



/ ARTS

/ SCIENCE

/ ENTREPRENEURSHIP

ATHENS, GREECE

1 – 6 APRIL 2019

COURSE MATERIAL

SCICULTURE COURSE TIMETABLE

*****Note: Break sessions marked with an asterisk will not have coffee/tea/snacks available*****

DAY ONE: MONDAY 1 APRIL

09:00 - 09:30 Welcome talk (**Ed & Menelaos**)
09:30 - 10:30 Ice Breakers
10:30 - 10:45 BREAK
10:50 - 12:00 Future of Education Theme & the Local Context (**Daniela, Menelaos & George**)
12:00 - 13:00 LUNCH
13:00 - 13:30 Introduction to Design Thinking & Entrepreneurial Mindset (**Dan & Ed**)
13:30 - 14:30 Multiplier events & SciCulture Ambassadors (**Ed**)
14:30 - 14:45 BREAK*
14:45 - 15:35 Introduction to Observations & Brainstorming (**Nika & Daniela**)
15:35 - 16:50 Field Observations
16:50 - 17:50 Reflection session (A)
17:50 - 18:00 Time for Questions (**Ed & Menelaos**)
18:00 - 19:30 DINNER
19:30 - 21:30 Pechakucha

DAY TWO: TUESDAY 2 APRIL

09:00 - 10:30 Parallel Workshop: **Lindsay** Anthropocene
Menelaos & George Science Theatre (Part 1)
10:30 - 10:45 BREAK
10:45 - 12:00 Parallel Workshop: **Lindsay** Scientific Creativity
Menelaos & George Science Theatre (Part 2)
12:00 - 13:00 LUNCH
13:00 - 14:30 **Maarten** Design Thinking & Project Time (A/B)
14:30 - 14:40 BREAK*
14:40 - 16:40 Parallel Workshop: **Eamon** Interactive Art
Maarten Co-design & Team Collaboration
16:40 - 16:50 BREAK*
17:00 - 18:30 Project time (A/B)
18:30 - 20:00 DINNER
20:00 - ... FREE EVENING

DAY THREE: WEDNESDAY 3 APRIL

09:00 - 11:00 Parallel Workshop: **Eamon** Panorama
Kerry Dance & Creative Movement
11:00 - 11:15 BREAK
11:15 - 12:15 Project Time (A/B)
12:15 - 13:15 LUNCH

13:15 - 14:45 Parallel Workshop: **Adrià** "Campus"
Ed/Nika Case Study (Science in the City)
14:45 - 15:00 BREAK*
15:00 - 16:30 Parallel Workshop: **Kerry/Nika** Poetry
Adrià "Cat on the Shoulder"
16:30 - 23:00 Acropolis Field Trip + DINNER

DAY FOUR: THURSDAY 4 APRIL

09:00 - 10:30 **Ed** Entrepreneurship & Marketing
10:30 - 10:45 BREAK
10:50 - 12:20 Project time (B/C)
12:30 - 13:30 LUNCH
13:30 - 14:00 Q & A Session
14:00 - 15:00 Project Time (B/C)
15:00 - 15:15 BREAK*
15:20 - 16:50 Project time (B/C)
17:00 - 20:00 FREE TIME, DINNER
20:00 - 22:00 Social event: Fuck-up Night

****Note: there is an interesting talk at the Science Festival: How can we adapt to the future world? By Christian Clot at 18:30****

****Note: Stavros Niarchos Foundation Cultural Centre is another option in the evening****

DAY FIVE: FRIDAY 5 APRIL

09:00 - 10:30 Project time (C)
10:30 - 10:45 BREAK
10:45 - 12:15 Project time (C)
12:15 - 13:15 LUNCH
13:30 - 14:30 Project Time (C/D)
14:30 - 14:40 BREAK*
14:40 - 16:40 Project presentations (and feedback) (D)
17:00 - 21:00 Science Festival
21:00 - 00:00 Party!

****Note: Participants are on their own for dinner and celebrations will be coordinated on the day****

DAY SIX: SATURDAY 6 APRIL

10:00 - 12:00 SciCulture event planning

****Note: the Saturday morning session will only occur with participants who are still available.****

The following are details on each lecture and workshop session. Two of the lectures/workshops are mandatory for all participants to attend. The others are parallel sessions (as indicated in the timetable).

Please do read the material below to familiarise yourself with the programme and make appropriate preparations.

Reading material for some of the workshops will be provided separately.

WORKSHOP: SCIENCE EDUCATION IN THE ANTHROPOCENE

FACILITATOR: DR LINDSAY HETHERINGTON

DATE/TIME: 9:00 - 10:30 TUESDAY, 2 APRIL

What is the 'Anthropocene'? Scientifically, politically and psychologically, does it make sense to use this term? Does it have implications for how we do science in the future? Does it have implications for how we teach science in the next decades? Young people around the world are taking action: what should they, and we, do?

<https://www.theguardian.com/environment/video/2019/mar/15/students-around-the-world-go-on-climate-strike-video>

"In 2000, atmospheric chemist Paul Crutzen and biologist Eugene Stoermer...proposed the adoption of a brand new geological epoch: the Anthropocene. Their argument: humans have had and will continue to have a drastic impact on the planet's climate, biodiversity and other elements of the Earth System, and the term 'Anthropocene' – from the Greek anthropos, or "human" – most accurately described this grim new reality...For some, the idea of the Anthropocene is flattering, suggesting that as masters of our universe, we'll geoengineer ourselves out of climate disaster. For others, the Anthropocene amounts to the horrifying realization that "we are the meteor", destined to doom ourselves through overzealous consumption of the planet's finite resources." – Matthew Henry, Arizona State University. OUP Blog 'Academic Insights for the Thinking World'.

This workshop will explore the scientific notion of the anthropocene in the context of geological 'deep' time and climate change. We will think about scientific method and how the disciplinary tools of science might be brought to bear on the problem. Depending on the group's interests, we may consider the politics and psychology of the concept of the anthropocene before looking at its implications for the future of science education. We will do this through:

- Activities to understand the notion of 'deep time'
- Short experiments to demonstrate and understand scientific method and how it can be located as a social and relational activity
- Debate the utility of the concept of the anthropocene, and its scientific, political and psychological implications

Reading/Preparatory activities:

<https://www.youtube.com/watch?v=fvgG-pxlobk>

*<https://blog.oup.com/2017/10/are-we-all-living-in-the-anthropocene/>

Gilbert, J. (2016) Transforming Science Education for the Anthropocene – Is it Possible? *Research in Science Education* 46, 187-201.

WORKSHOP: SCIENCE THEATRE

FACILITATORS: MENELAOS SOTIRIOU, GEORGIOS TRIANTAFYLLOU

DATE/TIME: 9:00 - 10:30 & 10:45 - 12:00 TUESDAY, 2 APRIL

Which aspects of STE(A)M can foster innovation and entrepreneurship skills? How can the learning/teaching process be a co-creation knowledge hub that addresses the needs of society for the future of education?

The workshop constitutes a hands-on demonstration of the Learning Science Through Theatre initiative. LSTT (lsth.eu) has been successfully running in Greece for 5 years (more than 4500 students and 500 teachers have participated) and has recently spread across the EU in more than 5 additional countries, managing to efficiently engage the school community in Science and Art dialogic activities. Using theatre practices as a tool for learning, engagement and communication, the activity places students at the centre of the learning process. With the support of educators and experts on art and science, it proceeds with a dramatization of the scientific knowledge acquired by the official school curriculum; a process that leads to a deeper understanding of the related concepts and a higher student interest in STEM subjects.

Following the contemporary trends across scientific literature on STEM pedagogy, the activity approaches STEM subjects in an innovative way that introduces the “A” element - “Arts” or “All disciplines” – transforming them into **STEAM**. Students develop a spirit of cooperation and teamwork through collaborative practice and foster their creative and critical skills. The emotional dimension of learning is also really important, as students increase their self-confidence. It is a student-centred activity which follows the **Inquiry-Based Science Education model** with its 7 steps:

1) Question:

Students decide on posing a specific question related to the knowledge drawn from the official school curriculum.

2) Evidence (3) Analyse & (4) Explain:

After choosing the question to be investigated, students proceed with evidence gathering and analysis supported by the guidance of the educator/teacher. This process leads to the development of a scientific explanation as an answer to the question posed.

5) Connect

This step constitutes the dramatization phase. Each group will proceed with the dramatization of the given explanation: short story/script will be developed with characters, dialogue or pantomime.

6) Communicate

Each group will then perform the developed story in front of the audience/classroom.

7) Reflect

Reflection on the process and knowledge gained is initiated by the educator/teacher/tutor.

WORKSHOP: SCIENTIFIC CREATIVITY

FACILITATOR: DR LINDSAY HETHERINGTON

DATE/TIME: 10:45 – 12:00 TUESDAY, 2 APRIL

What does it mean to be creative? How important is the substantive and disciplinary knowledge of any discipline to the way creativity manifests within that field? What are the implications of this for creativity in transdisciplinary contexts?

In the case of science, what is the relationship between scientific knowledge (in biology, chemistry physics and earth science), scientific method(s), and creativity? What part does the history and sociology of science play? What are the specific implications for the future of science education in the context of an uncertain and emergent future?

“Just seen creativity described as a skill. Again. Can we get this straight? We engage in creative practice(s) in a specific domain with ongoing traditions of being, knowing and doing. Creative practice doesn’t happen in a vacuum. And it’s different in different domains. There may be some family patterns involved e.g. many creative practices require periods of quite tedious disciplined and highly self-evaluative work, but this similarity is not evidence of something generic that can be extracted from a particular situation and context” Pat Thomson, Professor of Education, University of Nottingham, via twitter 28th Feb 2019.

This workshop will explore these big questions through a range of activities rooted in the features of creative pedagogy. Participants will engage with the ideas in various ways, including:

- Taking notes around from very short pieces of direct teaching of key ideas from the literature in relation to creativity in science education, and some concepts in science required for later participation
- Respond individually to short quizzes to gauge responses to provocative questions, with group discussion of responses
- Engage in problem-solving through dialogue in the context of playful exploration of science.
- Engage in a drama activity about a historical scientific discovery.
- Discuss implications for the future of education through scaffolded group dialogue
- Synthesise a group vision for the future of science education

Suggested reading:

Lindsay Hetherington, Kerry Chappell, Hermione Ruck Keene, Heather Wren, Mutlu Cukurova, Charlotte Hathaway, Sofoklis Sotiriou & Franz Bogner (2019) *International educators’ perspectives on the purpose of science education and the relationship between school science and creativity*, Research in Science & Technological Education, DOI: [10.1080/02635143.2019.1575803](https://doi.org/10.1080/02635143.2019.1575803)

WORKSHOP: DESIGN THINKING & CO-DESIGN
FACILITATOR: DR MAARTEN VAN DER SANDEN
DATE/TIME: 13:00 - 14:30 & 14:40 - 16:40 TUESDAY, 2 APRIL

*****Note: text in blue are for the parallel workshop “Co-design and Team Collaboration”; the “Design Thinking” lecture and workshop is to be attended by ALL participants*****

PLEASE BRING AN EXAMPLE OF WHAT YOU THINK IS ‘GOOD DESIGN’. THIS MAY BE AN OBJECT, A PHOTO, A SENTENCE, A PROCESS...

First of all design thinking is a mindset, it is not just a trick, or a set of tools or a creative session. It is a way of thinking that helps you to cut through the complexity of e.g. “The future of education”. If one considers the future transitions in education throughout the world, digitalizing, access and the meaning of school and universities will change over time. This transformation affects both society and the development of educational technologies. However, these developments are inherent uncertain and are part of our VUCA world: volatile, uncertain, complex and ambiguous. Design thinking, which is hip and happening for a clear reason, since it helps you to give sense and meaning to this complexity.

So design thinking in the realm of ‘The future of education’ may have a double role: 1) as a mindset to get to new futures for education in a volatile world; 2) as a part of the future curriculum. What kind of educational experience, emotion, is central in the future education of pupils and students? What parallels can be drawn between design and art?

What we going to do in the workshops on design thinking:

- Explain and discuss what design thinking is, and which are the most common methods and tools in use throughout the world;
- Discussion on why ‘The future of education’ as a theory could be tackled through design thinking;
- Guidance in divergent and convergent thinking and its according tools by using insights from the other workshops on e.g. dance and photography;
- **What is collaboration? Why collaboration is an important part of design and also for responsible innovations.**

Required reading:

- Brown & Martin (2015). *Design for action*, *Harvard Business Review*, p. 54-71.
- **Wenger (2000) on: ‘Communities of Practice and Social Learning Systems’.** doi.org/10.1177/135050840072002
- **David Snowden, (2002) "Complex acts of knowing: paradox and descriptive self-awareness", *Journal of Knowledge Management*, Vol. 6 Issue: 2, pp.100-111, <https://doi.org/10.1108/13673270210424639>**

Suggested reading:

- Van der Sanden & Flipse (2015). *A cybernetic dream: how a crisis in social sciences leads us to a Communication for Innovation-Laboratory*, JCOM, p. 1-9.
- Dorst (2001). *Creativity in the design process: co-evolution of problem solution*. Design Studies, 22, 425-437.
- NETFLIX-doc: "Abstract" trailer: <https://www.youtube.com/watch?v=DYaq2sWTWAA>

WORKSHOP: INTERACTIVE ART
FACILITATOR: PROF EAMON O'KANE
DATE/TIME: 14:40 - 16:40 TUESDAY, 2 APRIL

***Towards looking to participatory art practice for clues
on imagining the future of education***

In this lecture Eamon will present several of his participatory installations and reflect on his research into creating spaces for cross generational communication through creativity. In his installations O'Kane will transform an entire gallery space into interactive installations, making direct visual and conceptual reference to educational play objects devised by educator and inventor of kindergarten, Friedrich Fröbel (1782-1852). Fröbel was one of the pioneers of pedagogy, who placed play at the center of his teachings as a typical childhood activity that is of great educational value. His "play-gifts" and teaching material continue to be acknowledged to this day, including the basic pedagogic forms he developed of the sphere, cylinder and cube, which are still employed. Fröbel's construction blocks and movement games were also a source of inspiration for abstract artists and the Bauhaus movement. O'Kane's installation is an integral part of his ongoing exploration of the symbiotic interplay of art, architecture, design, and pedagogy. It includes a plethora of educational activities and playthings as well as paintings, drawings, digital prints, videos, and architectural components by Eamon that not only reference Fröbel's learning methods, but also the aesthetic ideas of the game-changing Modernist artists, architects, and designers so influenced by his teachings – particularly Wassily Kandinsky, Piet Mondrian, Frank Lloyd Wright, Le Corbusier, Buckminster Fuller, Walter Gropius, Johannes Itten and Charles Eames. Fröbel Studio: The Institute for Creativity is designed as a platform for developing creativity, to be experienced by adults and children alike, as well as teachers and schools.

O'Kane will also refer to Sir Ken Robinson's talk *Changing Education Paradigms* where he outlines some of the drawbacks of our current modern education system and how by educating people based on their year of production contributes to that problem. He proposes that a focus on individual and collaborative creativity is the key to solving humanity's problems.

Task: Participatory art is a term that describes a form of art that directly engages the audience in the creative process so that they become participants in the event. In groups of two people spend 20 mins coming up with a relational context or installation which focuses on bring out the individual's creativity and allows them to develop it in collaboration with others. The end result could be cross generational or focusing on more narrow age groups or both.

References:

Sir Ken Robinson. *Changing education paradigms* Claire Bishop, *Participation, Whitechapel: Documents of Contemporary Art*, The MIT Press; (December 6, 2006).

WORKSHOP: PANORAMA TO VIRTUAL REALITY TO RETURN OF THE REAL
FACILITATOR: PROF EAMON O'KANE
DATE/TIME: 9:00 - 10:30 WEDNESDAY, 3 APRIL

In his presentation Professor O' Kane will compare developments in new and old technologies such as the 19th century panorama and the development of virtual reality. He will discuss how the questions raised in Hal Foster's *Return of the Real* are more pressing than ever for contemporary visual culture in to counteract Jean Baudrillard's predictions of a post-apocalyptic hyperreality which has developed exponentially with the growth of social media and other digital platforms.

In *The Return of the Real*, Hal Foster discusses the development of art and theory since 1960, and reorders the relation between prewar and postwar avant-gardes. Opposed to the assumption that contemporary art is somehow belated, he argues that the avant-garde returns to us from the future, repositioned by innovative practice in the present. And he poses this retroactive model of art and theory against the reactionary undoing of progressive culture that is pervasive today. After the models of art-as-text in the 1970s and art-as-simulacrum in the 1980s, Foster suggests that we are now witness to a return to the real—to art and theory grounded in the materiality of actual bodies and social sites.

Marshal McLuhan's text *The relation of environment to anti-environment* will be referenced to question contemporary societies lack of control or checking mechanisms for new technology.

The content of any system or organization naturally consists of the preceding system or organization, and in that degree acts as a control on the new environment. It is useful to notice all of the arts and sciences as acting in the role of anti-environments that enable us to perceive the environment. In a business civilization we have long considered liberal study as providing necessary means of orientation and perception. When the arts and sciences themselves become environments under conditions of electric circuitry, conventional liberal studies whether in the arts or sciences will no longer serve as an anti-environment. When we live in a museum without walls, or have music as a structural part of our sensory environment, new strategies of attention and perception have to be created. When the highest scientific knowledge creates the environment of the atom bomb, new controls for the scientific environment have to be discovered, if only in the interest of survival.

Required reading:

Marshal McLuhan, *The relation of environment to anti-environment*, 1966.

Suggested reading:

Foster, Hal *The Return of the Real: The Avant-Garde at the End of the Century*, 1996. MIT Press.
Plant, Sadie *Zeroes + Ones : Digital Women and the New Technoculture* (1997, Doubleday).
Baudrillard, Jean *Simulacra and Simulation* (1981).

WORKSHOP: MOVING IDEAS, MAKING CHANGE
FACILITATOR: DR KERRY CHAPPELL
DATE/TIME: 9:00 - 11:00 WEDNESDAY, 3 APRIL

PLEASE BRING AN OBJECT OR PHOTOGRAPH WITH YOU TO THIS WORKSHOP WHICH LINKS TO, OR REMINDS YOU OF, YOUR EXPERIENCE OF BEING AT SCHOOL.

How can you explore ideas and move within them? What does embodied dialogic creativity look and feel like?

What do you see of embodied dialogic creativity in transdisciplinary practice here:

<https://www.youtube.com/watch?v=EBZQAULMgcQ> and here:

<https://www.youtube.com/watch?v=TC1xqGMV1AE>

How might education systems emerge if we heightened our awareness of embodied ways of being and becoming in the world and made them integral to education and schooling?

“The body is not merely matter but a continual and incessant *materializing* of possibilities. One is not simply a body, but, in some very key sense, one does one’s body and, indeed, one does one’s body differently from one’s contemporaries and from one’s embodied predecessors and successors as well” Butler (1988, p521)¹

“Art [is] an intensive practice that aims at creating new ways of thinking, perceiving and sensing. By transposing us beyond the confines of bound identities art becomes necessarily inhuman in the sense of nonhuman in that it connects to the animal, vegetable, earthy, planetary forces that surround us. Arts is also ... posthuman by structure as it carries us to the limits of what our embodied selves can do or endure” Braidotti (2013, p107)²

This workshop will engage you in physically, critically exploring these questions and ideas, through a range of activities rooted in creative pedagogy through:

- Taking the risk of exploring ideas through the body to understand embodied dialogue as a grounding for creativity
- Working collaboratively and communally to create a response to your questions about the future of education and to generate action

Suggested reading:

Chappell, K. (2018) *From wise humanising creativity to (post-humanising) creativity*. In *Creativity Policy, Partnerships and Practice in Education* edited by A. Harris, P. Thomson & K. Snepvangers (2018), Palgrave Macmillan.

¹ Butler, J. (1988). Performative acts and gender constitution: An essay in phenomenology and feminist theory *Theatre Journal*, 40 (4) (1988), pp. 519-531. Cited in Anttila, E., Martin, R., Svendler Nielsen, C. (2019).

Performing difference in/through dance: The significance of dialogical, or third spaces in creating conditions for learning and living together. *Thinking Skills and Creativity* <https://doi.org/10.1016/j.tsc.2018.12.006>

² Braidotti, R. (2013). *The Posthuman*. Cambridge: Polity Press. Cited in Chappell (2018)

WORKSHOP: CAMPUS

FACILITATOR: PROF ADRIÀ JULIÀ

DATE/TIME: 13:15 - 14:45 WEDNESDAY 3, APRIL

The lecture will introduce the project realized by Adrià Julià in 2014 at the California State University Bakersfield and presented the same year at Todd Maddison Gallery. Julià asked the CSUB students to look towards their own history: to the CSUB campus and its resources, such as some early 1970s and 80s photo equipment belonging to the university and its own historical photographic archives. The students appropriated and reorganized the archives into slideshows with new texts and audio voice-overs. Their research became part of the exhibition program. Revisiting this project as a case-study will be the springboard to collectively imagine futuristic academic institutions. This workshop will be accompanied by the text "The Ignorant School Master" written by Jaques Rancière and contrasted with the seminal work "School is a Factory" by Allan Sekula. Participants will create the base to collectively devise a fictional institution, a utopian place for learning that could go as far as Fourier's New Amorous World or Deligny's La Grande Cordée.

Suggested reading:

Rancière, Jaques, *The Ignorant Schoolmaster*, Stanford University Press, 1991 Deligny.

Fernand, *The Arachnean and Other Texts*, Univocal, 2015.

Sekula, Allan, *School is a Factory*, 1978-80.

WORKSHOP: SCIENCE IN THE CITY MALTA, A CASE STUDY

FACILITATOR: DR EDWARD DUCA, NIKA LEVIKOV

DATE/TIME: 13:15 - 14:45 WEDNESDAY, 3 APRIL

Science in the City is Malta's Science and Arts festival that forms part of European Researchers' Night, which is an EU H2020 funded programme across 371 cities attracting over 1.5 million citizens. Beginning in 2012 in Malta, the festival attracted around 12,000 people and has grown to reach 30,000 along the capital city, Valletta's, streets -- a city recognised as a UNESCO World Heritage Site.

The festival will be used as a case study to show how an idea can grow into a yearly national event attracting a diversity of audiences, and how an entrepreneurial mindset can help diversify and improve science communication activities. Several factors were considered to make the festival possible, including funding options, team design, marketing strategy and possible partnerships. All these steps will be reviewed during the session alongside the following key aspects:

- Festival management structure
- Funding sources
- Evaluation method
- "Spin out" events

One event in particular will be reviewed from last year's festival called Orkidea, a performance combining science and several different art forms. The process behind idea generation, various setbacks and outcomes will be discussed.

Activity: Create your own event within Science in the City

Participants will form small groups to come up with their own activity within the Science in the City festival. It can be a dance, music, stand-up comedy, art installation as long as it communicates a research concept (it can be your SciCulture project) in an interactive manner. They will create a mind map around the following questions:

1. What do you want to achieve with this activity (objectives)?
2. Who is your target audience and stakeholders? How will you engage and involve them creatively?
3. How are you going to fund the event? Do you intend to make a profit?
4. Who are your partners and stakeholders?
5. How will you raise awareness about your event and encourage people to come?

Once participants have finished creating their mind map and brainstorming, each team will present their ideas to the rest of the group.

Additional resources:

<https://www.facebook.com/ScienceInTheCityMalta/>

<https://scienceinthecity.org.mt/>

WORKSHOP: EXPLORING POETRY

FACILITATOR: NIKA LEVIKOV & DR KERRY CHAPPELL

DATE/TIME: 15:00 - 16:30 WEDNESDAY, 3 APRIL

The workshop will begin by reviewing in pairs a poem that you have brought with you, **so please bring a poem that you particularly like**. It can be a recollection from school or a poem that has a deep and significant impact on your life, or perhaps a poem that was stumbled across the other day.

Then as a group, we will explore the definition of poetry, especially in the context of modern-day art movements, such as Spoken Word. Art itself is always evolving and poetry has moved far beyond text on a page. Together we will debate what is and isn't a poem, and why. We will also engage in a group discussion a specific poem that relates to the Future of Education theme. We will learn how to "break down" a poem, investigate what it means and what emotions, if any, are invoked within ourselves from experiencing the poem. Consider the following questions:

1. How do the concepts, emotions and ideas that emerge shape our understanding of our environment and help us to envision the Future of Education?
2. Can poetry teach us about science and other disciplines?

Finally, you will work in small groups to produce your own poem, which can be in the form of a video or installation, or even a QR code, that will then be put in a public space. You will be encouraged to observe this space over the next few days to see if people interact with the poetry -- or not. Further questions to consider: 1) Is the interaction between a poem and a person in a public space poetry? 2) Can the quiet manipulation of space be part of future education? How?

Required prep material:

"A Climate of Change" by George the Poet:

https://www.youtube.com/watch?v=kfEF_P73RE0

"Anatomy of a Fall: A Parody" by John Kinsella:

<https://www.poetrylibrary.edu.au/poets/kinsella-john/anatomy-of-a-fall-a-parody-0400003>

"Our Time Has Come" by Charlie Shread

"Poetry Makes Nothing Happen" by Sarah Maguire (From the book, *Strong Words: Modern poets on modern poetry*)

Suggested (non-mandatory) reading and additional resources:

Spoken word: <https://www.theguardian.com/books/2019/feb/16/rise-new-poets>

Slow poetry: <https://warwick.ac.uk/newsandevents/podcasts/media/more/slowpoetry>

<https://guerillapoetics.org/>

<http://movingpoems.com/>

"Almost a Dialogue with Lyn Hejinian: Quotations and Phantom Limbs..." by John Kinsella (From the book, *Strong Words: Modern poets on modern poetry*)

WORKSHOP: CAT ON SHOULDER
FACILITATOR: PROF ADRIÀ JULIÀ
DATE/TIME: 15:00 - 16:30 WEDNESDAY 3, APRIL

This lecture will examine ongoing research about the technological and ergonomic history of the camera and its influence on the politics of image making. Students can look forward to engaging with different filmmakers' and cameramen's research and inventions such as Aäton founder Jean-Pierre Beauviala, a French motion picture equipment manufacturer. We will discuss the specific technological advances in filmmaking that once helped to produce films made by underprivileged, censored, or marginalized individuals, and which eventually gave rise to a so-called "Third Cinema," Cinema Novo, or Direct Cinema, in the late sixties and seventies. The conversation will be intensified by the completion of a variety of technical exercises, the reading of seminal texts, and by way of watching films and videos, all of which is intended to underscore the importance of understanding art practice through a dense process of investigation, correlation, and experimentation. During the workshop will not forget today's intensified production of films with more affordable devices such as iphones or gopros.

Suggested reading:

Glauber Rocha: *The Aesthetics of Hunger* (1965).

Deren, Maya, McPherson, Bruce R, *Essential Deren: collected writings on film*. Kingston, N.Y.: Document text (2005).

Rosler, Martha Video: *Shading The Utopian Moment* (1986).

Vertov, Dziga, *Kino-Eye*, University of California Press (1984).

WORKSHOP: ENTREPRENEURSHIP & MARKETING
FACILITATOR: DR EDWARD DUCA
DATE/TIME: 9:00 - 10:30 THURSDAY, 4 APRIL

*****Note: this lecture and workshop must be attended by ALL participants*****

Is the product or service realistic to provide?
Do people want or need this?
Do people see value?
Is the enterprise sustainable?

Business drives the social and economic growth of a country. Most (99%) businesses in the EU are small to medium enterprises that create new jobs (85%), nimbly innovate and help immigrants integrate. For a business to survive, an entrepreneur needs to set up a business that runs at a profit; all of the money coming in must exceed all costs, otherwise the business crumbles.

A business needs to sell a product and / or service at a profit. That product or service needs to solve a problem for the customer, be it a good coffee that fuels a work day or renting an electric scooter to speedily drive you to your next meeting. An entrepreneur spots new opportunity to encourage people to buy (or see value).

To determine whether a business venture is viable, an entrepreneur needs to understand how to identify and then target their audience (through market research). The entrepreneur needs to see what team, resources, and process are needed to make and deliver the product or service—the business model. This document is called the business plan.

Social entrepreneurship does all the above but in a way that benefits society. By making a profit these companies can help offer solutions for a community. Concepts will be explored in this workshop from the entrepreneurial mindset to social enterprise.

Activity: what is a business canvas? Participants will learn how to make a business canvas in relation to their project during the course.

Required reading:

How to Start a Successful Business Paperback - Illustrated, 2 Jul 2007. Professor Russell Smith, ISBN: 9780955550133.

*****Note: this booklet will be handed out at the start of the course.*****

Looking forward to seeing you all soon!!

Please do not hesitate to contact SciCulture with questions.
sciculture@um.edu.mt

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SciCulture Science, Arts and Entrepreneurship Intensive Course is organised by the University of Malta, University of Exeter, University of Bergen, TU Delft, and Science View. Funded by the Erasmus+ programme of the European Union. This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.