

MOVING BARS

stands for innovative dance and movement projects in prisons in Germany and internationally. The idea and concept for moving bars was created in November 2013 within the European TANDEM community and participation programme as a collaboration of the TanzTangente Berlin and the Dutch organisation Changes & Chances. In cooperation with professionals in art and education we realize dance projects, workshops, regular courses and educational trainings. We work with young offenders, adult delinquents and professionals dealing with people at the edge of society, who are in contact with justice and criminal law. Moving bars combines the expertise of both partners and is a novel method, linking artistic, social and educative processes in a unique, inspiring and enduring way.

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IMPRESSUM

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WHO ARE WE

TanzTangente Berlin

TanzTangente was founded in 1981 and is one of Berlins longest existing schools for contemporary dance. From the very beginning the TanzTangente offers creative space for international artistic exchange, training, research, for the creation and presentation of dance art. Ever since, the TanzTangente is in permanent movement and transformation between tradition and innovation. Nadja Raszewski and Daniela Grosset are the directors of the TanzTangente, supported by a fantastic team of dance teachers who light a spark in more than 250 kids, youngsters and adults for dance and movement research. Together with the non profit organisation SuB Kultur e.V., that was created out of TanzTangentes dance education programmes in schools, they realize community dance and art projects in diverse social and cultural settings. We teach movement in a intelligent, socially relevant and free spirited way. For more than 3 decades the TanzTangente is practically giving meaning to expressions like „creative dance“, „dance in schools“ and „community dance“. We work interdisciplinary and intergenerational with plenty of passion, humour and joy of movement.

Changes & Chances

is a Dutch organisation, that realizes professional educational programmes with the arts for the underprivileged and people who have been, or threaten to become in contact with justice and criminal law. C&C aims at and contribute to a structural and integrated policy and budget for education with the arts in rehabilitation programmes for all institutions dealing with justice and criminal law and the preventing of criminal behaviour and recidivism. C&C maintains cross-sectoral relationships with universities and experts, they are the Dutch coordinator for the SEPE certificate, a European-wide certificate for employability skills recognized within the European Qualification Framework. C&C stimulates development and innovation in an international context and coordinates several big European projects at the intersection of art, education and society. In these projects several cutting edge concepts like serious gaming and validation of non formal learning are involved. C&C is also a contact point for authorities, politics, education, business and organizations dealing with prevention, detention and rehabilitation.

TANDEM

is a European cultural managers exchange programme, that offers possibilities to network on an international level, to exchange knowledge and experience and to create innovative projects as a base for long-term sustainable collaboration.

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rehearsal, واحد DEUX TPI FYRA BEŞ LJECT SIEBEN, JSA Berlin, Oktober 2015

„We are all human beings and we all start to communicate by body-language, long time before we start to speak, and long time before we realize if we are white, black, man or woman, long time before we start judging our environment. Dance and movement is the best way to train the respect for our own and for other bodies. Without this respect we will never be able to communicate with other human beings, different races, different religious groups, men and women.“ (Nadja Raszewski)

THE WAY WE WORK

Based on our experience, the most important skills to work with non-professionals are: to be able to initiate creative processes and observe and analyse them very precisely AND to be courageous enough to explore unknown ground. It's essential to keep the balance between personal artistic visions and the potential of the people you are working with, to create something that matches the qualification of all partners involved. In the last decades of artistic creation and teaching we developed methods that complement choreographic-artistic and educational-didactical approaches. We don't primarily teach a specific dance technique, we rather explore the capabilities of our students and encourage them to improvise and extend their movement repertoire. We want them to discover the endless variety of body language, expressions and the artistic shaping of it. This approach enables and motivates our students to develop their own repertoire and opens the horizon for other arts and people.

WHY DANCE IN PRISON?

Delinquent people offended in some way against the law and at a certain point they didn't take responsibility for others and their environment. This needs to be relearned or learned in the first place. Many inmates suffer from the inability to take any individual decision, to follow a strictly determined routine and in some cases they are not challenged enough physically. As a consequence they become more and more dulled or more aggressive.

Condition, coordination, power of endurance and reliability are sustained by a regular dance training. In the creative process of dance and improvisation within a group, communication and creative skills are trained and encouraged, prejudices can be solved and even the limit of tolerance can be expanded. Artistic projects, that focus on the body and creative mind, support social skills and a respectful living together.

TWO PROJECTS IN PRACTICE

وَأَحَدِ DEUX TPM FYRA BEŞ İYİCT SIEBEN

dance project with inmates in the youth prison Berlin, October 2015

Inspired by C&C's art in prison exhibition we and the 14 inmates went deep into the subject of the seven deadly sins. By the means of dance and improvisation we explored terms like „pride“, „greed“ and „wrath“ and what it means in their lives. In which context is the word „sin“ still used nowadays and under which circumstances becomes a behaviour a „deadly sin“. Together we created powerful and touching dance scenes full of movement, energy and humour. The final performance was honored with thunderous applause.

„I have mixed feelings and can't put them in words. I feel hate, love, frustration and grief, but when the beat is starting in the auditorium, everything around me is forgotten.

I dance out all my feelings. I feel so free, when the beautiful music sounds in my ears.

For one moment time stands still and I forget everything around me. I feel like a newborn, when I dance to the pulse. The whole pain in my heart, the prison life, the fucking inclosure is forgotten in this moment.

Everytime the wicked music is playing, I loose my mind and start to dance. I box with every step. I get the negative feelings out of my body and only the love for the music and the dance remain alive within me.“

(Moussa, participant JSA Berlin)

GATED COMMUNITY

dance project with long-term inmates in the prison Heilbronn, May 2013

„Under control“ was the motto of the dance festival „Tanz!Heilbronn“ in 2013. For this festival Nadja Raszewski and eight inmates created the dance production „gated community“. In five weeks daily rehearsing they explored the conditions of their personal gated community via dance, improvisation, movement, self-made poetry, voice and music. Together they created a heart and mind moving dance piece, that was performed within the festival in front of sold-out audience.

„Some people are criminal, because they don't know better, and then they come to jail, where a dance theatre project opens their eyes. It reveals a new perspective on life by teamwork, passion and cohesion. I certainly will never forget this time and I am more than happy about having learned something positive I can bring into my life.“

(Sascha, participant JVA Heilbronn)



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rehearsal, Gated community, JVA Heilbronn, Mai 2013

ART AND SKILLS

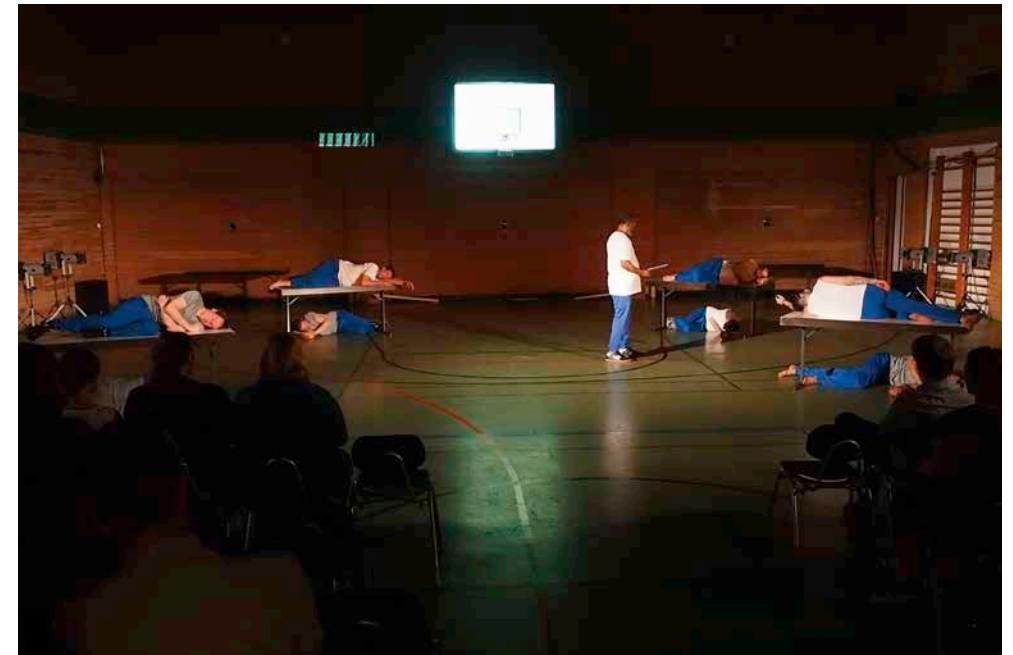
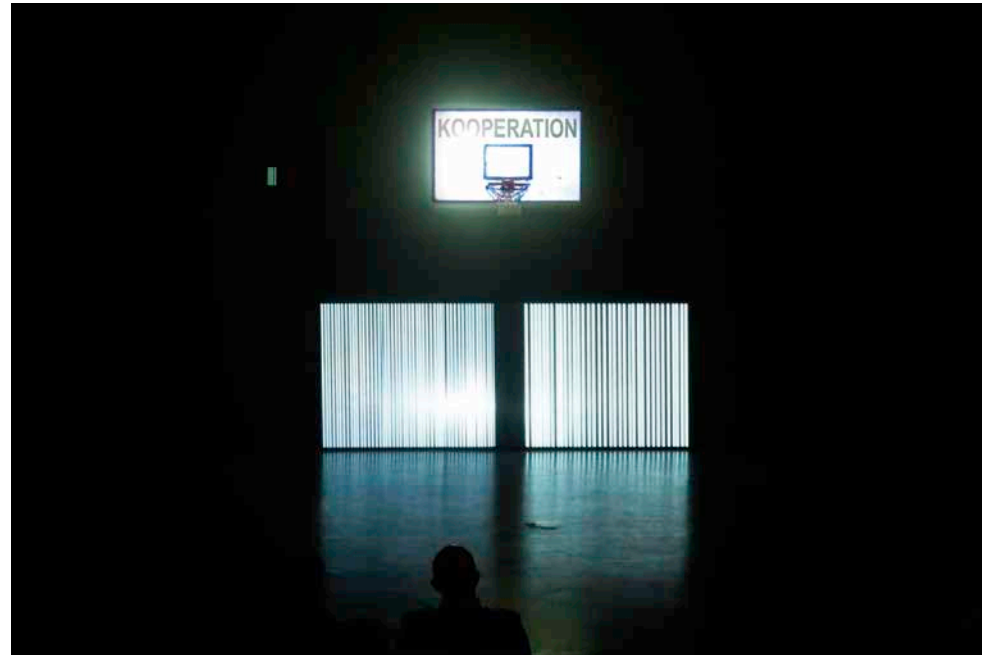
von Ed Santman, *Changes & Chances*

All art projects have a secret capital that has long been neglected, the process. Most of the time art projects focus very much on the outcomes, a performance, a cd, an exhibition or possibly a wall painting. The hidden capital however is the process that can be so empowering. Apart from the creative element, it is very much about people learning to work together, meanwhile developing basic skills like effective communication, teamwork, flexibility and reflective thinking. Research has shown that these are exactly the skills employers look for when people apply for a job. (*„Eval, Effectiveness, Employability, Arts“, 2012 Del Roy Fletcher, Karl Dalgleish, University of Sheffield*)

Portfolios describing the individual development of the participants of an art project can be used as a tool for assessment. External examination boards can deliver certificates for life skills based upon these portfolios. For vulnerable groups this can be a step towards employability.

Art projects, especially those aiming at people at the edge of society have another big potential. Research done by professor Fergus McNeill from Glasgow University has shown that participation in an art project like "moving bars" can be a big step in what he calls „desistance“, the process of turning your back to crime.

Little is known about behavioural changes, but research points out that having a very empowering experience, like being part of a succesful dance performance, can contribute to a change in behaviour. (*„Inspiring desistance? and What works“ 2011, McNeill, Anderson, Colvin, Overy, Sparks and Tett*)



Gated community, JVA Heilbronn, Mai 2013