

# Beyond curiosity: participatory arts

—  
Acquiring intercultural competence

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### FIND MORE ON OUR PLATFORM:

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# Module Plan

## General Objective

Towards the development of a participatory framework in international arts education activities

## Specific Objective

The specific objectives are the specific goals you will reach to fulfil your general objective. They have to be practical, doable and achievable and expressed in a list:

- Have an increased understanding of a participatory creation process
- Have an increased confidence in designing and developing a participatory intercultural project
- Explore examples of participatory projects from opera and arts practices
- Reflect on values and qualities I envision to embed in my intercultural participatory project

## Abilities to be Developed

- Become confident in developing a participatory intercultural activity

## **Audience**

The audience of your module will be adult learners, opera educators, arts educators, cultural mediators, cultural managers and artists.

## **Duration**

2 hours.

## **Required Materials**

- Whiteboard + pens
- Large sheets of paper + pens + post-it blocks
- Wi Fi
- Laptop
- Projector + screen
- Handouts

# Description

In more recent times, the much greater influx of migrants and refugees and our societies becoming more culturally diverse, but also more complex, created a necessity for **cultural collaborations** focusing on intercultural dialogue and social cohesion at national, regional and global level.

Through a combination of theoretical references, discussions and practical case studies from opera practices and from the **Reseo network**, the module will explore the importance of the **participatory aspect** and explore ways to introduce these participatory aspects in **opera and arts projects**. The module is aimed primarily at **creative practitioners** who seek to engage in intercultural artistic projects, and/or projects that intersect with aspects such as class, race, culture, nationality, age, religion.

By looking at **case studies** from opera projects, the module will allow participants to explore some aspects of how opera and arts projects can be created in a way to encourage participation of diverse groups and audiences, what elements have to be taken into account and what qualities, skills and knowledge are necessary to develop participatory intercultural projects.

Different **projects** will take place in different **contexts** with different **personalities** and different balances of human, economic, artistic and educational resources. This module is not intended to offer a one-size-fits-all framework, but rather participants should take what is appropriate and apply these to the specificities of their future project and its context.

**“THROUGH A COMBINATION OF THEORETICAL REFERENCES, DISCUSSIONS AND PRACTICAL CASE STUDIES FROM OPERA PRACTICES AND FROM THE RESEO NETWORK, THE MODULE WILL EXPLORE THE IMPORTANCE OF THE PARTICIPATORY ASPECT AND EXPLORE WAYS TO INTRODUCE THESE PARTICIPATORY ASPECTS IN OPERA AND ARTS PROJECTS.”**

# Training Session

# About Reseo

## Introduction



25 countries / 75 members  
Focuses on **opera**, **music** and **dance**



**Connects** organisations  
and artists across Europe and beyond



Promotes **innovation** and **equal access** to creativity,  
**exchange** ideas, and **collaborate** on shared initiatives



**Catalyst for development**  
in the field of art education and creative learning

## What We Do

- 1** Organise an annual conference alongside seminars, symposia and training courses throughout the year
- 2** Contribute actively to the exchange of information on themes of interest to the sector
- 3** Coordinate and participate in large-scale international and European projects aimed at the further development of arts education
- 4** Foster the coproduction of projects and international touring of works aimed at young audiences and specific audiences
- 5** Advocate for art education and art education professionals and provide an interface between policy-makers, professionals and stakeholders

# About Reseo

## What is the role of opera, dance and music education in social inclusion?

Few years ago **RESEO** conducted a study on how opera houses and opera companies see opera education within the context of wider societal and cultural setting. Four main priorities emerged through this research:

- 1 Audience development** – including aspects of widening and educating audience
- 2 The public profile of opera** – bringing aspects of the ‘performance venue’ and the ‘image of opera’ together
- 3 Direct value to society** – linking opera education with ‘civic responsibility’ and engagement with local communities
- 4 Opera companies and arts education** – focusing on creating relations and synergies with school curriculum

In the context of social inclusion and bringing people from different backgrounds together, the rest of the module will focus on how **opera education projects** can bring out social aspects of the opera art form and involve diverse social groups by exploring the **creativity** of each individual member and its contribution to a group cohesion.



# About Reseo

Open Question



**HOW DO YOU UNDERSTAND  
INTERCULTURAL PARTICIPATORY  
ARTS/OPERA PROJECTS?**

# Case Studies

## Introduction

This part of the module will look at **2 projects** (case studies) on participatory, co-creative intercultural opera and ballet delivered by members of the **RESEO network**. The case studies show different approaches to participatory intercultural projects and different understanding of co-creation of artistic activities with a wider group of participants.

## Group Exercise – warm-up and co-creation activity

### An example of warm-up and co-creation activities based on Petrushka project

This activity will require a minimum of 6 participants, with 2 participants per action, the more participants there are the better. 10 minutes are needed to explain the exercise and create the groups, 10-15 minutes for co-creation in individual group and 5-10 minutes for a presentation in plenary.

### FUNFAIR FREEZE FRAMES

- Each participant in the group: Develop 2 stories (1 happy and 1 sad) situated at a funfair and presented through 3 freeze frames each (without using words or sounds)

### SPEAKING CHOIR – Pilot-controlled Puppet

- **Each participant in the group:** On a piece of paper describe in 1 sentence a moment when you felt pilot-controlled by others (friends, family, society/politics, jobs). Fold the piece of paper and put it in a hat.
- **Each participant in the group:** Draw a piece of paper (make sure it's not your own) from the hat. On a separate piece of paper write a 1 sentence response to what you've just read. Fold the piece of paper and put it in another hat.
- **Entire group** – read the response papers and choose 3 of them. Make a speaking choir out of it

### CHOREOGRAPHY – Be-ing Strong

- Each participant in the group: think of one move/gesture that represents for you 'being strong', share your move with the rest of the group and make a collaborative choreography out of it (introduction to choreographic tools will be provided).

# Case Study I:

## Petrushka – a Participatory Performing Arts Project

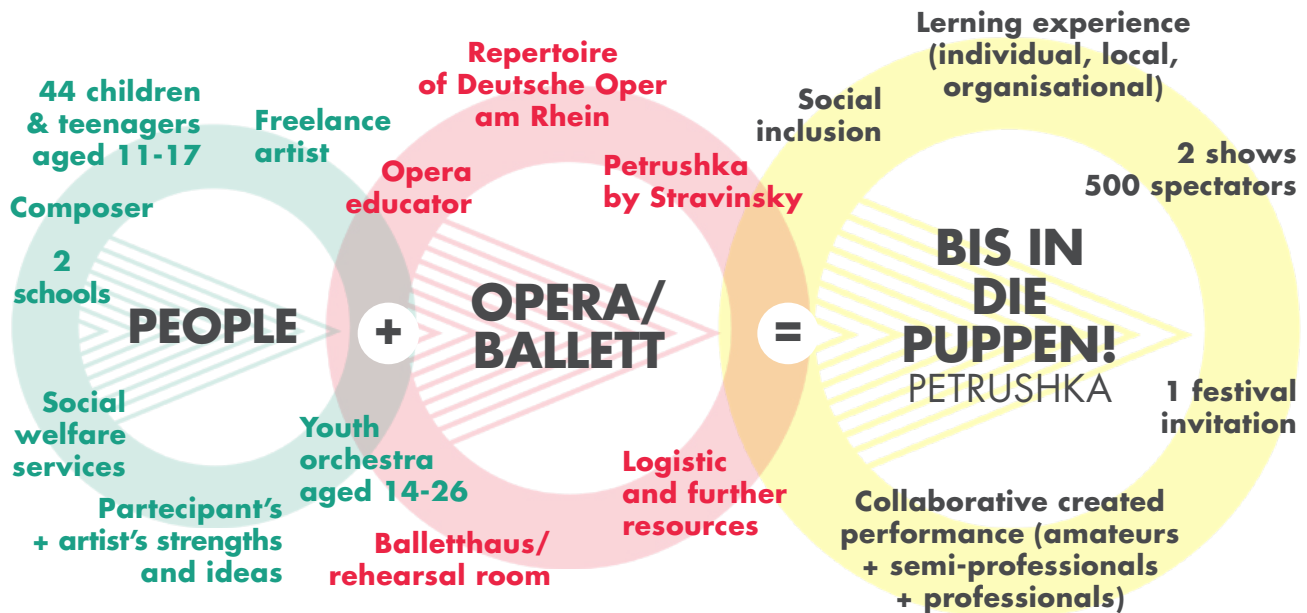


**Making of - „Bis in die Puppen!“ Ein inklusives Tanz- und Theaterprojekt**



**Trailer - Bis in die Puppen! - Ein inklusives Tanz- und Theaterprojekt**

# Petrushka – a Participatory Performing Arts Project



## WHY THIS SPECIFIC OPERA / BALLET?

## WHY YOU?



# Petrushka – a Participatory Performing Arts Project

## Example: speaking choir “Dance, puppet!” (dolly)

### Original version (German) chorus

Tanz, Puppe! Tanz, tanz, Puppe! Tanz, tanz!  
Dreh dich, Puppe! Dreh um!  
Dreh dich, dreh dich rund herum!  
Geh darüber, komm schon her!  
Komm schon Puppe, ich will mehr!  
Coda: Ich bin keine Puppe, ich bin mehr!

### English translation chorus

Dance, puppet! Dance, dance, puppet! Dance, dance!  
Spin yourself puppet, turn around!  
Spin, spin yourself around!  
Go over there, no come here!  
Come on, puppet, I want more!  
Coda: I am no puppet, I am more!

### PROCESS CHAIN:

- ▼ Petrushka
- ▼ Improvisation
- ▼ Discussion
- ▼ Premise
- ▼ Improvisation 2
- ▼ Music & Rhythm
- ▼ Choreography
- ▼ Variation & Combination
- ▼ Stage (-fun) / Energy

## Petrushka – a Participatory Performing Arts Project



**When do I feel treated like a puppet – pilot-controlled by others?**

**What attracts me to the magic of a funfair?**

**To which place will desire guide me?**

## Case Study II

A Shoe Full Of Stars – An Innovative And Original Narrative



**Students stage opera about terrorism threat**

# A Shoe Full Of Stars – An Innovative And Original Narrative

**Opera-making project** (used for A Shoe Full of Stars)

**Aim:** Make an opera with a group of non-trained young people and a professional composer, writer and director on a difficult subject

## 5 weeks

Discussion and exploration of subjects:

- Including theme generator game, watching videos together, exchange ideas
- Slowly introduce vocal warmups and composition games / exercises

[professional writer uses the discussions to make a script]

## 5 weeks

Composition of music using the script

[Professional composer makes 50% of the music]

## 4 weeks

Rehearse movement, songs and spoken parts [with professional director]

Incorporate costumes and set making for performance

## 1 week

Intense rehearsals

## PERFORMANCE





# A Shoe Full Of Stars – An Innovative And Original Narrative

## School

The school was chosen, because some of the pupils have lost people in the **Manchester terrorist attack in the UK in 2018**.

Pupils representing different **ethnic groups**, teenagers with with different social background and challenging social and family circumstances. The school was performing **very badly** in the past, it was closed for several years and rebuilt with the idea of introducing a much more inclusive and creative environment.

## Active Change Foundation

Looking after people who have been radicalised.

## Process of co-creation

Get to know the children, understand their way of seeing things. Gradually opera has been introduced. These teenagers had no previous knowledge of opera.

Discussions about terrorism – findings: terrorism divides us to **'us'** and **'them'** .

Build their dramatic and musical skills.

A professional writer wrote the script on the basis of the dialogues, conversations and characters that were created by the teenagers.

## Legacy

An Award winning performance. Tremendous sense of bonding amongst the teenagers and artistic production crew. Big shift in confidence and school performance. The teenagers had a sense of ownership and were given space to express their own voice.



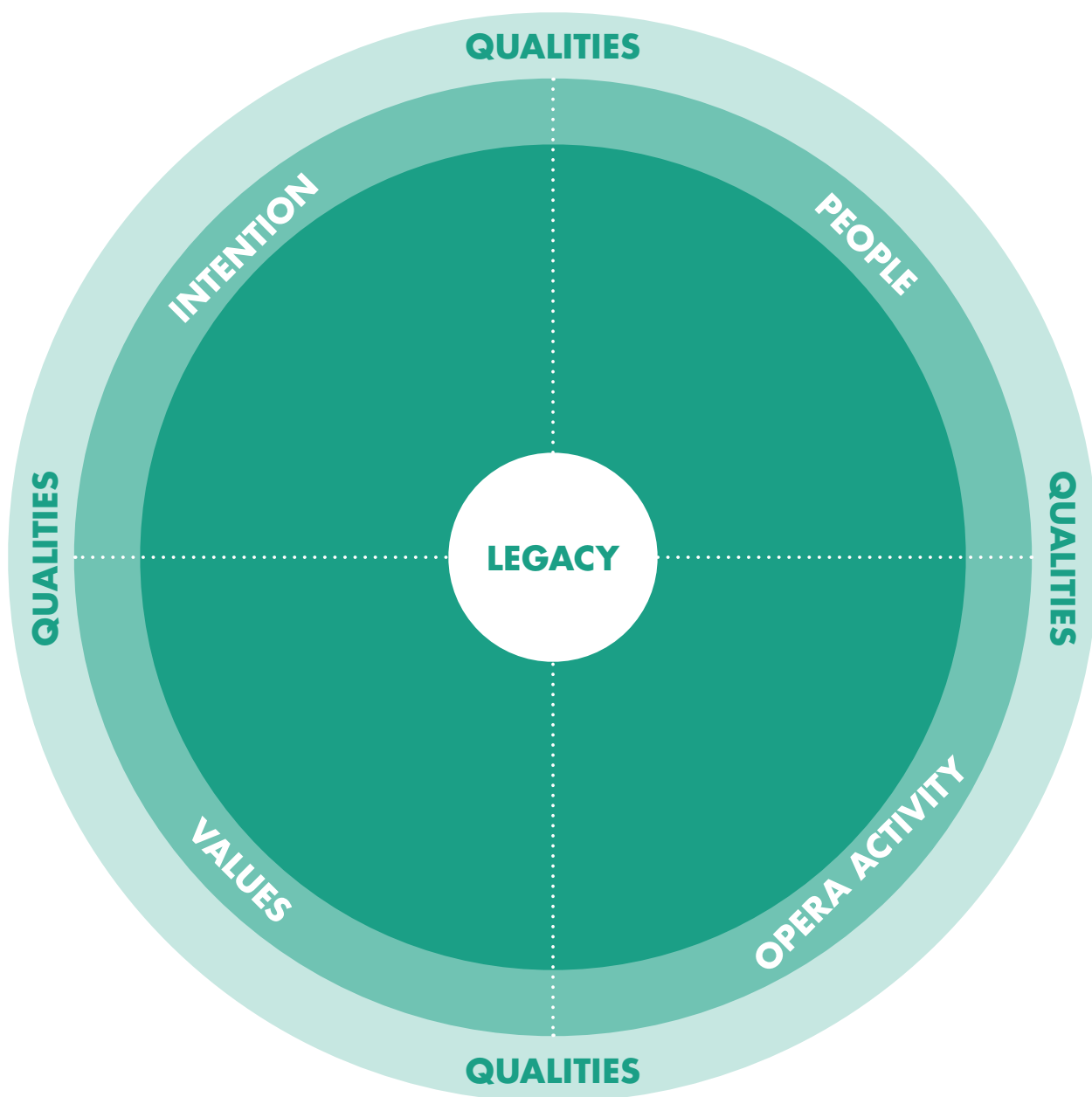
## A Shoe Full Of Stars

# Template

– Intercultural participatory opera projects – reflection and discussion

This template aims to facilitate reflection about the elements that are important to deliver an intercultural participatory artistic activity in a given local context and with available resources.

Artists, opera, music, dance educators can use this reflection template to explore what quality means to them. You can complete the template in a group or also individually



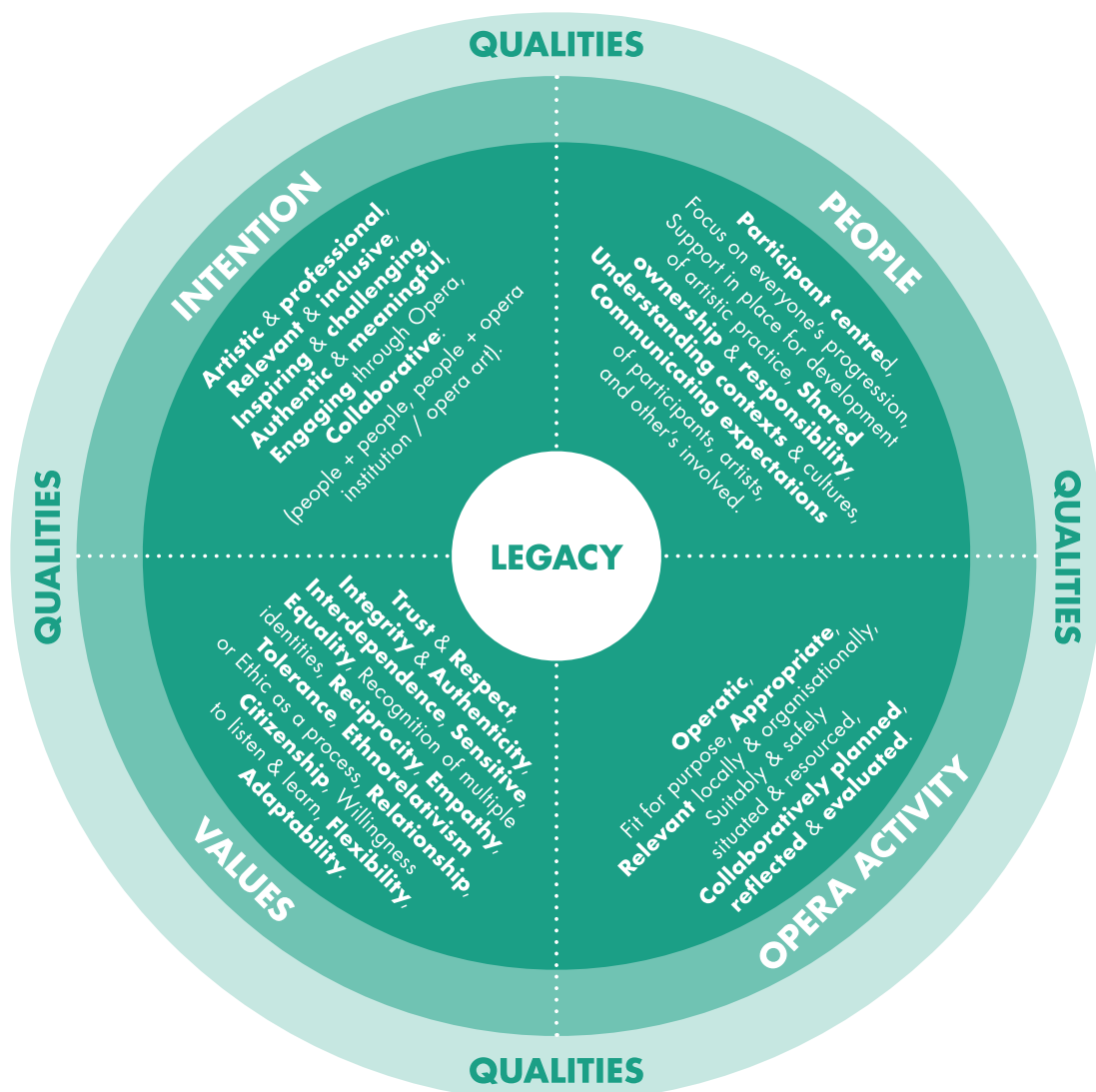
# Framework

## – Values and Qualities in Intercultural Participatory Opera Projects –

Intercultural Participative Opera Projects are part of the everyday practice of many members of **RESEO** across Europe. However, they are complex to create. These projects can take place in many different contexts with a range of personalities and partners, and balance human, economic, artistic and educational resources. On the basis of research and examples from its own network and bearing in mind that every project has its own unique trajectory and challenges, **RESEO** has designed a framework for intercultural participatory opera projects

This framework is designed to assist in planning, delivering and evaluation of activities.

This framework, together with the template are available separately in the tool section. Please check in the tool section for a more detailed description of the different concepts and qualities.



# A to Z

## Of Intercultural Participatory Opera Projects

- A**uthentic engagement motivates artists and participants
- B**uild on the resources/strengths of your partners and participants
- C**elebrate success
- D**on't let boundaries stop you from being creative
- E**mbrace multiculturalism and diversity
- F**ocus on everyone's progression
- G**row together
- H**ands on activities
- I**nspire, engage & challenge Just ask your (RESEO-)network
- K**now your time frame
- L**isten carefully to your partners & participants
- M**ind inaccessibility and inequality
- N**etwork & never stop learning
- O**pera can be your inspiration, driver, partner & product
- P**eople / Participants are the centre
- Q**uestion over and over again
- R**ecognise multiple identities
- S**hare ownership, goals and feedback Trust and Relationship lead the way
- U**nderstand contexts and cultures Values!
- W**hy worrying?
- X**erxes or Giulio Cesare – Opera doesn't necessarily need a countertenor but you.
- Y**es can make surprises and innovation possible
- Z**oom in & out

# Useful References and Links



**Artworks Cymru Quality Principles**



**'What do you need?' Learning approaches for artists working in participatory settings**



**Developing a Foundation for Quality Guidance**



**Arts Council England: Developing participatory metrics**



**"Evaluation in participatory arts programmes" A selection of approaches, models and methods developed across Creative People and Places (2013-2016)**



**The Anna Lindh Education Handbook: Intercultural Citizenship in the Euro -Mediterranean Region**



**Reseo Resources**



**Making-of - „Bis in die Puppen!“ Ein inklusives Tanz- und Theaterprojekt**



**Channel 4 Report**

# Activities + Tools

## **TEMPLATE: INTERCULTURAL PARTICIPATORY OPERA PROJECTS**

Use this tool to focus your planning for intercultural participatory opera projects. The template is left partially blank so that you can complete it with your own priorities while brainstorming for your new project.

### **HOW TO USE IT?**

Complete it as you want and as you find helpful when designing your new participatory activity. It can be used alone or you can refer to the pre-filled Framework for Intercultural Participatory Opera Projects developed by RESEO. You can also consult the framework after having filled the template first, personal reactions to differences and reflect upon them.



**DOWNLOAD TOOL**

## **EXPLAINED FRAME- WORK FOR INTERCUL- TURAL PARTICIPATORY OPERA PROJECTS**

This document provides a theoretical context and definitions of the concepts used in the framework.

### **HOW TO USE IT?**

Read the document to understand the instructions.



**DOWNLOAD TOOL**

## A TO Z GUIDE TO INTERCULTURAL PARTICIPATIVE OPERA PROJECTS

You can use the A to Z guide to embed values and qualities in the design and implementation of intercultural participatory opera projects. This A to Z was developed on the basis of RESEO's members best practices and approaches to intercultural participatory opera activities and can be a useful source of inspiration and creation of an initial working plan.

### HOW TO USE IT?

Read the A to Z sentences and use them as a guiding inspiration for your new participatory project.



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## FRAMEWORK: INTERCULTURAL PARTICIPATORY OPERA PROJECTS

This framework was developed on the basis of best practice from the RESEO network. It contains principles and qualities that have been guiding many intercultural participatory opera projects. Find out about the principles and qualities. Decide what principles and qualities you want to focus on as a basis of your next project. You can work through all of them or use a few specific categories that are most suited to your future activity. For each section we suggest some indicators of quality. These are also explained in more detail in the 'Explained framework' document.

### HOW TO USE IT?

Explained in more detail in the document 'Explained Framework for Intercultural Participatory Opera Projects'. This document provides a theoretical context and definitions of the concepts used in the framework.



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