

Hot Spot Salzburg, 11–12 November 2011

draft proposal

Attendants:

Roman Arndt, Irene Brandenburg, Rose Breuss, Scott deLahunta, Ingo Diehl, Vera Grund, Nik Haffner, Nicole Haitzinger, Lisa Hinterreithner, Elisabeth Hirner, Claudia Jeschke, Leo Renneke, Gerald Siegmund, Martin Streit, Sarah Whatley

I How to continue the Virtual Dance University?

Review and evaluation of the online Virtual Dance University (**VDU/2005**), Department of Music and Dance Studies, Salzburg University:

Collecting reports of users (Rose Breuss in Linz, Roman Arndt in Essen, Gerald Siegmund in Gießen, Claudia Jeschke and Nicole Haitzinger in Salzburg) raised the following questions:

- How to deal with currency? The courses have been designed in 2005 and altered only slightly according to new publications. Should the courses face a more rigorous updating process and, if so, how?
- How to deal with authorship as well as mentorship? The courses reflect the approaches of the initiators, Jeschke, Haitzinger, and Breuss, as well as of the initial target group, the dance students of Private Bruckner University Linz.

Topics of discussions:

The courses provide **material** as well as **teaching/learning strategies** which are adapted by the instructors and by the needs of the target groups. The courses, thus, seem to provide sufficient flexibility for users.

The material provided seems to cover the needs of the BA levels in the different institutions. The question remains: Do they / should they require more and different material? If so, who will develop these new courses or modules? Should they and if so, how will they become available to the communities beyond the respective instructors and institutions?

The general **modularization of the courses** (as VDU/2012+) is an option which will need further discussion.

[This kind of adaption might help to make the VDU a tool (of cooperation and networking) in different fields/for different applications: information base for dance historiography, methodologies of dance studies, dance research (what kind?), interactive participation.]

How to support and evaluate ‘**experience**’ in the e-learning environment and how to strengthen communication between different users is another topic that needs to be explored.

The courses should furthermore implicitly stress the definitions and borders of theory and

practice related knowledge and help the users to gain insight into different knowledge fields through ‘experience’.

II How to connect the academic-led concept of VDU to artist-led projects being developed in the frame of Motion Bank and/or coming out of other related projects (including *Visualizing [the Derra de Moroda] Dance Archives*)?

How to use an e-learning platform as a reference space for studying and understanding these emerging (artist-led) resources?

Some ideas on approaching Motion Bank (and other) projects by introducing layers of comparison:

- (1) Questioning the process of documentation and/or archiving --- differences, similarities of goals and strategies. How do the two key issues ‘documentation’ (process-oriented?) and ‘archiving’ (product/artist-oriented?) relate?
- (2) Questioning the issue of “artist-led projects”. Can the projects still be considered as art projects? Or are they rather educational tools or artistic research projects or something in between? What is the specific – artistic, educational, research – value of the different projects?

[Each of them provides **transfers --- from the** (original) choreographic, **artistic praxis and/or product to the representation online**. Which changes of meaning, shifts of content, new perspectives, points of view and perceptions are involved? Which body-concepts shape the visual output?]

- (3) Questioning the transparency of artistic processes. How transparent can a piece of art be? What kind of representation is visible online? How do experience/dance knowledge gained by experience (material and immaterial perception)/the live act relate to the aesthetics of moving pictures?
- (4) Questioning the settings of producing Motion Bank (and other) online projects. How is the relation between the settings used in the original artistic process and the settings used in the process of visualization online?

[Various co-authors produce different ideas and influence the ‘result’ --- which interests and inputs, wishes and aims are involved in the aesthetics of the online process? --- issue of hierarchies, collaborations and decision making.]

- (5) Questioning aesthetic transfers. Which aesthetic shifts do occur when transferring a dance production by a specific artist to an online tool? Are there hidden but present new aesthetics involved? How do new media tools change the contexts of presentation and institutionalization of dance – as well as dance education, research, etc.?

[Discussion of material and immaterial work (information, knowledge, affection, emotion, proximity, criticalness, belonging)]

- (6) Questioning the issue of historiography. How can the Motion Bank (and other) projects be seen in the matrix/canon of dance historiography? Which choreographies are chosen, displayed and analyzed, and why these?

- (7) Questioning the experience of makers/users. How is knowledge produced and how do individuals include the newly gained knowledge? Do these tools call for creativity? If so: What kind of creativity? Is the re-formulation or the copy paste modus a creative game and stimulus for users? How are Motion Bank (and other) projects situated in the context of the ever changing knowledge culture; do they provide the ‘perfect’ tool for understanding, re-designing and redesigning artistic processes?