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**Art is a path for creating  
an inclusive society where we all  
experience the sense of Oneness**



**TOOLKIT**

# THE No One Forgotten TOOLKIT

# ART IS A MEETING POINT WHERE NO ONE LIVES FORGOTTEN AND ALONE

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The present Toolkit has been created in **the framework of the European Creative Europe project “No One Forgotten”**. The project aims to promote cooperation between people with specific needs and skills and people without disabilities in different artistic disciplines by improving the well-being of both parties as well as the improvement of their mental health and human connection. The method used is the “Art of Connection” - interacting with vulnerable groups through art, which aims to enhance inner qualities such as acceptance, patience, compassion, access to our vulnerability and the ability to co-create.

The project “No One Forgotten” based on the present Toolkit, is organising trainings addressed to artists with or without disabilities in all partner countries and is also creating inclusive performances in 4 different arts (theatre, painting, dance and music/soundscaping).

The project consortium consists of 5 partners in 4 European countries. The coordinator is the **Academy of Fine Arts** in Naples (Italy) while the expert organization that is transferring the method “Art of Connection” to the partnership is **Hopeart** from Greece, in straight collaboration with the cultural and multi-disciplinary association **Vo’Arte** from Portugal, the **Locative Media Supercluster** NGO organization from Belgium and the training organisation **Action Synergy** from Greece.

More information about the project can be found in the website: [www.nooneforgotten.eu](http://www.nooneforgotten.eu)

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## Introduction

In order to start talking about connecting, we first need to find the common term of this wide open and precious word that is hidden deep inside every human being and in a way describes the mechanism that we all are made from.

### What is the meaning of connection for you?

Connection has to do with something invisible in our eyes, but perceivable in our souls. In this study we will examine the connection between 2 human beings and specifically between different kind of artists (actors, musicians, dancers, painters) without or with special “abilities” with the main goal to build an artistic social innovative ACT. Let’s remember that everyone has his/her unique “special” abilities anyway.

To succeed the connection between 2 human beings we suggest the following sequence:

#### Connection

with nature ---> connection

with ourselves ---> connection

with every being

According to the connection between two human beings, we will explore the conditions under which this invisible space between two people can become more “visible” and perceptible to our senses. Based on the skills method “The Art of Connection” by Angeliki Ariadni Voulgari, we will attempt to create an innovative toolkit of practices, exercises, “rituals” and suggestions that will help artists to meet in a common space of coexistence and creativity.

*“The way we exist and interact is printed on the way we create” — Angeliki Voulgari*

We will meet the 4 skills—the inner states—of the “Art of Connection” approach and develop practices and exercises for each skill in each different art form. Theatre, Dance, Music in the sense of Sound and Painting.

This toolkit can be useful for every artist, educator, facilitator or artistic director who wants to be able to create artistic results from people with or without disabilities. But honestly, it’s not about art, it’s about being present or being the “present” in the society we want to create. As French Fluxus artist from the 60s Robert Filliou said, “Art is what makes Life more interesting than Art”.

ART IS WHAT  
MAKES LIFE MORE  
INTERESTING  
THAN ART

Robert Filliou

## 1. The story behind the “Art of Connection”

The “Art of Connection” was created by Angeliki A. Voulgari in 2019-2021 and it is a collection of communication tools based on psychological, spiritual and artistic principles which actually extends to a useful manual of empowerment, self improvement and realization.

As an actress she has worked for more than a decade in demanding healthcare environments providing artistic and educational intervention for vulnerable groups of people. Mrs Voulgari was participating herself in theatrical performances in children’s hospitals at first, and subsequently she was implementing inspiring artistic programs adapted to the needs of the elderly and conducting “therapeutic” artistic visits to rooms of children’s oncology units.

In the following years, she was involved both as an actress and a writer in theatrical performances adapted to people with different characteristics, such as children with down syndrome, autism, cerebral palsy, children with visual or hearing impairments, while, at the same time, she designed and implemented social skills artistic programs in psychiatric clinics for minors and child protection institutions.

So during that time she has been collecting the special characteristics of the tools she has been using herself to create deeper connection experiences with people who are going through a difficult time or who are being tested. Everything manifested through practice and repetition. Experiences that overcame the classical duo “viewer-actor” and actually became a deeper understanding of human nature in terms of communication and bonding. From this kind of action Angeliki Voulgari managed to discover all the delicate meanings of the things that were already there but in disguise because of several social conditions and fixed perception—or simple innocent ignorance.

So, this is a helpful guide to become more conscious concerning matters of communication, connection and life skills that can be applied everywhere and to everyone creating a safe and interesting passage to empowerment.

The four main skills of the “Art of Connection” are empathy, generosity, vulnerability and expression. In this toolkit we will work with the three of the four skills and specifically with empathy, generosity and our ability to enter into our vulnerable territory. Since we are referring to artists, therefore the skill of expression is already active.

## 2. Connecting with nature - Connecting with yourself and others

### 2.1. Connecting with nature

Sometimes the language we use to describe nature as the environment is putting us in a position of an observer, external to the landscape. If we shift our point of view from a bird’s-eye perspective, we can see that we are part of nature and there is continuity between our body, spirit, soul and the nature around us. The reason is that because we are Nature, we are part of the evolution of life on Earth and the Universe, inheriting our anatomy and our sensory organs from so many species. We are made of Nature and this deep and beautiful reality is an opportunity to get to know better who we are by getting to know the Earth in an intimate way. As a mirror, nature reflects on us as we reflect on nature. It’s our opportunity to learn from its intelligence. Opening our senses and our heart and feeling connected to nature is a powerful energy to better connect with ourselves but also with other people, because we are all nature. Establishing a connection with someone else through our awareness, love and gratitude for nature is an invitation for other life forms to be part of the conversation, giving a voice to the Earth through our connections with human beings. More than a mesmerizing experience it is an absolute necessity if we want to contribute to stop the destruction of the planet, by cultivating a sense of belonging.

So the human connection to the earth is there, it exists anyway, we just need to retrain ourselves to experience it. As John Young says:

We build threads with all the beings around us the birds the animals the trees and over time with the stars with the moon with each other as human beings with our ancestors and with the unborn and those threads grow thicker and thicker with every interaction with every observation with every question with every story we tell to each other about what we’ve seen, what we’ve learned, what we’ve experienced and eventually those threads grow thicker and thicker until they become ropes and you know that’s what we’re hardwired for, all of us, these people are related to the collective ancestors of all of us. We are all designed for strings to become ropes and you all know what

the gift of connection feels like with your pet or with your best friend or with the person that you love the most but could you imagine if you had it with all aspects of nature?

Spending time in nature can teach us overwhelming feelings. It is not only each individual of each species who can teach us, but also the interconnection between species along the cycle of the day and the seasons. We could call it the intelligence of the ecosystems.

For example the night birds call and sing in the dark. It may take a long time to see them. Maybe in the beginning we will just listen to the sound and be able to see only a dark sky. Their call is so loud in the night that it seems unreal not to see them! It is about looking at the ground from a higher location from the fields where we can finally spot their bright yellow eyes at sunset. Training ourselves in the senses, we will reach a point where we will realize that looking at birds can be done with our ears.

It is for sure a deeper quality we can awaken inside us, to train and shift our senses to perceive with the whole body. In this point we embody the essence of connection. Through nature, to the space inside us.

## 2.2. Connecting with yourself. A deeper look inside the human being

But what about the inside of a human being? What will happen, if we allow nature to teach us the natural way? Every human being has as a physical educator, the creation that surrounds them and of which they are a part, it is enough to give a specific attention to this omnipresent and discreet educator, in order to become the most eloquent teacher they could ever have. Tapping into this knowledge is not about working but about being vulnerable and letting Nature penetrate our senses, to let nature work on us. Let's put a magnifying glass to see the invisible part inside us, and some things that will help to establish the primary "connection" inside every human.

If we accept that, in order to truly connect with whatever seems separated from our bodies, we need first to bring into harmonious internal connection the basic principles that constitute a human being, then it is interesting to trace, in the light of spirituality and philosophy, which are these primary principles that compose a human being<sup>1</sup>. Several ancient Greek philosophers, most prominently Aristotle, spoke about

the soul, while the concept of spirit is found both in the Christian tradition and in Eastern religions and traditions. But what is this connection finally and how can we achieve it.

First we need to see the materials we are all made from, whether we are artists or not, people with "disabilities" or not. Because above all, we are all people with different characteristics. In our approach there aren't people with and without disabilities but human beings with different characteristics. In the boundless and borderless panorama of artistic creativity, there are no barriers between people, nor disabilities to distinguish. Each of us is a human being, woven with our unique characteristics. In the artistic world, it is peculiarity that emerges as the centerpiece, distinguishing the artists in their creative expression and in their ability to communicate through a sensitivity, whether shaped by physical or psychological challenges. This unique, particular sensitivity gives life to art, reflecting the soul in a dance of colors and emotions on the canvas of existence.

Every human being is made up of 3 basic principles: Body, Soul and Spirit, and in order to find out how to "turn on" this in-between space, we must first see these 3 inseparable and interpenetrating principles. We have chosen the simple and understandable definitions (among the many that exist) of the triptych "Body, Soul, Spirit" by the Austrian philosopher and social reformer, Rudolf Steiner, because it serves us best to use a common verbal code from now on.

By "Body" is meant that through which the things in a person's environment reveal themselves to that individual.

By "Soul" is meant that through which the individual associates things with their own being, through which they experience pleasure and displeasure, desire and aversion, joy and sorrow in connection with them.

By "Spirit" is meant that which becomes manifest in them when, as Goethe put it, they look at things as a kind of "divine being".

So the first connection that we suggest to examine is the one our soul creates. We can say that our soul is the vehicle through which the spirit comes into communication (connection), on the one hand with the body, on the other hand with the external world, and exactly that is the reason that we don't suggest different methods for artists with different characteristics. Because the real "way" to succeed human connection is mainly through the soul and not the body. When the body is struggling, we simply need to find a way to adjust our intention to connect to this specific condition.

1. Voulgari, Angeliki-Ariadni, The Art of Connection. iWrite 2022

Based on the above definitions, we will try to talk about connecting two people in a more essential way. In essence, every time we come into contact with a human being, we use all three of our sectors, since they are interpenetrating and inseparable principles, we just do it automatically. When the process becomes more conscious, more meaningful results are likely to emerge from the connections we make. Maybe then we can talk about “holistic experiences of connection”.

### 3. Art, Psychology & Spirituality and their importance in human connections

“Everything exists in relation to...

Everything starts with a connection” — Angeliki Voulgari

If we attempt to study what is the common space of these fields, we may end up in 3 different ways that a human can choose, to know themselves. In other words to reconnect with the true self, this divine self which is unique and unrepeatable, the individual spirit.

We can say that psychology is a science that helps people to deal in a more conscious way with their feelings, learn how to recognize them better, deal with them and overcome possible traumatic experiences that make their relationships dysfunctional. In other words it is a path to find a true connection with yourself through the understanding and the balance of our feelings.

And from this point of view somebody can attempt to connect more authentically with another human being.

Art and its expressions such as painting, music in terms of the sound, dance, theater, are also ways leading to self-knowledge. Of course art can constitute in the first stages, a sense of relief for everybody. Also art can be therapeutic for people with emotional problems, elderly people with severe disabilities and mental disorders (Wald, 1993). The creative process encourages a human being to expand and discover aspects of themselves that are not accessible to awareness. In this case the investigative or artistic activity is a reflection of the self and helps to expose conscious or unconscious aspects.<sup>2</sup> The above process leads to

a better view of oneself and on a second level to the connection with who we really are and from there begins any connection with any other human being.

As far as spirituality is concerned, we can say that it is a door that leads to a new path that drives us from the “perceptible” that does not exist, in the “not perceptible” from our senses to what really exists.<sup>3</sup> And that is our individual spirit.

So in a way, spirituality is the 3rd path that leads to this internal connection with our immortal element, our divine part. Also from this point we are able to experience in a holistic way as body, soul and spirit, the invisible network that keeps us connected with nature and with every other being around us. And this network will be revealed through ecumenical coexistence with nature and all people regardless of race, economic state, national religious differences, physical or mental diversity.

The practices proposed in this manual are based on skills that arise from the above three fields, (art, psychology and spirituality). We suggest a new perspective on the way the artistic process happens. A perspective that stands beyond the difficulties that may arise from possible disabilities and physical or mental differentiations, as the basis of our proposal is internal qualities, skills and inner states, to which we all have access without exception.

### 4. Introducing the skills: Empathy, Generosity, Vulnerability and Expression

#### 4.1. Empathy

Empathy, the ability to understand and share the feelings of others, is a fundamental quality that holds immense significance in various aspects of our lives. This holds particularly true for professionals supporting vulnerable groups, because of its role in creating a therapeutic relationship with these groups. This type of relationship is also fundamental for professionals who aim to increase diversity awareness, to promote inclusion, or to inspire the creative process. By cultivating empathy, we gain a deeper understanding

2. Τσέργας, Νικόλαος, *Θεραπευτικές προσεγγίσεις μέσω Τέχνης* [Therapeutic Approaches through Art], Αθήνα (ΤΟΠΟΣ), 2014 (σελ. 99)

3. Δανέζης, Μάνος, *Σπάζοντας τον Καθρέφτη. Για μια Νέα Φυσική Φιλοσοφία της Σύγχρονης επιστημονικής Γνώσης* [Breaking the Mirror. For a New Philosophy of Modern Scientific Knowledge], ΔΙΑΥΛΟΣ 2023 (σελ. 143)

of others' experiences, develop connections across diverse backgrounds, and tap into the wellspring of inspiration that fuels our creative endeavors. In this section, we will explore the profound impact of empathy in these three realms, uncovering the transformative power it holds in promoting understanding, inclusivity, and innovation. From supporting those in need to embracing diverse perspectives and unlocking the boundless realms of creativity, empathy emerges as a catalyst for positive change, fostering a world where empathy becomes the guiding force that connects and enriches us all.

## Empathy and vulnerable groups

Empathy plays a significant role in supporting vulnerable groups within society. These groups, often marginalized due to factors such as age, gender, race, ethnicity, socioeconomic status, or disability, face numerous barriers and disadvantages. Discrimination, prejudice, and limited access to resources and opportunities are just a few of the challenges they encounter.

Empathy allows individuals to understand and share the feelings and perspectives of vulnerable groups. By cultivating empathy, we can develop a deeper comprehension of their experiences, difficulties, and needs. This understanding, in turn, raises awareness about the issues these groups face and fosters a more inclusive society.

Empathy goes beyond understanding; it spurs individuals to become advocates for vulnerable groups. It ignites a sense of justice and motivates action, inspiring individuals to challenge discriminatory practices, support policy reforms, and work towards social change. By standing up for these groups, empathetic individuals can amplify their voices and promote equality and inclusivity.

Creating supportive environments is another vital aspect of empathy. When individuals demonstrate empathy, they help establish safe and welcoming spaces for vulnerable groups (Deligianni et al., 2017). By fostering understanding, acceptance, and respect, empathy reduces stigma, encourages positive interactions, and allows vulnerable individuals to feel valued and supported.

Furthermore, empathy facilitates personal connections and relationships. It enables individuals to form genuine bonds with members of vulnerable groups, fostering trust and bridging gaps between different communities (Stanley & Sethuramalingam, 2015).

Through these connections, people can build alliances and collaborate to address the specific needs and challenges faced by vulnerable groups.

Empathy also plays a crucial role in policy and program development. By empathizing with the experiences of vulnerable groups, policymakers and program developers gain insight into their unique struggles and can design initiatives that provide effective support. Including the voices of vulnerable groups in decision-making processes ensures a more empathetic approach to policy development, better reflecting their needs and aspirations.

However, it is important to note that empathy alone is not enough to address the systemic issues faced by vulnerable groups. It must be coupled with concrete actions, such as advocating for equal rights, supporting social programs, and challenging discriminatory practices. Empathy serves as a foundation for understanding and motivating change, but true progress requires dedicated efforts to create a more equitable and inclusive society for all.

## Empathy and Diversity

Empathy plays a vital role in fostering understanding and inclusivity within diverse communities. When we cultivate empathy, we develop the ability to understand and share the feelings, perspectives, and experiences of individuals from different backgrounds, cultures, and identities. This allows us to bridge gaps, break down stereotypes, and build connections based on mutual respect and appreciation.

In diverse societies, empathy helps create a sense of belonging and acceptance. By empathizing with individuals who have different racial, ethnic, religious, or cultural backgrounds, we can foster an environment where everyone feels valued and understood (Toosie, 2006). Empathy encourages us to recognize and celebrate diversity as a strength, rather than seeing it as a barrier or source of division.

Empathy also promotes effective communication and collaboration across diverse groups (Esen, 2005). When we seek to understand others' experiences and emotions, we can engage in meaningful dialogue, resolve conflicts, and work together towards common goals. By embracing diverse perspectives and engaging in empathetic conversations, we can uncover new insights, innovative solutions, and foster a more harmonious and inclusive society.

Furthermore, empathy is crucial for dismantling biases and prejudice. When we empathize with those

who have experienced discrimination or marginalization due to their gender, sexual orientation, or any other aspect of their identity, we develop a deeper understanding of the challenges they face (Batson et al, 1997). This understanding prompts us to challenge our own biases, confront prejudice, and advocate for equal rights and opportunities for all.

Empathy is not about erasing differences or assimilating diverse individuals into a single mold. Instead, it enables us to appreciate the richness and uniqueness that diversity brings to our communities. It encourages us to embrace and learn from our differences, fostering a culture of inclusion, respect, and appreciation for the mosaic of identities and perspectives that exist within our society.

In summary, empathy and diversity go hand in hand. By cultivating empathy, we can create environments where diversity is celebrated, where individuals feel heard and understood, and where collaboration and mutual respect flourish. Through empathy, we can break down barriers, build bridges, and foster a society that embraces and thrives on its diversity.

## Empathy and Creativity

Empathy and creativity have a powerful and interconnected relationship. Empathy enables us to understand and share the emotions, experiences, and perspectives of others, while creativity involves thinking and expressing ourselves in original and innovative ways. When these two qualities come together, they enhance and enrich our creative processes and outcomes.

Empathy fuels creativity by providing a deep well of inspiration. When we empathize with others, we tap into a vast array of diverse experiences and emotions. This understanding of different perspectives and backgrounds opens our minds to new ideas, enabling us to explore alternative viewpoints and imagine unique possibilities. Empathy sparks our imagination, allowing us to see the world through different lenses and create meaningful, thought-provoking work.

Furthermore, empathy helps us connect with our audience or intended recipients. By understanding their emotions, needs, and desires, we can create art, stories, or products that resonate on a profound level. Empathetic creators have a keen ability to capture universal human experiences, evoking emotions and fostering a sense of connection. This connection enhances the impact and relevance of our creative endeavors, making them more relatable and meaningful to others.

Empathy also plays a crucial role in collaboration and teamwork, which are often essential in creative endeavors (Cross & Woodruff, 2009). By empathizing with our fellow collaborators, we can better understand their perspectives, strengths, and limitations. This understanding fosters effective communication, trust, and a sense of psychological safety within creative teams. It allows for the synthesis of diverse ideas and perspectives, leading to innovative and dynamic creative outcomes.

Moreover, empathy nurtures an environment of support and encouragement. When we empathize with others, we create spaces where individuals feel valued, heard, and respected. This psychological safety encourages risk-taking and the exploration of unconventional ideas, especially if the goal is shared (Cross, 2006; Kirschner & Tomasello, 2009). Empathy helps us provide constructive feedback, recognizing the efforts and vulnerabilities of others while fostering a culture of growth and experimentation.

At the same time, creativity enhances empathy by providing expressive outlets for understanding and conveying emotions. Through creative endeavors such as art, music, or storytelling, we can capture the nuances of human experiences and communicate them in impactful ways (Tomasello et al, 2005). Creativity allows us to transcend language and cultural barriers, connecting with others on a deeply emotional level.

In summary, empathy and creativity are intertwined forces that fuel and inspire one another. Empathy provides the foundation for understanding and connecting with others, while creativity allows us to transform that understanding into original and impactful expressions. Together, empathy and creativity foster innovation, connection, and meaning in our creative endeavors, enriching both the creators and the recipients of creative work.

In this particular approach we use empathy as the main skill for two people to begin to create a more meaningful interaction. The basic condition is a “dual observation” that the artists should develop, in order to be able to function empathetically. The artist needs to have an internal opening and at the same time to know when to “shut down” their boundaries. To become wide open and at the next moment, to be able to return to themselves without losing the connection. To learn how to receive and offer, receive information and signs and at the same time send personal “messages”. But a message can be sent in different ways using another “vehicle.”

## Speech

We can talk, interact, communicate and connect in many ways:

### a. Using Speech formulated with words

Of course the ability to use speech with words is a great development of humanity that led to cultural evolution, philosophy, poetry, literature, scientific development and much more. We could say that it is a gift to the human species with dominant effect, our ability to communicate deeper meanings and make meaningful connections with other human beings.

But,

*Connection is not only mental exchange (intellect), connection is not only transfer of information, belief and knowledge.— Angeliki Voulgari*

Connection involves the soul and physical interaction. Speech or vocal language may be a recent evolution in humanity, although a topic of discussion for paleontologists. Even in our time, most of our “oral” communication is not with words but with symbols, signs, gestures of hands and the whole body, in delicate and in more expressive ways. Sometimes it seems that words are only an illustration in the larger panorama of symbolical communication we have with others, including non-humans. More than human language it shows the bigger picture of what communication stands for, in essence connection. Humans still use manual and facial gestures when they speak, especially when people who meet have no common language. There is also a great number of sign languages, commonly associated with Deaf communities. These sign languages are equal in complexity, sophistication, and expressive power, to any oral language. The cognitive function is similar and the parts of the brain used are similar. The main difference is that the “phonemes” are produced on the outside of the body, articulated with hands, body, and facial expression, rather than inside the body articulated with tongue, teeth, lips, and breathing.

### b. Using Speech formulated with Sounds

Mainly in European mythology, the origin of speech and language comes from the animal and spirit world, in the form of the language of the birds. Birds were seen in many early cultures around the world as messengers, bringing knowledge, even up until now.

If we want to appreciate the diversity of languages

and sounds, let's celebrate with no doubt the more than ten thousand species of birds who developed their own calls and songs during millions of years. Being aware of the songs of this natural orchestra brings great joy and the ability for deep listening. Some species like the starlings are able to imitate other birds and the black bird will elaborate a very unique song during its life. Always available outdoors, they can be our great teachers to master the listening and the talking. They tell us for example that the time of silence between 2 sentences is meaningful and it's also about body language and motion. Some birds do make sounds literally by the motion of their wings during the flight. We are the children of birds, probably inspired by their songs for the creation of our first music and singing. A new trend is parkours in nature, with (young) people running, climbing, swinging through wild environment becoming one with the world around them, part of the nature. Or the way communication with horses is curing mental problems, feeling understood and soothed beyond words by touching the animals and feeling yourself accepted through their big eyes.

### c. Using Speech formulated with Bodies

Speech is a multifaceted realm, extending beyond the confines of words alone. It encompasses the entire spectrum of human expression, including the world of dance and movement. These non-verbal forms of communication possess a unique power, offering a diverse approach to our thoughts, feelings, and stories.

Through dance and movement, communication takes on a new dimension, emphasizing the richness of human expression. It reminds us that speech transcends mere words, becoming akin to a dance—a rhythmic and expressive form of movement, interwoven by threads of connection and meaning.

We can recognize that communication extends far beyond the boundaries of linguistic articulation.

In the realm of dance and movement, we encounter a unique mode of expression, one that bypasses words yet communicates a vivid tapestry of emotions, intentions, and narratives. Dance, as an art form, possesses the remarkable ability to convey abstract ideas, narrate stories, and evoke powerful emotions without uttering a single word.

The concept of connection through dance or movement underscores the significance of human connection in communication. Our capacity to connect with others, to comprehend and be understood, is the driving force behind effective communication. This connection forms the rhythm and melody that

underlie our communicative dance, urging us to acknowledge the intricate choreography of words, gestures, and connections shaping our interactions.

#### d. Using Speech formulated with Colors

While words have the power to paint mental images, it is the signs that are more subtle, hatched and marked and the colors with a thousand shades that connect our soul to the outside world and to our fellow men.

Nature itself offers us an inexhaustible source of inspiration, an eternal symphony of shapes and shades that capture the deepest essence of our existence.

In natural landscapes, mountain lines and the sinuous curves of a river tell ancient stories. The mountain ranges appear as reflections of the traces of our existence, with the peaks symbolizing victories and the dark gorges representing the challenges encountered. This depiction illustrates how the lines, far from being simple and fluid, are rather imbued with movement and directions, similar to the path of a river catching the light of the sunset.

The colors of nature, from the soft tones of dawn to the lively reflections of sunset, constitute the palette from which we can draw inspiration. In the landscape of our inner world, delicate shades outline the contours of our fears, while chromatic explosions are bright points of joy. Each color, in this context, becomes a symbol, a key to interpret our internal narrative. Every shade of green, every shade of blue, tells a story of balance and harmony, representing our changing state of mind. Green embodies hope and serenity, blue coldness, calm and silence, yellow energy and optimism, red determination, strength and courage.

We imagine the intense blue as the reverberation of a moment of weakness, where the blue represents the delicacy of the soul, the pink could tell the story of a weakness accepted with grace, similar to the petals of a flower, while the emerging strength manifests itself through the burning red of determination.

We reflect on this fragility that translates into bold brushstrokes and vibrant shades, transforming the canvas of our experience into a masterpiece imbued with emotions, a work of art in which the internal landscape merges with the external one.

In this silent dialogue between palette and canvas, we discover that vulnerability is the key to connecting not only with our world, but also with ourselves and others. Natural shapes, from the fluid curves of flowers to the rigid lines of rocks, create a visual dialogue that expresses the complexity of life.

THE KEY IS TO  
ALLOW YOURSELF  
TO RECEIVE

*Angeliki Voulgari*

## Boundaries

To be able to work with the more receptive and the more energetic part simultaneously and balanced, someone needs to be able to act as a “wholeness”. In the present moment, in the here and now.

Carl Rogers, a leading American psychologist of the 20th century, gives us the following definition that helps us most as far as we are referring to artists:

The state of empathy, or being empathic, is to perceive the internal frame of reference of another with accuracy and with the emotional components and meanings which pertain there as if one were the person, but without ever losing the “as if” condition.

It is known that artists tend to have very wide boundaries, something that can often work at the expense of one’s mental balance. So, it’s extremely important for an artist to work on empathy more consciously and give the required attention so as not to lose the “as if condition”.

## 4.2. Generosity

What do we need to do in order to become more generous? How can we gain access to this area within ourselves? And why can this skill become useful to an artist?

There are some misconceptions about what generosity means. We usually tend to think that generosity has to do with giving money or offering charity to people in need. But if this perspective was true, that would mean that only a few people, those with financial abundance would be able to become generous.

Of course this is not true, because generosity is a virtue that every human being can experience, and from this point of view, we suggest generosity as a skill. Because it’s not an ability that some are born with, and others not, it is an inner state that can be developed with specific training and conscious decision.

Generosity is an inner state and the level of generosity is connected with the amount of fulfillment we experience. We dare to say that only from the part that we feel complete, in a state of inner abundance, can we prioritize the other person. There is a hidden alliance between generosity and human connection. Generosity leads to deeper connections.

“The key is to allow yourself to receive”.

And now maybe this question arises. Receive what? Again the sequence goes like this:

- Observe nature’s generosity
- Acknowledge the greatness and value of oneself
- Offer yourself generously to others and enjoy the benefits of deep connection experiences.

Generosity is part of the process of sharing. Dancing for example with able and disabled bodies is dancing with a body, mentioning the all being.

Before we see disability, we see individuals with strengths and weaknesses, identity and potential. Art is fruitful, there is room for everyone to intervene in transdisciplinary contemporary creation. This relational process, like all, must be adapted to the capabilities of each person, regarding difference as an integral and transformative piece.

## Generosity and Nature

If we are alive on this planet, it’s because of the generosity of the Earth, offering fresh water and food in every place where life is flourishing. Every tree, every flower, every bee is creating the organic substance we ingest and are made of.

Generosity is an expression of life itself and is not possible without it. We are immersed in an ongoing network of exchange and that’s why it is so important to be generous to give back to the Earth and to other people to contribute to this life force for today and for the future generations.

*“Generosity in ourselves and towards another human being” — Angeliki Voulgari*

Then we need to be able to understand our inner greatness, no matter the gender, the color or diverse characteristics. But maybe we don’t know how to do it. We don’t see our talents, our value, our special dynamics. Maybe most of us are connected with an inner space where there is deficiency. And that’s why we need more. Need to earn more, succeed more, study more to fulfill the gap inside.

But generosity is related with how we see ourselves, how efficient we feel within ourselves. The more generous we are to ourselves, the more generous we can be to others.

But in order to be generous with ourselves, we first need to “see” ourselves deeply. Our unique dynamics, our very precise qualities, our capabilities, our true value. And all these are based on our spirit, not in our bodies, not even in our souls. This deep observation

will help us to move from the state of fear - which is the basic reason for lack of generosity in a human being, to the establishment of love.

When people dare to interact and relate in a more generous way, miracles are happening. Feelings of euphoria, happiness and a sense of belonging are starting to animate us and this can affect our mental health but also our physical health. Generosity in order to happen, requires an internal transcendence. But like any transcendence to happen we need to have a clear goal. When the goal is to connect with someone else through art, we know that despite the diversity on a physical and mental level, there is a field where we all meet. When art is made in this direction, something bigger takes place. Then we realize that it is not only about us, it is bigger than us. Then the one who offers generously and the one who receives are entangled. And art can lead to this magical human “osmosis”.

*“The higher purpose of art is spiritual”  
- Kandinsky<sup>4</sup>*

Generosity can be applied in many different ways:

- Taking action
- Using appropriate speech in all the forms of “speech”
- Managing consciously and with “presence” the time we spend in a place, with ourselves, with others
- Managing our belongings (objects, money, ...)

**Speech.** Considering speech formulated with words is helpful to try to find opportunities to empower your colleagues, co artists with your words. Words have great power, it is important to use them for helping people express their best version of themselves. This is a great way to open the path to a deeper and more meaningful interaction.

**Time.** Generosity has to do mainly with time. Specifically the time that we decide to spend with another person and be in the moment. Not in the past nor in the future, but simply in the present moment, available and with curiosity to discover another being. In order to be in the present moment we need to be centered and with our senses aware.

**Things/objects/money.** When we shift our inner state, from the place where something is missing (not good enough, not important enough, not talented enough, not rich enough, not smart enough...) to the place of our abundance area, then we also change the way we are attached to material.

Then we understand that nothing really belongs to us, we don’t own anything, and everything is given to us just to manage it as good as we can. We manage our time on earth, we manage our money, we manage our words, we manage ourselves by choosing in a more conscious way every sense, even our glance or the way we touch somebody.

This procedure helps us to shift from fear condition, to joy of sharing condition.

## Generosity and artistic procedure

Art is by nature a procedure that helps someone improve his life and gain access to better aspects of himself. Not only in the representative arts, but also in visual arts this inner state is a very useful quality. In theater, dance and music from the aspect of sound, where people need to interact and connect in order to co create as a team, it is important to clear this channel’s insight and let this current flow from one person to another without obstacles. These subtle actions are not at all details in the artistic procedure. On the contrary, they turn the artistic result into a “transformative initiative experience”, because of the connection of the artistic team with the audience. On the other hand, visual arts. Every painting, sculpture, video art, etc. includes the hope of a “shared experience”. An experience that will not stay only in the imagination of the artist, but it will be spread to the world in order to be beneficiary for everybody. An artistic piece can function as a sensitization tool, a self-knowledge guide or a mental balance factor and the artist longs to offer with generosity all these gifts.

## 4.3. Vulnerability

We are by nature vulnerable beings, depending on how all senses together are making us a big ear to perceive details and echoes in the large landscape that seems to overwhelm us. We navigate the big through the fragile and small, through what is hidden within, through what reveals itself slowly, in a near silence, or as Japanese call it “Ma”, a resonating space of possibilities. It is in silence that we hear the loudest, and when we become what surrounds us. We are only in name (and wrongly called) the dominating species. We are only as strong as the weakest link in nature. It is in becoming sound that our nature’s

4. Kandinsky, Wassily, Concerning the Spiritual in Art, Dover 1977

## VULNERABILITY ... A CATALYST OF STRENGTH AND UNIQUENESS

fragility is unfolded, because it asks for deep listening to perceive it in its full spectrum. African writer and Nobel Prize winner Wole Soyinka tells about his time as political prisoner, when he was “silenced” for his ideas. He and his co-cellmates agreed each day at 5 pm to start singing from inside their isolation cells, creating a choir of freedom, listening to each other. In this fragile singing the act of creating sound together set them all free, as Wole Soyinka told “We were free”. This shows that by opening ourselves, by embracing vulnerability, we become a delicate strength, a fragile force, a togetherness of kindness. As the artist takes courage in revealing his unique vision, through the imperfections of the brushstroke, free to define the subject with uncertain strokes, and to explore new perspectives and experience the beauty of art beyond conventional forms, so also those who approach his own fragility, he must find the courage to open up and sincerely reveal every aspect of himself, even the most hidden ones, transforming his vulnerability into a uniquely powerful force, a force that unites people in an authentic way, creating bonds in mutual understanding.

In this way, fragility is no longer a limit to hide, but rather a good excuse for personal growth and human connection. The recognition of one’s weakness becomes an act of extraordinary strength, transforming it into distinctive traits of a unique and powerful identity. Just as uncertain brushstrokes give shape to a work of art, weakness, accepted with courage, shapes our personal narrative, enriching it with authenticity and depth.

Through this metamorphosis, vulnerability becomes an essential element in creating meaningful and true bonds. Relationships, based on sincerity and mutual understanding, become collective works of art, where everyone is a continuously evolving protagonist. Sharing one’s challenges and weaknesses creates an authentic connection, as people recognize them in each other, overcoming emotional barriers and building empathetic bonds.

Thus, vulnerability is not only an element of sharing, but also becomes a catalyst of strength and uniqueness, in a context where everyone can present themselves as a precious and unrepeatable work of art and fragility becomes a tool for transmitting a message of connection and shared growth.

Most of the time, feeling the landscape is better achieved by listening than looking because it gives us the ability to “see” the hidden and even beyond the horizon. This buzzing on the left tells us of the presence of the bees and flowers, the song of the robin in

front of us tells us that there are probably some wild fruits to eat in the thicket. The barking of the dog indicates that there is certainly a road and a house at short distance. The sound of thunder tells us that it is raining already on the other side of the mountain. Natural sounds and the sounds of our civilization can help us to “draw” a precise map of the location in our mind. But to be a good drawer we have to listen carefully and that requires to become vulnerable and let the sounds enter our ears and our brain. And the more vulnerable we become the more we can listen and figure out where we are and also who we are in relation to the place.

As far as our interaction with another human being, we tend to give a negative connotation to the word “vulnerable”. Synonyms like “weak”, “difficult”, “special”, “excluded” sound inside us. And, indeed, sometimes when we are vulnerable, we may struggle, we may feel lonely or excluded, but that does not mean that vulnerability is not something healthy and legitimate. We would venture to say that the ability to show our vulnerable part is perhaps a basic condition for relating to another living system.<sup>5</sup>



5. Voulgari, Angeliki-Ariadni, *The Art of Connection*, iWrite 2022 (p.43)

## PRACTICE / THEATRE

### (Hopeart)

## Practice 01

### Title: “SHARING COUPLES” (VULNERABILITY)

<https://nooneforgotten.eu/toolkit/hopeart01/>

**Duration: 30 minutes**

**Materials required:**

- 2 chairs/cushions or a place where the participants can sit opposite each other.

**Reflecting procedure: 20 minutes**

The aim of the activity is to elevate our ability to step into our vulnerable part. Sharing involves mental openness, needs both trust and courage. The listener needs great respect and sacredness when the partner dares to open up and share personal experiences. He also needs to have genuine interest. This exercise has many levels that create different results of intimacy and connection (with different questions).

### STEPS

1. Form pairs. The partners sit opposite each other. The trainer identifies the partners as A and B. The trainer asks A to answer the following question: “Tell your partner something that you have always wanted to do in your life and haven’t done yet. “Tell them why you haven’t done it yet and how you feel about it now”. Each person talks for 5 minutes.
2. The trainer asks B to answer the same question. Each couple shares the experience with the whole team.
3. To increase the difficulty of the exercise, we can use other prompts such as:
  - 1. “Tell your partner about a difficult moment in your life”
  - 2. “Tell your partner about something you did in the past that you regret”.

Important notice: The listener does not interrupt, there is no discussion, but sharing. The only thing the listener is allowed to do is to interact with their body and facial language. No words.

## PRACTICE / THEATRE

### (Hopeart)

## Practice 02

### Title: “EMPATHETIC POLES” (EMPATHY)

<https://nooneforgotten.eu/toolkit/hopeart02/>

**Duration: 60 minutes**

**Materials required:**

- Each participant needs at least one broomstick

**Reflecting procedure: 20 minutes**

The aim of the activity is to observe how we feel when guided by someone else, to realize how much we can accept and give, to connect with our body as a means of understanding and not our mind. How easily can we accept our mistakes? Are we more prone to speaking rather than listening? This activity helps the artist to understand that the meeting point lies in the equal exchange and balance within each of the energetic and receptive elements, of the active and the passive, of “I speak state” to “I hear state”. This exercise trains the 2 hemispheres of our brain in order to function in a more balanced way.

### STEPS

1. Form pairs. Each pair has got 2 broomsticks. One for each person. We throw the broomstick simultaneously to our partner. Then we change hands, throw the broomstick to the other hand and send the broomstick to the partner again. We repeat till we find our common rhythm with no need of verbal coordination.
2. Then we form a circle and we throw the stick to the partner to our right ,after the trainer gives the “que” sign while at the same time we receive the stick from our left side partner. We try to manage making a round without someone dropping his stick using our peripheral vision. Repeat until the group finds the common rhythm and is able to “move” as one. Repeat the exercise without the sign from the trainer. Repeat the exercise but in the other direction.
3. This exercise has many levels of difficulty. Example: couples 2-2 with crossing directions/choreography etc.

**Important notice:** Essential conditions are breathing, relaxed bodies, jaws and pelvis.

## PRACTICE / THEATRE

### (Hopeart)

## Practice 03

### Title: “THE MEETING POINT” (EMPATHY)

<https://nooneforgotten.eu/toolkit/hopeart03/>

### Duration: 30 minutes

**Reflecting procedure:** 30 min (10 minutes for the couple and 20 minutes sharing of the couples to the whole team)

The aim of the activity is to try to imagine the “internal frame of reference of another person...” \*but without using speech. In every interaction, especially when we are connecting with people that we don’t know, there is a first period of investigation. We try to understand “who” the person in front of us is. Of course, we mean something deeper, we are searching for a more substantial answer. According to the triptych of our approach (body/soul/spirit), we may say that we long to see “who is that spirit in front of our eyes”. Each spirit is unique and unrepeatable so it may be useful to ask ourselves the question “In what way, is God revealing himself to me at this moment?”

### STEPS

1. Form pairs. Look at each other deep in the eyes without talking. Dare to assume WHO that person in front of you is, what kind of person they might be and what you can understand about their present feelings and thoughts. Every 5 minutes the observer changes.

2. Sharing each other’s assumptions in the form of a story.

3. The couples share to the whole team

Reflecting procedure: 30 min (10 minutes for the couple and 20 minutes sharing of the couples to the whole team).

**Important notice:** The trainer directs the procedure with a warm, clear and calm voice, observing carefully the facial and body expressions of each artist. Using themselves as the tools of empathy, they try to enter and decode information about each person. The participants can also share what they observed about them. For example, did they have difficulty focusing, did they feel ashamed, and perhaps refer to the emotions that emerged. (\*)

\* “The state of empathy, or being empathic, is to perceive the internal frame of reference of another with accuracy and with the emotional components and meanings which pertain there as if one were the person, but without ever losing the as-if condition” (Carl Rogers).

## PRACTICE / THEATRE

### (Hopeart)

## Practice 04

**Title: “GENEROSITY CIRCLE” (GENEROSITY)**

<https://nooneforgotten.eu/toolkit/hopeart04/>

**Duration: 60 minutes**

**Reflecting procedure: 20 minutes**

This exercise does not require prior acquaintance with the person, but a deep viewing of the other beyond external images.

The aim of the activity is to increase our generosity levels, while creating a deeper connection with the team members. This exercise practices the ease by which we enter the region within ourselves where we will feel “enough” and from that inner place to be able to acknowledge someone else. \*

### STEPS

1. The participants form a circle. The trainer asks the participants to share with the rest of the team 5 things they think they are very good at. “Share 5 things with your colleagues, you believe you are very good at”. It could be five virtues they have, or strengths (strong points), or five talents. Try to include characteristics of internal and external features, for example I have a beautiful smile, I am sensitive/empathetic/smart/determined/strong willed etc. In case a participant has a difficult time finding 5 strong elements about themselves, the trainer asks him to stand/or to sit in the center of the circle.
2. The rest of the group members are asked to “recognize” (acknowledge) the one in the center using the ability of “acknowledgement”.
3. The person in the center expresses how he felt by being acknowledged (or being seen) by the others. This person should also confirm which of the strong points mentioned are actually true.

**Important notice: (\*)**“By acknowledge” we define the life skill that leads us to see the beautiful, the good and the true in the other. Beautiful on the body. Good for the soul. True to spirit (Voulgari, Angeliki-Ariadni, The Art of Connection, iWrite 2022,p.49) Key for the activity is to let yourself freely express generously with no criticism the positive things that you see in someone else.

## PRACTICE / THEATRE

### (Hopeart)

## Practice 05

### Title: “BODY SPEECH AND LIMITATIONS (EXPRESSION)”

<https://nooneforgotten.eu/toolkit/hopeart05/>

**Duration: 60 minutes**

**Reflecting procedure: 20 minutes**

The aim of the activity is to realize there are other ways of expressing ourselves and connect with others, rather than just an intellect or verbal expression. With this activity we help the body to retune with the inner wisdom that carries and takes the lead role in communication. That leads to a deeper connection which goes far beyond simple communication and it is usually limited by the use of words.

#### STEPS

1. Form pairs. The partners face each other, and the trainer identifies them as A and B. A suggests a movement in relation to person B. Then B, using wide open senses, “receives” the movement and after 15 sec, responds with his own movement according to the feeling that he received. The participants observe their feelings, the tension, their limitations, their doubts etc. Each couple shares the experience with the whole team.
2. The exercise has many levels of difficulty: The procedure can be repeated with 4 participants (2 couples). The trainer can choose partners that are already working a scene together and ask them to play the scene without words, only using with their bodies.\*
3. The couples share their experience with the team in terms of self-observation (feelings, thoughts etc). The procedure can be repeated with the whole team as a warm up. In this case, the order in which someone suggests a movement is not determined by the trainer, but through the team’s connection using senses awareness and the current of the “collective soul” of the team.

**Important notice: (\*)** It is necessary to be emphasized by the trainer that the movement should not describe the scene.

The movement has to be described using our bodies, the movement needs to respond within the context of the role, without the movement becoming descriptive.

## PRACTICE / THEATRE

### (Hopeart)

## Practice 06

### Title: “TONE OF VOICE SOUL MEETING” (EXPRESSION AND SENSES AWARENESS)

<https://nooneforgotten.eu/toolkit/hopeart06/>

**Duration: 30 minutes**

**Reflecting procedure: 20 minutes**

The aim of the activity is to introduce us to a new perspective of human connection based on the tone of our voices. When we talk about expression, we can mean many different things. In our approach, we suggest training in three different fields of expression. Speech by using words (sharing), which is more related to the skills of generosity and vulnerability. Body expression as a mean of human connection and interaction. Tone of voice as the main vehicle for connection. Sometimes the most important thing is not what we say, but what others receive by listening to the sound of our voice. Voice is nothing else but the imprint of our soul and our unique spirit.

#### STEPS

1. Form pairs. The partners stand 3 meters apart without facing each other. After the trainer’s “cue” (signal), the participants start using their voice (an O which is formed at the base of the larynx and not on the lips). Without any directions from the trainer, the couple decide together when to turn around and face each other and then, when to open their eyes.
2. The connection now is empowered through eye contact and voice resonance. Then the couple, without any direction from the trainer, starts to walk towards each other, without losing eye contact and voice resonance. When they reach each other, they extend their palms.
3. The right palm faces the floor, while the left palm faces the ceiling. Then they start holding each other’s palms. Now the connection is even more empowered adding the sense of touch. The couples stay in this position, maintaining the 3 paths of connecting, through voice/eyes/touch, without a time limit. The exercise is completed by the joint decision of the participants (of course without any verbal communication) when they feel that connection has been achieved to the maximum possible extent.
4. Each couple shares the “connection experience” with the whole team.

## PRACTICE / THEATRE

### (Hopeart)

## Practice 07

**Title: “RECOGNITION” - I SEE YOU  
(GENEROSITY)**

<https://nooneforgotten.eu/toolkit/hopeart07/>

**Duration: 30 minutes**

**Reflecting procedure: 10 minutes**

The aim of the activity is to develop the skill of generosity within us. We all want to be seen and expect others to “make” us visible, by spending their precious time with us and being present with all their senses by being emotionally available. Seeing our true selves (spirits), and not our superficial shapes and the possible normality of our bodies. We connect through what we are, not from our intellect. This exercise creates intimacy and regenerates the current of energy and hope within us.

### STEPS

1. Form pairs. It is best to pair up with people you don't know. Assign the roles of the “observer” and the “human being”. The observer looks into the human being's eyes for 3 minutes. Then they express the “beauty”(\*) they can SEE. In the body in front of you. In the soul in front of you. In the spirit in front of you.
2. Change roles and repeat the procedure.

**Important notice:** Each couple attempts to “acknowledge” the other by activating a deeper vision which is able to see beyond the images.

(\*) In this exercise we use the word beauty with the ancient Greek meaning of “ωραίος” meaning “the one who is on time”. We can say the one who is at the right time, in the right body, with the right shape, in the right place etc. A place where nothing needs to or can be improved. A place, where the spirit has been expressed in its unique and unrepeatability.

## PRACTICE / THEATRE

### (Hopeart)

## Practice 08

### Title: “TOUCH AS DEEPER FEELING” (SENSES AWARENESS)

<https://nooneforgotten.eu/toolkit/hopeart08/>

**Duration: 30 minutes**

**Reflecting procedure: 10 minutes**

The aim of this activity is to become more aware of the sense of touch. As in any theatrical performance when the actors and other artists start working, they need to get to know each other but in a more substantial and holistic way. We can only succeed by consciously using our senses. In the following exercise we examine the connection through the sense of touch.

#### STEPS

1. Make a circle (either sitting on a table or on the floor). Everyone offers their palms to the participants on their right and left side. Left palm faces the ceiling, right palm faces the floor. All the participants involved look into each other's eyes.

2. After 3 minutes the participants close their eyes. Concentrate on the invisible network that connects us through the palms. Stay there for 3 minutes. Share what you have observed.

- In their bodies (for example, heating/sweating/ trembling/ feeling cold, etc.)
- Possible feelings arising
- Possible thoughts forming

**Important notice:** The awareness is focused on the palms observing differentiation in the bodies while this current penetrates everyone and flows from one person to the other through the sense of touch and specifically by using palms.

Palms are spots in the human body where energy flows in and out easier. The key is to send our awareness to our body and retain a calm breath. This way we begin to get to know the artistic team's “collective soul”.

## PRACTICE / THEATRE

### (Hopeart)

## Practice 09

**Title: “I AM” (EXPRESSION)**

<https://nooneforgotten.eu/toolkit/hopeart09/>

**Duration: 45 minutes**

The aim of this activity is to try another way of introducing ourselves, beyond verbal communication. When we have mastered the aforementioned techniques of connecting two senses, we move on with verbal communication -whenever this is possible-. Everyone can share some things they choose for themselves, introducing them to the rest of the group. The artist has the possibility to present himself using every form of speech they prefer/are able to (movement/sound/words/combination of the previous).

### STEPS

1. The actors form a circle. They re-establish the deeper connection using vision and start presenting themselves one by one by stepping in the middle of the circle. The instructor should not determine who goes first. The participants try to communicate and co-decide without words, using only the possibility of the deeper connection between them. When presenting themselves by using speech, the actors are asked to share their names and a piece of information about them.
2. In the other cases of “speech” (movement/sound/words/combination of the previous), the participants are able to add if they want his/her name using the phrase: “I AM (name)....”

**Important notice:** It is important to keep the specific order of the exercises so that the connection is achieved first through the senses and not through the intellect. The «I AM» statement, if added, should be at the end of the impro introduction.

## PRACTICE / THEATRE

### (Hopeart)

## Practice 10

### Title: “JUST BE-COME A PAINTING” (EMPATHY/SENSES AWARENESS)

<https://nooneforgotten.eu/toolkit/hopeart10/>

**Duration: 60 minutes**

**Materials required:**

- Canvas or sheets of paper measuring 70x100cm
- Various shades of tempera colors
- Pencils, crayons, markers, brushes, pens, chalk, and other art supplies
- A large space
- A table or flat surface

**Reflecting procedure: 20 minutes**

The aim of this activity is to experiment with the level of openness and connection between 2 people, by focusing on a particular color and shape.

#### STEPS

1. Form pairs. The partners sit opposite each other. The trainer separates the persons as A and B. The trainer asks A to choose a color they like and “become” that color. Participant A focuses on the chosen color and concentrates his whole being trying to become that. Participant B observes. When presenting themselves using speech, the actors are asked to share their names and a piece of information about them.

2. The trainer asks participant A to think of a shape: circle/triangle/square. Participant A focuses in their chosen shape and concentrates with his whole being trying to become that. The B participant is observing deeply and starts to paint the shape that “sees” in front of him/her Repeat the activity with B participant becoming a color and shape.

3. This activity has many levels of development and experimental levels.

- Continue the painting by adding “shadows” according to the level of the light that your partner is “becoming”.
- Other steps can include something that one participant puts in his mind BUT laser line focused. For example a bird/the sea/the mountain...
- Or something with which they can really feel a deep connection.

**Important notice:** DO NOT improvise. Just think of the color intensively with a laser focused mind! The participants can choose one color but as many shades of the same color they want. Verbal communication is not allowed.

## PRACTICE / DANCE

### (Vo'Arte)

## Practice 01

### Title: "MEETING POINT WITH THE BODY" (EMPATHY)

<https://nooneforgotten.eu/toolkit/voarte01/>

**Duration: 15 to 20 minutes**

**Tools necessary for the activity:**  
- comfortable space

Awareness of the body, in space, in time and with the others around it. Encountering oneself and the nature of one's state at the moment. Identifying breathing as the body's first movement.

#### STEPS

1. Place the feet parallel, aligned with the distance between the hips and find the balance point, close the eyes and let the arms fall along the body
2. Focus on the top of the head while the body finds verticality
3. Think about the body, bones, muscles, veins... and feel the ground
4. Gently be aware of your breathing
5. Use the knees as facilitators of energy passing through the body
6. With the connection to the body, open your eyes and look at the group

**Other comments:** Take time going through step 3, taking a journey by mentioning each part of the body.

## PRACTICE / DANCE

### (Vo'Arte)

## Practice 02

**Title: "BIGGER ME" (EXPRESSION)**

<https://nooneforgotten.eu/toolkit/voarte02/>

**Duration: depending on the number of participants (eg: 10 people 20 minutes)**

Getting to know each other. Working on coordination and attention through the use of voice at the same time as gesture/movement. Motor coordination and choreographic memory through recognising the other. Looking for your SELF in the here and now.

### STEPS

1. Observe space, prepare for the Meeting Point with the Body
2. Use the voice saying the name as a manifestation of our identity
3. All participants say their name from right to left
4. Maintain the starting position of the Meeting Point with the Body
5. In the circle say the name of the person on the left, going in order from the right and vice versa, playing with memory and rhythm
6. Say the name internalising the internal strength and associate the word superpower, looking for the counterpoint, the fragility, and make the gesture of the name
7. Each participant says their name with a movement and everyone repeats, combining each gesture to form a sequence
8. For every two participants / name gesture, we return to the beginning and everyone repeats the names in the order of the circle
9. Always return to the starting point

### NEXT STEPS

- Repeat the exercise in silence, without a voice, to feel the dynamics of the group and its rhythm of connection.

## PRACTICE / DANCE

(Vo'Arte)

### Practice 03

**Title: "NAME OF GESTURE AND LOOK"**  
**(GENEROSITY)**

<https://nooneforgotten.eu/toolkit/voarte03/>

**Duration: 20 - 30 minutes**

Motor coordination and choreographic memory through recognising others. Use with eye contact in order to create another connection simultaneously with the movement. Working on movement in space and the rhythm of the group.

#### STEPS

1. Use your gaze to connect to a participant in the circle.
2. To call the person we are looking at, we use the gesture of their name.
3. Moving around the space using the movement of the name gesture and taking the participant's place.
4. Each participant should only leave their seat when they start the process of using their gaze to connect and using the name gesture to call another participant.
5. Feel the rhythm of the walk when calling another participant.
6. It is important to make eye contact to facilitate connection.
7. Look at another person, make eye contact and change position, do not stay in the same place for more than 10 seconds.
8. Use body language to realise that the other person is watching us.
9. Everyone with everyone at the same time.

#### NEXT STEPS

- Do the same exercise without going round in a circle, but walk round the space with all the participants.

## PRACTICE / DANCE

### (Vo'Arte)

## Practice 04

**Title: "HUMAN GEOGRAPHY"**  
**(VULNERABILITY)**

<https://nooneforgotten.eu/toolkit/voarte04/>

**Duration: 30 - 40 minutes**

Choreographic score that is simple to use and effective for memory work and composition in space. Work on group awareness and listening based on improvisation.

### STEPS

1. Observe the space, prepare for the Meeting Point with the Body.
2. Enter the space, using the gesture of the name or the energy of the moment.
3. A random participant says STOP after a few seconds, everyone stops in one position, feels the space, the participants around them and returns to the beginning.
4. At the STOP, become aware of the improvised event and when resuming from the beginning repeat exactly the same gestures and movements until the first STOP.
5. There is no stop at the end of the first STOP, bringing together the next movements.
6. A random participant says STOP a second time after a few seconds, everyone stops in one position, senses the space, the participants around them and returns to the start.
7. Think about how each participant can add to what has been done.
8. When standing still add 1 movement that connects to another person (touching each other).

start > 1st sequence - movement > stop >  
start > 1st sequence - movement + 2nd sequence - movement > stop  
start > 1st sequence - movement + 2nd sequence - movement + 3rd sequence - movement  
start > 1st sequence - movement + 2nd sequence - movement + 3rd sequence - movement + 4th movement connecting with the group

### NEXT STEPS

- Repeat the formula by complexifying the sequences of movement and arrangement in space.

## PRACTICE / DANCE

(Vo'Arte)

### Practice 05

**Title: "BEYOND THE SIGN"**  
**(EMPATHY)**

<https://nooneforgotten.eu/toolkit/voarte05/>

**Duration: 20 - 30 minutes**

Working on the identity of the name through gesture / movement (or even with the gestural name if applicable). The creativity of gesture and its dimensions in different energies, emotions and physical sensations.

Working with the movements of each participant's name, with identity.

#### STEPS

1. Challenge different textures of the movement / gesture of the name: feelings, tempos, positions and execute the movements very small vs. very large
2. Using space and the discovery of movement simultaneously, using distances near, far, fast, slow rhythms, low or high levels
3. Awareness of looking and seeing, seeing space, others, and keeping in motion.

#### NEXT STEPS

- Draw a limited space on the floor (use painter's tape).
- Use the limited space as a constraint on movement, gaze, breathing and contact with others.

## PRACTICE / DANCE

(Vo'Arte)

### Practice 06

Title: "WHITE CANVAS"  
(GENEROSITY)

<https://nooneforgotten.eu/toolkit/voarte06/>

Duration: 45 minutes

Work on the body in space and composition, balance and emotion. Listening and collective work on building movements through different themes / emotions proposed on a white canvas / empty space.

#### STEPS

1. Observe the empty space, prepare for the Meeting Point with the Body and imagine a white canvas.
2. Explore an idea of physicality in space with different themes / emotions (fear, love, time...).
3. Paint / print the body on the white canvas with the proposed themes / emotions.
4. Think of the word time, enter the space without premeditating what to do and spontaneously place your body in a physical position that symbolises time.
5. Each participant adds their own sensation to the board / canvas in a position with their body that symbolises time.
6. When all the practitioners are positioned on the canvas/board within the space, a subtle physical change is proposed in the posture/position we have found.
7. This change can bring the bodies into relationship or not.
8. Breathing the painting / canvas alive and cleaning the space in a collective breath of all those taking part.

#### NEXT STEPS

- Create a living painting / canvas in movement, after all the participants have paused, the whole painting becomes a collective movement around the proposed theme.
- The living painting / canvas clears itself in a collective breath and when everyone decides to leave the empty space.

## PRACTICE / DANCE

(Vo'Arte)

### Practice 07

**Title: "BODY RECOGNITION"**

<https://nooneforgotten.eu/toolkit/voarte07/>

**Duration: 20 - 30 minutes**

A work that explores the interaction between the character, memory, and the physical body, establishing an intricate relationship among the various bodies that constitute human existence. The current body is a dynamic construction, subject to continuous transformations, carrying not only the physical experience of the moment but also memories, ideas, and challenges accumulated over time. Identification becomes a process of profound recognition and, simultaneously, a journey of constant evolution.

#### STEPS

1. Working as a group to explore different psychological states by recognizing various forms of locomotion in the simplest physical characteristics of movement: verticality, weight, intensity and strength.

Examples:

Happy: walking freely, weightless, bouncy, light;

Angry: tense, more weight, practical, direct;

Sad: heavy, formless, curved, slow;

Confident: direct, open, precise.

2. In a circle, participants explore and experience the different qualities of each psychological state. For each psychological state, we dedicate 7 minutes to improvisation and movement, initially without interactions, then allowing the possibility of interaction/relationship without the use of words. Following this, each participant must construct a character in their imagination and add a timeline, age, and other creative details.

Example:

Happy, as if she were a Victorian woman just arriving at a party and believes she is the best-dressed.

3. Subsequently, identify which part of the body most strongly manifests the psychological state of the character.

Example:

Feeling happiness located in the chest, feeling anger in the head, feeling sadness in the legs. Always in movement and improvisation, select only two psychological states and locate each in a specific part of the body. With the possibility of interaction within the group but without using words or touch, the improvisation unfolds to understand how my body and the character manifest, impose, or allow themselves to be influenced or contaminated by the group.

#### NEXT STEPS

- Work on the intensity of the psychological states. Starting from 0% and gradually increasing to 100%, the entire group begins at 0% intensity, capturing the different intensities of psychological states and their relationship with the physical and psychological body.

## PRACTICE / DANCE

(Vo'Arte)

### Practice 08

**Title: "IF YOU SING, I DANCE; IF THE OTHERS DANCE, I DANCE; I DANCE BECAUSE I WANT."**

<https://nooneforgotten.eu/toolkit/voarte08/>

**Duration: 30 minutes**

Immediate response to auditory and visual stimuli.

#### STEPS

1. The first step is to identify participants in the working group who are deaf or have a hearing impairment. In this case, these participants will use the visual stimulus provided by the facilitator as a reference. The exercise is extremely simple and can be conducted in various ways.

Choose a song with two clear sound sections:

- vocals/lyrics
- instrumental without vocals.

Hearing participants use the music as a stimulus: they move and dance freely to the section with vocals/lyrics and pause their movement during the instrumental section without vocals. Deaf or hearing-impaired participants use the visual cues from others as a response, creating a kind of wave.

2. Subsequently, they can be divided into two groups, where one group moves when there is music with vocals/lyrics, and the other group does the opposite, pausing when the instrumental section without vocals is played, and vice versa.

#### NEXT STEPS

- In smaller groups of approximately 5 to 3 people, they decide how to creatively use this simple movement rule and interact with the space and other groups.

## PRACTICE / DANCE

(Vo'Arte)

### Practice 09

#### Title: "IMPROVISATION IN REAL TIME THROUGH DANCE AND DRAWING"

<https://nooneforgotten.eu/toolkit/voarte09/>

**Duration: 45 minutes**

**Materials required:**

- two A4 paper per pair
- one color pencil per pair
- large and safe space in which the work can be developed.

The main objective of this exercise is to promote connection by observing and creatively combine dance and drawing. It is a lead exercise to a group of 6 to 20 participants.

#### STEPS

**1. Meeting Point with the body and the other.** The group forms a circle and gets the awareness of the time, space and body. Take some minutes with the group to concentrate in the space and connect to the energy of the circle. Each person chooses a partner through eye contact.

**2. Pairs in real time improvisation.** Use a specific area of the space that is chosen by each pair. One is going to move freely but under theme and with the word connection. So, freely improvise movements with the word in the back of the mind. Meanwhile the other person is comfortably sitting and drawing freely in to the paper, with shapes, lines or anything that also in an improvisation mode comes up. The time of each improvisation should be short, about 2 min each.

**3. Pairs in dialogue.** After having improvised and switched among each pair, both show their drawing of the partner dancing. They engage in free dialogue about the experience, but focus on the points where the sensation of connection comes into the drawing. Making the recognition of some movement's through the drawing, or the other way round—recognize the drawing connecting to the movement.

**4. Recognize connection through movement.** In solo choose a space, and use the drawing (your picture) made by your partner, to guide your through the next movement improvisation. Read the energy of the drawing and use the physical memory to get to the key core of the connection moments related to the drawing and dance.

**5. Share with the group.** In the circle with the whole group, each person shares the solo improvisation made by the sharing experience of drawing and dancing, bringing again the connection points into the physical experience. One person at a time gets in the middle of the circle and starts their own improvisation solo, and for the next person to start, has to fall where is the connection point to get in to the middle of the circle and start. It flows by everyone sharing the space, time and connect through movement.

## PRACTICE / PAINTING

### (ABANA)

## Practice 01

### Title: “LEAVE A MARK” (EMPATHY)

<https://nooneforgotten.eu/toolkit/abana01/>

### Duration: 90 minutes

#### Tools necessary for the activity:

- A4 sheets of paper (one per participant)
- A large and safe space in which participants can move.

The main objective of this exercise is to promote empathy among participants through a shared visual experience.

All exercises will be led by a leader and a group of people (6 to 20).

During the exercise, participants will have to communicate only through graphic practice and eye contact (possibly without speaking).

#### STEPS

**1. Form a Circle.** Invite the participants to arrange themselves in a circle, within which the space dedicated to the activity will be formed. The circle must be large enough to allow participants to move freely.

**2. Creating Pairs.** Participants will have to find a partner among the members of the circle (the choice is optional, but it is recommended to choose someone you don't know). Once the pairs have formed, make sure they are facing each other, maintaining a distance of about 3 meters between them.

**3. Getting to Know the Companion.** The members of each pair will have to establish eye contact while looking into each other's eyes for the duration of the entire exercise. This will allow you to create an empathetic connection between them.

**4. Movement Instructions.** In this phase the participants will begin to walk slowly towards each other, taking a step forward every time the leader gives a signal. Each step will need to be calibrated to last a few seconds, so that the movement is deliberate and measured.

**5. Leave a Mark.** During the movement towards the other, the participants will be told to make an instinctive and quick gesture with the pencil or pen in their hand to make a mark on their paper. This sign can be: a line, a circle, an abstract shape or anything else they feel they want to draw at that moment and start sharing their emotions.

**6. Looking Each Other in the Eyes.** At the end of each step, after having made the mark, the participants will have to maintain eye contact with their partner. This will allow them to communicate emotionally through their gaze.

**7. Showing the Art.** When the participants have reached a close distance, they will be encouraged to show their partner the marks made on the paper. This moment of sharing will be the first approach to getting to know each other.

**8. Return to the Starting Point.** After sharing their artistic work, participants can return to their starting point by taking a step backwards and continuing to look into each other's eyes. This return represents a moment of closure of the experience.

**9. Discussion and Reflection.** At the end of the exercise, the leader will ask the participants to express the experience and sensations felt during the activity. The discussion can be a powerful moment of sharing and reflection.

## PRACTICE / PAINTING

### (ABANA)

## Practice 02

### Title: “SHARED SIGNS” (VULNERABILITY)

<https://nooneforgotten.eu/toolkit/abana02/>

### Duration: 90 minutes

#### Tools necessary for the activity:

- A3 sheets of paper (one per pair).
- Colored markers (one per pair).
- A large and safe space in which participants can move freely.

The main objective of this exercise will be to identify and recognize your vulnerabilities, expressing them without shame or judgment. The interaction and mutual knowledge between participants will help reduce and eliminate negative aspects to develop greater self-confidence.

All exercises will be led by a leader and a group of people (6 to 20). During the exercise, participants will have to communicate only through graphic practice (possibly without speaking).

### STEPS

**1. Individual Expression.** The pairs will have to imagine an invisible line that will divide the sheet into two equal parts. In this phase, after the leader gives the go-ahead, everyone will begin to freely draw lines, signs or symbols on their own half, without thinking too much, following instinct and creativity.

**2. Vulnerability and Sharing.** After making the first signs on their half of the paper, the couple will begin to get to know each other and reflect on how they feel about sharing signs with their partner. When they feel ready, the leader will instruct them to draw signs beyond the imaginary dividing line, entering the other partner's area to start creating a real interaction through the new graphic language.

**3. Visual Conversation and Vulnerability.** At this stage, both members of the couple will be invited to interact with each other's signs. They will be able to enrich them, delete them or do whatever they deem appropriate to communicate and get to know each other better, as would occur in a verbal conversation. This exercise aims to promote interaction and knowledge between participants through art and visual expression. It can be a creative way to break the ice and facilitate communication with your interlocutor.

**4. Reflection and Sharing of Emotions.** At the end of the exercise, the whole group will come together for a collective reflection. Those who wish will be able to share their artistic expression with their partner and with the whole group: what they learned from each other, how they felt vulnerable and possibly how their fragilities dissolved. This discussion will be a powerful time for sharing and personal growth.

## PRACTICE / PAINTING

### (ABANA)

## Practice 03

### Title: “MAKING CONNECTIONS” (EXPRESSION)

<https://nooneforgotten.eu/toolkit/abana03/>

### Duration: 90 minutes

#### Tools necessary for the activity:

- Canvas or sheets of paper measuring 70x100 cm.
- Tempera colors of various shades.
- Pencils, crayons, crayons, markers, brushes, pens, chalk, and other art supplies.
- A large space
- A table or flat support surface

This collective exercise aims to promote creative expression and reflect on the power of art to communicate and connect with others.

All exercises will be led by a leader and a group of people (6 to 20). During the exercise, participants will have the opportunity to communicate both verbally and through the new sign language learned during the previous exercises, in order to organize the work to be done.

### STEPS

**1. Form the groups.** Participants will be invited to form groups of three or four people, each group will receive a 70x100 cm sheet/canvas, a set of tempera colors of various shades and other artistic tools available.

**2. Artistic experimentation (ordered).** Participants will have the opportunity to evenly apply tempera on the palm of their hand, choosing one or more favorite colors. Once the participants' hands have been evenly covered with color, they will be encouraged to create a composition by imprinting them on the paper. This can be done by gently pressing your hand into the paper or making a more vigorous imprint depending on the desired artistic expression. In this phase, they will be able to create the composition with various directional patterns, using the module (hand) in the sense of translation, reflection, rotation and symmetry to build an orderly basic composition.

**3. Artistic experimentation (messy).** Once the initial composition has been completed following an orderly scheme based on the suggested directional patterns, participants will be encouraged to deliberately break this order, inserting, using pencils, markers, brushes, pens and other artistic tools, further sign elements, such as lines, dots, geometric shapes, symbols, letters etc. This step allows participants to freely express their thoughts, emotions and ideas, venting their creativity without restrictions. The act of introducing chaos into the composition can be liberating and open up new expressive possibilities, allowing participants to transform the work into a true playground for the imagination.

**4. Group connection.** During the artistic creation process, participants will be encouraged to communicate with each other. This interaction will allow them to share their ideas, discuss evolving art and experience a unique form of artistic communication, to create an empathetic connection with each other.

**5. Reflections and comparisons.** At the end of the exercise, a reflection session will be held where participants will share their experiences, the meanings attributed to the collective artwork and the challenges faced during the creative process. It will also be an opportunity to discuss the challenges faced during the exercise and how these challenges were overcome through collaboration and interaction between group members.

## PRACTICE / PAINTING

### (ABANA)

## Practice 04

### Title: "THE GIFT" (GENEROSITY)

<https://nooneforgotten.eu/toolkit/abana04/>

**Duration: 30 minutes to 1 hour**

#### Tools necessary for the activity:

- Artworks created in exercise 3.
- Art materials such as scissors, paper, markers, paints, glue, fabrics, etc.
- A large and safe space in which participants can move.

This exercise aims to promote generosity and creative sharing among participants, through the creation of unique artistic gifts to exchange with each other.

All exercises will be led by a leader and a group of people (6 to 20).

During the exercise, participants will be able to express themselves and share the moment as they wish.

#### STEPS

**1. Regrouping of the Group.** The group will meet again and arrange the completed works next to each other so that they can be observed in their entirety.

**2. Observation and Reflection.** Participants will be encouraged to carefully observe all the details of the artworks created in the previous exercise, including those of other groups' works. Each participant is encouraged to reflect on those artistic details that strike them most or that inspire them in some way.

**3. Selection of Details.** After the observation and reflection phase, participants will be invited to select one or more artistic details that they would like to use in the creation of their artistic gifts. These details can be drawn from your own group's works or from those of other groups. The choice is personal and based on your own inspiration.

**4. Creation of Gifts.** After selecting the details, participants will begin the process of creating their gifts, using the art materials available to them. They will be able to cut out the chosen details into shapes of their choice, which can be both regular and abstract. The goal is to transform these details into something new and unique.

**5. Exchange of gifts.** During this phase, participants will have the opportunity to exchange the gifts they created with other members of the group. This sharing gesture will symbolize not only the creative generosity but also the artistic connection that developed between the participants throughout the entire process. Each gift becomes a tangible memory of that special moment, imprinted on a fragment of paper, which participants can keep as a testimony of their shared artistic experience.

## PRACTICE / PAINTING

### (ABANA)

## Practice 05

### Title: "CONTINUOUS LINE"

<https://nooneforgotten.eu/toolkit/abana05/>

**Duration: 30 minutes to 1 hour**

**Tools necessary for the activity:**

- A sheet of glossy paper (1 m. x 1.5 m.)
- Drawing tools of your choice: pencils, markers, crayons, or other

This exercise aims to promote the connection between the self and the creative act, by drawing a continuous line on a sheet of paper.

All exercises will be led by a leader and a group of 20 people.

Each participant will have a sheet of glossy paper and a color of their choice.

### STEPS

**1. Adaptation and relaxation.** Before starting the activity, participants will be invited to relax, through deep breathing or other relaxation techniques that they prefer.

**2. Choice of placement.** The participant will be free to decide how to position himself on the sheet. You can choose to stand, sit or lie down, opting for the position that will allow you to feel more comfortable and connected with yourself.

**3. Creation of a continuous line.** Using the drawing tools, the participant will begin to draw a continuous line on the paper. This line will represent himself and his connection with the creative act. He will have to ensure that the gesture flows freely on the paper, without interruptions, without the need for a pre-established plan, simply following his own instinct.

**4. Creative Exploration.** While drawing the continuous line, the participant will be able to explore and connect with the creative process through reflection. There will be no need to judge the result, but the concentration will be based on the gesture itself and how it makes him feel.

## PRACTICE / PAINTING

### (ABANA)

## Practice 06

### Title: "RHYTHMIC PATH"

<https://nooneforgotten.eu/toolkit/abana06/>

**Duration: 30 minutes to 1 hour**

#### Tools necessary for the activity:

- Sheet of paper with the line drawn previously (practice exercise 05)

In this exercise, the participant will be encouraged to explore the previously drawn line by walking over it following different rhythms as in a dance. It will be a way to deepen the connection between the body and the creative process, exploring how both interact with each other. The duration, pace and intensity of the route can be customized based on personal preferences and objectives.

All exercises will be led by a leader and a group of 20 people. Each participant will have a sheet of glossy paper and a color of their choice.

#### STEPS

- 1. Observation.** The participant will begin by carefully observing the line drawn on the paper. He will observe the curves, straight lines, intersections, or any other visual features of the line he has drawn.
- 2. Path.** The participant will position himself at the beginning of the line and begin to walk along it, following different rhythms. You can choose to walk quickly, slowly or take breaks as if you were following the rhythm of music.
- 3. Kinetic Exploration.** During the journey, the participant will pay attention to the physical and mental sensations that will emerge following the line at different rhythms. Reflecting on what you feel in your body, what kind of connection you have with your creation.

## PRACTICE / PAINTING

### (ABANA)

## Practice 07

### Title: "SOUND EXPLORATION"

<https://nooneforgotten.eu/toolkit/abana07/>

**Duration: 30 minutes to 1 hour**

#### Tools necessary for the activity:

- Sheet of paper with the line drawn previously (practice exercise 05)

In this exercise, the participant will be guided to explore sound through observation of the previously drawn line, creating sounds that follow the visual characteristics of the line. This exercise will offer the participant a unique way to explore the link between visual art and sound art, encouraging a deeper understanding of how art can be multi-sensory.

All exercises will be led by a leader and a group of 20 people.

#### STEPS

**1. Line Observation.** The participant will begin to carefully observe the line drawn on the paper, its curved parts, straight lines, intersections or any other visual feature of the line.

**2. Sound Generation.** Starting from the visual observation, the participant will be invited to make a sound following the direction of the line. The sounds will be inspired by the flow of the line itself. For example, if the line is curved, the sound made may be a curved note. If the line is straight, the sound may be more linear.

**3. Exploration of Sound Characteristics.** The participant will be encouraged to explore a variety of sound characteristics, such as pitch (high or low), timbre (such as musical instruments or animal sounds), duration (long or short) and frequency (frequency of sounds), or experiment with soft sounds, gravels, whistles or any other sound you hear that fits the line pattern.

**4. Visual and auditory Connection.** During this process, the participant will create a connection between the visual world (the line) and the auditory world (the sounds). Every sound you make should be influenced by the shape of the line.

## PRACTICE / PAINTING

### (ABANA)

## Practice 08

**Title: “CONNECTION”**

<https://nooneforgotten.eu/toolkit/abana08/>

**Duration: 60 minutes**

**Tools necessary for the activity:**

- Each participant has their own previously drawn sheet of paper.
- Sticks (one for each pair)
- A ball of thread
- Music to accompany the ritual

This engaging exercise aims to create meaningful connections between participants, exploring how human relationships can be represented through visual arts, music, dance and acting in a unique ritual.

All exercises will be led by a leader and a group of 20 people. Pairs will be formed from the group.

### STEPS

**1. Formation of couples.** Each participant will be encouraged to choose a partner to form pairs. In each pair, the two participants will be identified as A and B.

**2. Overlaying of sheets.** Next, each pair will overlap their sheets with the lines drawn. Through the transparency of the sheets of glossy paper, the points of intersection between the two paths will be visible. Each intersection point will symbolize the connection that will develop between the two participants, similar to the synapses of the nervous system that function as bridges between neurons to allow the transmission of information. This artistic process will represent the unique connections and interactions between members of couples in a visual and symbolic way.

**3. Choice of a significant connection.** Among all the identified connections, each pair will select one as the most significant. This will represent the particularly important meeting point in the relationship created.

**4. Arrangement of the pairs of sheets.** The entire group, made up of 20 participants, will arrange the sheets in pairs, overlapping one another. Each pair will position themselves at their chosen point in common, representing their significant connection.

**5. Creation of the Network.** Each pair will have a stick. The first couple to start the route, chosen by the entire group, will also have the ball of thread, which will tie the end of the thread to partner B's stick. Participant A of the first couple will head towards participant A of another couple who will choose by affinity and donate the ball of yarn. This operation will be repeated until all A participants have completed connections between A participants of each pair. Subsequently, it will be the turn of participants B.

**6. Movement and dance.** As the ritual continues, a complex network of connections will develop between all participants. These shifts through this intricate network of threads, a unique dance will emerge. The movements will be inspired and guided by the texture of the threads and synchronized to the rhythm of the music, thus creating spontaneous and engaging artistic choreographies.

## PRACTICE / SOUND

### (Supercluster)

## Practice 01

### Title: “THE CONCENTRIC RINGS OF PERCEPTION” (SENSES AWARENESS)

[https://nooneforgotten.eu/toolkit/  
supercluster01/](https://nooneforgotten.eu/toolkit/supercluster01/)

**Duration: 30 minutes to 1 hour**

**Tools necessary for the activity:**

- a sheet of paper
- a pencil for each participant

The aim of the activity is to introduce the art of deep listening and deep looking preferably outdoors. It is a practice to expand our ability to listen and look carefully around us in 360 degrees and over a great distance. The practice covers several senses and addresses the need for people in difficult health circumstances to understand that we can improve our sense of space and improve our mobility, without the necessity to move physically. The practice is organized in 3 imaginary concentric rings, from the perception of our own body to the visual and sonic horizons. Inspired by how the owls and bats map space with sounds, the participants learn to map a very detailed and diverse landscape they can navigate with their imagination with great accuracy.

Find an interesting spot to sit in an open space where you can see far away and listen clearly to a great number of sounds. Draw 3 concentric rings on a paper and map the sounds you are hearing around you during 15 minutes. You can draw the motion of sounds in space if you want. You can also mark possible sounds, the ones you can not hear but you can guess with your vision. Discover your visual and sonic horizon at the edges of the third larger circle. Be aware of how the animals are moving in the space around you, did they go away or did they come closer?

### STEPS

1. Introduce the practice by talking about how we can perceive sounds in 3D with our ears (do some research about binaural sounds) whisper from the back of one of the participants, gently moving from one ear to the other. Notice how the person listening to you can clearly perceive where your voice comes from without looking at you.
2. Invite each participant to sit preferably on the floor if possible and choose a direction to look at. Propose to define the cardinal direction they are looking at (N,E,S,W), the direction they will have to write on their sheet of paper later on.

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## PRACTICE / SOUND

### (Supercluster)

### Practice 01

(continued)

3. Give to each participant a sheet of paper and a pen and invite them to draw 3 concentric rings (or you can give sheets of paper with the concentric rings previously printed). Explain that the first little central ring is about the sound their body produces and the second concentric ring corresponds to the sounds they listen at a distance of 50 meters. The third circle corresponds to a greater distance defined by the depth of the landscape, it can be from 500 m to several kilometers, where you can see some mountains for example.

4. Use a clock or a bell to set up a 15 min alarm and clarify that the participants do not need to look at their watch or mobile phone but just focus with their senses, you will say when the time is over.

5. Invite the participants to sit in silence for 15 minutes and give the following instructions: mark on the paper your orientation on top of the page. Now mark the relative location of each sound you can listen to using the 3 concentric rings. Draw a little symbol of your choice for each kind of sound if you want.

6. Invite each participant to share their drawing with each other after the practice. They can take pictures with their mobile phone and explore the differences and what they have in common.

7. Propose the discovery of mobile phone apps:

- Merlin Bird, to recognize birds by their songs (<https://merlin.allaboutbirds.org/sound-id/>)
- Decibel X, or similar to measure the decibels and potential noise threshold in the city

**Evaluation:** The success of the activity can be evaluated by the creativity and complexity of the drawings.

**Other comments:** If the practice has to be done indoors you can open a window and invite everyone to listen through the window and map what is going on indoors and outdoors at the same time.

**References:** This practice is inspired by great teachers, Nature of course, but also Rich Blundell and the Oika project, Jon Young from the 8 Shields project and the partners from the project *No One Forgotten*, beyond others.

## PRACTICE / SOUND

### (Supercluster)

## Practice 02

### Title: “BODY AND EARS, THE FOXES AND THE OWLS” (SENSES AWARENESS)

<https://nooneforgotten.eu/toolkit/supercluster02/>

**Duration: 30 minutes to 1 hour**

#### Tools necessary for the activity:

- Use some pieces of fabric to blind the owls; you can also rely on trust and invite the owls to really close their eyes during the game. You can talk about trust in nature, how each species knows exactly at what distance they can be from each other, sometimes very close and sometimes not.

The aim of the activity is to develop an awareness of each other and our own body and senses. It is meant to celebrate the intelligence of the foxes and the owls as a source of inspiration to learn from nature and improve the communication between people. The practice covers several senses and the body in motion, addressing the need for people in difficult health circumstances to go beyond the limitations of basic human communication. We are becoming animals in our imagination to understand the creativity of Nature and become aware that we are part of it. It is a demonstration of the difference between our bodies and senses, not as a barrier but as the same force of diversity and creativity carrying life on Earth.

Night is falling in the forest inhabited by owls, a family of foxes have to cross the forest without being detected by the amazing ears of the owls. Two groups of players successively become an owl to listen carefully with their eyes closed. Becoming a fox is about learning a “fox walk” and to be as silent as possible to not awaken the owls. This practice is usually done outdoors in a natural environment with some vegetation, branches and little stones on the ground.

#### STEPS

1. Introduce the powers of the owl and the foxes. The fox is a master of invisibility with his silent walk. The owl is a master in listening in 2 different directions at the same time and at 360 degrees. (do previously some research about these animals). Clarify that this is not a predator / prey game. All animals are aware of each other in a respectful manner. This exercise is about practicing our senses but also understanding nature as a giant web of interconnections between a large number of species.

2. Split into 2 groups: the owls and the foxes. Place the owls at a minimum distance of 3 to 5 meters from each other to create a network of ears. Teach the foxes “the fox walk” technique (you will find resources online explaining this technique used by indigenous people and trackers) If the terrain is soft, the foxes

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## PRACTICE / SOUND

### (Supercluster)

## Practice 02

(continued)

can try with and without shoes, to feel the difference. The foxes will have to cross the corresponding territory covered by the owls.

3. Explain the rules “ Owls you have to keep your eyes closed and listen carefully. If you are hearing a fox, say aloud “fox” or “Hou Hoouuu” one time. Now foxes, cross the forest in the most silent way possible, take your time.

4. Change the roles at the end of the practice.

5. Invite people to sit in a circle and comment on the feeling of becoming an owl and a fox and their sense of awareness of space and the others. What animal do they prefer to play and why ?

6. Invite the players to become now and then one of these animals in their daily life and practice the art of deep listening and invisibility. Invite them to learn about their intelligence and the intelligence of nature at large as the ultimate great teacher.

7. Propose the discovery of mobile phone apps:

- Merlin Bird, to recognize birds by their songs (<https://merlin.allaboutbirds.org/sound-id/>)

**Evaluation:** The way to evaluate the activity is measured by the excitement, joy and gratitude for the animals this practice can trigger. You can also ask for a real story about an encounter with wild animals to evaluate the level of intimacy with nature from the participants.

**Other comments:** If the practice has to be done indoors you can dispose different materials on the floor, perhaps some dry leaves you can take from the park nearby.

**References:** This practice is inspired by great teachers, Nature of course, but also Rich Blundell and the Oika project, Jon Young from the 8 Shields project and the partners from the project *No One Forgotten*, beyond others.

## PRACTICE / SOUND

### (Supercluster)

## Practice 03

**Title: “BELONGING TO NATURE  
WITH OUR VOICE” (VULNERABILITY)**

[https://nooneforgotten.eu/toolkit/  
supercluster03/](https://nooneforgotten.eu/toolkit/supercluster03/)

**Duration: 30 minutes to 1 hour**

The aim of the practice is to show how we are always connected with our surroundings, it can be with humans or with other beings in nature. Even if we are not conscious about it, our presence in a place makes us part of an ongoing polyphony of voices and sounds. People in difficult health circumstances can realize they are always part of this orchestra and cultivate a sense of belonging with the planet here and now.

**Inspired by the starling birds, this activity is inviting people to resonate together** with their direct surroundings by mimicking the ambient sounds. This practice helps us to be more aware of the activity around us and create a sense of empathy by becoming the other for a moment.

### STEPS

1. If outdoors let's choose a spot where there is a rich variety of sounds and avoid too noisy locations. Let's form a circle standing on our feet. Let's talk about the Starling bird and the great ability to vocalize and mimic the sound of other birds and even the sound of machines.
2. When ready, let's start listening and whenever ready, pick a sound we like and mimic the sound and rhythm of it. It can be any sound, machines, birds, voices...etc If we want we can move around to follow the trajectory of the sound. At any time we can become silent and pick another sound of our choice.
3. After 5 minutes let's form a circle and share how we resonated with the space and what or who we became for a moment. Mark the difference between sounds (language?) and noises (absence of language?). Ask if the sound of the wind, the river and the ocean are sounds or noises. You can categorize the sounds in 3 groups based on the classification in bioacoustics by Bernie Krause: geophony (sounds of the Earth), biophony (sounds of the living beings) and anthropophony (sounds made by humans and their machines)

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## PRACTICE / SOUND

### (Supercluster)

### Practice 03

(continued)

#### 4. Propose the discovery of mobile phone apps:

- Merlin Bird, to recognize birds by their songs (<https://merlin.allaboutbirds.org/sound-id/> )
- Decibel X, or similar to measure the decibels and potential noise threshold in the city
- Deep Time Walk app, discover when the first sounds of living beings appeared on the planet (<https://www.deeptimewalk.org/> )

**Evaluation:** This practice should awaken the ability of the participants to listen carefully and play with their voice to imitate nature. If the participants continue to make sounds after the practice this is a good sign they enjoy imitating sounds and that they will do so naturally in the future. Remark that imitating birds' songs is a very good way to learn to identify their presence and that some people are great masters in imitating birds.

**Other comments:** If the activity takes place indoors, use an audio recording of birds songs from the local area, complemented from the Amazon rainforest for example to explore similarities and differences of the biodiversity between continents.

**References:** This practice is inspired by great teachers, Nature of course but also Rich Blundell and the Oika project, Jon Young from the 8 Shields and the partners from the project No One Forgotten, beyond others.

## PRACTICE / SOUND

### (Supercluster)

## Practice 04

### Title: “THE SPIDER WEB GIANT EAR” (SENSES AWARENESS)

<https://nooneforgotten.eu/toolkit/supercluster04/>

**Duration: 30 minutes to 1 hour**

#### Tools necessary for the activity:

- a ball of preferably red wool
- some thumbtack
- some tiny bells (if possible)

The aim of this activity is to introduce the use of **the body as a sensory organ to listen to the others**. It draws on the intelligence of spiders using their webs as a giant ear to detect the vibrations of the air. This practice is addressing people in difficult health circumstances by showing how we can train our senses and challenge the idea of strictly separate sensory organs, looking into a more **holistic approach of our body**.

Did you know that spiders do not have ears as we do but they are able to listen to you with their legs! How? By using their web as a big ear. Let's build a giant spider web together and use it to listen to each other.

#### STEPS

1. Tell the story of the gentle long legs spider, weaving very large webs in the house, patiently waiting for little flies to touch the web. These spiders feel the sounds with their legs and are even able to know who touched their web by the specific vibration each insect has. For example the sound of a fly is not the same as a mosquito, they have their own vibration and different speed of their wings. They use the web as an ear by understanding the vibration of the strings!
2. Let's build a web together by pinning the thumbtacks on the wall or by using chairs or furniture to stretch a wool string like the cord of a music instrument.
3. When the web is ready, choose 2 participants to be the long leg spiders, stretching each end of the string between index finger and thumb. Invite the other participants to try to cross the web without touching the string. The long leg spiders will report any change of tension in the string by their voice “i hear you”. You can also use small bells attached to the strings to make it more difficult and combine touching with deep listening.

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## PRACTICE / SOUND

### (Supercluster)

## Practice 04

(continued)

4. After every participant has played the role of a spider, report with the group on the experience, could you listen with your body ? Was it challenging to cross the spider web without touching the string ?

5. Remember how necessary spiders are in the ecosystem and the importance to acknowledge their intelligence and avoid killing them. Remember that hearing goes beyond our ears, that we can feel sound with our body. Clarify that we do not touch spiders because some species can bite us and we have to always respect a safe distance with the spiders. Spiders will never try to bite us if we don't disturb them and we respect their vital space.

**Evaluation:** This transformative experience should provoke in the participants a sense of appreciation for the spiders, shifting the dominant negative perception of these animals. Detect if in the comments, someone is positive about the spider and value this new shift of understanding to the group.

**Other comments:** It is better to do this practice indoors where there is silence and no wind.

**References:** This practice is inspired by great teachers, Nature of course, but also Rich Blundell and the Oika project, Jon Young from the 8 Shields and the partners from the project *No One Forgotten*, beyond others.

## PRACTICE / SOUND

### (Supercluster)

## Practice 05

### Title: “BUZZING SESSIONS: A SCORE FOR BUZZERS” (SENSES AWARENESS)

<https://nooneforgotten.eu/toolkit/supercluster05/>

**Duration: 30 minutes**

#### Tools necessary for the activity:

- a white card for each participant
- pens and paper

Based on more than human language, interspecies language, plant communication (bio-acoustics) this session introduces communication beyond words, communication through connection with sound and vibration, inspired by the language of bees. This practice consists of reciting collectively a poem in the language of nature and was created together with artist Stefaan van Biesen who made a visual score of buzzing sounds written by poet Geert Vermeire.

Bee language is a language beyond sound, it is mostly spatial and vibrational. Its syntax is based on something very different from human language: the type, frequency, angle and amplitude of vibrations made by the bees, as they move through space. In the case of bees they move in an 8 pattern. Stefaan van Biesen and Geert Vermeire invite the public to walk - immersing and vibrating in nature while listening to what is around them. The language of bees happens through nuanced movements, sounds and vibrations that are

hardly hearable and subtle. This exercise is exactly about relating with nature and other humans as part of this nature, vibrating and listening carefully. In the [video](#) demonstrating the exercise, poet Geert Vermeire “conducts” a visual score made by Stefaan van Biesen. The group of participants recite each one of 14 buzzing sounds till they vibrate as one. The exercise is spontaneous, the score is an invitation to listen and to be in the outdoors, resonating as much with the others present as with the place, and as such the outcome is different each time.

#### STEPS

1. Each of the participants writes down sounds in alphabetic letters, representing for them different expressions of the vibrating language of bees. The final selection of sounds are written on a small card that the participant will read and recite.
2. The workshop leader begins the session with inviting each participant to recite his personal sound and lets him/her experimenting with the sounds till it vibrates.
3. The workshop leader has a paper in front of him listing all the sounds. For the final performance he will “conduct” the group appointing one by one, and after groups of participants, to recite the sounds, and regulate the volume of the participants by gestures. This continues till the group vibrates as one.

## PRACTICE / SOUND

### (Supercluster)

## Practice 06

**Title: “I SEE YOU NATURE”  
(EMPATHY)**

<https://nooneforgotten.eu/toolkit/supercluster06/>

**Duration: 30 minutes to 1 hour**

This exercise inspired by “I see you” by Hope Art and meant to develop the skill of empathy for nature and sustain our hope.

When walking in a park, in the countryside or in the woods, we are always seen by a large number of tiny eyes. The way we walk or even think has a tremendous impact on how we are perceived by other beings. Our attitude reflecting who we are, can generate confidence or fear. We are in the middle of a myriad of very sensitive connections established all the time even if we are not aware of it. This exercise creates a sense of intimacy and belonging, it is a way to expand our identity and always find emotional support, regenerating a sense of hope manifested by the amazing beauty, resilience and intelligence of Nature going on for hundreds of millions of years.

### STEPS

1. Choose a place to walk where you can listen to nature. Set up roles as the observer and the observed at the same time.

Share the following indication: take a gentle walk, open your senses. Acknowledge the presence and look to other animals and plants with your peripheral vision and say with your inner voice “i see you, i love you, trust me” and you will get the right mindset to be seen and see.

Every step you take is now based on reciprocal trust and awareness of the presence of the other. It is about visualizing the invisible threads connecting us to each other in nature and nurturing them with an open mind and body, with love.

Swim in this ocean of beauty, feel the souls around you, the tiny heart beats and the plants sap flowing upwards, you are part of the heartbeat of nature.

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## PRACTICE / SOUND

### (Supercluster)

## Practice 06

(continued)

2. Stop for a while now and then and look around you in 360°, continue walking.

3. The person coordinating the activity will use a watch or a bell to set up a 15 min alarm and clarify that the participants will be informed when the time of the practice is over.

4. The person coordinating the activity will invite people to sit in a circle for 15 minutes and comment on what they experienced.

### Important notice

Why peripheral vision (or owl vision) is important in this exercise ? Unfortunately we have probably lost the ability to use our peripheral vision, often used in an unconscious way, giving us much information about our surroundings. Being more and more conscious of our peripheral vision is a great way to be aware of the presence of each other in a very relaxed manner. Looking at the animals in the eyes (tunnel vision) can be certainly done in some situations but it is almost always interpreted as a threat in the animal world, it triggers a direct response and this is not the purpose of this exercise.

**Evaluation:** This transformative experience should provoke in the participants a sense of belonging to nature. Ask with whom they felt especially connected and if they could visualize this web of connections.

**Other comments:** It is necessary to do this practice outdoors. Comment that the cells of leaves of trees, capturing light for photosynthesis, can be seen as tiny primitive eyes capturing the sunlight. Did you feel that a tree could see you during your walk ? Comment that the little bird on top of the branch, with its incomparable view of the landscape, was aware of our presence, far before us.

**References:** This practice is inspired by great teachers, Nature of course, but also Rich Blundell and the Oika project, Jon Young from the 8 Shields project and the partners from the project *No One Forgotten*, beyond others.

## PRACTICE / SOUND

### (Supercluster)

## Practice 07

**Title: “BIGGER ME WITH NATURE”  
(EXPRESSION)**

<https://nooneforgotten.eu/toolkit/supercluster07/>

**Duration: 30 minutes**

This exercise inspired by “bigger me” from Vo’Arte is meant to develop the skill of expression through the great diversity of bodies in nature. A long time ago when daily life was intimately intertwined with the animals and plants, people developed ways to celebrate and get to know nature by imitating the natural world in their language, their art and their body. Ancient first nation people like the Kalahari bushmen tribes in South Africa maintain a very strong relation with the natural world expressed by their ability to become the animals in motion. It is a way to anticipate how they live and what will be their next move, it’s also a call. In this exercise, you will become the animal of your choice by imitating the way it moves. It is an opportunity to get to know each other better and even become the other for a moment. It’s easy to find a teacher out there, for example pick an insect, they are almost everywhere if you look closely and move like an ant!

### STEPS

1. Choose a place outdoors where you can see animals easily, dogs, cats, birds and insects are almost everywhere. Don’t be shy and start to imitate the being of your choice. Slowly become more and more the other along the practice. Try to anticipate the next move, look at the world from the senses of the other being, feel the impact of the wind, the heat of the sun or the cold and the texture of the ground on your new body.

**Step 1 variant for indoors activity:** Instead of selecting the beings of our choice, we are told by the participants who we are along our displacement and become a combination of ever changing beings. This practice is inspired by the horizontal gene transfer from bacteria, exchanging bits of DNA between each others.

2. The person coordinating the activity will use a watch or a bell to set up a 15 min alarm and clarify that the participants will be informed when the time of the practice is over.

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## PRACTICE / SOUND

### (Supercluster)

## Practice 07

(continued)

3. The person coordinating the activity will invite people to sit in a circle during 15 minutes and comment on what they experienced. It is important to remark that, like people, every being is unique and we do not have to enclose them in an imaginary box defined by the name of their species.

4. The person coordinating the activity can propose to download and walk with the free mobile app Antventure. It is a walking story created by the storyteller David Merleau in collaboration with Supercluster. We can experience the world through the lens of four different species of ants (<https://antventure.ca>). This experiment shows how every beings has it's own personality.

**Evaluation:** Ask who they identified with and if it is changing their perception of space and time. Are the beings they embodied slow or fast, quiet or agitated? What do they have in common with the chosen animal or plant and what is the big difference if any? This transformative experience should provoke in the participants a sense of uniqueness of the being they were imitating.

**References:** This practice is inspired by great teachers, Nature of course, but also Rich Blundell and the Oika project, Jon Young from the 8 Shields project and the partners from the project No One Forgotten, beyond others.you, the tiny heart beats and the plants sap flowing upwards, you are part of the heart-beat of nature.

## PRACTICE / SOUND

### (Supercluster)

## Practice 08

### Title: “MAKING CONNECTIONS WITH ANIMALS FOOTPRINTS” (EXPRESSION)

<https://nooneforgotten.eu/toolkit/supercluster08/>

**Duration: 30 minutes**

**Tools necessary for the activity:**

- a watch or a bell to set up a 15 min. alarm

This exercise inspired by “making connections”, from the Academia di Belle Arti di Napoli is meant to develop the skill of expression through the conscious creation of footprints in harmony with other footprints. Paleolithic artists usually represented wild animals living in their area. We can also find numerous shapes of hands on the 36.000 years old rock wall paintings like the Chauvet cave in France or at the Altamira cave in Spain. These paintings celebrate the deep connections between humans and the animals sharing the same habitat. Today even if we do not imprint our hands anymore on the rock with natural pigment, we imprint our steps on the floor everywhere we go. But it is also a great variety of birds and mammals beyond others who leave their mark on the ground. It is especially easy to discover this great quantity while walking on the sand along the sea shore. This is the ancient art of tracking, the ability to notice and identify footprints. This exercise is intended to wake up our ability to notice and identify beings who crossed our path in time and unlock a secret message. Footprints are like words in a book we can read and following the tracks can become an act of poetry. But you can also start to write your own words in a conscious way and in harmony with Nature.

### STEPS

1. Find a place where you can see footprints, in the sand or in the mud in a forest for example. You can ask yourself the 6 questions about these tracks: what who how when where why.
2. Let's investigate the “where” for the moment and try to follow the tracks. Imagine the weight of the animal, “who” revealed by the depth and the shape of the footprint. Be careful not to walk on top of these tracks.
3. Now that you have spotted a trajectory, it is your time to add your tracks and take off your shoes if it is possible. Feel the Earth soil as a giant canvas where an infinity of beings are drawing-writing words and

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## PRACTICE / SOUND

### (Supercluster)

## Practice 08

### (continued)

sentences with their body in motion. Start to draw with your feet in harmony with the other being footprints as if it was a musical score where you will add your own instrument.

4. The person coordinating the activity will use a watch or a bell to set up a 15 min alarm and clarify that the participants will be informed when the time of the practice is over.

5. The person coordinating the activity will invite people to sit in a circle for 15 minutes and comment on what they experienced. Establish a conversation regarding the connections between our body's footprint and our global ecological footprint.

6. The person coordinating the activity will propose to download and walk the free mobile app Deep Time Walk. It is a walking story created by Schumacher College in collaboration with Supercluster. It is an audio walk of the story of the evolution of life on Earth where each step we take is one million years.

- Deep Time Walk app, discover when the first sounds of living beings appeared on the planet (<https://deep-timewalk.org/>)

### Important notice

We have to be conscious that leaving footprints can have a negative impact on the environment, it can damage and disturb. As a painter painting on canvas every detail of the landscape, being aware of our footprints is helpful to explore ways to be in harmony with the natural world and with yourself because we are also nature.

**Evaluation:** This transformative experience should provoke in the participants a sense of appreciation for the soil, being aware that every footprints are meaningful. It can trigger the interest to learn the art of tracking wild animals.

**References:** This practice is inspired by great teachers, Nature of course, but also Rich Blundell and the Oika project, Jon Young from the 8 Shields project and the partners from the project No One Forgotten, beyond others. from bacteria, exchanging bits of DNA between each others.

## PRACTICE / SOUND

### (Supercluster)

## Practice 09

### Title: “LET’S BUILD A FOREST TOGETHER” (EXPRESSION)

<https://nooneforgotten.eu/toolkit/supercluster09/>

**Duration: 60 minutes**

**Tools necessary for the activity:**

- mobile phone (mobile data or wifi)
- laptop

This is the indoor adaptation of the exercise “the concentric rings of perception” when we don’t have the conditions to go in a park or a forest. You will bring nature inside your room by creating a spatialized sonic composition with the sounds of wild animals, the wind, the river and the ocean. To do so, we will use a sound library we prepared for you and will invite each participant to play the sound of their choice on their mobile phone. Every participant will choose a location in the room to lay the phone on the floor and play the sound in harmony with the other participants’ sounds. This exercise will bring us to an enchanted forest energized by our memories.

#### STEPS

1. Let’s form a circle standing on our feet during a few minutes. If possible, you have asked the day before to bring a memory of a special encounter with a wild animal, insect or plant to the group. Invite each participant to bring this memory by making the sound and / or gesture of this being but do not reveal the name. It’s ok if very few people enter the circle, it reveals the fact that most people have lost the connections with the other than human world, it triggers our vulnerability.
2. Now let’s invite everyone to build a forest together! Let’s form groups of at least 5 people. Each group will listen to the collection of sounds available on the website and talk for 10 minutes about what kind of forest they can build, if there is a river, where is the ocean...etc They will agree on where each mobile phone will be located on the floor to make a spatialized sound composition. The audio player with the list of sounds is available here: <https://nooneforgotten.eu/forest>
3. Now that each team is ready, invite the groups one by one to position their devices on the floor and play the sounds (by default in loop mode) . Let’s walk

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## PRACTICE / SOUND

### (Supercluster)

## Practice 09

### (continued)

this forest together for 5 minutes and let's close our eyes sometimes to feel the natural space.

**4.** After walking and listening to every landscape, ask the group to describe the landscape and the sensations triggered by this experience. Challenge certain aspects of the sound compositions. For example, ask if the birds are always singing in the same location and if they were thinking of moving some sounds during the presentation of their forest. Let's explore and understand the sound composition from the perspective of ecological intelligence. Every species belongs to a certain kind of environment and we can hardly listen to a frog in the ocean or a cicada in the middle of the river.

#### Important notice:

In this exercise we invite the participants to reveal a being without telling the name because we want to avoid classifying an animal or a plant by its taxonomy but rather understand that every being is unique and should not be reduced to a common name. Another reason is that very often we can feel bad for not being able to identify a bird for example. There are so many species that it takes years to identify wildlife. We have to learn by practice to enjoy the fact that we don't know and feel joy each time we listen and see a new being we did not know yet.

**Evaluation:** This special sonic experience should probably trigger strong feelings and memories of well being in nature in some participants. See how people feel energized by bringing nature inside the space. Evaluate how this exercise is revealing for people at what point we isolate ourselves from nature when we live inside buildings.

**References:** This practice is inspired by great teachers, Nature of course, but also Rich Blundell and the Oika project, Jon Young from the 8 Shields project and the partners from the project *No One Forgotten*, beyond others.

## PRACTICE / SOUND

### (Supercluster)

## Practice 10

**Title: “SENSING THE WORLD  
WITH LOCATIVE MEDIA”**

**Duration: 5 hours**

**Tools necessary for the activity:**

- mobile phone (mobile data or wifi)
- laptop

Digital and locative media have become integral to the everyday life of people with disabilities. Still fear of technology, feeling dependent on digital devices, and lack of know-how are obstacles for digital locative media use. Increasingly complex websites and apps create additional barriers. This counts as much for artists and creatives and for other disabled users.

Our solution is support and training of artists, disabled and able-bodied together, making locative media maps and locative sound and video works as a tool for connection and collaborative creation.

The multiplier workshop proposes a collaboration between disabled and able bodied creatives, focused on their voices and places, transformed in locative media, exploring how maps and augmented walks can extend our senses and connections in our more-than-human world.

“Maps are somehow shy. They tend to hide their emotional side behind their clear lines, precise points, minimalistic words, numerical data and informative purpose. But when we scratch the cartographic surface, maps appear to be impregnated with all sorts of emotions.”

(Emotional Cartography: Caquard & Griffin).

Our educational and creative practice emerges from the experience of locative media and sound walking, pioneering forms of artistic and creative practice with late 20th century and 21st century technology to augment, extend and amplify (or complement) the senses, and offer immersive experiences of deeper connection with others, places and our environment. The workshops centers around voices and places. This multiplier workshop on European scale extends in workshops with literature and texts produced by disabled creatives, and transformed into sound, media and performance by disabled and abled creatives together, exploring how maps and augmented walks can extend our senses and connections.

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## PRACTICE / SOUND

### (Supercluster)

## Practice 10

### (continued)

Our approach to disability and ability is an integrative one, not separating but departing from senses as the connector between us all and our more-than-human world.

Participants will be accompanied in creating materials for an interactive digital map with a focus on the places they live and the places of the other participants (on local, national and European scale) in an ecological intelligent approach, as much in connection with others as with our natural environment. In the second phase of workshops the participants chose a book, stories, short texts or poems written by an author who is blind or visually impaired and introduces their writing to us through a creative engagement. The project connects with how we develop creative ideas to make the inaccessible accessible.

The map will contain a strong audio presence with sounds, as well as videos, text and images. It will be accessible on phones as an augmented walk, and on a laptop if you are unable to physically engage in the walk.

It will contain surprise elements and hidden entries that will be revealed at different times. The walk will

make connections with how we overcome challenging events in our lives.

We will expand the map throughout the countries of the European Union over the coming months through open calls and through the consortium partners, as such facilitating systemic change and promoting healing.

The multiplier workshop is piloted with the consortium partners, introducing them in collaborative locative media, the methodology and tools, partially already online in the run up to a workshop in Athens and consolidated in this workshop, and leading to a collective outcome by the partners.

### STEPS

1. A pilot phase with continuous online “campfire”, a video meeting channel, is already active from April 2023 on. We created this virtual open space for meeting, talking, sharing and acting together. The channel allows all partners and in the second phase the project participants/artists to join at any moment they chose, and to meet others that are present, to talk or listen in. It is a place around a campfire of shared ideas and a breeding ground for all further connections.

2. The collective multiplier workshop: a “polyphony of voices”. A diversity of languages, connected on a collaborative, interactive map. How: by recording the voices and artistic messages of artists answering a simple question “what is the meaning of connection for you ?” Listening to the voices is a first step to get to know each other. Partners were and are invited in a pilot phase to send one or more short audios or videos explaining what the meaning of connection is for them. Their recordings are geo-located on an interactive map and on a web - community page of the project. The contributions are invited to include a performative twist, expressed in short audio or video. Each contribution is introduced by a mini-loop video and sound, catching the essence of what is connection for each contributor.

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## PRACTICE / SOUND

### (Supercluster)

## Practice 10

### (continued)

The pilot will now be extended in a multiplier workshop for artists in Europe, who will be asked the same question. Artists can send us their contributions in video and audio, with a performative touch (movement, color, music, etc.). Tutorials in video, sound and text about how to create artistic content will be available on the project page. Beginning in 2024 we will provide as well a NOF-app (Roundware) allowing participants to record and share geolocated recordings on the spot, to be embedded into the interactive map. This app will be promoted via the NOF project webpage.

We will help the participating artists to optimize their own creations by an open video channel where on previously announced times the Supercluster team will be available in person in direct conversation with the participants to evaluate their understanding and needs regarding the creation editing of locative media recording, to train artists and facilitate multiplying the activity in their networks. We include a series of video tutorials related to the editing for the participants to have a clear reference manual for multiplying the action. We offer a list of online tools for the participants to work on their media and optimize the entries.

3. “Mapping the voices”. A collaborative online map will show the audios and videos of all participants around Europe. The map is accessible via a simple url, as an interactive map on your desktop, for people who have limited mobility, and as a web app on any mobile device, that allows to experience the contributions while walking. By exploring the map on desktop or mobile device it will play all the contributed audios and videos as a polyphony of languages and connection

#### Evaluation:

Number of visitors of the project web page, Number of inquiries, Number of participants (to the online meetups and artistic contributors), Number of disabled participants, Submitted works, Geographical spread, Number of users of the webapp, Number of users of the interactive map, Number of media coverages and shared posts/comments on social media, blogs and other websites, Feedback of artists and users (via polls), Final evaluation report.

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