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6th motion bank education workgroup meeting notes

C-DARE, COVENTRY UNIVERSITY, 21-23 MARCH 2013

ATTENDING: Bertha Bermúdez, Claudia Jeschke, John Taylor, Sarah Whatley, Jenny Coogan, Jasmine Wilson, Ingo Diehl, Britta Wirthmüller (for HZT, Berlin), Scott deLahunta, Emma Meehan, David Bennett

General Planning for Future

1) Tanzkongress 6-9 June 2013 next point of contact for some of us.
    a. Ingo (and his students) and Scott run a short workshop on choreographic resources workshop on Saturday
2) Preparation of report to go on the Motion Bank Public Website
    a. Claudia and Sarah to edit after it goes down the list
3) Preparation of proposal to go for an Erasmus grant to support teacher/ student labs (Austria, Germany, Netherlands and UK). Need to first make inter-institutional contracts
    a. Only one German Institution allowed/ suggested to see who already has contracts with the others
4) 4th Dance Education Biennale in Dresden as probable future meeting context

Specific planning for Motion Bank Event 28 Nov-1 Dec 2013 in Frankfurt

*The basic plan for this Event is to gather together the community of practice Motion Bank is a part of. Alongside artists and designers working on the current Motion Bank resources, we hope individuals who took part in **initiating** other Choreographic Resource projects will be present during three days to exchange methods, ideas, perspectives and plans for the future. This would include some of the International Education Workgroup Nik Haffner (improvisation technologies) Norah Zuniga Shaw (Sync O & motion bank) Bertha Bermudez (Capturing Intention) Ingo Diehl (Dance Techniques) Sarah Whatley (Siobhan Davies Archive).*

The planning for our group involves two strands: dance education (practice) & dance studies (theory). We acknowledge that this division of practice & theory does not hold in all places, but in Germany there is still a strong divide.

Dance Education: Starting in October HfMDK (ingo), HZT (nik, britta) and Palucca (jenny, jose) students will work with existing and perhaps emerging (Jonathan & Matteo?) resources to prepare questions and perspectives to bring to the Event. Specific plans in development.

Dance Studies: Maaike Bleeker & Claudia Jeschke are both University based performance & dance scholars exploring the kinds of 'choreographic ideas and corporeal thinking' these resources provide access to. Maaike is a member of the Dance Engaging Science workgroup and will be at the event. We will think of other dance scholars who will be particularly interested in this event, e.g. from Scandinavia.

Meta-Academy: Bertha has proposed the possibility of including the Meta Academy an on-line initiative of Marlon Barrios Solano supported by ICKAmsterdam and Marlon is a researcher currently associated with HZT. Bertha suggested Claudia might provide a on-line seminar for the Academy.

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<u>Coventry & AHK students</u>: Sarah may bring two PhD students with her. John will see if there may be students interested to attend.

<u>Themes and Keywords</u>

Hypertext – mediating the (choreographic resources) material, spreading in many directions and creating use. How to collect and present motion bank like resources in different way? Text here means "compact information" expressed not only in writing but also via visualisations, voice, video/ film, graphics, etc. Hypertexts can be checklists or lexicons, different types of questions, principles, descriptions of conditions, methods and context, etc. Can hypertexts offer something to help Dance Studies/ Scholarship connect to these materials and through this be more connected to physicality (practice)? Hypertexts themselves reveal specific perspectives and can be studied. Historiography can also be a hypertext. In any case need person(s) to create hypertext. What is relation of Hypertext to artistic research? To an emerging reference space for choreographic resources, i.e. Hypertext as a form of citation, quoting?

3 CASE STUDIES (see previous reports and notes for details on AHK work with the DS/DM installation and more details on Coventry University and development of D-Traces)

(1) MA Dance students (Ingo Diehl HfMDK/ MAZTP course, this group has high level of prior professional experience. They used available resources (tools, publications, objects, etc.). "Body to the digital back to the Body". Time is the main resource. It takes a long time to get into the material physically (compared to the time it might take a theoretical practitioner at least superficially). Students felt the the need to approach the material as an artist (or artist researcher?). Unexpected result: individual students have stuck with an individual maker. They have become 'expert' in that particular resource. The upcoming work with BA students at HfMDK was made possible by earlier curriculum change from Improvisation Technologies (only) to the more general Digital Tools category. As a new Hypertext the word lists of Ingo/ Jason (used in a workshop context) revealed an "aesthetic" connection to its origin in The Choreographer's Score (ATdK and Cvejic). *Ingo's group will finish with a thesis and a member of staff responsible for quality assessment at the HfMDK is interviewing them. This may provide very concrete results relative to their experience with the resources.*

Young Students and self-documentation practices: (Case Study 2) At Coventry "archiving their own practice" (D-Traces inspired by the Siobhan Davies Archive) developing blogs causes them to build order and think about structure. Sharing ideas, making things public (via the blog) was seen to be a place to pose questions. (Case Study 3) At Palucca the students are performers in training. As part of the InnoLernenTanz research using an Iphone APP to self-monitor their daily experience through simple questions and forms to fill in. Reviewing their own past is possible, but the details remain private. This has inspired the idea of an APP that would provide some questions related to their individual classes. In both cases it was seen to be important to empower the students to reflect and to question (practice). To see that working through ideas via modes of reading, writing, visualising, etc, can be important to their physical training and development. Getting 'language' into their studio experience in a useful way, as a tool. Eventually Piecemaker might be useful here. There was the general feeling that dance education can change for the better if these kinds of resources and tools are available and used, but real curriculum change is also slow.

Young Makers/ in Education. *(Suggestion came from Bertha referring to young choreographers in professional context, but on Saturday we thought the group is best*

positioned to consider this in context of education. Within the group there are no CASE STUDIES yet that we were aware of, might be something for HZT/ a 'summer school' format was suggested) How does a young maker discover his or her own principles? Can we offer meta-tools or questions (based on what we learn in the context of resource creation, e.g. the pre-choreographics work of Bertha and Emio) to help them discover what their methods and making principles are? Caution: not to be forced to 'know' too soon. Having to render one's "own" methods might come too early in a learning process, but ability to recognise when methods are similar and having the chance to compare and try out different ones seems valuable.

A change to reading and writing: might there be a new set of emerging reading & writing skills helping not only publish this material (the work of the resource and hypertext creators) but also make it more accessible to readers, users and researchers? If so how to modify, teach, improve these new reading & writing skills? How might these changes be aligned with new or refreshed concepts related to embodiment and experience. See Mark Franko 'Writing for the Body' (which cites Claudia's 'Notation Systems as Texts of Performative Knowledge'). See also Scott's essay 'Publishing Choreographic Ideas'. Does this lead to a new set of fundamental principles? Thinking is not just thinking and doing is not just doing, they work in combination. **OR** are we only disembodying the body further? Are Hypertexts a contamination of something essential? Is process in danger of becoming the next product?

Historical Moment & Canons. It was suggested that the existence of Motion Bank can be seen as a historical moment, and now is the moment to look at the the ideas that initiated the different resources and two upcoming publications were mentioned, the book of Maaike Bleeker (in proposal stage with MIT, it will have texts by researchers working on several of these projects) and a new issue of IJPADM scott and sarah are editing on 'choreographic documentation'. Claudia mentioned the Tanz & Archive journal as a possible context. These current resources are our 'canon' was mentioned, and the canon as an expression of desire. Claudia commented that this is not the canon of Dance Studies which has shown a desire for other trends (e.g. jerome bel, xavier le roy, etc.). Interesting to reflect on the occasional academic who has stepped into the role of dramaturge and sometimes performer. Can we also talk about a **political moment?** If these resources are producing a kind of thinking that physical work doesn't normally produce, how can we make sure that this takes hold. *Library of Processes project mentioned by Sarah provoked the question of what happens when curation comes into play, if the emerging resource is not the result of the needs of a particular artist, but is an invitation to artists to participate (see question of process becoming a product). Myriam van Imschoot's Oral Site is an interesting example of curation.*

Generative tools (some notes) **Pre-Choreographics** (Bertha presentation) did not result in general tool yet, but Emio (and company) is now using it, the artist is still learning. Inside this project, they continue to explore computation and digitalisation of principles as another way of notation – very interesting and challenging. *Visibility of the initiating artist has always been an issue with the creation of the hypertext.* The **CTT workbook** (Jasmine and Scott presentation) contrasts other projects because it did not produce a public choreographic object (Choreographic Language Agent didn't achieve this although it was an aim). The CTT Workbook is therefore a kind of hypertext developed immediately from the artistic source and for a clear target audience. The artist (McGregor) is not explicitly visible in the workbook meaning CTT principles are generally useable in a different way from e.g. Improvisation Technologies. But the workbook can be reconnected to the artist and that has been a request from the target users. One question provoked by the CTT workbook project is when do designers move into a process? And what kind of designers?