



YOUNG THEATRE ON THE MOVE

What is what, who is who, where are we

Young Theatre on the Move: **What is what, who is who, where are we**

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PREFACE

A start of a wonderful adventure

Life is like an improvisational scene made out of creative movement. We need to know what we want to express in the scene, who is taking part, what kind of characters are involved, what is the goal of the scene, which creative methods are being used to build a performance. To all of this we also need to add a little spark of creativity.

It is the same with our projects: Young theatre on the Move wouldn't be possible without strong content and specific goals of the project. You need people and institutions standing behind it giving it life. You need imagination, ideas, concrete actions, emotions and different groups of connected individuals. You need artists and teachers who are spreading the ideas and bringing joy to different spheres of educational and cultural life. You also need methods that you want to develop and most importantly concrete praxis.

When you fully immerse yourself into a project you quickly start to lose sight of the bigger picture. You become so overwhelmed with specific work, concrete actions, that you start to forget how to see the broader horizon. Sometimes you need to take a step back to see the amazing work that you are doing and notice the whole scope of your performance.

In this brochure we are doing just that. Taking a step back, putting things into perspective and presenting you with the basic elements of our work.

We will lead you through different discoveries we made in our project as we would lead you through the preparation of a performance. We will ask ourselves all the main questions as we would before we head to the stage. We will also try to share with you some sparks of creativity in our work.

Let's begin our wonderful adventure!

PRESENTATION OF THE PROJECT

What is it all about?

Every project begins as an idea between committed individuals. Ours began just the same. We are beginning the journey at the roots of our project with a testimony from Bjanka Kršmanc, our project manager.



I would like to begin with a story. It was the year 2018. A summer. The 24th of July. Hopefully some of you were on a vacation, maybe at a seaside or at your favourite spot and some of you were sweating at work. I know where I was. And I know that at least one other person was at the office, as well. What was the background of the story? Our first Creative Europe cooperation project Young Theatre was 10 months old, we were in the middle of it at that point. Everything was progressing well, smoothly, everybody participated fully, the Young Theatre project was going in the right direction, we were getting positive feedback and great results, etc. So far so good, I thought. So, we know the time frame and the background of the story. What was the plot about? On the 24th of July 2018, in the middle of a Young Theatre project, I got an email. And it started with Dear Bjanka... how is the summer in Slovenia? I thought "It's summer time. Everything is great. I'm going to Dalmatia, to the Croatian coast next week for a two-week vacation, so the answer was: It couldn't be better." And the text continued with two sentences about proposals for budget changes in the Young Theatre project and then out of the blue the next question: "Also, I wanted to ask you about the future – would you like to continue the project?" And I thought: Would I like to continue to project? Of course, I would. It had just started last year, we all knew that it would last until the 31st of May 2019. We had another 10 months ahead of us. I had hoped you would want to continue the project, as well. You are supposed to continue it! So, something was off. Obviously, I didn't understand the question. I kept reading the email: "This project is a really great start and something to build on. We really can see huge potential that we would be happy to exploit. Yes, that is the right word. Finally, we understand each other. Just carry on. Creative Europe will have another call in November this year." Hmm? "Would you be interested in another application – a continuation?" Did I mention that it was summer time, in the middle of the on-going Young Theatre project? "What do you think about it?"

Maybe I could pretend I didn't get the email, was definitely my first reaction. It was supposed to happen anyway, I knew. In fact, our team was thinking about the continuation – the project's upgrade even while writing the Young Theatre application. That was the reason why we said that Young Theatre is a pilot testing project. I needed to remind myself of the plan. Our team decided to start preparing a new project in September even before the summer began.

Monika, the Polish project manager, is the person I was talking about. Why did I share this story with you? Because it is so important for us that the impulse came from you, project partners. The initiative from your side has an even larger meaning for us. It is the proof that we as a team/ consortium of partners succeeded, that we were on the right path, that we saw a mutual strong potential for our common growth and that we have proven ourselves to be worthy of being the lead partner. So, the decision was made even before the actual question was asked. And the decision was and still is highly positive because of you, our strong positive bonds that were formed during our first cooperation project. So, I would like to take this opportunity to thank all the project managers, all the assistants and of course all the artist-trainers for your marvellous work, enthusiasm and dedication to our project.”

And that is how our project was born.

The main objectives of Young Theatre on the Move project

The main objective of Young Theatre on the Move project is to develop and spread innovative, engaging and practical audience development approach that relies on the creative methods and techniques of improvisational theatre, contemporary dance and their shared potential. The project aims to address the main audience development challenge of steadily declining popularity of theatre and dance, especially among the younger audiences.

The objectives are going to be accomplished by developing a programme that is rooted in the techniques and tools of improvisational theatre and contemporary dance arts. The methodology of the programme will be delivered in all five partner countries to the key target groups in creating audience development and a cultural education programme for the young: theatre and dance professionals, artists, pedagogues, youth workers and other important cultural operators in the field.

The Young Theatre on the Move partner network consists of five cultural institutions who all share the mission to co-create quality cultural education for the final young audiences: Pionirski dom – Center za kulturo mladih, Slovenia; Elckie Centrum Kultury, Poland; CNC danse, France; Opera Comica pentru Copii, Romania; and Dečji kulturni centar Beograd, Serbia.

Together, the partner consortium first develops and implements an attractive and engaging audience development approach, which merges two of the most neglected art forms in the curriculum-based cultural education for the young: theatre and dance. To respond to the needs of the main target group – the young – our method especially relies on the two complementary theatre and dance art forms: improvisational theatre and contemporary dance. By combining the two methods that encourage creativity, freedom of expression and active participation of everyone involved, we are inventing a new capacity building tool: the Impro Move.

The main outputs and outcomes of the Young Theatre on the Move project are:

- the development of the Impro Move methodology that will result in an important set of Handbooks with possibilities to implement the method throughout Europe;

- the education and training of 20 artist-trainers that will share the method and gain important audience development skills;
- creation of more than 100 Impro Move performance formats at Impro Move days, that are created by at least 75 theatre and dance professionals and 175 pedagogues and youth workers in 5 target countries. This directly engage in Impro Move production with more than 5000 children involved as an active audience or as active performers;
- the presentation and dissemination of the Art Education audience development method at relevant international conferences, festivals and events throughout the Europe;
- the Impro Move network with members from throughout Europe, that will not only spread out the methodology, but more importantly, it will connect artist-trainers with professional theatre and dance institutions, pedagogues, youth workers and schools to ensure further creation and collaborative evolvement of audience development approaches and strategies.

But, what is it really all about?

It is about creating a laboratory for innovative audience development approaches and strategies. It is a creative exploration of improvisational theatre, contemporary dance and its merging results. It is about discovering new forms and possibilities and creating an open space, a discussion for cultural education and a production for the young audience.

THE INSTITUTIONS INVOLVED IN THE YOUNG THEATRE ON THE MOVE PROJECT

Who is who?

Already in the pilot project it was clear that Young theatre is all about the cooperation between different people working towards the same goal – ensuring an equal and quality cultural education for the young. And in the Young Theatre on the Move project it is even more obvious that people are the ones that push things forward. It is about the energy, inspiration, vibration and overall, the connection between different people involved in cultural education for the young, the connection of people who work in various institutions and organisations, especially in cultural and educational fields, and other possible connections between all the enthusiasts who believe that culture education is the key to the better future of the world.

Listed below are the organisations, institutions and individuals, who make Young theatre on the Move happen and who represent the crucial part of the project:

Dečji kulturni centar Beograd

Many generations grew up with its programmes and festivals, which left a significant mark on Belgrade's culture. Today, DKCB hosts all kinds of cultural events. In their studios, children have the opportunity to create freely and work on projects that they are interested in, with the help and guidance of professionals.

Although organisational forms have been changing, the essence of work at DKCB has always been focused on the affirmation of children's creativity and their personal development.

DKCB directs its activities primarily to the primary target group, to children and youth as well as their parents and other participants in the development of cultural objectives. Activities are organised within its premises and elsewhere, in cooperation with cultural institutions and schools from the urban and suburban municipalities.

By participating in the project, DKCB is working to create a new theatrical audience and connect young people interested in the art of theatre through workshops. It also works to provide them with a good overview of youth theatre creations in the country, as well as in other partner countries. By collaborating internationally, DKCB plays an important role in the social life of Belgrade and Serbia: the younger generations are learning about the European cultural values in the country, which is a candidate for the European Union's accession.

More about the institution: <https://www.dkcb.rs>

Opera Comica pentru Copii

OCC draws its uniqueness from the fact that all of its shows are exclusively for children from the age of 3 and above. Nowadays, there are more than 500 events scheduled each season with the main goal of reaching as many children in Bucharest as possible.

OCC produces and promotes musical culture and performing arts shows for children in-house and abroad, aimed at their education and emotional development starting from a very early age. It initiates and supports educational, cultural and social-formative projects addressed to the target audience and strives to collaborate with educational institutions by providing qualified support to schools to carry out valuable projects. OCC organizes and conducts educational programmes and creative research activities for the continuous improvement of specialised personnel in the artistic, musical, theatre, opera, ballet and technical field.

Young Theatre on the Move represents a new milestone for the Opera Comica pentru Copii.

If Young Theatre project brought Impro Theatre as a steady activity to the institution, in return OCC hopes to draft and create new methodologies based on our trainer's experiences as opera directors, ballet dancers and opera singers, methodologies that will help children be more aware of their emotions, their body movement and coordination and their space from Young Theatre on the Move.

More about the institution: <http://www.operacomica.ro/>

Pionirski dom – Center za kulturo mladih

Pionirski dom focuses on enriching children's lives with creative workshops and activities. Their mission is not only for children to gain artistic and creative competences, but also to offer a safe, relaxed and welcoming environment for them to develop their unique personalities, their personal expression and enhance their love of arts.

Along with quality programmes throughout the year that represent the base of their work, they also offer education for teachers and youth workers (mostly in the fields of language and culture, fine arts and theatre) and other cultural activities (concerts, theatre plays, exhibitions etc.). For more than a decade, there has also been a rise in festival organisation by Pionirski dom, and now almost all of the creative activities in Pionirski dom culminate in one of the festivals (literary, painting, film, science, contemporary dance, music and theatre festivals).

Pionirski dom believes that by joining creative forces and including the strengths of all the institutions involved, they can really shape the future of cultural education in Europe and strengthen the relationship between professional cultural institutions and schools. They hope that together they can start to develop cultural education that will not only enrich people's lives, but also show the importance and need for theatre and dance education and participation in Europe and in the world.

More about the institution: <https://www.pionirski-dom.si/>

Elckie Centrum Kultury

ECK is a self-governing cultural institution, the biggest and oldest one in Elk District. According to its statute it carries out tasks in cultural education, education through art, and promotion of culture and arts.

In recent years, ECK has undergone significant changes, both in its appearance and its internal structure and activity. These changes were brought about by a changing pattern of participation in culture, new needs among audiences, and better opportunities for cooperation with international partners.

ECK is active in many artistic fields – folk dance and music, film, visual arts, organisation of artistic events and regular art classes in its department – Arts School. In recent years, theatre has become one of the institution's main focuses – a regular event “The fourth wall” that combines presentation of Polish professional theatres and their productions, and workshops for young people, helps to showcase theatre to wider audiences. In 2017, with the project “Young Theatre”, impro was invited to ECK and stayed for good.

Every year ECK is visited by thousands of people.

From Young Theatre on the Move project ECK expects a continuation of the wonderful collaboration started with “Young Theatre” two years prior, to experience the satisfaction of seeing that the hard work in the project starts to pay off, that people use what they have learned and share it with others. Being part of the enormous thing that this project undoubtedly is and supporting its growth, is definitely a special experience for a small-town institution, such as ECK.

More about the institution: <http://eck.elk.pl/>

CNC danse – Nathalie Cornille

Artistic creation is the main activity of CNC danse. Since April 2000, Nathalie Cornille has created 21 choreographic pieces. This directory is aimed at both young and adult audiences. Around the creative work, the pedagogical work has an important place in the life of the company. These actions are proposed with CNC danse cultural partners. The aim is to raise awareness and train audiences in artistic practices, mainly in contemporary dance.

CNC danse aims to promote artistic creation, and in particular contemporary dance, in all its forms. The artistic forms proposed can be for the stage, for the outdoors or for any place not intended for entertainment such as a museum or a public garden. By travelling throughout Europe with its shows, CNC danse contributes to the development of audiences and to raising public awareness of themes such as ecology, health, difference, integration, etc.

This project is an opportunity for CNC danse to enlarge its workspace, to create new collaborations for creation and pedagogy, to compare and enrich cultural practices, and to propose a pedagogical approach to contemporary dance based on creation (and not dance technique) in order to develop

audiences' perception of dance and theatre performances.

Amateur practices facilitate access to the arts when they are offered by professional cultural actors whose objective is the development of audiences.

More about the institution: <https://www.nathaliecornille.com/>

MEET THE ARTIST-TRAINERS

Who are the people that connect creativity, learning, joy and wisdom?

We are certain that it's the people who are making the project. Their energy, their ideas, their emotions, their thoughts and their power to change the understanding of the creative process as we know it.

Artist-trainers are our spark of creativity, our treasure of imagination and colourful mix of ideas. We believe that they will reproduce our knowledge throughout the world.

International artist-trainers team consist of individuals who are active in the field of performance arts: mostly improvisational theatre, theatre, contemporary dance and also opera and ballet. They are, however, not only active performers and artists, but all have strong passion to make an impact to pedagogical approaches and to develop methodology for creating active artistic experiences for different target groups, especially for the young.

Now you will have the opportunity to meet them through short conversations.

Slovenian team

Urša Strehar Benčina



Who am I?

I am Urša – a bear! Since the age of 9, theatre, especially theatre improvisation, has represented a big part of my life and my identity, therefore I am a faithful believer in the power of art as a way of changing myself and the world. I am who I am, because of theatre and impro. Improviser, pedagogue, artist, anthropologist, writer, lover, enthusiast, wanderer, a child, a friend. Lately, I am trying to master how to pass impro knowledge onto different target groups and different cultural environments. But mostly I use and do impro and art for self-expression, growth and fun!

What do I do?

Mostly I am an impro pedagogue for the young, who tries to ensure a safe and encouraging environment in which the participants can explore, discover and create without limitations. Lately, I am also a mentor for teachers, who can benefit from impro in various ways - not only to learn new ways of how to nurture successful communication, but more so to gain trust in themselves and their creative potential to find new teaching approaches and their own expression. I also perform as an improviser and lately as a student of contemporary dance training. I believe in truth on stage and in life.

What do I want to achieve?

I want to encourage people to be courageous, playful and attentive towards themselves and others. My main goal is to include impro into basic primary

education to enable all children and the young to find their own means of expression. I want to achieve raised awareness of the connection between our bodies, hearts and minds and shift the focus from purely rational to imaginative and intuitive. Above all, I would love for people to use art to become more open, loving, and brave in standing their own ground and finding their own way to live and create, and for all of us to be more forgiving and understanding towards ourselves and others and to transform the fear of mistakes into the drive to try and do.

Katja Kušar



Who am I?

I am an out-of-space creature with moving capabilities. I have an everyday desire to move and to be moved. I try to understand people's language and I am doing better and better every day. The people call me a dancer, dance teacher, mentor and the most common name for me is Katja. When I land on Earth, I transform into a very kind and positive person. Most of my time I am spending in a country called Slovenia.

My passion is also singing and playing the piano.

I love spending all of my free time with my family, researching the beauty of nature.

What do I do?

I am a dancer; a dance teacher and I have a master's degree in pedagogy. With all that combined I try to learn from the children how to move naturally, let the imagination move the body and expand the existing world.

I believe that with all of my knowledge about children development, embodied cognition and experience in dance, I can change the world into a better place for next generations (and wave like a candidate for Miss Universe ☺). And I am trying to do that through creative dance and movement. I believe that we all have creative capabilities; we just have to allow them to speak to us through our inner child. So, I am constantly trying to wake up this part in grown-ups and teach the children how to preserve this part with in them further in life.

What do I want to achieve?

There are many things I want to accomplish and do in near future. I want to improve and accomplish different things for myself, but dance related, I want to open my own kindergarten where children would have an everyday opportunity to move and dance. And I would want to work in this kindergarten with my family or friends. I know I could trust people like that, and rely on them and create with them a warm environment for children. In this institution, I would implement a cross-curricular program of arts and general fields of preschool education with the main concept of the program – embodied cognition.

Ana Romih



Who am I?

I am what I do: A long, long time ago (when I was 8 years old) I encountered creative movement/dance. I fell in love and I knew at that moment, it I discovered what I wanted to do in my life. I am someone who believes in magic and everything that makes my eyes sparkle. Fast and furious. An energetic and magnetic human being, always researching and facing the unknown. Sometimes too organized and always looking for chaos to reorganize. Thoughtful and caring, intuitive and alert. Sensitive and at the same time strong as a rock. Choreographer, dancer, artist, mentor, educator and co-founder of KUD Qulenium Ljubljana where, together with other members of the association, we have been creating a platform of young and professional dance creators. As a young artist I have been working on the Slovenian cultural and artistic scene for 20 years. I graduated in 2014 at SNDO (Academy for New Dance development) in the Netherlands.

What do I do?

Currently I am teaching and working with young people on the contemporary dance scene, in various projects and competitions. In addition to dance, I am actively involved in the organization and performance of the Kaleidoscope Festival in Kranj and Ljubljana. Also, I am working as an independent artist.

In addition to dance expression, I am also interested in the field of theatre and performance and their interplay.

In the workshops, I explore different forms of transformation (how movement can be transformed and reshaped into another), exploring identity within oneself, and discovering the unknown, where I like to erase the boundaries between the real and the imaginary, and at the same time, reflect the current state of mind/surrounding with a humorous and critical approach.

What do I want to achieve?

I want to achieve that dance/movement becomes an important tool in everyday life from a very young age. My main goal is to open different doors/perspectives through movement research that can be used not only on stage, but also in real life situations. That imagination should always be encouraged. To awaken body awareness, where we start listening more to ourselves, our body, mind and spirit.

To pass on the knowledge, inspire and use art as a valuable form of expressing and healing at the same time.

Staša Prah



Who am I?

My name is Staša Prah and I started performing when I was 4 years old. My first performing art was Classical Ballet. I fell in love with it because I quickly recognized how my body was changing in a very sophisticated way, I learned how many hours of training were necessary to perfect some moves and that especially on the stage, along the performance, you have to show the audience lightness, virtuosity and smile. One night after the third rehearsal, I broke my leg so badly that I had to stop dancing at the age of

14. At that moment, I did not know any other way. However, theatre and Impro theatre came along. Because I am a very passionate woman, theatre and impro caused me to fall in love for the second time. At our theatre classes, I wanted to do everything. From playing on the stage to making scenes, writing texts, etc. Impro was a challenge for me at the beginning because in impro it was normal to make mistakes, to do crazy things, to laugh a lot – all that made me a little bit confused. I quickly recognized that I knew very well how to enter the stage, how to open a scene, how to lead a story simply because I got to know my body very well, I knew how to express feelings through the body, how to stay in one pose for some time and so on and so on. Through the years, I have learned that everything happens for a reason and now I know that I will never be a Classical ballet dancer again but without all this body knowledge, I would have never been so good at my work now.

What do I do?

I am a dramaturg. I do dramaturgy mostly for Drama Theatre but in past years, I have also done dramaturgy work for opera, puppet theatre and ballet. Why did I choose dramaturgy? Because I learned what it means to be on the stage and what that brings to life. I did not want to live life like a performer but I wanted to be part of theatre art. My nature is not to lead, to have the craziest ideas and to have strong visions but I know very well how to support, how to analyse and explain, and how to translate visions to practical work on stage.

What do I want to achieve?

I just want that everybody who are a part of this project to recognize that they have a unique and the most special body. That they can use it for expressing feelings, that they can be the most beautiful one in one second and the ugliest one in another. Most importantly, I wish for everybody to realize that using and knowing our bodies is something that is most important for a healthy and happy life.

Polish team

Katarzyna Michalska



Who am I?

Impro is my love and my passion. It is my life philosophy – I even named my business “Improlife”. I believe in Impro rules: keep it simple, be attentive, listen to others. I believe that the world could be better if we showed Impro to people all over the world – globally. Why do I think so? Because Impro changed me, it changed my point of view. During workshops I saw how Impro opens, gives power and faith, sensitizes no matter who the participant is, everyone takes something from Impro. Impro helps people be better for themselves and others.

What do I do?

I graduated from the famous Film School in Łódź in Poland in 1999, Acting Department. I have been doing Impro since 2010, I started with my friends – actors, with whom we established AB OVO Improv Theatre. I am the founder of – the first in Poland – Impro festival called 321IMPROV. The first edition took place in 2011 in Konstancin-Jeziorna, unfortunately a big celebration for its 10th anniversary had to be called off due to the pandemic.

During these ten years I did workshops for kids, youth, adults, seniors, worked with business people and teachers. In 2019, I organized a first Polish conference for the educational sector – “Impro at School – teaching by artistic experience” – addressed to teachers. As for now I do workshops for this particular group with an intention to implement Impro to schools in my country.

What do I want to achieve?

I am very happy to be part of this project. Move/dance is a big space to explore Impro in, maybe create a new way to dance or a new way to do Impro. Is sky the limit?

I met wonderful people in the first “Young theatre” project, I was a guest then and now I am part of this crazy and professional Team. I will do my best to share all I know as much as I can.

Wiktor Malinowski



Who am I?

I was born in Pisz, a small city in Masuria. I got into music in my youth. It wasn't just any music, it was Death Metal. I used to play in some bands and I was overall doing well. After high school graduation I moved to Gdańsk and then the whole adventure started.

By profession I'm a welder. Nevertheless, as soon as theatre had mesmerized me, I let go of my occupation in 1999 and completely devoted myself to art. With the thought of starting an adventure with no precise end in mind, I took a risk and decided to put all my eggs in one basket.

What do I do?

In 2007, I directed my first proprietary performance, inspired by *The Little Prince*. From that time, I function artistically as Teatr Delikates. I've managed to direct a few performances written by me, engage in performance art, and support several institutional and alternative projects. I was pleased to be a scholar at "The School for Mime Theatre" in Ohio, USA. I performed on the stage of the Grand Theatre of the National Opera, as well as on numerous domestic and foreign stages. I still do.

I carry out performances for both adults and children. My main goal is to reach the public on location. The type of a spectator I find the most intriguing is the one that wasn't intending to visit theatre but still did.

I have conducted theatre classes in Arts School in Elk since 2018. My job is based on the basics of actor's awareness on stage but we also gladly practice Impro techniques.

What do I want to achieve?

That's a very complex question. How can I portray what I want to achieve when I cannot predict the immediate future?

I once dreamed of having my own workplace. My own piece of wooden ground and a big mirror so I could devote myself to polishing my theatrical skills.

I also dreamt of being a part of a group involved in theatre. To have a common direction in seeking theatrical alternatives and carry out the most bizarre and bold ideas.

Long story short, I could answer this question as follows. To create theatre, live off it and have time to do whatever I want. That's what I want to achieve.

PS. I have almost done it. The only thing left is to make my dreams come true.

Anna Sochacka



Who am I?

I am a dance artist, dance pedagogue and physiotherapist.

I completed my master education in 2014 at Finnish Theatre Academy Teak in Helsinki at the Department of Dance Art. In 2008, I graduated from Bruckner Art University in Linz/Austria with a bachelor degree in Movement Research and Pedagogy. As a young woman in 2001, I gained a master diploma in Physiotherapy from the Academy of Physical Education in Katowice, Poland.

During my artistic studies I took part in many exchange projects and art pedagogical conferences in Denmark, Island, Estonia and Sweden.

For the past six years, I have been working at Children Theatre as a performer and animator in Finland, freelance dance artist, teacher at the Youth House and Cultural and Education Centre in Lohja, Finland. Currently, I am living in Poland.

What do I do?

At the beginning of my artistic journey, twenty years ago, I was actively engaged in theatre projects by many Silesian theatre groups like Cogitatur, Silesian Dance Theatre, and Atrum, working independently and with teams. Along with artistic work, I was teaching contemporary dance, improvisation, physical theatre and somatic to different age groups in different cultural and societal settings. Since the beginning of my art career I have been performing, choreographing and directing theatre projects. At the beginning of my journey, I noticed improvisation and openness to the unknown both in pedagogical and stage work was my personal strength. Hardly ever did I think according to the set plan. Every class needed to be an act of art with an element of surprise to experience and challenge the “here and now”. This led me to set my main teaching goals to provide education to my students which carries freedom to create, release and development of individual potential, encouragement, support and dialogue. My recent artistic works take more experimental direction with its interdisciplinary character. This journey is combining performance, pedagogy and art therapy together, so Impro as well as movement research are strong components of my own research.

What do I want to achieve?

Today we are standing in front of new challenges, written by new orders. Times as such require the ability to listen, react accordingly, be integrated, brave and full of empathy in order to make the world a better place. I do hope that through my work I can positively impact my local environment and contribute to a positive change.

Grzegorz Sierzputowski



Who am I?

I am a professional actor, director and a theatre pedagogue but also an Impro actor and trainer. I owe all of these titles to the participation in the Young Theatre project, which I have been part of for the last 3 years. Moreover, I am a teacher. I teach students of the 10th High School in Warsaw. I also work with university students as the chief and founder of the Warsaw University of Technology Theatre. At work, I use both Impro and traditional acting techniques to direct numerous theatre performances. I am also the Chief Executive Officer of the Trans-Atlantic Theatre Foundation, in which, along with professional actors, we seek new forms of expression in theatre.

The combination of movement and improvisation can bring interesting results in working with theatre professionals as well as students and teachers in the project. I am already looking forward to this work!

What do I do?

On a daily basis, I work with my students and practise Impro in the Impro Boom group with Katarzyna Michalska, the founder of the first Polish professional Impro group, and Tomasz Majer, the actor from one of the best Polish cabarets. Moreover, I travel with the Trans -Atlantic Theatre and do my best to promote the play "Album of Karl Hoescker" all over the world. The play has been created with Impro techniques. What is more, I play in movies and TV series and I try to use the philosophy of Impro in my everyday work.

In everyday work, I don't think enough about movement on stage, and thanks to this project I will be able to learn how to introduce it to the daily life of an actor and director.

What do I want to achieve?

I would like to learn techniques that will enable me to enhance my body movements in Impro so I can use them later in the process of creating theatre performances. As an actor, I would like to adapt my body to Impro techniques, polish them and, eventually, master so that, in the future, I can transfer my knowledge to not only teachers from Elk, but to my students, as well.

I would like to introduce Impro moves to my individual work as well as among my students.

Romanian team

Irina Furdui



Who am I?

This is what I know right now.

I am....

the woman answering to this question

Irina

my parent's child

an optimist

a mother

human

an observer of people and their actions

a wanderer of my soul

growing... falling...experiencing...trying to figure this out.

What do I do?

I work at the Opera Comica pentru Copii in Bucharest. I start creating new shows as a producer and sometimes as a director. I play the violin – music is one of my greatest passions. Another thing that I love very much is working both with children and adults in musical theatre and improv theatre, as a trainer of the former Young Theatre project.

I love reading, traveling, playing around with my kid, procrastinating and trying to overcome that. I work every day to improve myself. And whenever I find myself thinking “I can’t do that” – I enjoy pushing myself towards thinking “I can’t wait to do that.”

What do I want to achieve?

I want to reach freedom. Freedom of my body, of my mind, of my emotions and my creativity. In other words – I want to step out of the box. In the Young Theatre project, I have already learnt how to be more confident and how to express my emotions and my thoughts better. So, to be more comfortable in my body and to learn more about storytelling through nonverbal language is the next goal I want to achieve.

Ioana Andreea Iftimescu



Who am I?

Music is who I am. I'm a happy person who loves and enjoys every experience life brings with every moment. My name is Ioana Andreea Iftimescu and it's a blessing to be part of the Young Theatre on the Move Project.

What do I do?

I'm an opera singer at the Opera Comica pentru Copii and a theatre impro trainer in the Young Theatre on the Move project. I'm also a singing teacher, daydreamer, surfer and snowboarder.

What do I want to achieve?

I would love to achieve more freedom of expression through art. I think we are unlimited beings that can expand more than our mindsets allow us. As I see it, any type of art opens an access door straight to Creation. So, as music and theatre are already some of my blessings, I'm looking forward to adding dance to my life.

Christian Daniel Manea



Who am I?

I am a ballet dancer and a dance choreographer. I enjoy life, cars, laughing and the way my ballet colleagues describe me; they say that they never see me sad.

What do I do?

I dance and I teach dancing. And I love it. I work with professional dancers, but also with people that just want to get out of their comfort zone, or they are asked to get out of their comfort zone for social events. I am proud of

helping all the dancers, professionals or amateurs, to overcome their limits and approach different kinds of styles.

What do I want to achieve?

As a professional dancer and a pedagogue, I wish to reach as many souls as possible and to share my experience with them. I, myself, felt a big change in my life due to being a part of the Young Theatre project. I became more open to challenges and I feel as though I got out of my shell. With the Young Theatre on the Move project I want to let children, pedagogues and professionals know that it's OK to have your comfort zone and know what it is, because that represents the starting point of your growth. I do know that movement and dance might not feel natural to many people, but I hope that I can be a mediator for the participants in the project and make them create their own safe space. You shouldn't feel embarrassed of how you move. Each person should find their own way. Just Impro to the music and you will find something that suits you.

Iulia Theodora Munteanu



Who am I?

I'm Iulia Theodora Munteanu, happy as one can be, a dancer, a daughter and a teacher.

What do I do?

I have been a ballerina at Opera Comica pentru Copii since 2007. Few years back I started teaching ballet, which is one of the most rewarding things I have done so far and I am a theatre trainer in a Young Theatre on the Move project.

What do I want to achieve?

Teaching is one of the reasons I joined Young Theatre and I've learned so much since then. But there are still things to do, to learn, to grow and get better at what you are doing. My goal is to help the youth learn about dance, movement, help them become more confident and creative. Spread as much information as I can and give back to them what stage and life in theatre gave me.

Serbian team

Paul Leonard Murray



Who Am I?

Englishman. A Europe and world loving anti-Brexit, anti-Royal family Englishman. I have been living in Serbia for 12 years. I like to run and to try and speak Serbian; but not necessarily at the same time. I like to cook, eat, swim, be at the Croatian coast and follow Leicester City football team.

What do I do?

I am an actor, director and pedagogue. I perform in films and on stage in English and Serbian. I have been running an English language youth theatre for 11 years and we now have 80 young people, who meet weekly aged 7 to 18 years of age. I am also an academic with an MA in Theatre and Education and PhD in Philosophy of Theatre. I am a playwright and I write occasional articles for journals in the fields of social engaged theatre. I have worked as a trainer and consultant on various EU projects and have enjoyed all of them.

What do I want to achieve?

I would like to share ideas about theatre and dance with other professionals.

I am interested in how techniques of theatre/dance/physical theatre performance and performance-making are developed, how they can be shared and what are their potentials for educational settings.

Most of my recent work has been as a trainer and director so I look forward to getting new resources from friendly and relaxed colleagues to stimulate my practice and mind.

Ivana Tabori Obradović



Who am I?

My name is Ivana Tabori Obradović. I am an editor in cultural programs for children, psychologist and a freelance choreographer from time to time. I am a mother of two. I'm still trying to become an adult.

Since my childhood and kindergarten, I have been creating moves, wanting to dance and to express my thoughts and feelings through movement. During my puberty dancing helped me a lot as a way of articulating my feelings and overcoming this turbulent period. As a youngster I discovered the world of dance improvisation and contact improvisation. Those workshops opened a whole new dimension of dance to me and made me discover myself in a new way. That is why I believe in the affirmative power of dance improvisation. Improvisation is also a good way to be in touch with your inner self and to transform whatever bothers you into something constructive. I strongly believe that if we give a chance to play with dance improvisation and to feel the beauty of free movement and creation we steer on the path free from the bad environment impact.

What do I do?

For the last 11 years I have been employed at Dečji kulturni centar Beograd, primarily in the field of culture and child education. I am an editor in chief of the International gathering of children of Europe – Joy of Europe, founded by the City of Belgrade, which has a tradition of 50 years. Within the platform Dance Hub, I have created and organized several seminars, workshops and stage performances for children and teenagers, as well as for dance pedagogues and choreographers, in Dečji kulturni centar Beograd. I have produced a variety of educational and physiological programs and have executed many debates and forums/round tables for children and teenagers.

I have been involved in contemporary dance since 1997, working as a dancer, but also as a choreographer and dance pedagogue for children and adults and also as a choreographer for commercials, events, theatre etc.

I have 4 years of experience in the corporate sector working within the HR department.

What do I want to achieve?

I want to popularize the importance of dance in the education and development of children overall. I want to learn and improve my professional work and to incorporate new insights, experiences and knowledge in our professional practices.

Dragana Stanisavljević



Who am I?

My name is Dragana Stanisavljević. I started my dance education with classical ballet because like most children I was fascinated by the glamor that carries with it. As I grew up I began to learn about the world of contemporary dance and I am still learning. In the meantime, while I was studying, I started working as a dance educator, as a way of earning some pocket money. I liked it a lot, and until this today I still work as a dance teacher. Sometimes it is hard to believe, but I still do it. Being in a theatre is a natural state for me, dance is my life and cooking is a passion. To me the work process is more interesting and important than the end performance. Now I am a freelancer, a dance teacher (educator), a choreographer and I still take part in some dance and drama performances. Whenever they call me, I am there. I am a co-founder of “DDT – creative movement centre” and a cook-chief amateur. My family can hardly wait for me to take some time off because then they can enjoy the various deacons (specialties) I prepare for them. They are pretty spoiled and frown when I, for example, don't have time to mix bread. Unfortunately, I am a freelance artist and I never know how or when I will be busy next.

What do I do?

I have been actively involved in the work of Dečji kulturni centar Beograd as a dance teacher (educator) since 1992. My job as a teacher is to teach children how to love and enjoy dance outside of the technique. I created many workshops for children and youth, many of them supported by the Ministry of Culture of the Republic of Serbia. I try to bring the magic of dance

and theatre in general through the workshops. I have executed and performed dance performances with DDT company as choreographer and dancer and have organized international dance workshops for dancers and choreographers. I have performed on independent stages and festivals in Serbia and abroad. I have gained professional experience working with many international artists from all around the world.

What do I want to achieve?

My idea is to bring dance closer to everyone, to explain the importance of creative expression through movement and to develop critical thinking. I want to integrate dance and drama into the educational system because I consider them to be important factors in the education of children and young people. I want to explain to responsible adults that theatre (dance, opera, drama) is a serious job – a business.

Tijana Kesić Stamenković



Who am I?

I am Tijana Kesić Stamenković, or for short Tika. I'm a professional actress with 14 years of experience in lecturing and managing my own acting school. I have worked in creating different programs, training lectures, and have also been teaching in other acting schools. I have developed characters in the project »We live together« with people with special needs and elementary school kids. I have also worked as a drama professor at the English-speaking Chartwell International School in Belgrade, creating 4

musicals in cooperation with Milena Petrović.

I am a professional associate and coordinator for NTC-drama workshops which I have created in cooperation with the authors of the NTC learning system. Also, I am the author and director of the International Festival of Children's Drama Plays »Glumijada« and have been for the past 5 years. I am a child locked inside a grown-up body, so I became a drama teacher to avoid getting into trouble with the grown-up world.

What do I do?

I love learning. I learn how to play with my children as much as possible. I love learning how to activate as many brain regions as possible in them through play, and thus try to encourage all aspects of their development. We learn to come up with new ideas through fun, play and mistakes. I also teach other adults how to do the same, to play and make mistakes and teach children in this way.

I play with children in drama classes in Serbia and the region so that they have an opportunity to learn more about themselves and to have more self-esteem. I see at least one "snake emperor swallowing an elephant" every day and share it with my children and associates.

What do I want to achieve?

With the help of Improvisational theatre, movement, games and NTC methods*, I try to affect as many children as possible with various artistic forms. I also want to inspire the adults working with children (actors, directors, educators and teachers) with Impro and associative approach to learning, because learning by heart is proven to be the most primitive and stressful form of learning with the worst results.

I wish for children, as many as possible, to be much more creatively and physically active, in movement, while simultaneously mentally engaged, so that they spend less time on digital gadgets.

I want for as many people as possible to preserve the inner child within themselves and for today's children not to lose it! I think theatre, movement and dance are the best ways for that.

*<https://ntcucenje.com/>

French team

Sarah Duthille



Who am I?

My name is Sarah Duthille. I'm a dancer/performer, teaching artist and artist therapist.

What do I do?

I have danced for various choreographers. I am a performer in dance, theatre and buto, a Japanese dance-theatre technique. I have also been an assistant director. I have been teaching contemporary dance for more than 20 years.

I am the winner of a national interpreter prize awarded by ADAMI (Talent danse 2004). I hold the state diploma of contemporary dance teacher. I am a graduate art therapist from the free faculty of medicine of Lille and have been certified at the RNCP in 2010.

What do I want to achieve?

I'm always curious to discover other practices and to continue my rich journey of encounters. The body is the focus of my work. I am interested in Nathalie Cornille's choreographic work because I do not specialize in dance for very young audiences and childhood, and I am interested in developing my teaching practice for this audience of very young children.

Fanny Gosset



Who am I?

I'm 24, I was born in Belgium.

I studied dramatic art and classical dance in Belgium and in Lille, in France.

What do I do?

I'm a dancer and a comedian. I'm working on different artistic projects and I give theatre classes. I have also done directing and theatrical writing work.

What do I want to achieve?

I am very young and this experience with a contemporary dance company allows me to cross the artistic worlds of dance and theatre. This project allows me to develop a pedagogical work around the body and movement as a complement to my theatrical experience. The European dimension of the project is an opportunity for meetings and exchanges on artistic practices and links with different cultures in different countries.

Nathalie Cornille



Who am I?

Nathalie Cornille, a dancer and a choreographer, a director of the CNC danse company. I have been dancing since I was 5 years old and I have been a professional for 25 years. I have a background in classical and contemporary dance, I also attended a theatre school and worked with theatre companies as a professional actress.

What do I do?

I have created 23 choreographic pieces to date, intended for all audiences, from day 1!

I like to transmit dance through improvisation, creation and the participation of everyone, young and old, without dance experience, without technique, just the pleasure of participating in a workshop and becoming a curious spectator.

What do I want to achieve?

I would like contemporary dance to allow everyone to express their emotions and feelings, regardless of their history, language, country or difficulties. Dance is a real engine of integration, a universal language and sharing. I want to discover other cultural practices in other countries, other habits and always strive to enrich my universe.

Sabrina Del Gallo



Who am I?

My name is Sabrina Del Gallo, I'm 37 years old born in Lille, France.

I studied classical and contemporary dance at the Ballet du Nord school from 1993 to 2002. Then I joined the Centre National de Danse Contemporaine in Angers from 2002 to 2004.

What do I do?

After my school career, I have danced for various French choreographers and I created personal projects in contemporary dance.

I am taking my State Diploma in Contemporary Dance at the Centre National de Danse in Pantin to teach dance in accordance with my choreographic language and my personal background.

What do I want to achieve?

I want to search for movement in connection with one's "self", develop one's skills and creativity.

GOALS OF THE PROJECT

What do we want to achieve?

Crazy thing about projects is that our goals do not stay the same most of the time. When it comes to the project Young Theatre on the Move, our goals keep expanding. Every workshop gives us new ideas about the possibilities of development of our work. Every single person involved in the project adds something extra to our path.

When it comes to art and education, the goal is not the only thing that matters. We believe in the importance of the process and think that some of our goals can only be achieved by trying to do things differently again and again.

The following pages will offer something about the intentions of our project, main and most basic goals that we want to achieve. But do not forget: you will fully understand the dimensions of our work only when you join us on our journey of exploring creative movement.

And to make everything more specific, read the testimony of one of our artist trainers.



The weekend trainings were some of the interesting yet, either from the Young Theatre or Young Theatre on the Move project. The combination of Theatre and Dance Improvisation methods being shared with pedagogues seemed to bring a shared sense of discovery. All of us were slightly outside of our comfort zones one way or another and this brought a sense of togetherness with the group and between the group and facilitators.

On both days the atmosphere was friendly, fun and productive with all four facilitators offering different but related exercises. What the form is (Dance/theatre, movement/improv) that we are creating I am not sure how to define, but it seems to be freer than improv and more dynamic than straight contemporary dance. I like it as a methodology, something new for us and the teachers it seems."

Paul Leonard Murray, artist-trainer

The main goal of the project is to increase the interest among the young audiences to engage and participate in cultural activities and events. This will be achieved through the development of innovative young audience building tools, with great emphasis on the body experiencing and movement.

Other project objectives are:

- using peer-to-peer training for artist-trainers to expand their artistic knowledge by learning new skills from improvisational theatre/contemporary dance;
- training of cultural operators, youth workers and pedagogical staff nationwide in 5 target countries for successful implementation of the training tool in practice;
- to implement, disseminate and evaluate the innovative approach to audience building beyond the project partnership and project partnership countries;
- to educate young audiences about the importance of the body for an artistic experience.

Young Theatre on the Move project's final objective is to spread out the cultural education methodology that has already proven its community building and cultural education potential. Its practical nature, emotional engagement, freedom, courage, strong connections, high spirit, passion, equality, independence, autonomy, agency, provoking creative and innovative thinking that is motivated through the tools of learning how to fail and learn more successfully, love towards culture and arts, respect, enthusiasm, and numerous other potential outcomes of the project demonstrate that Young Theatre on the Move represents an important cultural creative force that is indeed capable to "move Europe". It can make changes in audience development approaches, cultural education practices, systematic educational structures, systems and policies, and most importantly, it can and will make a positive change for every single person involved in the project.

And from the beginning of the project some new goals emerged:

- developing new digital tools to maintain contact with improvisational theatre during the COVID crisis,
- developing a new way to maintain internal communication during the COVID crisis,
- exploring new ways of presenting our work to broader public,
- building a presence of the project on digital platforms.

METHODS OF THE PROJECT

Why improvisational theatre?



As we wrote in the application: dance frees the body, Impro frees the mind, and that is exactly what happened on Module 1. I think the final goal for all of us is to educate and build a holistic person, who is aware, attentive, focused, playful, relaxed and alert at the same time and has the capacity to create something by himself or herself and as well appreciates and attends a variety of cultural events and performances. By creating the atmosphere of community, acceptance and love, we can definitely achieve that in a way, an atmosphere that nurtures participants from the inside and gives them meaningful embodied experiences that are building their (cultural) backbone.”

Staša Prah, artist-trainer

But what do we need to do to free the body and mind? How can we achieve all these feelings? The answer is hidden in our methods. In the last chapter we will try to show you what we are doing and how we are doing it and explain why it is important.

Improvisational theatre represents spontaneous collaborative artistic theatre creation without prior preparation, while still respecting the basic principles of dramatic performance. The audience plays a vital role as it is often invited to influence the performance by defining one or more contextual information of the scene and represents the main source of inspiration for performers.

Creativity does not depend solely on imagination, but is a result of conscious, “taught” search for the elements of theatre drama and shared, group mind. The fact that all elements of performance happen in the moment, in the intense interaction between the audience and the performers, is what gives the genre big artistic value, attractiveness, engagement and audience development potential.

One of the biggest strengths of Impro is community building, as it creates connections, promotes and improves group work. It cannot exist without basic agreements and acceptance of all within the community.

The improvisational theatre method is available, cheap, needs no infrastructure, promotes practical engagement, creative exploring and expression, critical thinking, fast responses, innovation and encourages creative failure.

The Impro method is a perfect audience development tool, because it:

- fully engages everybody involved,
- builds courage not only to perform, but to speak one's mind and defend one's values,
- creates deeper and profound connections with the people and the environment,
- enhances the sense of belonging and artistic experience,
- questions the existing relations of power, status differences and equality,
- promotes responsibility for oneself and others,
- respects and promotes (encourages) cultural diversity.

Since "the double asymmetry" is still often one of the characteristics of the children and young theatre performances, where "the adults act and children watch them". The participatory nature of improvisational theatre makes it a perfect audience development solution to make theatre experience more equal, more profound and more engaging for the young.

The pilot Young Theatre project has shown that active participation does influence and engage the audience and that experiencing artistic activities creates the need for more artistic experience. The feedback we got from the artist-trainers, pedagogues and the theatre professionals from all included countries was unison. Even though every part of the training and experience they had mattered and inspired them, the most useful, beneficial and the most needed was the use of the body and body movement.

Improvisational theatre audience development tools will remain the creative base, on which the project will rely upon, however it will be enhanced by the complementary art form, which we would like to promote, creatively use, merge with Impro methods and further develop – that is contemporary dance.

Why contemporary dance?

Both Impro and modern dance started as a way of rebelling against norms and conventions of the strict art forms, first of classical theatre and second of ballet. In dance, it was a rebel against strict and often unnatural body positions of ballet and in improvisational theatre, it was a rebel against the rigidity and the form.

Therefore, the idea of free movement that follows an individual's inner feelings was born. Similarly, to that, improvisational games and exercises that were meant mostly for actors to warm up, grew into the art form by itself. Both art forms have their emphasis on the creative process, where an individual is encouraged to be brave and limitless while exploring. Not only to repeat the set choreographic pieces and ideas of others but also to find new patterns and stories, to act and react from their core and instincts.

Contemporary dance as we understand and use it in this project reflects the idea that: (it is) art whose working material is the movement of humans. It doesn't have fixed or established movement patterns but it's rather in a continuous search for new forms and dynamics. This is especially important because our main focus in the project is art that promotes freedom, creativity and personal expression.

Since the dance, opera and ballet performances are the least popular cultural activity throughout Europe with just 18 % participation, the project aims to upgrade Impro audience development and capacity building activities with dance and movement in mind. One of the objectives of the project is to spread the already successful audience development and capacity building tool to the art, which could benefit from new and innovative audience development strategies, with focus on the personal connection and engagement.

Why emphasise the Impro Movement and how can movement bring new possibilities for audience development strategies?

“ Movement is the most powerful means of expression in the creation of a theatrical production. Deprived of words, costumes, footlights, wings, theatre auditorium, and left only with the actor and his mastery of movement, the theatre would still remain theatre.”

Vsevolod Meyerhold, 1914

Both improvisational theatre and contemporary dance use the human body as a main tool of and for expression: watching the performative arts means familiarising yourself with bodies and their meaning – what they can communicate, how we read them, etc.

The concept of improvisation: a separate and independent principle, which flourishes especially in theatre, dance and music art fields, is common grounds from which we will connect and intertwine the two art forms.

The experience of any performance is situated in the body, in the meeting place between the audience as a concrete group of individuals and the here-and-now of the performance.

Our bodies are our mediums through which we experience all there is.

The first tool we have available for understanding the world is our bodies. Experiencing means using one's senses, reflecting and drawing a meaning upon that. The audience's experience involves both a dimension of understanding and a more sensory, direct dimension, and both of these are important. Good experiences of theatre are therefore not a question of either sensing or understanding, but are formed in the interaction between. Since dance frees the body and Impro frees the mind, they are perfect companions for a rounded, rich and memorable experience of art and life.

Based on that, the project aims not only to introduce more practical approaches towards improved sensibility and sensory awareness for increased experiencing, but also to find ways of actively and practically reflecting the artistic experience, to develop understanding about the influence, they, as the critical, imaginative and creative audience members,

have before, during and after the performance.

As participants can benefit from active and engaging Impro and movement activities in a way of discovering new potential and capabilities, improving bodily/sensory awareness and using bodies and movement as a method of reinforcing the experience afterwards as well, this is the main audience development strategy of the Young Theatre on the Move project.

Equipping different target audiences, especially the young, with body awareness, not only improves the quality of their cultural and artistic experience, but also gives them new tools, with which one can reflect and critically evaluate the experience, get more access to the internal physical and emotional processes and connect with performances and cultural events better and more intensely.

By using and exploring both art forms as a source of inspiration, content, know-how, methodology and philosophy, the Young Theatre on the Move project is creating a merged artistic audience development approach: the Impro Move.

Since the main target audience are the young, choosing school pedagogues as one of the important co-creators of their artistic experiences, was not a coincidental choice.

Reinforcing links with the educational sector and promoting integration between the cultural sector and the educational system is one of the main suggested rules of audience development, according to the audience development study “Engage Audiences” and one of the important focuses in The New European Agenda for Culture.

Dispersed among a lot of different cultural activities, the prevailing modern cultural participants are likely to be “omnivorous consumers of culture” (Peterson & Rossman, 2008), who select events traversing cultural, genre-related and institutional boundaries, and who appreciate both digital and physical meetings and various ways of experiencing life. While diverse and various cultural events can be, of course, beneficial for the audiences, it is important to be aware that, especially when the young are involved, it is extremely important to offer them quality cultural production.

In coordination with the New Agenda for Culture, where a new approach is proposed with cultural capability as the guiding principle, the project objectives and activities aim towards improving cultural capabilities through the implementation of the Impro Move method. The project is contributing to make available a wide range of quality cultural activities, promoting opportunities for all to take part and to create, strengthening links between culture and education and other important policy fields.

The relationship that the project aims to deepen the most is the one between the young audiences and artistic experience by itself and secondly between artists and audiences.

The results of the Young Theatre project show that cultural institutions desire even greater active involvement of pedagogues in cultural experience for the young by having more cultural awareness, tools and knowledge, and that pedagogues desire more pedagogical agility of cultural institutions.

We are offering a platform for creative collaboration of the two important branches of education for and by the culture.

Unfortunately, theatre and dance do not gain enough attention in the European schools' regular Art Education programmes: "While visual Arts and Music are most likely to be included in the school curriculum [...] some of the aspects of the arts, such as theatre and dance are not part of the core curriculum."

With combining those target groups and the two in-schools-often-neglected artistic forms, the project will achieve the best possible outcome for creating meaningful, rounded and quality cultural experiences for the young audiences and improve the cultural education system.

The Impro Move method

Impro Move will practically combine the best of both artistic forms, with special attention devoted to the following topics:

- movement basics (movement as a basis for every performance; basic concepts with which we work in theatre and dance; breath, posture, rhythm, pace, etc.),
- sensory awareness (how to improve it, how to train it, how to use it, what does it mean to look/see, listen/hear, feel/touch, smell, experience, etc. How can we intensify experience by training?),
- emotion and movement (how bodies carry emotion, how emotions transform the bodies, how bodies provoke emotion, how we read bodies, etc.),
- storytelling and the body (how do we tell stories with our bodies, how do we read them, using and creating different languages, from abstract to concrete and back, etc.).

The project will therefore promote the conscious use of the bodies and will aim to increase body awareness as much needed virtues and skills – for better and more successful communication, for health reasons, for educational purposes, for a confident individual who carries embodied knowledge in him/herself and especially, for creating a cultural and artistic experience that will last in the bodies of the young audience for life.

ENDING

Is there an end at all?

We can admit something to you, dear reader. It is really hard to finish the brochure of such a colourful, live and unique project.

Why?

Because we know that the end of the project will not be the end of our collaboration.

The end of the project will not mean the end of experimenting with the tools of creative movement pedagogy for our artistic trainers.

The end of the project will not mean the end of ideas, building audiences and bringing creativity to classrooms all across Europe.

Because we have a bond between each other.

We tasted the joy of creative movement.

And we produced a lot of ideas for projects in the future.

So, we can finish this brochure with the promise.

This is not the end.

1 project
youngtheatre
on the move

5 countries



20 artist trainers



75 impro and dance professionals



150 pedagogues and youth workers



10 artists trainers
exchanges



Joint
module 1



175 professionals
and pedagogues

2 - 4 regions per
partner country



Joint
module 2



500 - 1.000
participants

intensive 10-hour
workshop



Joint
module 3



175 professionals
and pedagogues

IMPRO MOVE DAYS

20

groups in each country

100

impro-dance formats

5.000

audience members