among students involved in the program. By facilitating face-to-face interactions, the educators were able to cultivate a dynamic exchange of ideas, encouraging students to explore the intersections of their respective disciplines within the realm of theatre and performance.

Following this initial phase, the second stage of the project saw the educators from the European Theatre and Film Institute journeying to Australia. Here, they conducted classes for Indigenous students, further emphasizing the project's commitment to inclusivity and intercultural exchange. This stage was particularly significant as it allowed for a deeper understanding of the unique cultural narratives and artistic expressions of Indigenous communities, integrating these perspectives into the broader discourse of contemporary theatre. Such engagement not only enriched the students' learning experiences but also fostered a greater appreciation for the diversity of theatrical practices and the myriad ways in which stories are told.

The final phase of the project was characterized by a hybrid laboratory format, which brought together students from four different countries. This innovative structure incorporated both online and in-person elements, allowing participants to engage in collaborative work under the guidance of their Australian counterparts. Students worked online, sharing insights and experiences, while also participating in live sessions in their respective countries. This hybrid approach proved to be modern and effective, leveraging technology to facilitate real-time collaboration across borders.

The combination of these three phases exemplifies the project's adaptability and forward-thinking design. By incorporating both live and virtual interactions, the Interdisciplinary Dialogue project not only addressed the practical challenges posed by distance but also embraced contemporary educational methodologies. This flexible framework enabled participants to connect, share, and learn from one another in ways that transcend traditional boundaries, ultimately enriching their understanding of the complexities inherent in the performing arts.

WAAPA staff Simon Stewart and Frances Barbe attended the LTTA hosted by the Croatian team of Interdisciplinary Dialogue. In addition to taking part and observing the work of the Croatia team to help them prepare for the LTTA they would host online from Perth, they delivered some taster workshops that showcased Simon's Contemporary Indigenous movement practice and also that introduced devising movement practices led by Frances and Simon.

The first part of this document outlines the workshops delivered. Because it uses their workshop planning, it is written in direct address, as they addressed the workshop participants. The second part of this document provides their reflections on the Zagreb LTTA.

My name is Simon Stewart (SS). I come from Australia. Before I begin, I would like to acknowledge that I live and work on the lands of the Noongar people who are the custodians of Boorloo Perth and the Southwest of Western Australia. I pay my respects to their elders past and present, and to those who will lead into the future. My birth country Place is Broome, Djugan, in the north of Western Australia, home to the Yawru people and other countrymen (Aboriginal peoples) from the surrounding areas of Broome. My cultural lineage comes from the region of the East Kimberly's, Jaru and Gooniyandi. I am a movement artist and lecturer in the Aboriginal performance course at WAAPA in Perth Boorloo. I also teach movement and dance across WAAPA in acting, music theatre, dance and performance making and deliver cultural competency awareness training at WAAPA. For the LTTA Workshop in Zagreb, I am leading movement workshops teaching some of my contemporary Indigenous movement vocabulary and then exploring devising with my colleague, Frances Barbe.

My name is Frances Barbe (FB). I come from Australia. Originally I am from the East Coast of Australia in outback Queensland, from a small town called St George, on the lands of the Kooma Mundanji peoples. I am a performer, director and movement director. I teach movement and devising at WAAPA and I am currently Associate Dean of Performance responsible for overseeing the disciplines of Acting, Dance, Music theatre, Performance Making and Aboriginal Performance. I research in the areas of devising and movement training for actors and performance makers. My role in the LTTA workshop in Zagreb includes sharing devising processes we use at WAAPA as a contribution to our exploration of Interdisciplinary Dialogue.

Simon

In this workshop we have called 'Figure in the Landscape', we will explore approaches to making performance that are informed by perspectives on place and storytelling. We will explore how a performer can use a memory, image or object to begin the process of performance making. There is an emphasis on the capacity of the body and movement to tell stories or create meaning. We will explore working as an ensemble, cultivating a strong sense of listening and working together, both in the creative process and in the act of performing together. We are interested in how we can be together as a group without losing our own unique individuality as a performer or creative. Each session will include

- learning choreography.
- generating movement through devising tasks;
- and a presentation outcome.

Frances

We will share some tools, processes and methods for making performance that can be repeated in different contexts or for different projects.

We explore devising tasks that:

- elicit ideas from each individual in the group;
- facilitate collaboration;
- are suited to generating movement material (not necessarily 'dance' but gestural vocabulary and organic movement)

The workshop aims to provide insight into how we train performers and performance makers at the Western Australian Academy of Performing Arts, particularly in the areas of movement and devising and in the Aboriginal Performance course where they learn Contemporary Indigenous Dance from Simon.

This week, we are interested in exploring these questions with you for Interdisciplinary Dialogue:

- What are the features of a really great devising task for an interdisciplinary group of creatives?
- What kinds of tasks specifically help generate movement and ideas the body can communicate (as opposed to text)?
- What tasks help collaborators get moving in the initial stage of a creative process, what helps spark creativity and a sense of flow?
- What detracts from devising, what tasks can lead to stagnation in studio devising?

Day 1 Simon's image and choreography

Simon

We start with a warm up, using body isolations as a warm up technique to prepare all the different joints in the body. The different parts are then integrated into a whole to prepare us for performance. Then we'll teach a short choreographed sequence that I (Simon) created from this image (below) that is connected to our chosen workshop theme of 'figure in the landscape'.

This image is taken from Simon's country, in Broome, in the north of Western Australia.

Devising movement from images

Simon

In the second section participants build on the choreography provided to create their own movement in response to my image. For this they will be placed in 2 groups to develop their own movement vocabulary. I am interested in how we can create images in motion that reflect collected and collective memories. We will explore using traditional 'yarning circles' in devising.
TIME: Participants can make choices about time, and tempo, they can repeat a movement, slow it down or speed it up.
SPACE: They can also make choices about space, - where they want to be in the room, whether they are close to each other, or far apart. Are they standing, lying, or sitting on the floor?

After working with my image, participants bring to the group their own individual picture. To do this we used an Indigenous Australian collective gathering concept called the "Yarning" circle or sharing circle. Many First Nations groups in Australia use this practice to build relationships and to pass on knowledge. In many traditional cultures this is a form of parliament and social organisation. Over time sharing circles have become a method for contemporary Aboriginal artists and communities to share stories and ideas. 'Yarning' is also increasingly considered as a research methodology.

The "Yarning" circle or sharing circle is a common practice in First Nation Cultures, with many First Nation groups in Australia that uses this practice to build relationships and to pass on knowledge. For thousands of years this practice has been a form of parliament and social organisation. Over time sharing circles have become a method for contemporary Aboriginal Artists and communities to share stories and ideas. Following the listening in the yarning circles I asked participants to stand with feet together, closing the eye's, listening to the space, feeling the feet's 'placement, acknowledging the alignment of the body, the breath and taking notice of the rhythm of our bodies and structure. This coincides with the Aboriginal practice of connecting to the land, sky, place, and story. A starting point to figure in the landscape - preparation before we move into the physical space.

After the process of warming up participants were given movement tasks from an image of a Mangrove tree, a saltwater tree common in Australia's coastal areas, that grows in forests protecting the coast from storms, an environment that provides a home for many creatures that inhabit these spaces. In the workshop I told the story about the Mangrove women, the "Red Dress women" who live in the mangroves a spirit. A story commonly known in Aboriginal storytelling from Broome Western Australia where I come from, and where the image of the tree is from. This story was told to children to keep them safe and not to wander off. It's also a story that has parallels to the stolen generations, a practice in Australia of colonial history, where government policies removed Aboriginal Children from their families.

Then participants are arranged into groups, each with their own chosen image as stimulus for devising. The idea of a yarning circle or sharing circle is explained, including the significance and function of a yarning circle from an Australian Aboriginal perspective. The yarning circle helped facilitate a particular way for each participant in the group to share their image and the story that connects them to it. This process plants the seeds for the next process in making.

Frances

We created a devising task to guide participants in creating performance from a picture or image. Good, effective devising begins with a clear task to which everyone can bring something of themselves! It is clear without predicting what will come.

TASK: Find an image, photo, painting of a place or a tree / plant that has meaning for you.
Participants were asked to bring to the workshop an image of EITHER
a) a place or landscape they felt connected to OR
b) a tree or a plant they felt connected to.

The underlying process outlined below can be used or adapted to create movement from pretty much any image.

PROCESS: Share, Select, Create, Present, Reflect & Discuss.
i.   **Make Groups:** Make groups of 4 – 5 people or more depending on the total number of people. There is research to indicate that groups of 6 – 8 are ideal for creativity and diversity of opinion.
ii. **Share Individually:** *Share the story of this image in words, describe why it has meaning for you.* Each person shares the picture and accompanying story that connects them to it. Allow about 2 – 3 minutes per person to speak about their picture. (Circa 15 – 20 mins depending on the size of the group)
iii. **Select:** Select just one image and story to work with first. Making a selection is an important part of devising. You can repeat the process for more than 1 image later, but to start with, select one that you can use as the starting point for creating a short 1 minute performance.

iv. **Create:** Create 1 minute of performance using improvisation and devising tasks to generate movement material from this picture. Ask – 'how can we stage this in movement'? By 'staging it' we mean convert the ideas into performance, specifically for this workshop – movement. (But you could choose to generate text, or music from the image also). You don't have to stage the whole story or all aspects. It's advisable to focus on <u>one</u> particular idea in the story, or focus on staging the atmosphere of the picture, or the feeling or emotion evoked by the image and / or the story. (approx. 15 – 20 minutes depending how much time you have).

v. **Present:** Present your 1 min performance for the group.

vi. **Reflect and Discuss:** What struck you or what engaged you in what you saw? What are you drawn to keep working on and why?

Guidance:

- Focus on one or two key elements that interest you, don't try to stage the whole story;
- Talk little, get into action and work up on your feet as soon as you can. If someone has an idea, block it out in space, or try it in practice, or use an idea to set up a mini-improvisation. For example, let's say there is 'skipping' in the story you are working on. Have someone try that, start skipping and see what evolves from there. Get ideas up into the space and ideas will flow.
- It's a short time to work, so work collaboratively, a try to be open to all ideas, but equally don't get upset if others aren't immediately convinced by your idea. Keep having more ideas don't get stuck on one or take it personally. You have an infinite number of ideas, keep digging. The more you throw away, the richer are the new ones you find.
- Roles and responsibilities in the group will emerge naturally. One person might start performing then swap to eb an outside eye, another might make sound from the side. Let this happen organically in this short time, but in longer creative processes, it can be good to decide on roles and responsibilities.
- Plan your time so that you have time to make final decisions at the end and rehearse it for presentation. For example in 15 minutes, you might do this:
    5 minutes to talk about the key ideas you will focus on
    5 minutes to stage ideas in space or try some short improvisations
    5 minutes to make some decisions, edit or cut things that are not working and maybe find an ending.

Day 2

We started each day taking the participants through a warmup process and remembering the choreography learnt in the first session. The workshop provides an opportunity for participants to both

- learn from Simon, inhabiting his movement vocabulary

and also to

- create their own movement material in response to imagery from their own history, memory and body language.

In training at WAAPA, we know the value of learning from our elders and teachers, but we also create space for student performers to connect to their own source of creativity. We want to honour the past, learn about the theatre and performance traditions that have gone before, and know that we stand on the shoulders of past generations. But we are very invested in the future of theatre and performance and giving them agency to create their own work. So, after learning some choreography from Simon they will return to that material each day, using repetition to drop a little deeper into his bodily movement, to taste it in more nuance and detail. They have a chance to begin to feel what that material is like in their own body.

Simon
In a section called - Landscape of Objects – each participant brings their objects and lays them out in the space. Objects have memory and contain stories, emotion themes and ideas. Objects become a vehicle for the performer's creative processes. Objects can also get a response from audiences, they can encourage audiences to engage in their own internal memories or storytelling. We ask the participants to bring an object that has meaning to them. We repeat the yarning circle as a way to share the objects and their stories. Having shared the objects and stories via the yarning circles Simon led, each group must choose 1 object to work from today. We repeat the process from the previous workshop – this time working from an object rather than an image.

Frances
The directors provide the task – eg *Find an object that has meaning for you.* Individuals share the meaning of the object to them in words, and the group chooses one of these objects to create from in this session.

Then the group is asked to devise performance material to create a short performance of no more than 2 minutes. This time there is a list of 'ingredients' to include in the performance. The performance must:

- Have a clear beginning, middle and end;
- Feature the object strongly;
- Have a foregrounded figure with a chorus as landscape around them;
- Use space dynamically

- Use time, speed, rhythm in a dynamic way – include a moment of slow motion and 15 seconds of fast motion;
- Last no more than 2 minutes

This list of ingredients is a way for a devising director to guide the material according to their vision, while also making space for all participants to contribute in personal ways and to bring material the director might not have predicted. Finally they present the material for each other.

Day 3
In our final session we revisit and rehearse the material we want to share in a final presentation.

Having generated material, it's so important to commit to a draft structure to see the work and present it, even just as a draft or work in progress. If we stay too long in an open improvisation place, we never commit to a first statement of the work's form, and we learn so much from this stage in the creative process.

Over studio workshops we explored performance making through a process that we called Figures in the Landscape. We started with an image or an object and the inherent stories and ideas they contain. We used a collective gathering informed by the "Yarning" circle or sharing circle inspired by Australian Aboriginal knowledge to lead into improvisation and devising to make performance.

The core of this devising structure moves through different stages:

From

      Stimulus: (in this case) Image or Object

        Through

          Creative Process: (from Yarning Circle to movement improvisation and devising)

            To

              Composition and rehearsal process

                Before

                  Final Presentation for feedback

The second part of the workshop "Landscapes of Objects" used the method of a devising process, to explore how a performer can use memory, image, or objects to begin the process of performance making. Objects have memory and contain stories, emotion themes and ideas. Objects become a vehicle for the performer's creative processes. Objects can also get a response from

audiences; they can encourage audiences to engage in their own internal memories or storytelling. Participants were given the task to bring an object to the space for this component of the workshop and lay them out in the space. A yarning circle was incorporated into this process to share ideas, concepts, themes, creative writing, movement, and physical imagery.

Reflections and Observations of Zagreb LTTA by Simon Stewart

The process of devising our workshop for an international, interdisciplinary group of participants, explored approaches to making performances that are informed by Aboriginal perspectives on place through storytelling. There is an emphasis on the capacity of the body and movement to tell stories or create meaning. There is an emphasis on encouraging the individual voice of each performer through exercises that generate movement material from each person's unique bodily stories. Alongside that, there was an exploration of creating ensembles through movement work, in which there is a strong sense of listening and working together, and the idea that we can be together with others in the work, without losing our own unique presence as a performer. We wanted to give an opportunity for participants to experience how WAAPA trains performers, particularly in the movement training of the actor and performer and to gain insights into the curriculum of the Aboriginal Performance course.

Through the movement workshop I taught the participants a short-choreographed sequence that I created from the image of the mangrove tree of knowledge using the idea capturing our bodies as a tree of knowledge. Following on from this participant had to build on the choreography that was learnt to create their own movement in response to the image - Mangrove tree. Participants were then divided into 2 groups to create their own movement vocabulary method. This provided the participants through the process of negotiations and discussions in making decisions collectively for the task outcomes of the task working rhythmically in ensemble and individual offerings in movement that incorporated rhythm, time, space, shape, and form.

ETFI's visit to WAAPA in Boorloo, Perth: March 2023 by Rick Brayford (WAAPA)

The Western Australian Academy of Performing Arts hosted staff from the European Theatre and Film Institute for one week in March 2023.

WAAPA had a one week visit from ETFI's Vladimir Bouchler, Helen Ibra and Louisa Tchemoutova in March 2023 which was a chance for the ETFI and WAAPA teams to meet for the first time in person before planning the online LTTA that would take place in September 2023. Our international visitors from ETFI got an introduction to WAAPA and our beautiful Boorloo (Perth City) nestled on the Derbarl Yerrigan (Swan River) that meanders into the Indian Ocean.

Aboriginal Performance students and staff experienced workshops from Vladimir Bouchler, ETFI's Artistic Director. The students were taken through a series of sensory exercises and master classes on focus and imagination. Vladimir's approach produced a settling effect in the room. The students were calmed, engaged, and connected to each other, and to Vladimir's soothing direction. More akin to a meditation where there was additional space for the students' inner stillness, even when exercises were quite physical. Vladimir's vocal energy never rose above a gentle, steadily paced quietness, which is where he wanted the student's to be; to widen the sensory spectrum to the now, the present, an infectious calming of the senses, whilst at the same time charging and alerting the imagination. This was Vladimir's modus-operandi, and the place from which he began all of his exercises and discussions. Over two days with Vladimir there was a clarity in the room, a peaceful flow that on reflection I connected to the quality of Perth's Swan River. The Nyungah Aboriginal name for the river is "Derbarl Yerrigan", which in translation means a place of flow, rise and fall. This was a quality Vladimir brought to his mentoring of the students in the Aboriginal Performance course. The student's connection to their work was never forced or pushed or demanded. Vladimir's approach meant the energy rose and fell effortlessly. They were connected, controlled and creative. Vladimir did not hold back from providing direct and explicit feedback to the students. But through clear and specific instructions and feedback, delivered in a calm manner, I was reminded that rigour in training takes many forms and can be quiet and nurturing and effective.

Vladimir also shared his knowledge with WAAPA Ecu students in Acting and Performance Making courses.

The ETFI team also had the chance to meet ECU's 'Elder in Residence', Professor Roma Winmar, known as Nan Roma. This was important in preparing for the Hybrid LTTA to be held later in September 2023.

Online with Australian colleagues by Kitty Kéri (MATE)

The online course, conducted by the Australian instructors, proved to be an excellent idea, significantly broadening the students' perspectives in both cultural and educational terms. Although delivered via an online platform, the course had a substantial impact on the students, not only expanding their worldview but also enhancing their sensitivity to various cultural issues. The course content was carefully designed to challenge and inspire the participants, encouraging them to think critically and creatively about the subjects discussed. This engagement with international peers and instructors offered a unique learning experience, fostering a deeper understanding of global perspectives.

Despite the challenges posed by the online format, including the time zone differences, the students managed to communicate effectively. Unfortunately, the timing of the course coincided with the start of the academic year at our university, which meant that our instructors were unable to participate fully. Additionally, some of the students were involved in rehearsal processes at different theaters, making it difficult for them to engage as fully as they would have liked. Nevertheless, when considering the overall impact and outcomes of the course, it can be said that the project's goals were successfully met. The students were able to gain valuable insights and knowledge, which they could apply to their ongoing studies and professional development.

Moreover, the participation of the two set design students added another dimension to the project. It provided them with a unique opportunity to expand their knowledge, build international connections, and gain exposure to new perspectives and approaches within their field. The inclusion of students from different disciplines also enriched the overall experience, allowing for a more interdisciplinary approach to the learning process. This integration of different artistic fields not only benefited the participants by enhancing their creative thinking but also contributed to a more holistic understanding of the performing arts.

WAAPA's ONLINE LTTA – bringing Europe to Boorloo, Perth 26 – 29 Sep 2023 by FRANCES BARBE (WAAPA)

Welcome to Country – welcome to Boorloo (Perth).

Kaya! This is the traditional Whadjuk Noongar word for 'hello'. There are many, many nations of traditional Aboriginal people in Australia, all of whom have their own distinct language, culture and customs.

'Welcome to Country' When the Western Australian Academy Performing Arts (WAAPA) at Edith Cowan University (ECU) welcomed guests from all over Europe to join them online for Interdisciplinary Dialogue, the online meeting and workshops began with a traditional 'welcome' from ECU's Elder in Residence, Dr Roma Winmar.

Nan Roma has been around for a while and she has lived through many changing policies affecting her people's journey – the 'Noongar peoples'.

Nan Roma's family fought for the right of mainstream education, has been involved with education for many years and has been privileged to gain the right to teach her local Noongar language. *Ni! Malitj wer kaadidjiny, noona maat-bidi yaaginy moordidjabiny koorliny. Listen! Grow in knowledge and understanding as you share your journey towards a brighter future.*

The welcome was videoed and screened for all participants in the online meetings and workshops.

Here is an extract from the transcript of Nan Roma's welcome to the country.

On behalf of the Australian group, here I am on Whadjuk Country, and I am going to welcome you into the program. I am going to 'sing' you into this space, into Whadjuk country, because we are coming together as one.

[She speaks and then sings in traditional Noongar language]

Welcome to this space. I hope the program goes well.

We are a long way apart, but we are coming together as one. You are sharing your dreams. We are all part of the family of humans.

Schedule Overview of WAAPA's ONLINE LTTA for Interdisciplinary Dialogue.

Day 1 (26 September 2023) We had an official online welcome to the country from Nan Roma Winmar, ECU's Aboriginal Elder in residence. The song was recorded in traditional Nyungah language, filmed and played for the entire ETFI gathering at the commencement of proceedings (Ref video). Then there was a sharing of traditional Indigenous knowledge such as the six Nyungah seasons.

Birak (December - January)

Bunuru (February - March)

Djeran (April - May)

Makuru (June - July)

Djilba (August - September)

Kambarang (October - November)

Thursday, 28 September 2023 3:30 pm - 5:30 pm   Part 1   Part 2

ⓘ Some new recap features aren't available for older meetings.

Each season is signalled by changes in nature; specific native fruits and berries may be ripe and ready to harvest. Certain animals, providing vital food sources in pre-colonial times signal flux and shifts in the seasons. Change of weather is a determinant but the holistic cycle of nature has been studied and learnt over many tens of thousands of years by the Aboriginal ancestors. The song, dance and stories are intricately linked to the natural elements and environment are still maintained and performed, usually in the region (Country) of origin.

Simon Stewart introduced the traditional "Yarning Circle" where a message stick is passed from one person to another for people to have their say, uninterrupted, on the issue at hand, until the stick is handed on. This maintains respectful relationships where every member of the community can safely voice their ideas and opinions. You may only talk if you have the message stick. The Yarning Circle served as an introductory device, providing each individual a voice in which to share their nationality and interests.

The devising work opened with a discussion on the process of generating ideas with suggested time frames for each section. This kept everyone on a forward moving journey. Students were presented with a step by step devising process, outlining a collaborative approach to interdisciplinary dialogue. Daily devising tasks were set, and a time frame of each step, where sections and sequences would be filmed and shared online.

Simon's Stewarts' Movement sequences were performed on-line by each group from each country, and added too, every day. Students shared their interpretations and the additions to the sequences which built a dynamic range of movement stories over the week.

Day 2

Rick presented a brief History of Contemporary Indigenous Theatre utilising powerpoint images and online discussion. The talk covered early beginnings; the first two Australian Indigenous scripts to be published in modern Western format were in 1968 and 1972. (Ref PowerPoint)

Discussion highlighted re-occurring themes of Indigenous identity and resilience ; land rights, social justice and black deaths in custody. By the early 1970's theatre rapidly became a platform for uncensored social and political voice. The blending of traditional and contemporary forms where culture is maintained through contemporary stories is a common theatrical device. Close collaborations with community Elders where language and culture is renewed and maintained within the work is a vital element of the storytelling process and feeds into the form and content of the stories.

We presented an online play reading of a seminal piece of Indigenous Australian theatre with a story embedded in the colonial history of Australia. STOLEN, by Muruwari descendant Jane Harrison, became a provocation for the 2023 devising exercises. Jane joined us online for a talk (Yarn) on the creative development of STOLEN. Five years in the making, drawing off many living people with true life experiences. "The Stolen Generations". The legacy is widespread social, political and economic struggle for Aboriginal and Torres Strait Islander people throughout Australia, and this is the landscape from which Australia's contemporary Indigenous theatre and performing arts sector grew.

 Jane talked about the task of distilling so many stories into one play.

"I did not want it to be a "stand and deliver" style of performance.

From here Jane began a process of shifting time and ages of her characters and refining a style common across the main characters' journeys. The development then progressed into the form of memories, flashbacks, images, reflections, and dreams. With a dynamic range of students and practitioners from across Europe and beyond, HOME showed itself as a concept with multiple synergies.

Europe's long and varied history of invasion and conquests from neighbouring forces within greater Europe offered themes in history and shared ancestral experiences.

The second half of Day 2 students were back in their virtual rooms busy creating content for their devised stories centred around the notion of Home. Short filmic vignettes grew after each on-line session as footage between countries was cut and edited together.

Day 3
Guest Speaker Jane Harrison playwright and author of 'Stolen'

The groups were shuffled, where each group was made up of students from different countries and studying different disciplines. For instance, the designer would bring in design ideas from the previous day's work, as would the dramaturg on story or text. The director would play with style and form often determined by the group's ideas and concepts. The actors explored character, text and movement.Vignettes began to build. Styles of presentation varied from theatrical to filmic.

Each group filmed the day's work to be edited and the end results shared with the everyone. The range of work presented was dynamic, to say the least; songs were written, music was composed and recorded, costumes and sets designed, installations created, dialogue and poetry accompanied the wide- ranging concepts and abstractions, story-boards and sound-scapes of HOME.

We all complain of time restraints when creating work, however, In retrospect, the shuffling of countries amongst groups could have happened on day one or two which would have allowed more time for students to get to know the contexts from which they were coming.

Day 4 was the final presentation of the devised work (Ref footage).

One particular image was of trees on the West Australian Coast- line battered by extreme, consistent winds to the point that they grow side-ways: sideways trees. The people of the region are also often referred to as a little side-ways. Another story was" Home Away from Home" and featured backpacks travelling through different land and city scapes as a concept of home. "I carry my home with me" which is the mantra of the character Sandy in our feature play from STOLEN. The character's one possession was an old suitcase. One group incorporated images and designs of textiles and tapestries from their own various cultures as icons and representations of HOME. Another group included Australian Indigenous art, and traditional designs from students of each participating country.

These are examples of the quality and creative scope of the students across the globe and displays the commonality in the need to create and tell stories, together.

Conclusive Thoughts: Rick Brayford

This Interdisciplinary Dialogue project was a new experience for WAAPA's Aboriginal performance programme. The utilisation of complex on-line technology as a vehicle to come together across regions of the world is proof that we can make the process meaningful in a teaching/ learning context and foster innovative models of producing work in the future, both on-line and in- person. The 2023 four-day process was an open-ended exploration of performing arts across disciplines, cultures, languages, techniques, and worlds. A free enquiry where the outcome was a residue of the process. Cultural exchange and varying artistic perspectives were inherent in everything we did. Similarities and differences in pedagogy was debated. Contacts were shared.

Our student's future practice will be influenced by these experiences. Lived experiences that they bring back into their own practice, projects and communities. We are truly honoured to be invited into the European Theatre and Film Institute's programme.

Notes on devising: The art and craft of designing devising tasks by Frances Barbe

These notes were provided to the student participants who were joining the online workshops as preparatory information to help frame the devising process for the workshops.

In the type of creative process we call 'devising', the careful design of a devising task is very important. Devising is more than just 'seeing what happens' or 'playing it by ear'. Devising starts with the art and craft of designing tasks, or articulating questions that can set creativity in motion.

Devising tasks are specific and targeted, without dictating a single possible outcome. They must be open enough to allow many possible responses (hopefully the unexpected ones). They must be relevant to the ideas, theme or territory we want to explore together.

As we go through the devising tasks that the WAAPA team have created, consider this question:

What do you think are the features of a good devising task that can help stimulate the collaborative creative process, especially for interdisciplinary teams?

Interdisciplinary teams

When devising collaborative interdisciplinary teams with people from different performance disciplines, it's even more important to carefully design a task that everyone can get involved in whether they are actors, writers, designers or sound designers. This is quite different to designing a task for a room of dancers for example.

The tasks we have created for you this week have taken into account that:

● We are working online together in a large group and need ways to share our work in that context;
● You are face to face in small groups in your home location;
● You are working in interdisciplinary teams, with different numbers of people and different skills and disciplines represented in each group.

For the devising tasks this week, you should feel free to either:

- Create from your own discipline, skillset. If you are a sound designer, you can of course take the lead in proposing ideas and responses in sound;
- OR try out a new skill or discipline. If you are a designer, try writing or moving. Your design thinking will inform how you write and what you write about.

Choose the approach that most inspires you this week. The task should allow each individual to respond as they like, while also making a valuable contribution to the group.

We will explore devising in 3 key stages this week:
- GENERATING ideas and building blocks for performance
- DEVELOPING ideas, going further, deepening, elaborating, expanding.
- FORM and COMPOSITION through selecting, structuring and editing our building blocks into drafts

We will use writing, drawing, video-making and photography to share and document our ideas through the online platform to collaborate between Europe and Australia.

This week, we are going to work on 2 projects together in our devising time:
- A GESTURE SEQUENCE – inspired by Simon's Sequence of gestures that we sent you via video - you will add to that sequence;
- DEVISED PERFORMANCE: HOME – using the idea of 'home' as a starting point for a creative devising process. This theme has been inspired by the play we are reading together online, Stolen by Jane Harrison.

CONCLUDING THOUGHTS

Appendix 1: Yarning Reference List

This reference list will assist you to read more about 'Yarning' as a methodology for research, collaboration and devising.

Geia, L. K., Hayes, B., & Usher, K. (2013). Yarning/Aboriginal storytelling: Towards an understanding of an Indigenous perspective and its implications for research practice. Contemporary Nurse, 46(1), 13–17. https://doi.org/10.5172/conu.2013.46.1.13

Abstract: There is increasing recognition of Indigenous perspectives from various parts of the world in relation to storytelling, research and its effects on practice. The recent emergence of storytelling or yarning as a research method in Australian Aboriginal and Torres Strait Island studies and other Indigenous peoples of the world is gaining momentum. Narratives, stories, storytelling and yarning are emerging methods in research and have wide ranging potential to shape conventional research discourse making research more meaningful and accessible for researchers. In this paper we argue for the importance of Indigenous research methods and Indigenous method(ology), within collaborative respectful partnerships with non- Indigenous researchers. It is imperative to take these challenging steps together towards better outcomes for Indigenous people and their communities. In the Australian context we as researchers cannot afford to allow the gap between Aboriginal and Torres Strait Islanders and mainstream Australia health outcomes to grow even wider. One such pathway is the inclusion of Aboriginal storytelling or yarning from an Aboriginal and Torres

Strait perspective within Indigenous and non-Indigenous research paradigms. Utilising Aboriginal storytelling or yarning will provide deeper understanding; complementing a two way research paradigm for collaborative research. Furthermore, it has significant social implications for research and clinical practice amongst Indigenous populations; thus complementing the biomedical medical paradigm.

Bessarab, D., & Ng'andu, B. (2010). Yarning About Yarning as a Legitimate Method in Indigenous Research. International Journal of Critical Indigenous Studies, 3(1), 37-50. https://doi.org/10.5204/ijcis.v3i1.57
Abstract: This article demonstrates the credibility and rigor of yarning, an Indigenous cultural form of conversation, through its use as a data gathering tool with two different Indigenous groups, one in Australia and the second in Botswana. Yarning was employed not only to collect information during the research interview but to establish a relationship with Indigenous participants prior to gathering their stories through storytelling, also known as narrative. In exploring the concept of yarning in research, this article discusses the different types of yarning that emerged during the research project, how these differences were identified and their applicability in the research process. The influence of gender during the interview is also included in the discussion.

Shay, M. (2019). Extending the yarning yarn: Collaborative Yarning Methodology for ethical Indigenist education research. The Australian Journal of Indigenous Education, 50(1), 62–70. https://doi.org/10.1017/jie.2018.25
Abstract: Yarning scholarship is emerging in the Australian context. There are a growing number of Indigenous scholars who advocate for using yarning in research and this paper aims to contribute to this methodological discussion. In this paper, I outline the development of a methodology, which I have named Collaborative Yarning Methodology (CYM). CYM extends on the current yarning scholarship available to researchers through critically addressing the issue of data collection and analysis. The methodology was developed in undertaking my doctoral study in alternative school settings. In developing CYM, I discuss and analyse the implications of using Indigenous methodologies in institutionalised education settings and some of the issues that may arise, and some explicitly for Indigenous researchers. Through analysing the current discourses that exist when undertaking Indigenous-focused research in education institutions, there are clear connections in how Indigenous people are positioned politically, racially and socially when assuming the role of a researcher. I propose that in Indigenous education focused research, there continues to be an over-reliance on positivist ways of collecting yarning data, such as audio recording. I offer an alternative to audio recording, which incorporates collaborative approaches to data collection with participants underpinned by the principle of self-determination.

Barlo, S., Boyd, W. (Bill) E., Pelizzon, A., & Wilson, S. (2020). YARNING AS PROTECTED SPACE: principles and protocols. AlterNative: An International Journal of Indigenous Peoples, 16(2), 90-98. https://doi.org/10.1177/1177180120917480

Abstract :

Traditional methods of imparting knowledge are known as yarning to Australian Aboriginal Elders and talking circles to North American First Nations peoples. Yarning is a relational methodology for transferring Indigenous knowledge. This article describes an emerging research methodology with yarning at its core, which provides respect and honour in a culturally safe environment. Yarning is highly structured, with protocols and principles providing participants control over the process and their stories. The methodology is embedded in a yarning space, which is framed by six protocols and seven principles. The protocols are gift, control, freedom, space, inclusiveness and gender specificity, and the principles are reciprocity, responsibility, relationship, dignity, equality, integrity and self-determination—to protect participants, stories and data. This is ensured through respectful and honouring relationships, responsibility and accountability between participants. The key camps in which the yarning journey is segmented are the Ancestors, protocols, principles, connections, data, analysis, processing and reporting, and the wider community.

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Barlo S. (2019). The yarning Process. Lismore.

Bessarab D. (2012, July 31). Yarning: A culturally safe method of Indigenous conversation [Paper presentation]. Dementia Networking Seminar, Curtin University, Bentley, Western Australia, Australia.

Bessarab D., Ng'andu B. (2010). Yarning about yarning as a legitimate method in Indigenous research. International Journal of Critical Indigenous Studies, 3(1), 37–50.

Geia L. K., Hayes B., Usher K. (2013). Yarning/Aboriginal storytelling: Towards an understanding of an Indigenous perspective and its implications for research practice. Contemporary Nurse, 46(1), 13–17.

Wilson S. (2001). What is Indigenous research methodology? Canadian Journal of Native Education, 25(2), 175–179.

Yunkaporta T., McGinty S. (2009). Reclaiming Aboriginal knowledge at the cultural interface. The Australian Educational Researcher, 36(2), 55–72.

The Role of Ritual in Contemporary Interdisciplinary Artistic Practices by Vladimir Bouchler (ETFI)

In 1989, as a young theatre educator in Uzbekistan and the director of a small theatre company in Tashkent, I first encountered the concept of ritual in a practical context. This experience emerged when my company began conducting research for an action-based performance dedicated to the ecological disaster of the Aral Sea. Through our investigations, we uncovered the existence of ancient rituals associated with water practices in the Karakalpakstan region, which were intertwined with the ecological catastrophe. The local population believed—and continues to believe—that these rituals exert a significant influence over nature. Some of these rituals

formed the foundation of a contemporary performance titled "H2O+ 4 women" as a pivotal part in my international project, "The Aral Sea" conducted across 120 cities in Europe and Asia between 1991 and 1994.

Upon engaging with specialists in the field of Ecology and Anthropology, we embarked on a project that sought to address the ecological disaster of the Aral Sea. Our research involved traveling to villages surrounding the sea, where we uncovered a significant repertoire of rituals that local inhabitants preserve. These rituals, deemed vital to their everyday lives, celebrations, and religious practices, were collected and synthesized into a modern ritual that became the foundation of our performance, demonstrating the potency of ritual in contemporary artistic expression. I documented this journey in a film that meticulously chronicles the project from the initial research of ancient rituals along the shores of the Aral Sea to the performances in various European capitals, culminating in a final action along the Aral Sea's shores with a group of over 100 artists from different European countries and journalists.

This knowledge of ritual resurfaced when my team and I participated in the Interdisciplinary Dialogue project in Perth, where we conducted lessons on ETFI methodology for students engaged in Indigenous performance at WAAPA. The understanding of nature-related practices preserved by Indigenous Australian families resonated deeply with me, paralleling the careful stewardship of rituals maintained by minority communities living along the shores of the Aral Sea.

Consequently, it was of great importance for me to present my documentary film to the course participants—students and educators involved in Indigenous performance and contemporary arts—at our partner institution in Australia. This screening not only served as a means of sharing knowledge and fostering dialogue about the significance of rituals across cultures but also aimed to highlight the enduring connection between ecological practices and artistic expression. By showcasing these shared experiences, I hoped to inspire a deeper understanding of the role of rituals in both the preservation of cultural heritage and the promotion of ecological awareness.

A year before initiating a disciplinary dialogue with my colleagues, I contemplated the necessity of linking the structure of our project to the foundational experiences I and my collaborators had 30 years ago in Uzbekistan. Our artistic endeavors were deeply rooted in the concept of ritual, which is historically recognized as the origin of theater.

The Origins of Theater in Ritual: Theater has emerged from various cultural rituals, including those of ancient Greece, India, Japan, and China, as well as indigenous practices across Europe (Lehmann, 2006). By examining these origins, we can better understand how contemporary theater can draw upon these foundational practices to create relevant and meaningful artistic expressions.

I see great potential in the dialogue between anthropology and theatre in the next stages of the Interdisciplinary Dialogue project. For example, it would be interesting to gather a cohort of students and teachers of the mixed disciplines of Anthropology and Theatre in the next stage of the ID. One of the branches of the project could be based on Victor Turner's research. In particular: Victor Turner's

work on "Dramatic Ritual/Ritual Drama - Performative and Reflexive Anthropology" where he challenges the traditional methods of teaching and conducting anthropology. He critiques the rigid, detached nature of academic anthropology, arguing that it often fails to immerse students and audiences in the lived experiences of different cultures. Instead of limiting anthropology to reading and analyzing ethnographic texts, Turner proposes a more embodied, performative approach. By transforming ethnographies into plays and acting them out, students can engage with cultures not just intellectually, but emotionally and physically. This interdisciplinary method involves collaboration with theatre professionals such as writers, directors and actors, to deepen the understanding of ethnographic material. First, Turner has long explored the connection between social conflict and cultural performance, exemplified in the collaboration between anthropologist Colin Turnbull and director Peter Brook. Their adaptation of Turnbull's ethnography of the Ik people of Uganda into a dramatic performance demonstrated the potential of anthropology and theatre as complementary fields. However, traditional social scientists have been skeptical of incorporating performance into their discipline, dismissing it as subjective and unscientific. Turner counters this by arguing that performance is not mere superficial acting but a means of bringing cultural experiences to completion, offering a holistic view of human action. One of Turner's key critiques is "cognitive reductionism," the tendency of anthropology to strip human life down to theories and patterns while neglecting emotions, motivations and personal struggles. He introduces the concept of social drama, which follows a four-stage process : breach (a norm is broken, disrupting society), crisis (conflict escalates, potentially dividing the community), redress (attempts at resolution through legal, religious, or military means) and resolution or separation (either reconciliation or permanent division). These social dramas are crucial because they force societies to reflect on their values and behaviors. Turner experimented with this concept by immersing students in the lived reality of a Ndembu village ritual, using improvised props to evoke emotional and social dynamics. This experience demonstrated how representation can bring deeper understanding than detached observation. Then, Turner also references Richard Schechner's experimental theatre, which prioritizes process over product, allowing actors to explore roles physically and emotionally rather than strictly following a script. This approach reinforced Turner's realization that physical representation is more effective than mere theoretical study. The interplay between ritual and theatre highlights tensions between individual identity and collective belonging, offering insights into both performance and cultural structures. Another key aspect of Turner's work is the integration of film and theatre. He describes a technique where a film in the background contrasts with live performances, revealing tensions between public formality and hidden power struggles. This layered approach enhances understanding of cultural and political dynamics. Turner also emphasizes that learning is more effective when tied to performance rather than theoretical models. Moreover, gender and cultural interpretation emerge as significant themes in his work. His wife's personal, emotional account of Ndembu girls' puberty rituals contrasts with his own academic detachment, inspiring an attempt to frame a political drama within a female space. However, this effort fails because it imposes modern feminist ideas onto a cultural context where they do not fit, revealing the limitations of applying external frameworks to different cultural realities. The process of transforming ethnography into a script, performing it and then revising both the performance and the ethnographic work itself creates a "hermeneutical cycle." This constant reinterpretation allows for a deeper critique of anthropological work. Elements like ballet, masks and background films can further expose

unconscious cultural dynamics. Thus, Turner envisions a structured collaboration between anthropology and theatre, where anthropologists select ethnographic texts with dramatic potential, theatre experts shape them into scripts and rehearsals refine them through improvisation and reinterpretation. He introduces the role of the "Ethnodramaturg," inspired by the dramaturg in theatre, to ensure cultural and anthropological accuracy in performances. This position bridges the gap between ethnography and theatre, maintaining integrity while embracing performative exploration. Ultimately, Turner critiques Western anthropology's claim to objectivity, arguing that it often functions as a form of voyeurism. He proposes that anthropology should adopt a more immersive, embodied approach, where scholars engage with cultural perspectives on a visceral level. This concept, which he terms "ethnodramatics," fosters what is called "pragmatic reflexivity", not self-absorption but a sincere attempt to understand others through performance and engagement. Turner highlights how Western categorizations of non-Western traditions often fail to grasp their full complexity, reinforcing outdated hierarchies of "civilized" versus "other." In an increasingly interconnected world, he argues, such distinctions are untenable. By aligning anthropology with performance studies, Turner emphasizes that rituals, ceremonies and public spectacles are not merely expressions of communal identity but also mechanisms for societal reflection and transformation. The balance between spontaneity and self-awareness in these events mirrors the interplay between "flow" and reflexivity, key components of performance. He asserts that anthropologists must themselves become performers, engaging with cultures through empathy, collaboration and even love. This approach, he believes, transcends both political and cognitive boundaries, fostering deeper, reciprocal understanding between scholars and the communities they study.

The inspiration derived from this project culminated in the conception of an Interdisciplinary Dialogue. I propose that the structure of this dialogue mirrors that of a ritual, characterized by repetition and evolution. Rituals are inherently repetitive; daily practices such as morning hygiene, exercise, yoga, and conversations with loved ones exemplify this concept. Each iteration of these rituals is not an exact replica but rather a transformative experience that builds upon the past, incorporating new insights and depths.

Implementation in Pedagogical Frameworks: I suggest utilizing this structural understanding within the framework of interdisciplinary dialogue, wherein each workshop conducted by an educator represents a component of an expansive, three-year educational ritual.

The first workshop, facilitated by one teacher, provides students with foundational skills and knowledge. This teacher then passes the baton to the next educator, who builds upon the previously acquired discipline, and so forth. Over the course of the project, students acquire skills from more than 15 professionals, creating a rich tapestry of learning experiences that propel their development. The integration of ancient traditions within contemporary art practices underscores their enduring significance. As avant-garde and pragmatic individuals, we often overlook the foundational role that primitive rituals played in human survival. These rituals are our heritage, our land, and our proto-language upon which contemporary art is constructed. By acknowledging and revitalizing these traditions, we can enrich our artistic endeavors and foster deeper connections within our communities.

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ID LAB Brussels, Belgium

The final laboratory, hosted in collaboration with the Belgian Theater Company Ultima Vez, explored the intersection of safety, movement, and performance. Participants utilized safety measures and instincts as inspiration for dance and physical expression. A lecture by a Belgian stage designer and sculptor Hans Op de Beeck, as well as a workshop by ETFI and Ecoculture on the topic of ECOLOGY AND THEATRE gave impetus to the use of eco-friendly materials for the final performance.

The true highlight of the project was undoubtedly the final course week in Brussels, where the students participating in the program had the opportunity to synthesize and elevate everything they had learned and experienced throughout the duration of the project. This final gathering provided a platform for them to bring together the diverse skills, insights, and knowledge they had acquired, allowing for a deeper and more comprehensive understanding of their collective work. The week also introduced a new challenge: the already close-knit group of participants was joined by students and instructors from a new Swedish partner institution, creating a dynamic and fresh learning environment. Despite the initial uncertainty that can come with such changes, the integration of the new participants proceeded smoothly, with no disruptions to the overall flow of the course.

However, during Wim Vandekeybus's practical sessions, the Hungarian students found themselves naturally gravitating towards one another when choosing partners. This was an entirely understandable reaction, given the nature of the tasks at hand. These exercises required a deep understanding of each other's bodies, physicality, and reactions, and working with familiar partners likely made the execution of these complex movements and interactions significantly easier. The students' familiarity with one another's strengths and communication styles undoubtedly contributed to their comfort and effectiveness during these sessions.

I consider our university's students extremely fortunate to have had the opportunity to gain insight into Wim Vandekeybus's unique methodology. They were able to explore his creative process, understand his thoughts, and gain a deeper appreciation for how his concepts and visual worlds are developed for performances. Moreover, they had the invaluable chance to engage directly with this internationally renowned choreographer, reflecting on the themes he introduced and asking questions that deepened their understanding of his work. This direct interaction with such a prominent figure in the world of contemporary dance was an extraordinary educational experience that is sure to have a lasting impact on the students.

The Hungarian students particularly emphasized how, during the emotionally charged moments following the viewing of a film by the artists who founded the ETFI, they came to a profound realization of the project's true essence and the purpose behind the grant that made it all possible. This film served as a powerful reminder of the project's origins and goals, bringing a sense of clarity and meaning to the students' journey.

The culmination of their work was presented in the final performance, where the students had the chance to showcase everything they had learned throughout the preceding weeks and months. This performance was not just a summary of their acquired skills, but a powerful expression of their growth, creativity, and the collaborative spirit that had been nurtured throughout the project. The connections they forged, the challenges they overcame, and the new perspectives they gained were all reflected in this final presentation, which served as both a conclusion and a celebration of their shared experience.

In conclusion, despite the unforeseen challenges that the "Interdisciplinary Dialogue" project encountered, it ultimately succeeded in achieving its intended outcomes, providing students with rich and meaningful learning experiences that will undoubtedly have a lasting impact on their academic and professional journeys. The project offered a blend of online and in-person engagements, culminating in Brussels, where students had the chance to consolidate their learning and showcase their growth.

One of the key ways the "Interdisciplinary Dialogue" project facilitated the students' development was through its emphasis on cross-cultural and interdisciplinary collaboration. The project brought together participants from various countries, each with unique cultural backgrounds and artistic traditions.

This diversity created an environment ripe for the exchange of ideas and methods, allowing students to learn not just from their instructors, but also from each other. The exposure to different artistic approaches and educational methodologies broadened their perspectives, challenging them to think beyond their usual frameworks and consider new possibilities in their creative processes.

The project's use of English as the primary language of instruction played a crucial role in enhancing the students' communication skills. Engaging in discussions, workshops, and collaborative projects in a language that was not their native tongue pushed the students to develop greater confidence and fluency in English. This linguistic immersion also improved their ability to articulate complex ideas, engage in critical discussions, and work effectively in an international setting—skills that are increasingly important in today's globalized world.

Moreover, the English-language instruction served as a bridge, enabling students from different countries to communicate and collaborate more seamlessly. This shared language fostered a sense of unity within the group, breaking down cultural barriers and facilitating deeper, more meaningful interactions. As the students navigated these cross-cultural exchanges, they became more adept at understanding and respecting different perspectives, which in turn enriched their own creative work. The ability to collaborate across cultural and linguistic boundaries is a vital skill in the arts, where international collaboration is often key to success.

The "Interdisciplinary Dialogue" project also provided students with the opportunity to engage with new methodologies and practices that they might not have encountered in their home institutions. For instance, the project's interdisciplinary nature encouraged students to explore the intersections between different forms of art—such as dance, music, theater, writing and visual arts—leading

to innovative and unexpected outcomes in their creative work. This exploration of interdisciplinary approaches helped students develop a more holistic understanding of the arts, recognizing how different disciplines can inform and enhance one another.

Furthermore, the project facilitated the development of international relationships, which are essential components of a comprehensive education in the arts. By working closely with peers and instructors from different cultural and academic backgrounds, students built networks that could support their future endeavors. These connections not only provided immediate benefits in terms of collaborative learning but also laid the groundwork for potential future collaborations, expanding the students' professional horizons.

Through the "Interdisciplinary Dialogue" project, our students not only expanded their artistic and cultural knowledge but also developed critical skills that will serve them well in their future careers. They learned to adapt to new environments, think creatively under pressure, and collaborate with individuals from diverse backgrounds—all of which are essential abilities in the ever-evolving world of the arts. The project challenged them to grow as both artists and global citizens, equipping them with the tools they need to navigate and succeed in the international arts community.

In summary, the "Interdisciplinary Dialogue" project was a transformative experience for our students. Despite the challenges encountered along the way, the project's outcomes were overwhelmingly positive. The combination of cross-cultural exchange, interdisciplinary exploration, and English-language instruction provided a comprehensive learning experience that will have a lasting impact on the students' academic and professional lives. As they move forward in their careers, the skills, knowledge, and relationships they developed during this project will continue to influence and inspire their work, positioning them for success in the global arts landscape.

Visit at Hans Op de Beeck's studio has been a truly revolutionary experience Daniela Rivas Rodriguez (ETFI)

I stand at a pivotal point in my artistic journey, where the convergence of diverse disciplines fuels my creative passion. Currently, I am working as an Interdisciplinary Dialogue collaborator at ETFI, where I engage in dynamic interdisciplinary dialogue, constantly seeking ways to blend and bridge various forms of artistic expression. My academic background is equally multifaceted: I have just completed my degree in dramatic arts, with a specialization in performance, at Replika Teatro - Academia del Actor / Centro Internacional de Creación, an experience that has profoundly shaped my understanding of the performative arts. Simultaneously, I am in the final stages of earning another degree at the Complutense University of Madrid, majoring in Fine Arts with a focus on hybrid painting and multidisciplinary projects. This dual academic path has allowed me to cultivate a deep appreciation for the interplay between visual and performative arts. My artistic identity is a tapestry woven from my experiences as an actress, performer, painter, and playwright. I take great pleasure in the intricate process of artistic direction, where I can bring together these various strands to create cohesive and impactful works. Beyond my own practice, I have also dedicated years to teaching painting, drawing, and both academic and abstract sculpture, which has not only enriched my technical skills but

also deepened my understanding of art as a communicative and transformative medium. As I look towards the future, my aspiration is to focus my career increasingly on interdisciplinary work, where the boundaries between art forms are blurred, and new, innovative expressions emerge. It is within this context that my recent visit to Hans Op de Beeck's studio resonated so deeply with me. The experience was not just inspiring but also profoundly affirming, as it aligned perfectly with my desire to explore and expand the intersections of different artistic disciplines. This visit has provided me with renewed motivation and a clearer vision of how I wish to shape my artistic career moving forward. As I navigate my artistic journey, currently interning and collaborating with ETFI, I find myself deeply engaged in the 'Interdisciplinary Dialogue' (ID) project. The Interdisciplinary Dialogue at the European Theatre and Film Institute (ETFI) is a European Commission- supported project that fosters collaboration between different artistic disciplines, particularly in theatre and film. It involves students and professionals from various backgrounds, encouraging them to engage in creative exchanges that transcend cultural and disciplinary boundaries. The project aims to enhance cross-disciplinary competencies, connect diverse artistic practices, and develop innovative, sustainable artistic formats, making it a bridge between cultures and a platform for future-oriented artistic exploration.This initiative, supported by the European Commission, aligns perfectly with my passion for merging various artistic disciplines. The project brings together diverse artists and educators, fostering a collaborative environment where theatre, film, and other art forms intersect. This experience has not only broadened my understanding of interdisciplinary practices but also fueled my desire to pursue a career that embraces these innovative, cross-disciplinary approaches. The ID project is more than just a learning opportunity; it is a transformative experience that allows me to explore and contribute to the evolution of art in a global context, preparing me to push the boundaries of traditional artistic expressions. In May 2024, Hans Op de Beeck was hosted by the ID project. Hans Op de Beeck is a Belgian contemporary artist born in 1969 in Ghent, Belgium. He is known for his multidisciplinary approach, working across sculpture, installation, video, and photography. Op de Beeck's art often delves into themes such as perception, space, and the human condition, and he is renowned for creating immersive, contemplative environments. HIs work consists of Sculptures, Watercolors and Multimedia Installations. Op de Beeck creates large-scale installations that transform gallery spaces into immersive environments. These installations frequently include elements such as sculpture, video projections, and sound, designed to evoke a sense of atmosphere and encourage introspection. The Themes and Concepts explores the transient nature of life and the complexities of human experience. He is interested in how people relate to their surroundings and how they perceive time and space. His installations frequently present a sense of melancholy or nostalgia, reflecting on the passage of time and the impermanence of existence. Op de Beeck's aesthetic is marked by a minimalist and sometimes surreal quality. His use of muted colors, subtle lighting, and carefully composed scenes creates a dreamlike or otherworldly effect, drawing viewers into a contemplative experience.

Some of his prominent works include installations such as "The Gathering" and "City of Absence," which exemplify his ability to create immersive spaces that challenge and expand the viewer's perception. Op de Beeck studied at the Royal Academy of Fine Arts in Ghent and has continued to evolve his practice through both personal exploration and academic engagement. Personally, my favorite work is an installation called "The Quiet" from 2006. It is a profound exploration of stillness and introspection, crafted to immerse viewers in an environment of serene contemplation. This work reflects Op de Beeck's skill in creating immersive experiences that challenge and expand our perception of space and time.In "The Quiet", Op de Beeck constructs a contemplative world that stands in stark contrast to the cacophony of everyday life. The installation features a series of large-scale, intricately detailed models and objects that collectively form a tranquil environment. Through his use of muted colors and subtle lighting, Op de Beeck cultivates a sense of calm and introspection, inviting viewers to step away from the external noise and engage deeply with the space. The visual composition of the installation is meticulously designed to evoke a dreamlike atmosphere. The objects and scenes, while seemingly ordinary, are arranged to highlight their inherent quietude. The soft, diffused lighting and carefully chosen color palette enhance the installation's serene quality, encouraging viewers to experience a profound sense of stillness as they navigate through the space. "The Quiet" is not merely a visual experience; it is an invitation to engage in a reflective

process. As viewers move through the installation, they encounter moments that prompt personal contemplation and introspection. The environment created by Op de Beeck offers a space where the usual tempo of life slows down, allowing for a deeper engagement with the themes of solitude and the passage of time.This installation exemplifies Op de Beeck's ability to use spatial design and sensory elements to craft experiences that resonate on an emotional level. "The Quiet" stands as a significant work in his oeuvre, demonstrating his mastery in creating environments that foster introspection and provide a sanctuary from the noise of the outside world. Through this work, Op de Beeck invites viewers to explore the quiet spaces within themselves, reflecting on the nature of solitude and the fleeting moments of tranquility in our lives. Overall, Hans Op de Beeck's work invites viewers to reflect on their own experiences and the world around them, using a rich blend of visual and sensory elements to create profound and thought-provoking art.

My brief stay at Hans Op de Beeck's studio has been a truly revolutionary experience. This encounter ignited a spark of inspiration in me, expanding my artistic aspirations in various directions that I had barely glimpsed before. The mastery with which Op de Beeck handles color, often using a restrained yet deeply evocative palette, has led me to reconsider my approach to color as a language in itself, capable of conveying complex emotions with a subtlety I had not previously explored. The impact of the use of gray in Hans Op de Beeck's work has affected me on a deeper level than I initially could have imagined. This color, often perceived as an absence or mere transition between black and white, in Op de Beeck's hands, becomes a vehicle laden with meaning, capable of containing and expressing the full range of human experience. Gray in his works is not just a color; it is a mood, an atmosphere, a silent whisper that invites the viewer to pause, contemplate, and feel. The way he uses this tone creates an enveloping atmosphere where every shadow, every reflection, every gradation becomes a protagonist in itself. In this gray world, the absence of color is not a deficiency but a conscious choice that magnifies the viewer's perception. It forces us to notice what we would normally overlook, to

appreciate the subtle variations in texture, light, and form. What astonished me most was Op de Beeck's ability to evoke intense and complex emotions using only gray. In his work, this color unfolds in an infinite variety of shades, from the softest and most ethereal to the densest and darkest. Each variation tells a story; each tone has a unique voice. Instead of shouting, gray whispers—whispers with an intensity that goes beyond what vibrant colors could convey. There is a stillness in gray, a calm that, paradoxically, is charged with tension, as if the color is always on the verge of revealing something deeper, something hidden just out of sight. Gray also made me reflect on the concept of neutrality and how, in reality, a true state of neutrality does not exist in art. In Op de Beeck's work, gray becomes a field of limitless possibilities, where each chromatic decision, each subtle adjustment, adds layers of meaning and emotion. Gray is versatile and ambiguous; it can be cold or warm, distant or intimate, depending on the context and how it is used. This ambiguity is precisely what makes it so powerful in Op de Beeck's work. It is a color that lends itself to interpretation, adapts to the viewer's emotions, and, in its apparent simplicity, contains a complexity that continues to resonate long after viewing the work. Moreover, Op de Beeck's gray has led me to reconsider the relationship between color and time. In his work, gray seems to suspend time, freezing moments in a kind of silent eternity. The gray landscapes, the everyday scenes enveloped in this monochrome, become fossilized memories, fragments of life floating in a space where time has stopped.

This has inspired me to think about how color can be used to explore temporality, not just as a visual representation but as a way to capture the essence of the passage of time, transience, and memory. In summary, the impact of gray in Hans Op de Beeck's work has been a revelation for me. This color, which I once saw as a mere intermediate tone, has taken on new life and meaning, showing me that even in apparent simplicity, there can reside an unfathomable depth. Gray has taught me to look beyond the obvious, to seek beauty in the subtle, and to explore how, by limiting our palette, we can actually expand our artistic horizon, opening new doors to creative and emotional exploration. My reality regarding precarious work has confronted me with a reality that is not only current but also deeply human. In his studio, I was able to appreciate a struggle against this: leaving behind precarity and finding opportunities in the labor market as an artist. His ability to capture the fragility and transience of existence through his art has inspired me to incorporate these same ideas into my own work, seeking ways to reflect precarity not only in content but also in the materials and methods I choose. My visit to Hans Op de Beeck's studio was a deeply revealing experience, where every detail of the space contributed to a richer understanding of his creative process and the scale of his work. The tour, guided by one of his administrative assistants, allowed me not only to see where his works are conceived but also to perceive the collaborative atmosphere and meticulous organization that characterize his artistic practice. The studio is spread over three floors, each designed with a specific purpose, reflecting a clear intention to optimize both space and creative productivity. The first floor surprised me with its elegance and warmth. The offices, impeccably decorated, offer a welcoming environment that feels almost like a sanctuary for ideas. However, what truly impressed me was the small cinema integrated into this area. This intimate and carefully designed space revealed a facet of Op de Beeck that I hadn't fully considered: his deep interest in visual storytelling and his dedication to the viewer's experience. The cinema is a place where ideas can be projected and reflected upon, a corner that encapsulates the importance of contemplation in his work. Next, I moved to the heart of the studio, the workshop, where the magic really happens.

This workshop is a hive of creativity, where all the interns work tirelessly on the sculptures under Hans's direction. What struck me the most was the atmosphere in this space. Despite the constant activity, there was a sense of calm and harmony. Each workstation, dedicated to different materials such as wood, forge, and polyester, was impeccably organized. This organization not only facilitated the workflow but also reflected a respect for the materials and the creative process itself. The diversity of materials and tools available was impressive, offering endless possibilities for experimentation and creation. The workshop is not just a workplace; it is a laboratory of ideas, where collaboration between disciplines is essential for the development of the works. Finally, the studio's top floor housed the stockroom, a space that left me speechless due to the grandeur of what it contained. Seeing so many works gathered in one place was overwhelming. Here, I would appreciate the magnitude of Op de Beeck's work and the logistics involved in handling and storing such large-scale pieces. This warehouse is, in a way, a testament to the artist's success and prolific production, a place where the works, though momentarily at rest, seem to wait patiently for their moment to be admired by the World. Overall, my visit to Hans Op de Beeck's studio not only allowed me to understand the inner workings of his artistic process but also inspired me to rethink my own practice. The combination of well-thought-out spaces, the atmosphere of collaboration, and meticulous organization showed me that the environment in which art is created is just as important as the work itself. This studio is a microcosm where art and logistics coexist in perfect harmony, and my time there has left an indelible mark on my vision of art and the creative process. Moreover, the collaboration between multidisciplinary artists that is palpable in his studio has left an indelible mark on my vision of art. Op de Beeck understands art as an interdisciplinary act, where the convergence of different disciplines not only enriches the final work but also creates a dialogue between different forms of expression. This perspective has encouraged me to open myself up to new forms of collaboration, understanding that integrating various disciplines can lead to the creation of something truly unique and meaningful. As an actress, my stay in Hans Op de Beeck's studio offered me a unique experience that resonated deeply with my own artistic practice. What I valued most about this visit was the atmosphere of tranquility and concentration that permeated every corner of the studio, a sensation that transformed the space into a true sanctuary of creation. In my work, concentration and calm are fundamental elements to access the emotions and internal states necessary to portray a character. Entering Op de Beeck's studio was like crossing the threshold into a space where these qualities are not only valued but cultivated almost ritually. The energy of the place was palpable: a stillness that does not feel like emptiness but like a living presence that supports and nourishes creativity. This atmosphere of sacred work, where external noise seems to disappear and all focus is directed toward the act of creation, reminded me of the importance of finding or creating a similar space in my own professional life. The serenity that permeated the studio allowed each individual to immerse themselves completely in their task, whether sculpting, modeling, or collaborating on a multidisciplinary project. I observed how the interns and collaborators moved through the workshop with an almost meditative dedication, focused on their activities with a precision that is only possible in an environment where concentration is respected and fostered. This type of environment is essential for artistic work, where the quality of the creation depends largely on the creator's ability to remain in a state of deep connection with their work.

I am familiar with the need to enter a state of absolute concentration to embody a character and bring it to life on stage or in front of the camera. This state of flow, where the outside world disappears and all that exists is the truth of the present moment, is something I continually seek in my work. Finding a physical space that not only allows but promotes this mental state was incredibly inspiring. It reminded me that just as the body and voice need training and preparation, the space in which we work must also be designed to support our concentration and creative process. Op de Beeck's studio, with its atmosphere of sacred work, showed me the importance of surrounding oneself with an environment that respects and nurtures the creative act. It is a place where every detail seems carefully considered to maximize mental clarity and focus, from the arrangement of tools to the organization of space. This environment not only facilitates artistic creation but also honors the process, recognizing the seriousness and depth of the work being done. What I most value about my stay in Hans Op de Beeck's studio is the tranquility and concentration that permeated every corner of the place. This atmosphere of sacred work not only inspired me as an artist but also reminded me of the importance of creating or finding a space that supports the concentration and focus necessary for any form of artistic expression. As an actress, I will carry with me the lesson that the environment in which we work is as crucial as the talent and technique we bring to our practice. My visit to Hans Op de Beeck's studio was not just an inspiring journey but a catalyst for my own growth as an artist. It has urged me to rethink color, confront the reality of precarious work, and embrace interdisciplinarity as a vital force in my creative process.

Co-funded by
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As a practicing director of theater and film, a lecturer at various universities, and the head of the European Institute of Theater and Film (ETFI), I have long been convinced of the necessity to rethink the traditional model of education in the arts. My journey into this profession, which began with an engineering background in electrical engineering and continued through professional sports, has shaped my systematic thinking and understanding of the interconnectedness of various disciplines.

I find that the traditional, narrowly specialized training in European institutions often fails to fully unleash the creative potential of students. Throughout my travels and teaching experiences, I increasingly encountered the problem of disconnection between different departments and specializations.

For instance, while working with actors in Norway, I persistently encouraged them to acquire skills in makeup, cinematography, sound, and lighting. Despite the support from professionals in the relevant departments, I believed it was crucial for students to immerse themselves in these areas independently. Such immersion allows an actor to better understand the specifics of other specialists' work, establish effective communication, and consequently, significantly enhance teamwork and the final product. The success of my students in Norway serves as a vivid testament to this approach.

The essence of my philosophy is that achieving excellence in any field of art requires a holistic understanding of the entire process of creating a work. An actor who comprehends the principles of cinematography can interact more effectively with the camera. A director familiar with the nuances of sound engineering can convey their vision more precisely to the sound operator, and so forth.

This is precisely why I view the creation of ETFI as a platform for implementing an integrated approach to education. We select schools with a high level of training but that experience a deficit in interdisciplinary collaboration. A key criterion for selection is my personal experience working with these educational institutions. For example, our collaboration with a school in Manchester, led by a long-time colleague of mine, evolved into this school participating in our international project. Subsequently, we attracted an Australian school, allowing us to create a multicultural environment that enriches the educational process and broadens students' horizons.

Interdisciplinary dialogue is a crucial element of my vision for the educational process. A student should not merely be a "technician" performing their narrow task; they must be part of a team, feel connected to other specialists, and communicate and exchange ideas freely. Only in an atmosphere of mutual understanding and collaboration can truly outstanding works of art be created.

In conclusion, I am convinced that the future of theater and film education lies in an integrated approach that fosters the development of well-rounded, educated, and communicative professionals capable of effective teamwork and innovative thinking. The goal of ETFI is to become a flagship of this new approach and to contribute to the advancement of global art.

The Story of Our Success: Interdisciplinary Dialogue as a Launchpad for New Startups and Companies by Helen Ibra (ETFI)

In this article, I would like to share my perspective as the project manager of the Interdisciplinary Dialogue initiative, detailing how the primary motivational factor for my colleagues and me at the ETFI was to ensure that our project transcended mere training opportunities for students and educators within the consortium. Moreover, we aspired for it to serve as a spring rain nourishing the soil, from which young startups and interdisciplinary companies could emerge, driven by our students and young educators continuing the principles of interdisciplinary dialogue in practice.

I wish to highlight a few success stories from our project participants that exemplify this vision. The first is Guglielmo, a musician, composer, and philosopher from Italy, who participated in the Interdisciplinary Dialogue. Subsequently, with support from the ETFI, he established a small startup focused on developing interdisciplinary practices in music, performance art, and video art. We assisted Guglielmo in conducting a series of events and theatrical experiments in this domain, notably the initiative titled "Museum and Music." This project exemplified the integration of artistic expression with scientific inquiry, demonstrating the potential for collaboration across disciplines.

The second success story involves Philippe, a 3D design student from Belgium, one of the participants of the Interdisciplinary Dialogue. He, along with his classmate Sofia, founded their own startup, utilizing 3D animation to create innovative performative projects. Their initiative not only showcases the application of cutting-edge technology in the arts but also exemplifies the entrepreneurial spirit fostered by the interdisciplinary dialogue framework.

These success stories reflect the transformative potential of the Interdisciplinary Dialogue project, illustrating how it has served as a catalyst for creativity and innovation among our participants. By nurturing an environment that encourages collaboration and exploration, we have witnessed the emergence of new ventures that embody the principles of interdisciplinary practice. As we continue to support our students and young professionals, we remain committed to fostering a thriving ecosystem of artistic and entrepreneurial endeavors that contribute to the evolution of the arts and education.

Expanding Knowledge of Interdisciplinary Dialogue: Collaborative Efforts and Emerging Performative Practices
The Intersection of Music and Museums: A Dialogical Experiment in Interdisciplinary Learning
Music, Science and Audience Engagement

As part of its commitment to disseminating knowledge about interdisciplinary dialogue and the insights gained through its initiatives, the European Theatre and Film Institute (ETFI) has engaged in a series of collaborations with associated partners. One notable

outcome of these efforts was the establishment of a performative musical collective by a participant in the disciplinary dialogue program. This collective emerged as a direct result of the experiences and knowledge shared during the project.

Recognizing the potential of this young ensemble, the European Theatre and Film Institute (ETFI) invited the collective to participate in a residency during the final days of the Interdisciplinary Dialogue initiative. This residency provided the collective with an invaluable opportunity to further develop their artistic practice within a supportive environment that encourages innovation and exploration at the intersection of various disciplines.

In a significant gesture of collaboration, the European Theatre and Film Institute (ETFI) organized a performance for this emergent student startup at the Royal Institute of Natural Sciences in Brussels, an esteemed associate partner of the Institute. This event took place within the framework of the ongoing dialogue between music and science, illustrating the project's commitment to fostering interdisciplinary exchanges.

In recent years, the discourse surrounding the integration of the arts into educational frameworks has gained substantial traction. A notable example of this is the experimental module titled "Museum and Music," conducted by the European Theatre and Film Institute (ETFI) in collaboration with a group of instrumental musicians, including graduates from European conservatories. This initiative underscored the profound effects of interdisciplinary dialogue, particularly in fostering an innovative learning environment within the context of a museum visit.

The experiment took place at the Royal Institute of Natural Sciences, where four musicians and two production managers engaged visitors through a series of live musical performances. Each performance was strategically situated within various exhibition halls featuring scientific and archaeological artifacts, such as mammoth bones, ancient dinosaur skeletons, and marine organisms preserved in aquariums. The musicians drew inspiration from the ambiance and unique characteristics of each space, utilizing improvisation to create a new musical narrative that complemented the scientific exhibits.

This approach transformed the traditional museum experience, typically characterized by silence and guided tours, into an immersive auditory journey. Visitors were greeted not by the usual tranquility of museum halls, but by the captivating sounds of live music that resonated through the exhibits. This innovative fusion of music and science provided a fresh lens through which attendees, particularly school groups, could engage with the material, leading to heightened levels of focus and involvement.

The impact of this interdisciplinary dialogue on the educational process was significant. Many students and their teachers reported an enhanced concentration that deviated from the norms of a typical museum visit. The presence of live music appeared to facilitate a deeper understanding of scientific concepts, suggesting that the integration of arts into educational contexts can yield beneficial

outcomes. Research supports this assertion, indicating that the arts can stimulate cognitive engagement and foster a more profound connection to the subject matter being explored (Fowler, 2005; Hetland et al., 2007).

Moreover, the dialogue between music and science can be traced back to various scholarly discussions on the role of the arts in enhancing learning. For instance, the concept of "embodied cognition" posits that our understanding is enriched through sensory experiences (Johnson, 2007). In the context of the "Museum and Music" module, the auditory stimuli provided by the musicians may have engaged students' cognitive faculties in ways that visual stimuli alone could not.

Additionally, the intersection of museums and the performing arts has been explored in numerous studies, highlighting how theatrical elements can enhance the educational value of museum exhibitions (Cohen, 2013). The dynamic and interactive nature of live performances can invigorate the museum space, encouraging visitors to engage with the exhibits on a more emotional and intellectual level.

The performance at the Royal Institute of Natural Sciences not only showcased the emerging collective's artistic capabilities but also emphasized the thematic connections between the scientific exhibits housed within the institute and the performative elements of the musical ensemble. By situating the performance within a scientific context, the event highlighted the potential for dialogue and synergy between the arts and the sciences, reinforcing the importance of interdisciplinary collaboration in contemporary artistic practice.

This initiative underscores the European Theatre and Film Institute (ETFI) dedication to nurturing emerging talents and facilitating innovative projects that transcend traditional disciplinary boundaries. By creating platforms for performance and fostering collaborations between diverse fields, the Institute continues to contribute to the evolution of interdisciplinary dialogue, encouraging new forms of expression that resonate within both the artistic and scientific communities.

In conclusion, the "Museum and Music" initiative exemplifies the potential of interdisciplinary dialogue to enrich the learning experience within museum settings. By merging music with scientific exploration, the project not only captivated audiences but also fostered a deeper understanding of complex concepts. This experiment serves as a compelling case for the continued exploration of artistic integration into educational frameworks, suggesting that such approaches can play a crucial role in enhancing student engagement and learning outcomes in the sciences.

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INTERDISCIPLINARY DIALOGUE

PROJECT RESULTS

Co-funded by the European Union

STUDY GUIDE

* **Digital Book: A digital book, scheduled for release at the end of March, compiles articles written by faculty from the participating institutions. This book serves as an analytical resource, sharing insights and practical exercises developed throughout the project.**
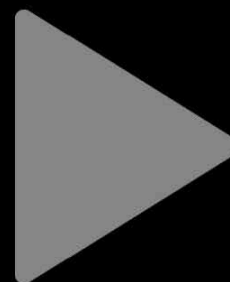
* Video Tutorial Series: A series of video tutorials, entitled "How to Unpack Your Creative Horizons," will be released via the project's YouTube channel. This series will provide practical guidance and inspiration for educators and students seeking to integrate interdisciplinary approaches into their work.

INTERDISCIPLINARY
DIALOGUE
YOUTUBE CHANNEL

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Joint intention of the consortium / Conceptual Framework for the Master's Program

1. Program Overview and Objectives

  - The master's program aims to cultivate interdisciplinary competencies among students, equipping them with the skills necessary to navigate and innovate within the intersections of various artistic and academic disciplines.

- The program will emphasize adaptability, critical thinking, and collaborative practices, reflecting the dynamic nature of contemporary artistic and scholarly environments.

2. Curriculum Structure

The curriculum may be divided into core modules, elective courses, and practical components, as follows:

- Core Modules (30 ECTS)

- Interdisciplinary Theories and Practices: This module will explore foundational theories of interdisciplinary collaboration, including the contributions of key thinkers such as Mikhail Bakhtin and Vladimir Vernadsky. Students will engage with theoretical frameworks that highlight the interconnectedness of various disciplines.

- Methodologies of Creative Inquiry: This course will introduce students to diverse research methodologies applicable across disciplines, including qualitative and quantitative methods, participatory action research, and design thinking.

- Cultural Studies and Contextual Analysis: Focusing on the socio-cultural implications of artistic practices, this module will examine how cultural contexts influence artistic expression and interdisciplinary dialogue.

- Elective Courses (15 ECTS)

Students may choose from a range of elective courses that align with their interests and career aspirations. Potential electives could include:

- Digital Media and Performance: Exploring the integration of digital technologies in performance art and how they facilitate new forms of expression.

- Sustainable Practices in the Arts: Investigating the role of sustainability in artistic practices and the potential for cross-disciplinary collaboration in addressing environmental issues.

- Art and Social Change: Analyzing the role of the arts in fostering social justice and community engagement.

- Practical Components (15 ECTS)

- Experiential Workshops: Students will participate in hands-on workshops that encourage experimentation and collaboration across disciplines. These workshops could include:

    - Collaborative art-making sessions that integrate visual arts, theater, and music.

    - Workshops focused on the development of interdisciplinary projects that culminate in public presentations.

    - Practical Performances and Exhibitions: The program will culminate in a series of practical performances and exhibitions, allowing students to showcase their interdisciplinary projects. Students will collaborate in teams to conceptualize, develop, and execute performances that reflect their learning and experimentation throughout the program.

3. Assessment and Evaluation

  - Assessment methods will encompass a combination of reflective essays, project proposals, peer evaluations, and public presentations of performances and exhibitions. This multifaceted approach to assessment will encourage students to critically engage with their work and the collaborative process.

4. Collaborative Partnerships

  - To enhance the program's reach and effectiveness, partnerships with cultural institutions, theaters, galleries, and community organizations will be established. These partnerships will provide students with opportunities for internships, networking, and real-world application of their interdisciplinary skills.

Conclusion

The proposed master's program represents a significant opportunity to formalize and expand the principles of interdisciplinary dialogue within an academic framework. By integrating theoretical knowledge with practical application, the program aims to prepare students to become innovative leaders in the arts and related fields. Through this initiative, we hope to foster a new generation of thinkers and creators who are equipped to navigate the complexities of our interconnected world.
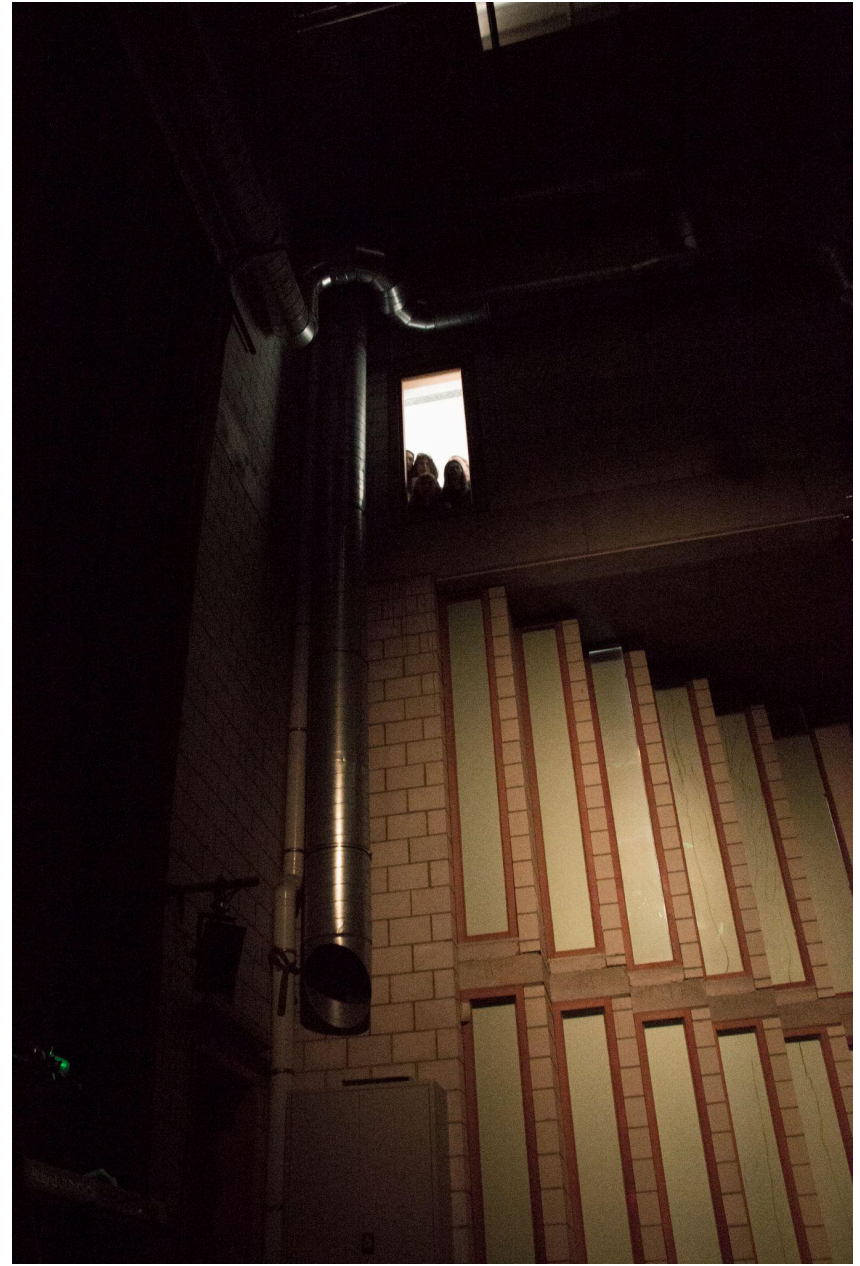
This structured approach not only aligns with our aspirations for the interdisciplinary dialogue but also positions the program as a progressive educational model that addresses contemporary challenges in the arts and academia.
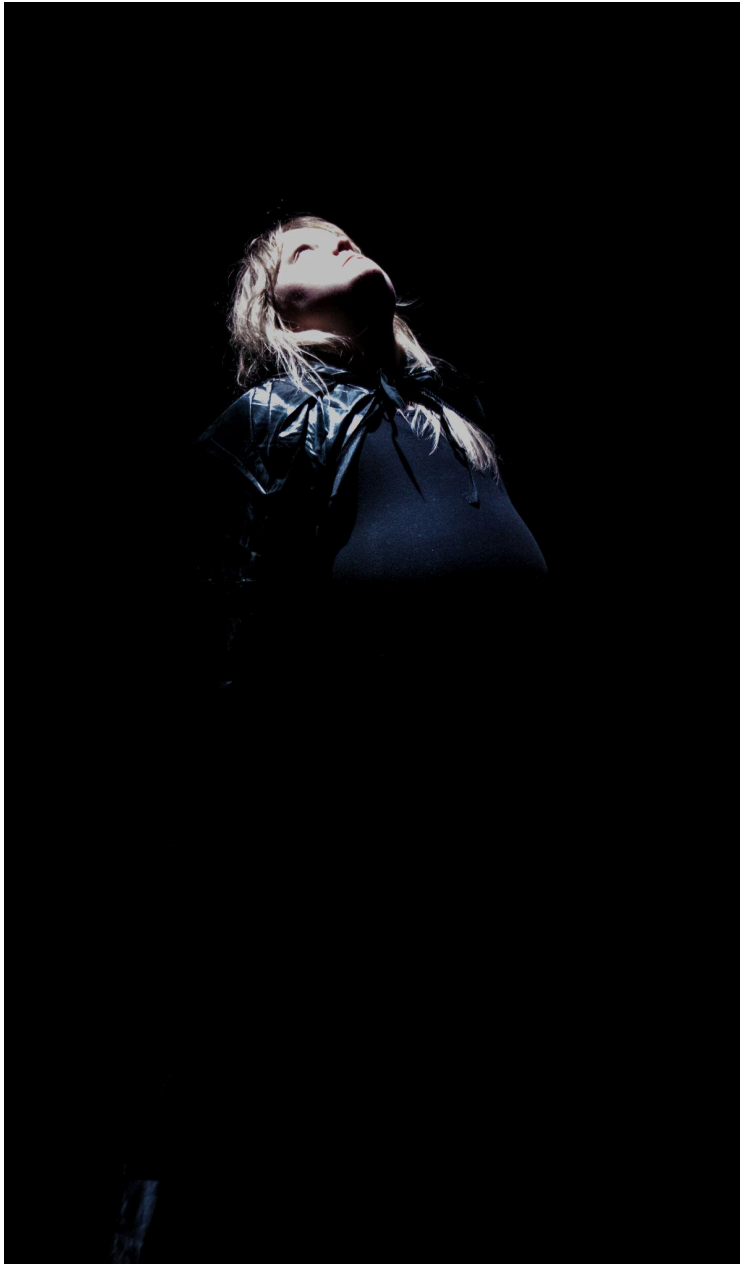
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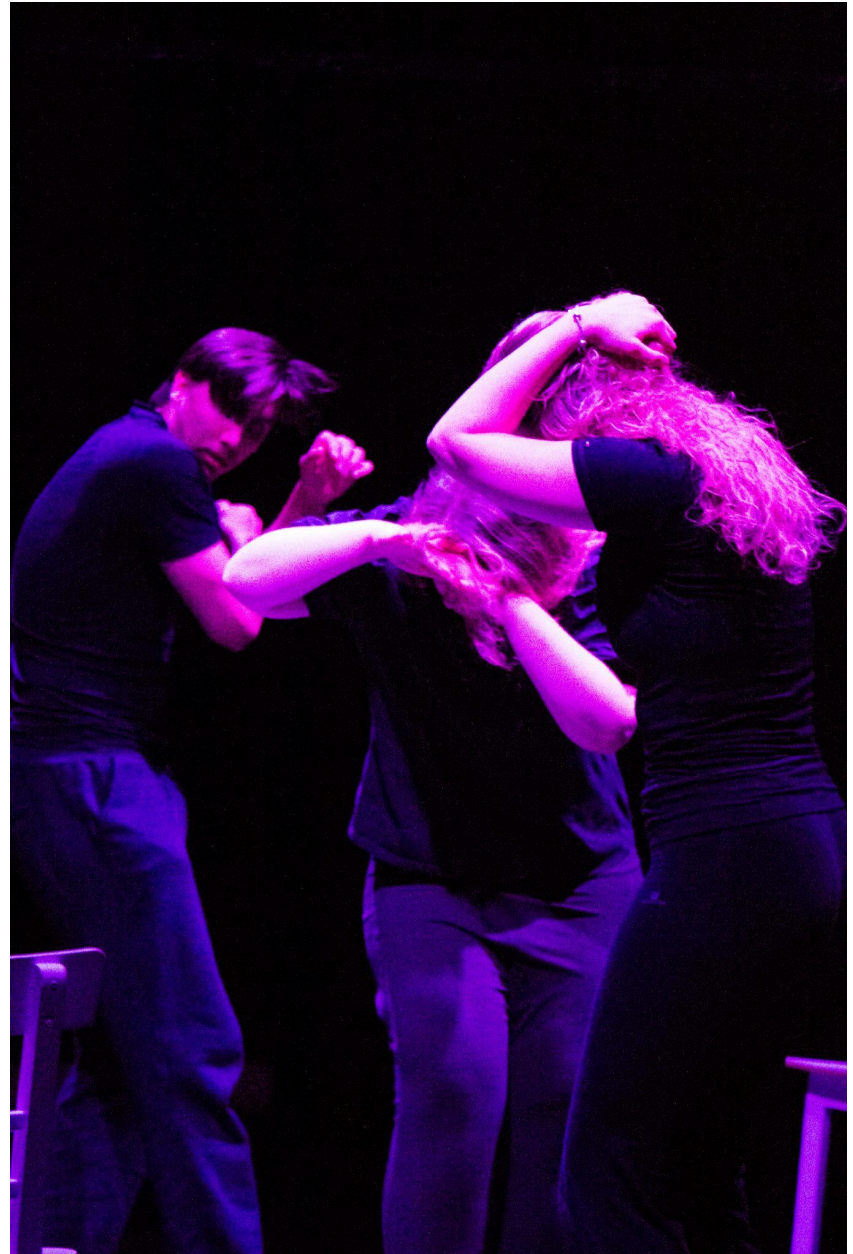
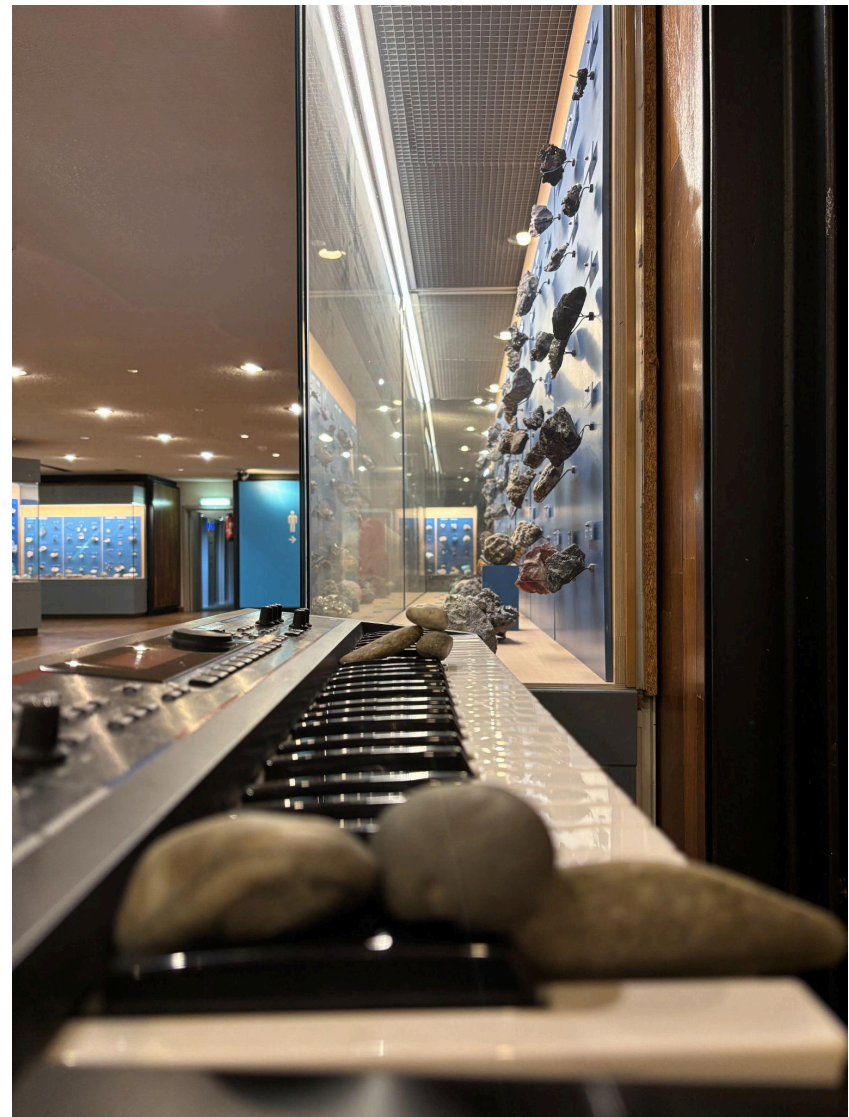**PRESENTING THE PROJECTS OF OUR PARTICIPANTS**

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MATE UNIVERSITY HUNGARY
WESTERN AUSTRALIAN ACADEMY OF PERFORMING ARTS
With the contribution of SKH Sweden, HEAJ Belgium, our students and teachers.