The Generosity Experience

A European project by

de Warande Turnhout (BE)
Enrique Vargas / Teatro de los Sentidos (ES)
Théâtre à l’envers (FR)
Carte Blanche (DK)
Senzorium (SI)
Turnhout 2012 (BE)
De Generaal in zijn Tuin (BE)

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Short description

Concept

THE GENEROSITY EXPERIENCE wants to make people give. When people, especially in an international context, don’t speak the same language, communication becomes complicated. In such situations, we have to be more generous with ourselves to share with others. Finding a universal “language”, a language to communicate about our values and vital questions, is the central idea of this project.

Theatre of the senses is an art form that perfectly matches our goal. It creates amazement and has an explosive impact on the public as well as on the participants. It was developed in the late 20th century by the internationally renowned artist Enrique Vargas.

THE GENEROSITY EXPERIENCE is conceived as a cascade structure spreading this intriguing theatre form. Inspired by youngsters’ generous wishes, Enrique Vargas will look for a formula to create a presentation that can pass on his ‘Theatre of the Senses’ philosophy to a group of professional artists. They will in their turn pass it on to youngsters to finally create a performance of generosity for a large audience of all ages. THE GENEROSITY EXPERIENCE will spread the movement of reaching out and sharing.

The project will take place over a period of two years, involving 5 European countries: Belgium, Denmark, France, Slovenia and Spain. In 2011, through a website, youngsters will be invited to share their digital artistic contribution which tells us what they want to belong to and what they want to offer their community. These creations will inspire Enrique Vargas and a team of professional artists to make a presentation: a concert, a stage performance, ...or maybe even a parade. Young amateurs and future artists will work hand in hand with youngsters from difficult backgrounds to create a unique generosity performance. This performance will travel through Europe in the summer of 2012. It will be accompanied by the Book of Generosity, which invites people to add their dreams and to keep on spreading generosity.

Why create a Generosity Experience?

- Generosity brings a positive dimension into our community: the mere idea of generosity opens up people’s hearts; sharing creates connections between people; generosity enriches the world in a non-material way.
- Generosity is a value, experienced and appreciated by everyone: young and old, “normal” or vulnerable, in every culture.
- Generosity is a state of mind that appeals to everyone to perform active changes in our concrete daily life.
Communication

From the kick-off to the final evaluation, regular registrations of the working process will be made by professionals as well as youngsters. These documenting efforts will be part of an ongoing commenting and evaluation process.

A website will be used as a logbook and a working instrument which documents each phase in an interactive way.

We plan making a documentary that will be shown during the touring phase and a Book of Generosity to be spread after the performances.

All partners express the strong commitment to also continue the partnership after the finalisation of the project so that a sustainable network of organisations can be developed that believes in the power of sensorial theatre. They will continue the dissemination of the working method after the project has finished.

We distinguish two interconnected communication levels:
· For the target group it is important to reach as many youngsters as possible so that they can react and provide their ideas about generosity and eventually participate in the artistic process.
· Once the productions are made they will be communicated to a large public of all ages: the performance and Book of Generosity, but also a documentary on the working process.

Communication will be exciting, diverse and challenging for artistic as well as vulnerable youth. We will engage a big European television and radio channel, printed media to collaborate with the project as media sponsors. A web campaign is essential as the medium for youngsters. And every partner engages to find free publicity in written media frequently read by youngsters.

Visibility will be guaranteed
* on all printed material
* on website
* in brochure
* in radio and TV-spot
* through Book of Generosity

Turnhout will get a lot of media attention in 2012, given its status as Cultural Capital of Flanders. THE GENEROSITY EXPERIENCE will be an important focal point in the festive year 2012. The T2012 organisation has intensive contacts with all Flemish local, regional and national media. By means of media deals, we aim to maximize the media attention in terms of free publicity for T2012 and more specifically THE GENEROSITY EXPERIENCE project.
Partners

Coördinator: Aktuwa vzw – APB de Warande

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Ever since de Warande opened its doors (October 1972), the cultural centre has played a leading role in artistic and managerial renewal. Well-known international and young regional artists are confronted with an audience interested in a wide range of disciplines such as theatre, dance, music, comedy and plastic arts. Young artists get some back-up when working on their creations. Educational, social and artistic projects encourage vulnerable groups to take part. Our centre is closely linked with local festivals and professional cultural organisations thus enabling us to widen our range with disciplines such as film, architecture, comics, art rental, art education programs for schools, volunteer programs, social education and an arts festival for children.

de Warande was one of the initiators of the ENCC, the European Platform for Cultural Centres. We aim to create an open and dynamic cultural atmosphere and offer everyone a warm welcome.

Role in the project:
Conceptual role
Based on the proposal of Inge Van Gestel, artistic leader of De generaal in zijn Tuin, de Warande made a first proposal for the project concept. Discussions and input of the partners and Enrique Vargas were integrated into the definite proposal. De Warande makes sure the project aims and contents are regularly evaluated and adjusted by common consent.

Implementation role
de Warande organises internal and external communication, general budgeting and production, performance tour, publication; finds international partnerships and commitments; organises the general rehearsal period and works with a subcontractor to coordinate the performance.
de Warande contributes in the same way as the 3 partner countries as to collecting, creating and spreading generosity.

- initiated THE GENEROSITY EXPERIENCE, based on the ideas of De Generaal in zijn Tuin and worked out with Enrique Vargas and co-partners
- plays a decisive role in creating the final concept
- ensures communication with all partners involved
- looks after all managerial aspects and timing
- takes care of the website and communication strategy
- tends to the production management
- organises tour, conferences, seminars and gatherings (and transport to and fro) in own country
- spreads the philosophy and Book of Generosity
- ensures internal and external (press-public) communication
- has a generosity collector who promotes the project launch, talks to youngsters, gathers reactions and assembles a jury
- recruit youngsters to participate
- covers the artistic, production and social process
- provides a part of the production of the performance
- creates small materials for the presentation
- is responsible for well-being of youngsters, artistic and technical aspects of the production
• The master in theatre of the senses is without any doubt Enrique Vargas. He introduced this new theatre format in Europe in the late 20th century and is still developing and refining this method. Ever since he has been inspiring many theatres to find new ways of communicating with their audiences.

• Vargas mostly departs from the cultural identity of the people he works for. He searches for essence and translates that into archetypical images or processes, materialized in strong sensorial impulses.

• His theatre stands for direct communication through the heart. Experiencing a project of Enrique Vargas is not only special: it leaves unforgettable traces in the visitor’s memory.

• Vargas does not use words, but atmospheres, smells, sounds, sensorial experiences. He reintroduced the strength of the senses, a knowledge that slowly evaporates in our Western world.

• This communication through the senses can be understood directly by everyone. Therefore it is an ideal communication medium for people who speak different languages. No Babel-like confusion of tongues!

• Enrique Vargas starts from the life philosophy that every person is important to community. In his way of working, everybody contributes on a basis of equity. He makes no distinction between adult and youngster and uses the strengths of each generation to create universal art.

• With his theatre of the senses, he travelled throughout the world and has worked in many countries with local artists to create many impressive performances and spread his method.
Why work in these four European countries with these artistic nuclei?

Enrique Vargas has worked and has connections in many European countries. We contacted many groups that were formed on a more or less structural basis after having worked with Vargas. His philosophy is to spread out his method (theatre of the senses) throughout the world by working with professionals who in their turn pass it on to others.

Having the same sensorial background, the first plans for a cooperation were made in 2005 between De Generaal in zijn Tuin and Senzorium. The concept was discussed with Enrique Vargas in 2006. In 2007 Carte Blanche and Théâtre à l’envers joined the consultations.

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Founded in 1998, Théâtre à l’envers desires to give birth to sensations and tell stories. Its fundamental question is about the spectator’s place in the theatrical space. The imaginary space of Théâtre à l’envers has been transformed and inspired by perplexities of man, intimacy, the look, proximity, freedom, the ephemeral, the game of dreams and frontiers, silence, the power of words…

Today, this architecture is brought to life with forms, through plastic and stage art forms: sensorial theatre, performances, poetry, music. A preference for non-textual drama makes their creations experiments of time, space and the relation between actors and spectators.

Role in the project
Conceptual role
For the past 2 years Théâtre à l’envers has been involved in the concept for this project. The company not only contributes an important part to the basic concept. During the workshop with Vargas they will bring in their skills on installation-performances and for the creation they will implement the concept for youngsters from a difficult social or economical background.

Implementation role
Like all other partners, Théâtre à l’Envers spreads the philosophy of Generosity, searches commitment from press, youth organisations, schools, politicians, private supporters … in France. It covers the artistic, production, communication and social process in the collecting, creating and spreading phase in France.

- organise tour, conferences, seminars and gatherings (and transport to and fro) in own country
- spread the philosophy of Generosity
- ensure intense internal communication
- communicate with the public and press on a local, regional and national level
- have a generosity collector on a part-time basis, who promotes the project launch, talks to youngsters, gathers reactions and assembles a jury
- recruit youngsters to participate in the creation of their module
- cover the artistic, production and social process of its module in phase 2.3.
- provide a part of the production of the performance in phase 2.4.
- create small materials for the presentation, keeping in mind that everything will have to last a 2-month tour
- be responsible for the general well-being of youngsters as well as the artistic and technical aspects of the production
- guarantee the Book of Generosity will be well spread
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Carte Blanche is a regional theatre in the town of Viborg. It was launched in 2000 by artistic director Sara Topsøe-Jensen, and from the founding days of the theatre it has shown new ways of performance for an audience consisting of children and youngsters. It is one of the most acclaimed Danish children's theatres with international touring all over the world. Carte Blanche is famed abroad for its sensorial orientation and non-linear storytelling.

Role in the project
Conceptual role
For the past 2 years Carte Blanche is involved in the concept for this project. The company will integrate its vision on physical and visual expression and emotional understanding in the workshop with Vargas and the working process. In the creation it will work with youngsters using many different artistic means of expression.

Implementation role
Like all partners, Carte Blanche spreads the philosophy of Generosity, searches commitment from press, youth organisations, schools, politicians, private supporters ... in Denmark. It covers the artistic, production, communication and social process in the collecting, creating and spreading phase and the colloquium in Denmark.

- organise tour, conferences, seminars and gatherings (and transport to and fro) in own country
- spread the philosophy of Generosity
- ensure intense internal communication
- communicate with the public and press on a local, regional and national level
- have a generosity collector on a part-time basis, who promotes the project launch, talks to youngsters, gathers reactions and assembles a jury
- recruit youngsters to participate in the creation of their module
- cover the artistic, production and social process of its module in phase 2.3.
- provide a part of the production of the performance in phase 2.4.
- create small materials for the presentation, keeping in mind that everything will have to last a 2-month tour
- be responsible for the general well-being of youngsters as well as the artistic and technical aspects of the production
- guarantee the Book of Generosity will be well spread

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Senzorium theatre is developing and researching a sensorial theatre language in presentations, plays, workshops. It originated from the Teatro de los Sentidos. It aims to introduce a stable permanent research of sensorial language on Slovenian ground: it puts a very strong focus on smells and sensory theatre, reaching for the heart of the senses with their performances: using other senses than vision as much as possible. Senzorium addresses themes such as cultural and spiritual heritage and brings them forward as a solid ground on which to build our future in art and life.
Role in the project
Conceptual role
Senzorium is involved in the concept for this project since 2005 and initiated it together with Inge Van Gestel. The company invests in laboratory research to integrate in the working process. Their commitment to the economical and political situation of youngsters in Ljubljana will be used to integrate youngsters with a criminal past in the creation.

Implementation role
Like all other partners, Senzorium spreads the philosophy of Generosity, searches commitment from press, youth organisations, schools, politicians, private supporters in Slovenia. It covers the artistic, production, communication and social process in the collecting, creating and spreading phase and the colloquium in Slovenia.

- organise tour, conferences, seminars and gatherings (and transport to and fro) in own country
- spread the philosophy of Generosity
- ensure intense internal communication
- communicate with the public and press on a local, regional and national level
- have a generosity collector on a part-time basis, who promotes the project launch, talks to youngsters, gathers reactions and assembles a jury
- recruit youngsters to participate in the creation of their module
- cover the artistic, production and social process of its module in phase 2.3.
- provide a part of the production of the performance in phase 2.4.
- create small materials for the presentation, keeping in mind that everything will have to last a 2-month tour
- be responsible for the general well-being of youngsters as well as the artistic and technical aspects of the production
- guarantee the Book of Generosity will be well spread

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De Generaal in zijn Tuin is a sensorial theatre with an international artistic team that made several performances for or with youngsters. Their company creates hand-crafted, sensorial, poetic, interactive and fun installations and shows for all ages.

Role in the project
Conceptual role
The concept of this project was thought of by Inge Van Gestel, artistic partner from De Generaal in zijn Tuin. After having worked with Enrique Vargas in several occasions, she contacted many companies, issued from workshops and projects of Vargas all over Europe.
The main frame of THE GENEROSITY EXPERIENCE has been created by her and she continues throughout the project to coordinate the artistic evolutions of both the collecting as the creating phase.
Implementation role
De Generaal in zijn Tuin will be subcontracted to create the part of the Belgian youngsters in the creating and spreading phase of the project. Like all partners, De generaal in zijn Tuin spreads the philosophy of Generosity in Flanders. They will cover the artistic, production and social process.

- spread the philosophy of Generosity
- ensure intense internal communication
- cover the artistic, production and social process of its module in phase 2.3.
- provide a part of the production of the performance in phase 2.4.
- create small materials for the presentation, keeping in mind that everything will have to last a 2-month tour
- be responsible for the general well-being of youngsters as well as the artistic and technical aspects of the production

Turnhout 2012 – Cultural Capital of Flanders 2012

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Turnhout 2012 vzw is the organisation in charge of the preparing and programming 2012 as a festive year for Turnhout and its region. Turnhout will be Cultural Capital of Flanders in 2012.

Role in the project
Conceptual role
Turnhout 2012 will be responsible for the general administrative framework for THE GENEROSITY EXPERIENCE project.

Implementation role
* Redaction, follow-up and evaluation of the communication strategy tender
* Setup and monitoring of the budget and administration
* organisation of a summarizing colloquium / salon

- coordination of the communication strategy tender
- setting up and monitoring of a budget and financial control framework
- organise a conference on sensorial theatre
- spread the philosophy of Generosity
- ensure intense internal communication
- communicate with the public and press on a local, regional and national level
- guarantee the Book of Generosity will be spread

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Detailed description of the project

Part 1: General idea

THE GENEROSITY EXPERIENCE wants to make people give. In an international context, generosity or sharing becomes complicated when people don’t speak the same language. In such situations, we have to be more generous with ourselves to communicate with the others. Finding a “language” that everybody can understand because it is universal, a language in which we can communicate our values and life questions, is the central idea of this project.

THE GENEROSITY EXPERIENCE is conceived as a waterfall-structure that starts at the top with an international artist and spreads the movement of reaching out and giving to artists, youngsters and finally a large public. It will create amazement and have an explosive impact on the public as well as the participants. In order to structure the project, we divide it into three parts, spread over two years: collecting, creating and spreading generosity.

Central theme
Sense of be-longing (social identity and citizenship)

The starting point is the identity of the teenager and the way he or she wants to be a part of community. Youngsters grow up in a very paradoxical world: the differences between north and south are becoming bigger and bigger, and in the mean time people move all over the world very easily. Virtual communication takes away all boundaries, it seems… In this world of endless possibilities, people make choices and create a personal identity, with specific characteristics that positions them in relation to other individuals and other groups. They also develop dreams about the community they want to be part of.

Questions that rise in this project are: “Where are your roots? What are your desires about the place or peer group you belong to? How can you be part of this community? What do you want to give to them?”

These questions are combined in the expression: Sense of be-longing.

This can be interpreted in two ways:

- people feel they belong somewhere: belonging in a geographical sense, but also belonging in a social sense (belong to a group, a community, a nation, a race, a religion)
- everybody longs to be somebody: longing to be a specific individual with specific character and identity, but also longing to be part of a group, of a community, dreaming about an ideal community…
Three Phases

Phase 1: Collecting generosity
Youngsters express their dreams in a creative way

Departing from the idea of belonging, we want to ask to young people from 16 to 18 years old where they want to belong to (social identity) and what they want to mean to that community / how they want to participate to that community (citizenship) / what they have to offer to our community.

Based on this question, youngsters make their own digital creation: a photography, art piece, music, video, film, ... and send it to a central website.

Phase 2: Creating generosity
A generosity performance is created

Out of these creations by youngsters, Enrique Vargas and the participating artists work out a concept of presentation.
Each of the artists works out a module of the presentation with a group of 10 youngsters per country. Regular contacts between the artists and supervision by Enrique Vargas must watch over the connection with the general concept.
At the end of the creation phase, all groups come together and connect the modules into one big performance. This presentation can be a concert, a parade, a stage performance, ...

Phase 3: Spreading generosity
Youngsters share their dreams to the world

The performance is presented in the participating countries. But generosity doesn’t stop with the ending of the presentation. Everybody participating to the project, also the audience, is asked to spread generosity and keep the waterfall running. For that purpose a Book of Generosity will be created. The audience will be asked to add their own creation to it and pass it on to somebody else, who in their turn pass it on to others.
Part 2: Philosophy of the project

Why creating a Generosity Experience?

- Generosity brings in a positive dimension into our community: the mere idea of generosity opens up people’s hearts; sharing creates connections between people; generosity enriches the world in a non-material way.
- Generosity is a value, experienced and appreciated by everyone: young and old, “normal” or vulnerable, in every culture.
- Generosity is a state of mind that appeals to everyone to perform active changes in our concrete daily life.

‘Sense of be-lon-ging’ to a cultural context

‘Sense of be-lon-ging’ comprises a positioning in a cultural and historical context. Being part of a community means: belonging to a culture, speaking a same language, sharing spiritual values, sharing a people’s common history and memory.

As a result of many migrations throughout the centuries, European nations have become mixtures of many cultures. The idea of a national identity has become merely imaginary. Moreover new communication media and virtual communication connect everybody worldwide and boundaries get more and more transparent.

We are living in a paradox: we are becoming more and more individuals, the differences between north and south are bigger and bigger, and yet we consider ourselves as world citizens.

To be

Shakespeare’s famous quote “To be or not to be, that's the question” can be interpreted as follows in this context: “What is to be in this world, in my community?”

This quest may be a search for Utopia: an ideal community or world with my values to be shared … In be-lon-ging, we may see a dream for a future where the boundaries are different.

These questions invite to look into one's mind, one’s singular and intimate mind to find elements of be-lon-ging. This quest for identity then opens itself to the "world": that's where generosity comes in.

Awakening surprise

By collecting visions from youngsters about their sense of be-lon-ging, we develop a panorama of different values. The differences between people make generosity very important: as we have a better understanding of the world, we can see it better … It helps us to accept these differences, and so, to be more generous towards others.

By spreading these visions generously, we hope to open eyes and let people be interested in each other.
The old Greeks already knew that reflection departs from “thaumasia”: surprise. When people are confronted with something that amazes them, they are baffled and all of a sudden, it occurs to them life might be different from what they always thought was right. They start asking questions: why do other people act differently? Does their way of being bring any good into my own life? Can I learn something from them or can I give part of my values to them?...
This surprise can lead to changes in their own lives: more comprehension for the unknown. It contributes to a more open mind for other ways of life and towards strangers.

‘Sense of be-longing’ to an intergenerational chain

THE GENEROSITY EXPERIENCE starts from a senior artist, who passes on his experience to professional artists. They in their turn pass it on to youngsters. These young people communicate their values to the world, which connects them in a positive way with all generations and makes them part of their community. THE GENEROSITY EXPERIENCE will bring generosity into the lives of all generations.

The project starts with youngsters inspiring Enrique Vargas, a senior artist, with their visions, switches perspectives when Vargas helps youngsters to refine and enrich their communication possibilities and spreads open to all generations when we present our results. THE GENEROSITY EXPERIENCE invites people of different ages to communicate about their values and creates connections between generations, a communication that unfortunately has become less evident in our society.

Why working with youngsters?

• Youth is a time of dreams and hope: to be longing marks the period of teenage, when you leave your childhood and go ahead …
• Youngsters are the future of our community and crucial in the integration of cultural difference into the European and world community.
• Letting young people think about what is important to them and helping them excel their expressing capacities strengthens their positive identity.
• Many young people search for the meaning of their lives and for opportunities to add positive values to the world.

‘Sense of be-longing’ to a social community

In THE GENEROSITY EXPERIENCE two of the four partner countries will work with youngsters in problems of being on a social, psychical or physical level.
In France, Théâtre à l’envers will cooperate with Tout Atout: an organisation that works with youngsters having social, physical or psychological problems.
In Slovenia, Senzorium establishes an association with the community department of Ljubljana to work with youngsters who have a problematic youth or a criminal past.

By working with vulnerable youngsters, mutual respect is absolutely required. Accepting differences becomes essential to the content of the project. In this way, we can show how a difference becomes a quality. The generosity is in this acceptance and in the positive look we put on being different. Generosity becomes a commitment.
Theatre of senses as a perfect illustration of our Sense of be longing
Sharing generosity in an international context with its language barriers, physical, cultural and social diversity is only possible by finding a universal and direct way of communicating. That brings us to non verbal communication, or communication through the senses. Sensorial communication is the same for everyone: there is almost no barrier of age, social status, nationality or cultural customs. Theatre of the senses allows one to experience this sensorial communication in a direct and individual way, but also in the social context of belonging to an audience. As such it expresses in a perfect way the two meanings of be longing: both identity and social positioning.

Why working in these four European countries with these artistic nuclei?

- Vargas has worked and has connections in many European countries. We contacted many groups that were formed on a more or less structural basis after having worked with Vargas. His philosophy is to spread out his method (theatre of the senses) throughout the world by working with professionals who in their turn pass it on to others.
- The cultural situation and cultural identity of the people differs quiet a lot in the four participating countries and forms a challenging starting point. The cultural exchange of these different cultural identities is one of the main goals of this project.
- Everyone of the artists participating in the project, has a strong character and strong ideas. Everyone of them is specialised in a different domain, which opens many possibilities for the project and confronts different ways of working, different art and expression forms, different styles of working. Bringing into the project all these different accents adds to the richness of the project in order to create an intriguing presentation.
- Some of these artistic cells are strongly organised. Others are more recent and still small. Some work independently. Others are connected to an existing cultural organisation that supports their working. Because of their different structures, the theatre groups can learn from one another’s working.

Having the same sensorial background, the first plans for a cooperation were made in 2005 between ‘De Generaal in zijn Tuin’ and Senzorium. The concept was discussed with Enrique Vargas in 2006. In 2007 Carte Blanche and Théâtre à l’envers joined the consultations.

Every country has its own accent:
Carte Blanche, renown worldwide for its fresh aesthetics and magical universes, will cooperate with the World Music Centre in Århus. They work with youngsters in all art forms (music, modern circus, plastic arts, …).

Théâtre à l’envers, strong in installation-performances, chooses youngsters with social, psychic or physical problems, in cooperation with Tout Atout, an organisation specialised in this target group. They are also in contact with the Théâtre National de Bretagne to reach other groups.

Senzorium has a very strong focus on smells and sensory theatre, reaching for the heart of the senses with their performances: using other senses than vision as much as possible. They will work with a mixture of youngsters with and without a criminal past.

De Warande cooperates with De Generaal in zijn Tuin, a sensorial theatre with an international artistic team that made several performances for or with youngsters.
Part 3: How we intend to work

Phase 0: preparing THE GENEROSITY EXPERIENCE
From June 2009 to December 2010

Content:
Phase 0.1. Refining the concept
From June 2009 to September 2010

“What do you want to give to the world?”
This question is too vague to be asked in this way, so it has to be made more concrete, in order to stimulate youngsters to respond to it.
Every partner brings in ideas and suggestions to refine the concept and come to a sharp central question, using new technologies to communicate with each other: e-mail, phone, conference calls, blog, skype, …
This period will also be used to define the working strategy and making a clear division for all partners. The exchange of experiences will be very important in this phase. In common consent, we will work out the general concept for the communication strategy. Dividing roles over all partners and the process of the contacts will be structured by the coordinator.

Phase 0.2. Working out and realising a communication strategy
October to December 2010

The communication strategy is finalised and the first phase of THE GENEROSITY EXPERIENCE is realised and spread: website, posters and flyers are created. The crux of this communication strategy will be the development of a ‘viral’ message and a ‘viral’ way of communicating. We will actively search for generosity in media partnerships and ‘free publicity’ opportunities. All costs for dissemination have to be covered by media sponsorship deals. Press and organisations who work with youngsters are engaged to cooperate in spreading the call for participation.

Organisation:
• Coordinator centralises internal communication between the partners
• Coordinator engages a communication bureau (through tender)
• Every partner engages to work out suggestions for the content and a realistic working plan for the entire project.
• Every partner searches a person to execute the communication with youngsters and appropriate organisations in his own country
Phase 1: Collecting generosity
January to April 2011

Content
We invite young people from 16 to 25 years old to share their sense of belonging in an international context. We'll do that by asking a central question:
“Give through your values or questions for life to somebody who does not speak your language.”
To respond to that question we ask youngsters to make a digital creation. These creations can have many forms: photos, video, a work of plastic art, music ... Anyone can post their digital creation to an international website, that will also contain a system to react to each other's creations.

- max duration: 3 minutes

Per country a collector will be travelling around, inviting youngsters to react to our call. He/she will not only lead a promotion campaign, but will also talk with individual youngsters or groups. Our aim is to virtually reach all youngsters by incriminating websites, television and radio channels that are used by our target group. But we will also pay special attention to vulnerable youngsters: immigrants, handicapped, poor, judicial past, ... They are often considered as outsiders, but feel the same need of belonging (maybe even stronger than other people). In that way, they might have very special messages to the world, which they can translate into creative actions.
Because the situation is different concerning communication channels, customs, ... communication will be different in every country.

Organisation
- Coordinator realises communication material for the 4 countries
- Coordinator centralises questions and information and makes a monthly roundup for all partners.
- Coordinator prepares phase 2.
- Every partner has a generosity collector on a half time basis, who promotes the call, talks with youngsters, gathers reactions and invites a jury

Communication
- Big communication campaign for the creation call to youngsters; viral message and media
- Communication about the results per country and on a European level

Phase 2: Creating generosity
May to July 2012

Content
Phase 2.1. Working out a performance concept
May to July 2011

A selection of creations by youngsters is made by a jury of volunteers in the participating countries. Every jury has at least one youngster, one young professional artist and one artist of the country’s co-organiser taking part to select the conceptually most interesting / the most original / the formally best worked out creations.
The winners are communicated per country and on a European level to the press and the participants and are included in the final publication. The winning youngsters (3 per country) become the ambassadors of THE GENEROSITY EXPERIENCE.
A larger selection of contributions is handed over to Enrique Vargas. He studies this material and inspired by the messages of the youngsters, he works out a basis for a two week workshop in which the general concept for the performance will be worked out.

Phase 2.2. Workshop by Enrique Vargas with the 4 professional artists
August 2011

During 2 weeks Enrique Vargas works with a participating artist per country to make the concept concrete. They come together to discuss the possibilities and decide on the basis choices to be made for the presentation.

Questions to be answered in this phase are:
- What is the essence of the contributions of the youngsters, and therefore the essence to reach in the performance?
- What archetype or myth can be used as a basis to make this essence clear to the public?
- How to materialise the theme? What techniques, what materials, … will be used, corresponding to the theme?
- e.g. the idea of a cartography of visions could be interesting for a scenic concept
- How can every participating country make a part of the presentation? What will be the separate modules and how are they divided over the participating countries?
- How to stay in contact and brief each other about the ongoing of the project?

This is the first general meeting of the partners. It will be held in Barcelona.

After the workshop Enrique Vargas defines the definite concept: the theme and the format for the performance: a concert, a parade, a stage performance, …

Phase 2.3. Rehearsal period in the separate countries
October 2011 to June 2012

Each of the artists works out a module of the presentation with a group of 10 youngsters per country, aged between 16 to 25 depending on the working intentions per country. E.g. the choice to work with youngsters in problems in France will make the range of ages bigger than in Slovenia, where working with youngsters with a criminal past demands a smaller range of age.

Recruiting these young artists will be by an audition per country. Although a campaign will be held through academies and art organisations, all will do their best to integrate 1 or 2 vulnerable youngsters in the working process. The aim must be to find very talented people, who do not necessarily have experience.

Every artist is responsible for the process of his module. He/she covers the artistic as well as the social and organisational aspects of the creation.
- Artistic input, coaching and direction
- Technical and production management
- Wellbeing of the participants, communication with youngsters, as well as with parents

The working process will take 30 days per country, and will be held during the vacations and weekends.

The professionals maintain regular contacts with each other and with Enrique Vargas, in order to build up the entire project together. Supervision by Enrique Vargas must watch over the connection with the general concept.

In February 2012 a second general meeting of all participating organisations will be held in Denmark. Duration: 3 days.
Phase 2.4. General rehearsal period with Enrique Vargas
July 2012

At the end of the creation phase, all groups come together and connect the modules into one big performance. Enrique Vargas coordinates this big rehearsal period and dispatches parts of the realisation over the 4 professional artists.

Organisation
- Every country communicates comments about all of the creations by the youngsters in phase 1 and the selection with Enrique Vargas
- Enrique Vargas leads the workshop with the professional artists and makes a general concept. He regularly remains in contact with all working groups and coaches the working process. He takes the lead for the final rehearsals.
- Coordinator maintains his key role in internal and external communication and works out the communication strategy for the presentations
- Coordinator also has a key role in production and budget control, assisted by Turnhout 2012.
- Denmark prepares the phase 2.2 workshop and the artistic meeting in February 2012.
- Belgium will make big pieces of scenery, other materials will be created in the other countries, keeping in mind the fact that everything will travel for 2 months.
- Coordinator prepares the general rehearsal period and works with a subcontractor for the coordination of the performance.
- Every country recruits youngsters to participate in the creation of their module, esp. vulnerable youngsters
- Every country artistically, productionally and socially covers the working process of their module in phase 2.3.
- Every country takes up a part of the production of the performance in phase 2.4.

Communication
- Recruitment of the youngsters for the creation through mailings, e-mailings, newsletters, flyer and poster campaign in academies and artistic organisations
- Intense internal communication by the artists
- Preparation of campaign for the presentation

Phase 3: Spreading generosity
July to September 2012 and onwards

Content
Phase 3.1. Tour of the performance
July – August 2012

The performance is presented in the participating countries, starting with Belgium as the centre of the European Community.

In 2012 Turnhout is the Cultural Capital of Flanders. In order to give the project a national charisma, an association is made with Turnhout 2012, the co-ordinator of the festivities, who will organise an international colloquium about theatre of senses.

With a bus and at least 1 truck, we travel through Europe with all of the group.

This tour will be spread over two periods of 3 weeks, covering one country per week. The first period immediately follows the creation: end of July. The second will take place in August 2012, after a break of 2 weeks.

People of all backgrounds are invited, especially all youngsters having sent a creation to the generosity website will be invited to come and see the performance.
**Phase 3.2. Book of Generosity**

Generosity doesn’t stop with the ending of the presentation. Everybody participating to the project, also the audience, becomes an ambassador of generosity and is asked to spread it.

For that purpose a Book of Generosity will be made, based on the special experiences throughout the working process. First of all the winners of the competition of phase 1 will be gathered in the book. Also a symbolic residue of the performance will be made by the artistic team. But this book will not be like any other: it will have plenty of room for its readers: to make a personal contribution in it about their sense of belonging, before passing it on to somebody else or maybe leave it in a public place so somebody else can find it. Also these persons will be able to add their contribution and in their turn pass it on to others. And so on … and so on.

**Organisation**

- Every country communicates to the local, regional and national public and press, starting from the general communication strategy that is developed. Special attention will be paid to the communication with youngsters who took part in the first part of the project.
- Every artistic partner remains responsible for the artistic, technical and social well-being of both youngsters and production: for that purpose, every partner has one artist and one technician touring.
- Coordinator maintains his key role in internal and external communication
- Coordinator also has a key role in production and budget control, assisted by Turnhout 2012.
- Coordinator organises the overall planning of the tour: timing, transport, contracts, …
- Turnhout 2012 organises an international colloquium on Theatre of Senses
- Every partner organises the tour in his own country: playing locations and technical facilities, accommodation for the participants, catering, …
- Coordinator publishes the Book of Generosity.
- Every partner takes care that the Book of Generosity is well spread.
- At the end of the tour, a general evaluation is made by all partners.

**Communication**

- recruitment of audience
- special communication for the Book of Generosity

**Documenting the process**

Throughout the entire working process, from October 2010 to September 2012, we will engage local photographers and/or authors and a video artist to visualise the process. The website will act as a diary and a film will be made to promote the project. Results will also be used in the Book of Generosity.
Part 4: Finances

The general budget control will be taken care of by Bart Michiels, administrative manager of Turnhout 2012. He works out a clear system of budget control and advises the coordinator throughout the project in close contact with the co-ordinator.

All contracts and financial actions are centralised by the bookkeeper of vzw Aktuwa – de Warande.

Financial Principles behind THE GENEROSITY EXPERIENCE

- The general idea is: every partner produces and budgets its own part of the production. EU funding is used to make it a real European project. The European Funds will therefore especially be used for transport & travel, accommodation, a general communication strategy and the artistic supervision by Enrique Vargas.
- Every partner is financially in charge of ‘local production costs’. He cannot exceed his budget, except if he finds extra financial input through his own organisation.
- The communication costs should be recovered by international and local media deals, covering all production and dissemination costs. The value of these deals/partnerships is a rough, intuitive estimation and might vary. But expenses and revenues have to keep each other in balance.
- Normally, the production will also generate an amount of revenues by ticketing or sale to other institutions, estimated 7500,- € per country.
- As to transportation, allowances, subsidies, we've tried to be as cost-efficient as possible, keeping in mind the EU ceilings. We use saving techniques: meetings in low budget hotels, youth hostels or youth centres…
- Remuneration is highly dependent on each separate country. Staff costs and fees are estimated by Belgian standards in day terms. They have been checked with the other partners and generally are similar to each other.
- From the onset of the project, we will clear out the last financial details in a budget monitoring system with clear reporting responsibilities per phase. This system will be based upon an update of the project work plan.
Part 5: Added value

Added value to Europe

In general

• Collection and spreading what youngsters want to share about their sense of belonging creates a portrayal of mankind through the senses. We build up a cartography of portraits and reflect and re-image a young European identity.

• This European identity will be spread all over Europe in a non conventional way. Not only by a website or a performance, but also by the unpredictable paths of the Book of Generosity.

• A social Europe can only be based on mutual respect. Generosity towards one another can generate the feeling of a united Europe.

• As a Columbian artist, Enrique Vargas is the living symbol of the European open mind towards migrants and – in a broader perspective - of the openness to different cultures.

• THE GENEROSITY EXPERIENCE makes intergenerational solidarity (2012 European year) tangible.

As to contents

• Combating Poverty and Social Exclusion (European Year 2010)
• Volunteering (European Year 2011)
• Intergenerational solidarity (European Year 2012)

Specification

• Central to THE GENEROSITY EXPERIENCE is the artist Enrique Vargas. At least 15 cultural workers will join him in this project to finally come up with a unique performance in which every group has contributed its part. Well-established theatres will join forces with young artists. Knowledge of specific themes, working methods and experience will be passed on throughout the entire working process by means of 3 meetings, a European tour and the use of new media.

• Separate creative parts will be joined at the end of phase 1 and will be presented all over Europe. The production will tour in the participating countries.

• Intercultural dialogue is one of the main goals of THE GENEROSITY EXPERIENCE, not only between artists but also between a large range of youngsters, esp. vulnerable ones (disabled, criminal past, ... )

• The European year of volunteering - 2011 - is essential to the youngsters' input and to finding host families. The 2012 theme - intergenerational solidarity - is however fundamental to the project: Enrique Vargas as a senior citizen, will be inspired by youngsters, and will in his turn pass on his lifelong experience to professional artists, who in their turn will work with young amateurs.

• THE GENEROSITY EXPERIENCE works two ways, from young to old and from old to young; it finally works for all ages.

As to artistic accents

Interdisciplinary work with priority on Cultural Heritage, Performing Arts and Visual Arts

• Theatre of the senses crosses the border between language and other ways of expressing oneself; it thus has great potential to create new meetings and meanings.

• We work on an interdisciplinary level (theatre, music, visual arts).

• The concept and perspectives of ‘theatre of the senses’ will automatically lead to interaction and cross-overs between (new) media and more classical art forms are evident. Evenly interesting are the connections between the specific generations (youth, volunteers, reputed – older- artists and upcoming ones) and their own methodologies and vision.

• It is fascinating to work on all these levels in a single sensorial language with people from different European countries.
Different cultures gathered around one goal guarantee enrichment and great exchanges; different methodologies promise interesting future crossovers.

Sharing starts from each person’s individual strength. We’d like youngsters to choose the art form that suits them best. We will inevitably receive applications for several single art forms but also some which offer a combination of art forms.

The performing artist, Vargas, will then work out a final performance combining various art forms. We consider cultural heritage to have a pivotal role as we will assemble a precious collection of values indicating what belongs to the cultural heritage of youngsters.

Guarantees to a quality partnership

The overall aspects of the project are taken care of by the coordinator: communication strategy, travelling, contract with Enrique Vargas, production of the final presentation (July 2012) and the Book of Generosity, tour organisation. The coordinator works out a detailed schedule with a clear description of responsibilities for each partner. To supervise the project, monthly written reports will have to be made up by each partner and communicated to all partners by email. Once a month all partners join in a Skype-conference-call to discuss the items at stake.

Before the start in October 2010, a long Skype gathering will be held to bring every partner to the same starting point. For the production: 3 live conferences and workshops are planned.

The coordinator draws up standard contracts and communication models to be used by the partners.

Turnhout 2012 develops a budget monitoring system with monthly check-ups of the entire budget, supervised by an accountancy bureau. Every partner is responsible for its own expenses and incomes. If budgets are exceeded, the partner pays the losses. Coordinator controls the overall budget. If losses are made in this part, every partner contributes according to the amount he has contributed to the overall budget.

The tasks of all partners are described in cooperation agreements.

Expected level of outputs

Tangible

- the youngsters’ creative expressions will be based on their most fundamental values and will be gathered in a book and on a website, aiming for interaction between youngsters and the world they are part of. This sharpens their consciousness of the importance of coexistence, cooperation, sharing of knowledge, goodwill, experience, creativity, respect, work and dialogue.
- a central realisation: a performance, touring in several European countries and a Book of Generosity

Intangible

- spreading generosity contributes to a warmer and more generous community
- the experience of the audience will leave lifelong traces
- participating youngsters will not only have gained technical knowledge but will also have broadened their social, personal and spiritual horizons
- professionals working on this project will get to know cultural differences, learn how to overcome communication difficulties, be able to put things into perspective
Target groups

Phase 1
- 4000 youngsters (especially vulnerable youngsters)
- 400 professionals and volunteers working with youngsters

Phase 2
- 40 youngsters creating the presentation (especially 15 with a different - and preferably difficult - social, psychological or physical background)

Phase 3
- audience: between 2000 and 40000, depending on the formul
- multiplication of previous groups: all ages
- secondary school professionals and students: 30,000 students

Older people: will feel useful because they will pass on knowledge and experience to youngsters
Midlife age: will have a better understanding of the dynamics and the world of youngsters
Young people: will gain experience and explore horizons; realise their role and importance for the future, will get to know the power of international cooperation towards one goal
Children: will see the power of cooperation between youngsters in an excellent role model

Sustainability

As THE GENEROSITY EXPERIENCE artists have all worked before with Vargas, they have a strong intention to cooperate and pass on the philosophy of sensorial theatre. Creating strong bonds between the participating producers, artists and companies may result in more future exchanges and ideas for future artistic projects. Meetings in the different countries could result in tours in our partner countries. This way we can present our performance to a different audience. We could repeat the project every 3 years – with different youngsters and a different theme, and hope to cooperate with other European countries as well. Working with youngsters is a fundamental process for future international cooperation. After their unusual and exciting experience, we expect some bond will grow between participants from different parts of Europe. Creating a website opens possibilities of long-lasting contacts. The Book of Generosity may inspire people to continue sharing their values.
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