



This project is funded by the European Union.

PERFORMING on CULTURAL ROUTES

A HANDBOOK

for the activators and promoters of less-known heritage in cross-cultural geographies.

January 2022



MitOst





This project is funded by the European Union.

This publication was produced with the financial support of the European Union. Its contents are the sole responsibility of MitOst and do not necessarily reflect the views of the European Union.

Performative Journey is supported under the “Grant Scheme for Common Cultural Heritage: Preservation and Dialogue between Turkey and the EU-II (CCH-II)” implemented by the Ministry of Culture and Tourism with the financial support of the European Union. The “Grant Scheme for Common Cultural Heritage: Preservation and Dialogue between Turkey and the EU-II (CCH-II)” aims at promotion and enhancement of common cultural heritage activities implemented in partnership between Turkish and EU organizations. The Ministry of Culture and Tourism is responsible institution for the technical implementation of the Grant scheme Programme, while the Central Finance and Contracts Unit is the Contracting Authority.



Let's start!

The handbook's curation stems from a participatory action research process conducted between September and December 2021. All materials and findings have been carefully collected, treated and interpreted throughout the Performative Journey project, reporting observations and lessons-learned from implemented experiences in Demre (Türkiye), Elbasan (Albania) and Edessa (Greece).

Bring yourself to a playful reading informed by facts and the passion of diverse players you will meet along the way!

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Bio & much more on:
www.mediation-culture.com

INDEX

... PRELUDE | Page 01

WHY PERFORMANCE ARTS MATTERS
ON CULTURAL ROUTES? | Page 06

Your PLAYERS | Page 08

HOW TO? | Page 09

- >> Step 01 - Choose the cultural route | Page 11
how to define your space of intervention?
- >> Step 02 - Select Locations and sites | Page 12
how to shape your dream team?
- >> Step 03 - Choose your Artists & Support team | Page 16
how can local hosts and knowledge owners support you?
- >> Step 04 - Go in Field Visits | Page 18
- >> Step 05 - Prepare you Agendas & Calls | Page 21
how to set your workshop agendas, open calls and participants selection criteria?
- >> Step 06 - Implement your Workshop(s) & Performance events | Page 24
How to drive the process & the group engagement? Experiences from Demre, Elbasan and Edessa
- >> Step 07 - Evaluate & Spread the Action... | Page 48
How to survey and disseminate your work?

... Credits | Page 53

you will read about

PRELUDE

A “Performative Journey” on the Via Eurasia Cultural Route

This handbook is one of the outputs of a EU-financed project called Performative Journey on the Via Eurasia Cultural Route. It is meant as an inspiration to Cultural Route and Cultural Heritage professionals to use the infrastructure that they administer as a creative, interactive backdrop for contemporary art practices. In our case, it was about participatory performance arts.

To start, we would like to introduce the Via Eurasia and the concept of a “Performative Journey”. The Via Eurasia is a candidate European Cultural Route and stretches for 4000 Km from Rome, Italy, via the Balkans to Istanbul and then the Mediterranean coast of Türkiye. It is based on the ancient roads which once brought conquest, then trade and prosperity to the area - Greek, Roman, Byzantine, Ottoman. It was designed with the purpose of preserving the remaining stretches of ancient roads, so that new generations of explorers could emulate their ancestors and discover the world by walking.

To involve local residents in this route, by interpreting its history, heritage and contemporary life in a creative way, we dreamed up the project of the “Performative Journey”. The idea of the project was jointly developed by MitOst (Berlin), which has extensive access to cultural/arts events and organisations, and Culture Routes Society (Antalya), having access to rural contacts and detailed knowledge of the route and heritage of it. Both organisations invited Tirana Ekspres as a Via Eurasia representative in Albania and Open Studio” Art Society (Lublin) to provide their expertise in artistic facilitation. Therefore, the project is multidisciplinary - involving archaeologists, historians, cultural route managers, tourism stakeholders and guides, small municipalities, performing artists, musicians, technical support crew, as well the many villagers who invested their knowledge and souls into interpreting their

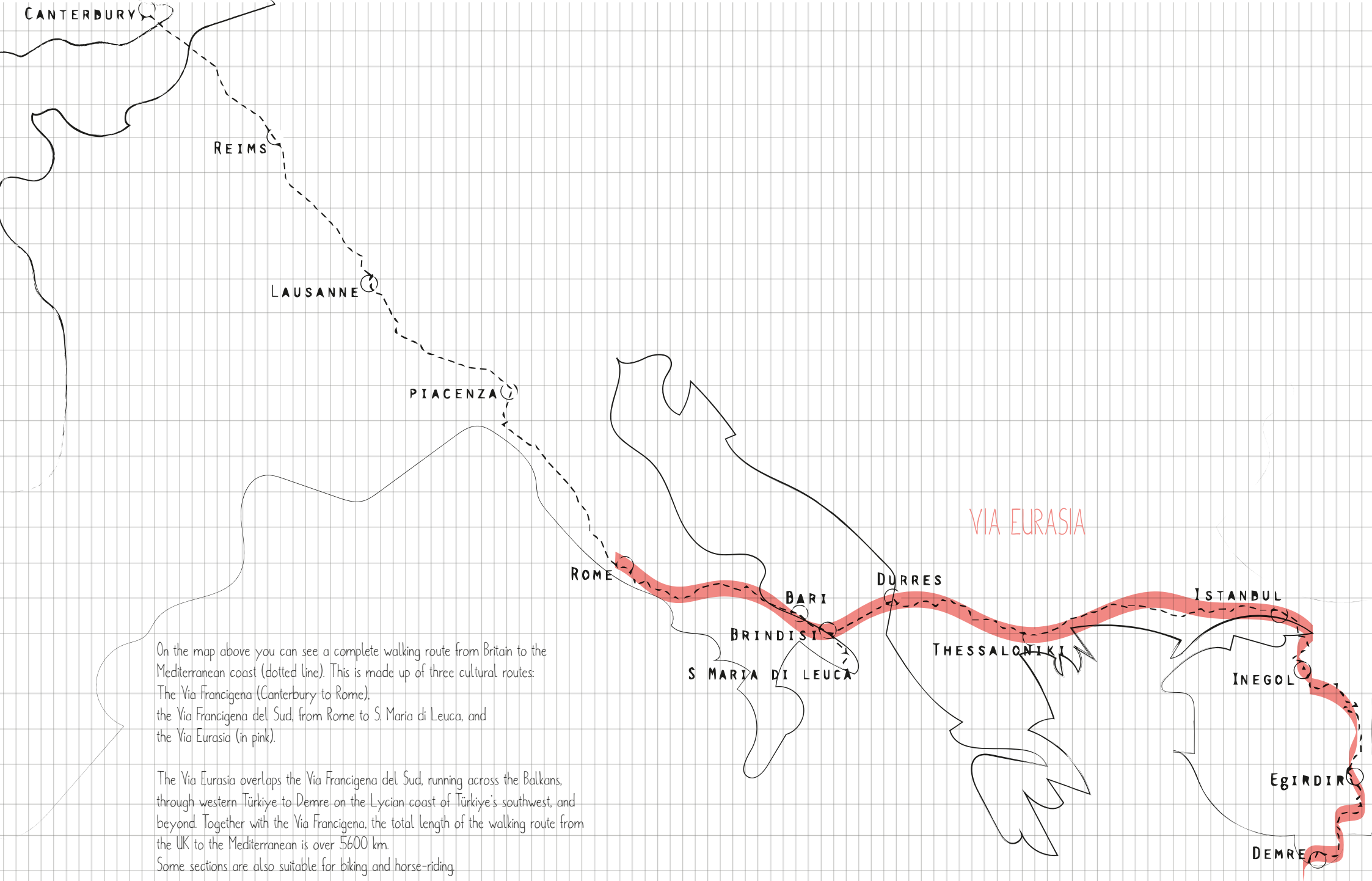
heritage and local stories through site-specific performances.

This pilot project shows that the walking trails of the Cultural Routes of Europe are not just the infrastructure for a journey through a landscape, but also the means to access layers of history and culture. The project enabled access, not in a static, lifeless way with signboards and maps, but in a interactive and creative way which peeled back the layers of the landscape to reveal the bare bones of the heritage beneath. We hope that more cultural route managers will team with art practitioners and local people to diversify cultural expressions and look at the heritage of their routes through creative art events.

Enjoy this handbook where we share our joint experience with everybody involved in the project!

January 2022

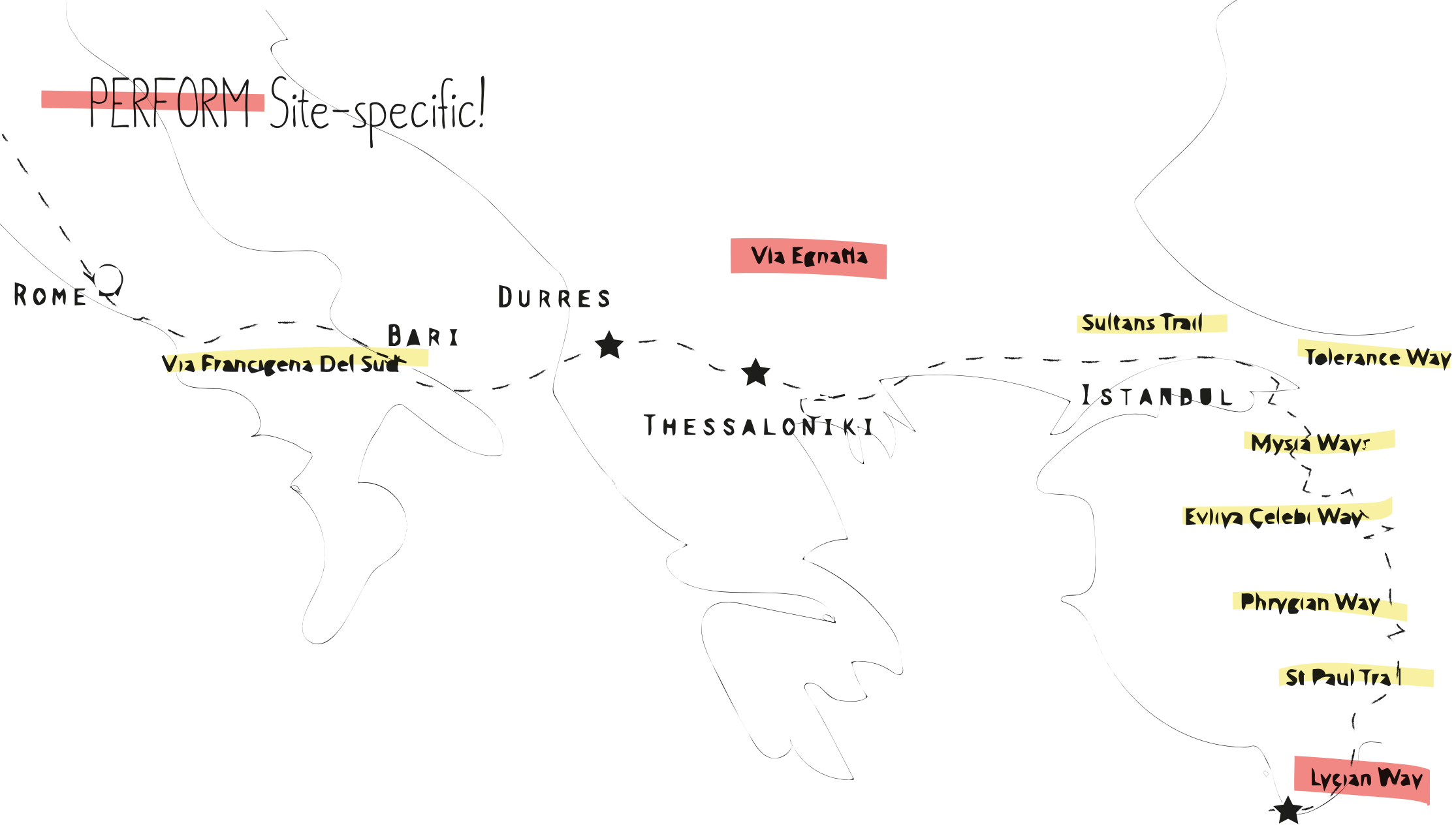
Serra Özhan-Hocaoğlu, MitOst Project Coordinator
Hüseyin Eryurt, Culture Routes Society Project Coordinator



On the map above you can see a complete walking route from Britain to the Mediterranean coast (dotted line). This is made up of three cultural routes: The Via Francigena (Canterbury to Rome), the Via Francigena del Sud, from Rome to S. Maria di Leuca, and the Via Eurasia (in pink).

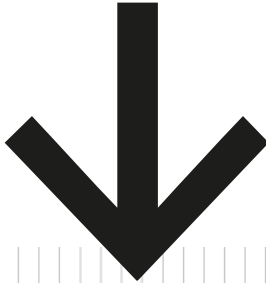
The Via Eurasia overlaps the Via Francigena del Sud, running across the Balkans, through western Türkiye to Demre on the Lycian coast of Türkiye's southwest, and beyond. Together with the Via Francigena, the total length of the walking route from the UK to the Mediterranean is over 5600 km. Some sections are also suitable for biking and horse-riding.

PERFORM Site-specific!

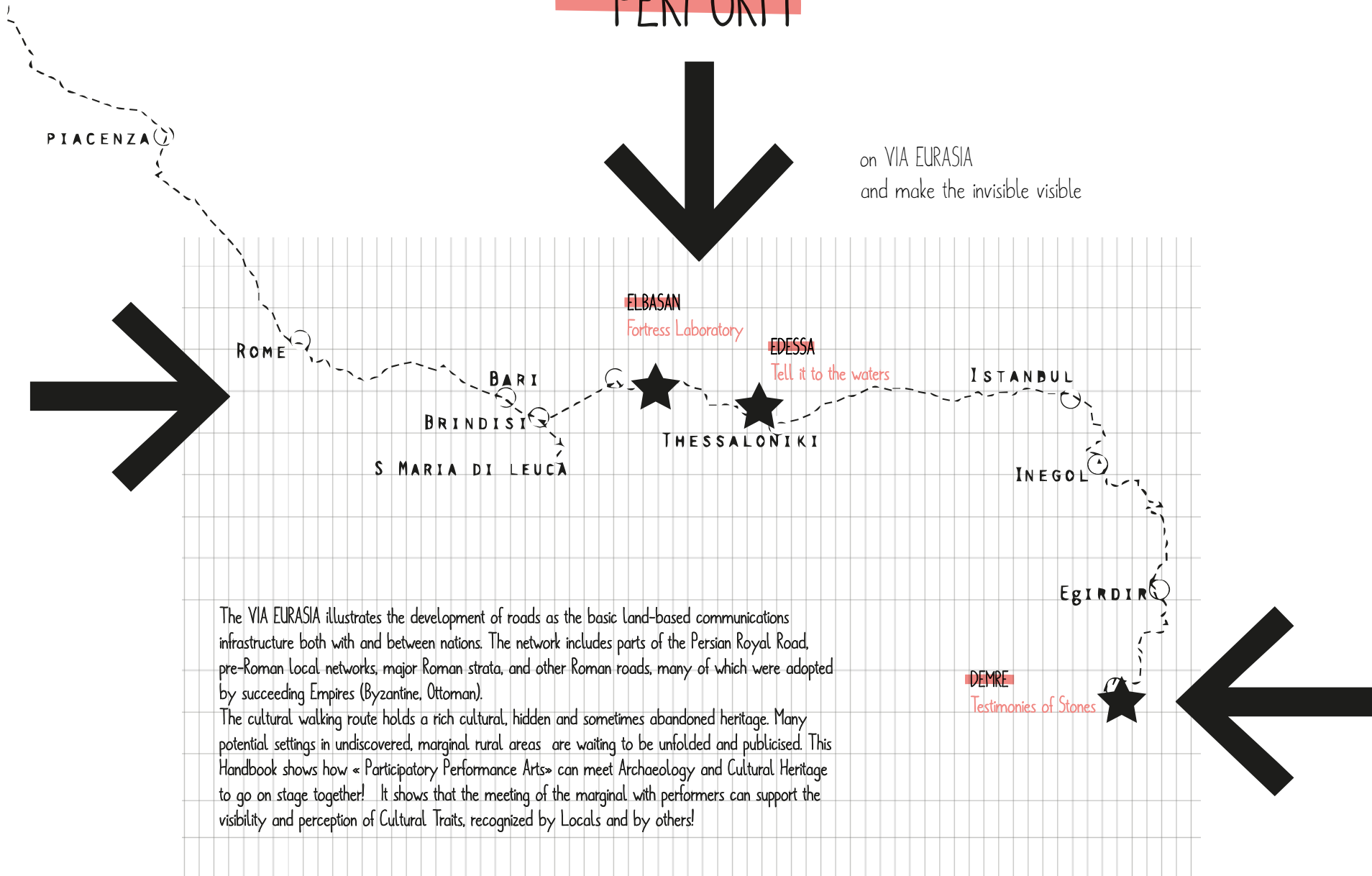


The VIA EURASIA links together a number of cultural routes and trails including: Via Francigena del Sud, Via Egnatia, Sultans Trail, Tolerance Way, Evliya Çelebi Way, Phrygian Way, St Paul Trail, Lycian Way, to make the first long-distance trail linking Europe to Asia. The VIA EURASIA extends from the heart of Europe to Asia Minor and uses ancient roads to link diverse cultures and landscapes in a unified whole. In a one year project, it is difficult to organise performative events on all these trails. You can choose the sections where you would like to intervene and reveal the cultural heritage in place. In our case, we wanted to perform in 3 countries (Albania, Greece and Türkiye) and reveal the cultural traits of Via Egnatia and Lycian Way!

PERFORM



on VIA EURASIA
and make the invisible visible



The VIA EURASIA illustrates the development of roads as the basic land-based communications infrastructure both with and between nations. The network includes parts of the Persian Royal Road, pre-Roman local networks, major Roman strata, and other Roman roads, many of which were adopted by succeeding Empires (Byzantine, Ottoman).

The cultural walking route holds a rich cultural, hidden and sometimes abandoned heritage. Many potential settings in undiscovered, marginal rural areas are waiting to be unfolded and publicised. This Handbook shows how «Participatory Performance Arts» can meet Archaeology and Cultural Heritage to go on stage together! It shows that the meeting of the marginal with performers can support the visibility and perception of Cultural Traits, recognized by Locals and by others!

VIA EURASIA

Testimonies of stones



Lycian Civilizations Museum The Yogurt performance by Zeynep Narci & Senay Kivrak

«The visit to Senay and Zeynep's place was also very good in order to not only connect with local people, but also get a chance to socialize before the group work. I believe that the spontaneous spark in the yogurt performance stemmed from the relations with the local people that we had on the previous day's dinner.» (A participant)



WHY PERFORMANCE ARTS MATTERS ON CULTURAL ROUTES?

~~BECAUSE THEY~~

UNFOLD CULTURAL HERITAGE

«The initial theme of the Via Eurasia Cultural route project was the deployment of the old road network and the different engineering actions that phased its creation. However, throughout the workshop weeks, I particularly realised how intangible living culture is as essential as the historical and built heritage components of the route.

Local participation and the interactions with inhabitants were crucial. For example, the moment when local villagers were crossing the medieval bridge in Mirakë (used as a location for the workshop), showed how the current cultural layer of modern life establishes strong connections with a tangible heritage of the route, of historical importance.

Workshops were site-specific and gave us the opportunity to be in touch with different forms and periods of cultural heritage (historical, cultural, natural heritage, industrial, etc.).

Hü (Cultural Manager of the Via Eurasia Route)

REVEAL THE UNKNOWN

«I had never heard of Via Egnatia before I saw the call for the Fortress Lab. So, my eyes were opened to something new. Still, I was aware of some of the general history of the region, so the experience increased my understanding, helped me process my knowledge» (A participant).

RECOGNIZE DIVERSITY WITHIN THE CULTURAL SPACE

«It was interesting, for me, to participate in 2 different parts of Via Egnatia (Edessa and Elbasan) and realize to what extent local people are contributing today to the way we perceive the ROUTE. While I felt the energy of the local life in Elbasan, the contact with nature was predominant in Edessa. I sensed the space differently. In Edessa, the element of the waterfalls, and the industrial heritage were more present. I recognised the diversity of cultural traits between locations and the interaction with locals highly contributed to these different perceptions. Teodora

THEY TRIGGER YOU TO

IMMERSE LOCALLY BEFORE EXPLORING THE WIDER GEOGRAPHY

«My awareness of cultural value mostly remained local (Antalya). I wanted to focus on the sites rather than their connections to other regions. But, when I came back to my hometown, some images and memories started to combine. I started to think more about the cultural route geography and the links between locations. The local immersion triggered my desire to understand the wider deployment of the cultural route».
Ilgin (a cultural professional)

WHY?

ACT & CARE

«Walking along the via Egnatia and doing our training there really changed my perception. The process activated my imagination: Imagining how Via Egnatia, the old main commercial route, was time ago crossed by many people. Performing around Water changed my perception of the value of the nature, of the water landscapes. It invited me to question the destructive behaviours of built environment, and reconnect to the importance of respecting «Water» as a physical setting that needs its own path, and needs to re-appropriate the space». Giudi

BE OPEN FOR NEW PERSPECTIVES

«I had new performance experience with historical site. To find another connection with history throughout my body, soul and mind. During the project process, I started with my personal experience, then, the more time I spent with the local people living there, the more I gained new perspectives. I also (re)thought the concept of «things to be valued for your own sake». Melisa

... AWAKE & BE AWARE

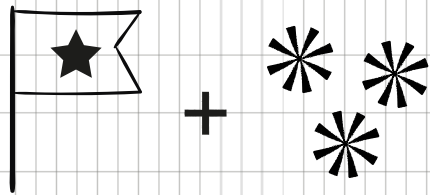
«We live next to historical ruins in Antalya in our everyday life. Yet, for the first time, I touched and felt this historical pieces, as the stones. I never thought of approaching art from the historical/cultural heritage perspective. Making performances jointly with locals created an incredible awareness. After the performance, I needed to have a pause, a long breath because it was very intense. I would join next year... I would actually «run» to participate...»
Serkan

Your PLAYERS

who is involved?

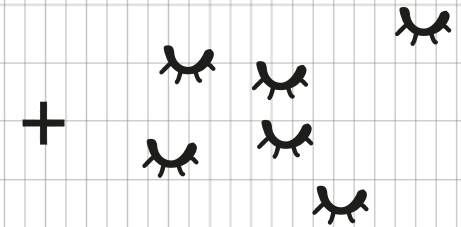
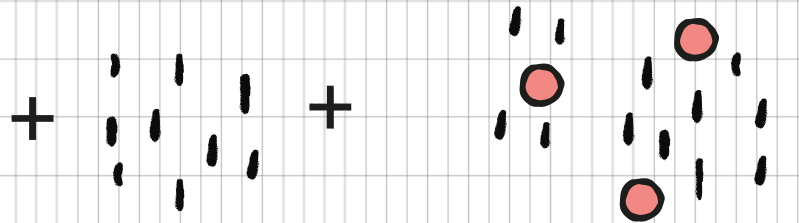
They are creative facilitators, using performance arts to engage and reveal the cultural values of your sites. Their support team can include a sound composer, a film crew, a social media manager).

The Artists and their support team



(for example, they can be 10 to 15 per workshop, selected through an open call)

The participants: Locals & Internationals



The Cultural (Routes) Managers

They coordinate, curate the process and can be more than one, especially when you intervene in multiple contexts. Ensure they are familiar with cross-cultural collaborations; know the social context and key actors in selected locations. Cultural (routes) managers facilitate the understanding of creative activities by "rewording the artistic language" and communicating efficiently with different players (e.g. institutions). Usually, they are the fund-raisers and the strategists!

The locals experts, facilitators & mediators

People you know or you network with during your field visits. Facilitators are those such as site managers who guarantee your accessibility. Local experts can be local hosts or historical advisors.

The audience

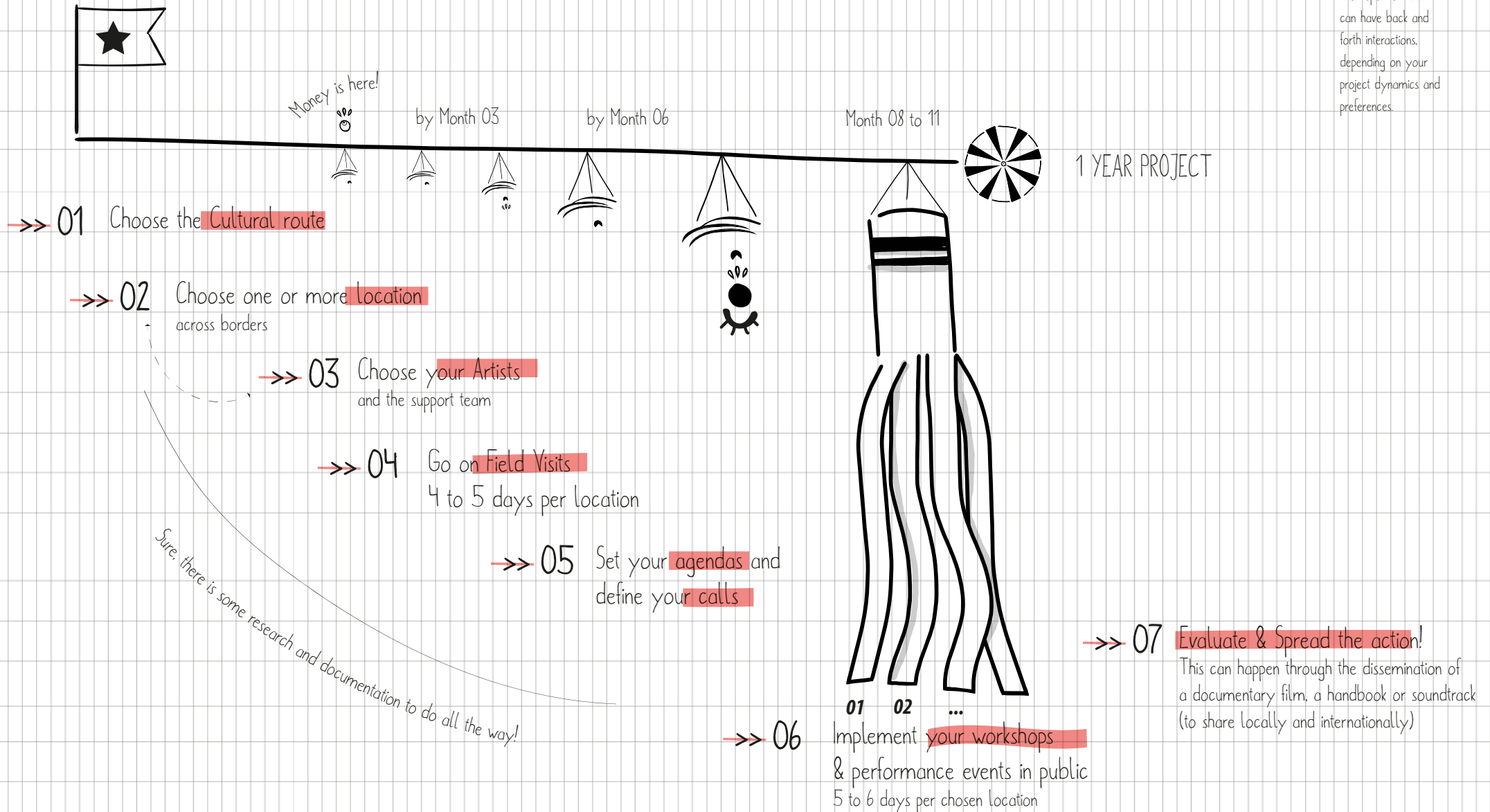
Locals in your performance day!

HOW TO?

STEPS

Before you fund-raise
Decide on where to intervene!
Involve your artists as soon as possible!

* The process is non-linear. Steps are interdependent and can have back and forth interactions, depending on your project dynamics and preferences.

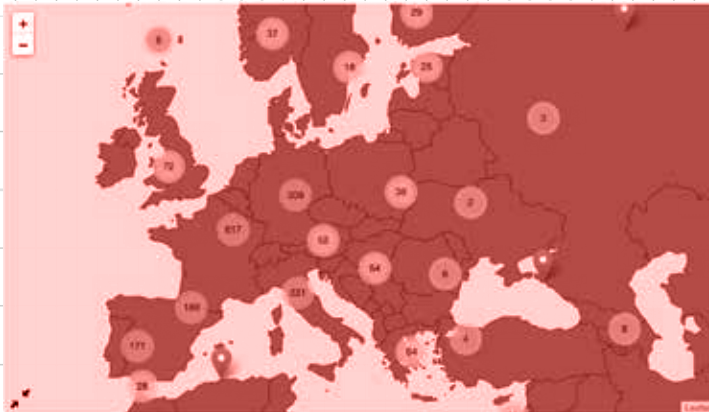


~~PERFORM~~

SITE-SPECIFIC

Let's look at some examples from the
«Performative Journeys on Via Eurasia Cultural route»!
September to November 2021!

CHOOSE YOUR CULTURAL ROUTE



Cultural routes database of the council of Europe. Image source:
<https://www.coe.int/en/web/cultural-routes/cultural-routes-data-base-main-page>

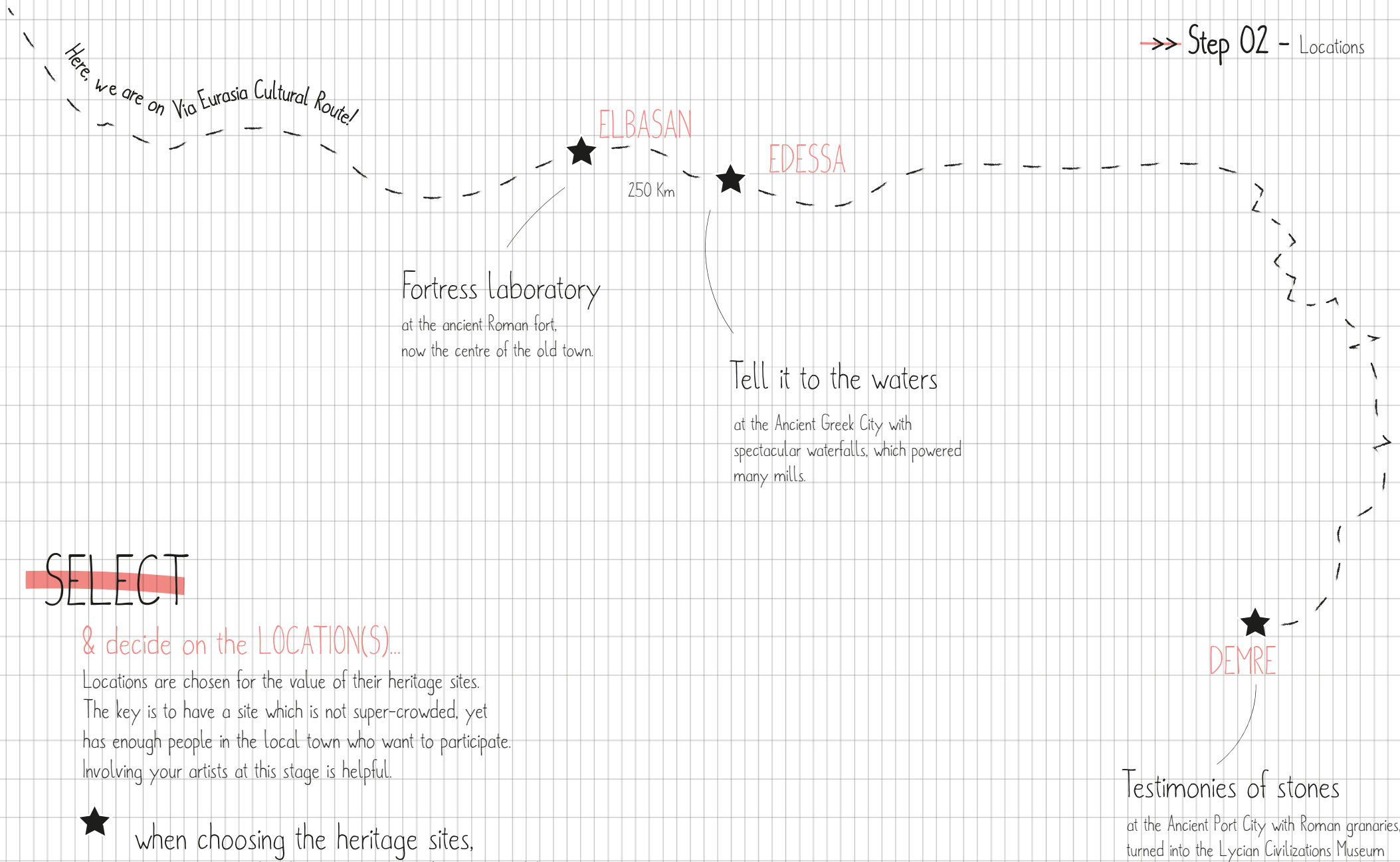
The Council of Europe Cultural Routes Programme

recognises xx Cultural Routes, in the form of networks or continuous routes spanning three or more countries. In addition there are many more local themed cultural or walking routes. All of these routes have thematic and historical coherence which can be exploited and interpreted. Together they give the cultural routes professionals a wide choice of canvas on which to plot their project.

The route you choose should have overall management for sustainability in place, good source materials to help you research your sites, local professional guides and enthusiastic supporters and be supported by local and national authorities.

We used a continuous route which predominantly runs through rural areas, because we thought that the project could bring maximum advantage to rural communities by publicising their tangible and intangible heritage. You can also choose a networked route with nodes in towns, a continuous route through natural heritage or any other option.

The key criterion is that you have enough knowledge of the route to choose the best locations, identify local supporters and enrol support from local academic and administrative professionals.



~~SELECT~~

& decide on the LOCATION(S)...

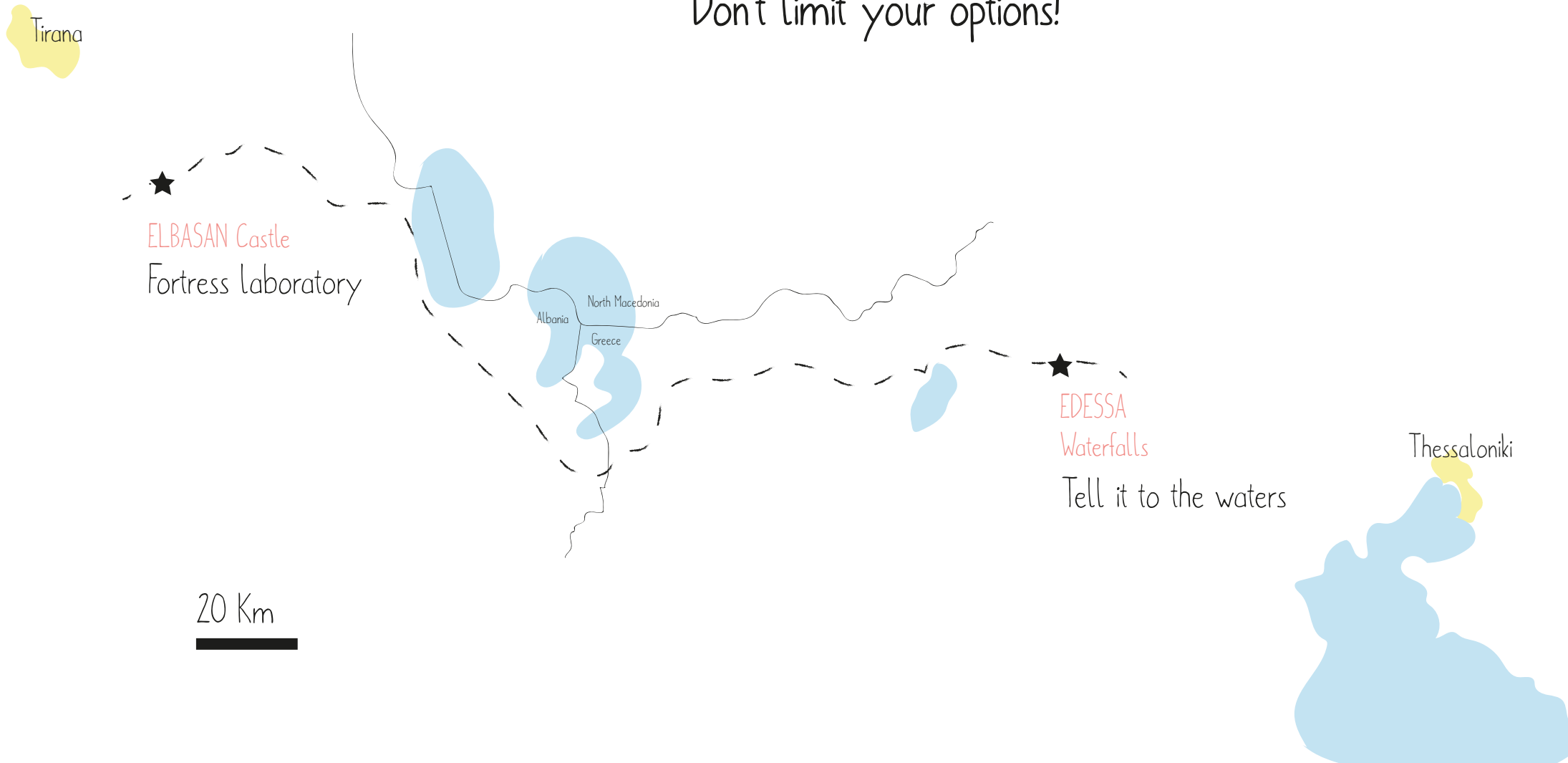
Locations are chosen for the value of their heritage sites. The key is to have a site which is not super-crowded, yet has enough people in the local town who want to participate. Involving your artists at this stage is helpful.

- ★ when choosing the heritage sites, ensure that your local partners can provide the accessibility to these spaces.

... Then, curate your performative intention and spread the call!

Your locations are cross-borders.
They can be **built** or **natural** heritage!
Don't limit your options!

VIA EURASIA



20 Km

PLANT A TREE, YOU'LL FIND A AMPHIBIANS
MAY



CLAYTONIA
CORYMBOSA

Amfi Tiroko
- yane
- roka (sok bol)
- eke qimel
- vasa sara
- qin (pina)



You can perform tangible or intangible heritage, arts and crafts, endemic plants, birds and animals.

This page belongs to the notebook of Emrah, an Artist and facilitator of the workshops, implemented within this project.

In Praise of Shadows -Melisa Kurtulus

"My starting point was "How can I explore the possibility of another relationship between historical site and my body-soul and mind under shadow of knowledge?" I focused on prayer halls where visitors left a lot of different emotions. Church A was located on an old Roman necropolis. Layers of feelings and knowledge, gradually I begin to turn into a "stone" in this space. I used shadow dance as a metaphor. In many cultures shadow is a symbol of the invisible, dark side of reality. It makes us afraid, awakens our imagination, inspires us to interpret what we see.

I am standing on a cemetery
and not just a stone on this wall
I am also witness of this hall
I've been living here for thousands of years
with dancing of shadows on me.
Shadow and light

They always find exist on each other
So I found my presence through dance of my shadow.

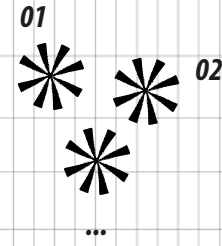
we are praying with dancing
prohibition and restrictions on body
Testimony of hope, pain, love, life and death cubiculum Andriake
history is deeply rooted in glorious imperfection.
strike dancing up with my shadow,
the bans are lifting with
we are giving a birth new holistic gods."



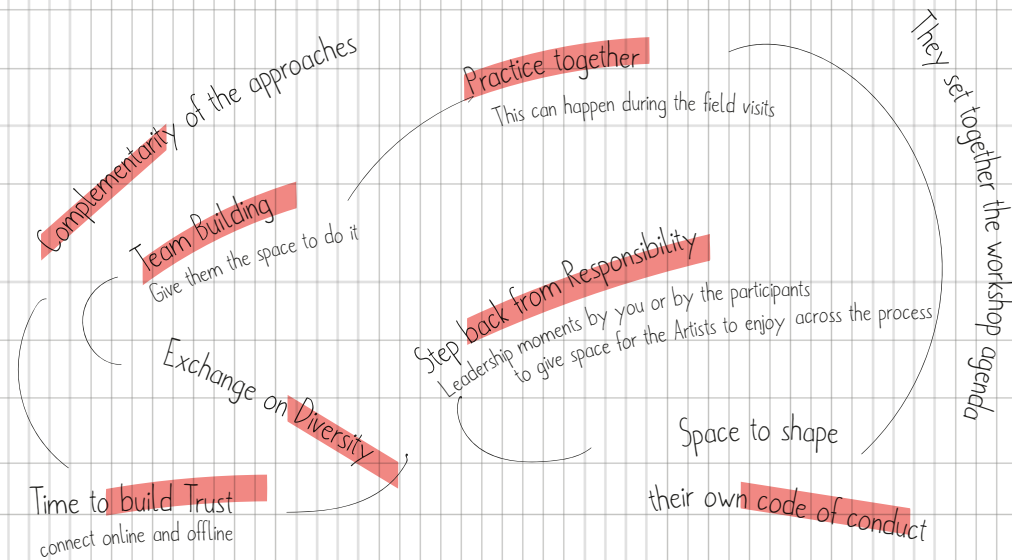
->> Step 03

CHOOSE your Artists =

They can be 3 as we chose, less or more!
They are creative facilitators for workshops, using performance arts to engage and reveal the cultural values of your sites
They have different approaches... Some prefer bodily exploration and materiality; others use cognitive and philosophical approach.
This diversity of pathways is SUPER important, because it echoes the diversity of the places you explore, of your participants and your audience.
Mixing methods and points of views can, therefore, widen the spaces and the chances for connectivity and engagement.
Still, you will need to create the conditions in the process so your artists be able to collaborate with the least possibilities of tensions.



HOW to set the process for good connection?



& the Artists' support team =

Sound engineer/composer



In your team, you can add a sound engineer/composer who can bring a great richness to the workshops and performance events. Sound is a medium to create! A sound engineer/composer is someone specialised in recording ambient sounds and transforming them into soundscapes and music pieces. They support the artists and participants during the workshop sessions by creating soundscapes for performances, taking live recordings and arranging them for final release, as documentary film soundtrack or/and as music soundtracks.

These pieces enable you to communicate and compare the sound of nature with and without human interaction. They also point out the distinctive characters between the workshop sites in different countries.

A communication manager

Social media/Public Relations in general can be very demanding (managing press releases, active posts on events happening, etc.). Therefore, make sure to have either a communication manager or prepare your project managers to have enough capacity to play this role! And think of different language skills, where needed!

A film crew

A film crew who supports the documentation of main project steps including field trips, workshop and performance events. With them, you can produce a short documentary film and a training movie. In our case, we are integrating these mediums in our online handbook. If you are reading, you will see it at some point!

Tips: Always make sure to involve enough local residents, participants and audience in your interviews and give enough time for those interviews to happen during your event days.



Local host(s)

Local hosts (or fixer) are those who negotiate access/permissions with local municipalities, and relevant stakeholders, villagers etc. They take care of the workshop and performance event facilities, logistics and support you in disseminating the project's events locally from open call to final results.

Tips: the functions they will carry out are really important! Your local hosts must have necessary skills for "local fixing", like managing bureaucracy, dissemination etc.

A historical advisor

A historical advisor in each location who possess valuable knowledge of the route and can recommend you alternative locations where possibly workshops and performance events can happen.

→→ Step 04

VISIT the FIELD for Site(s) selection!

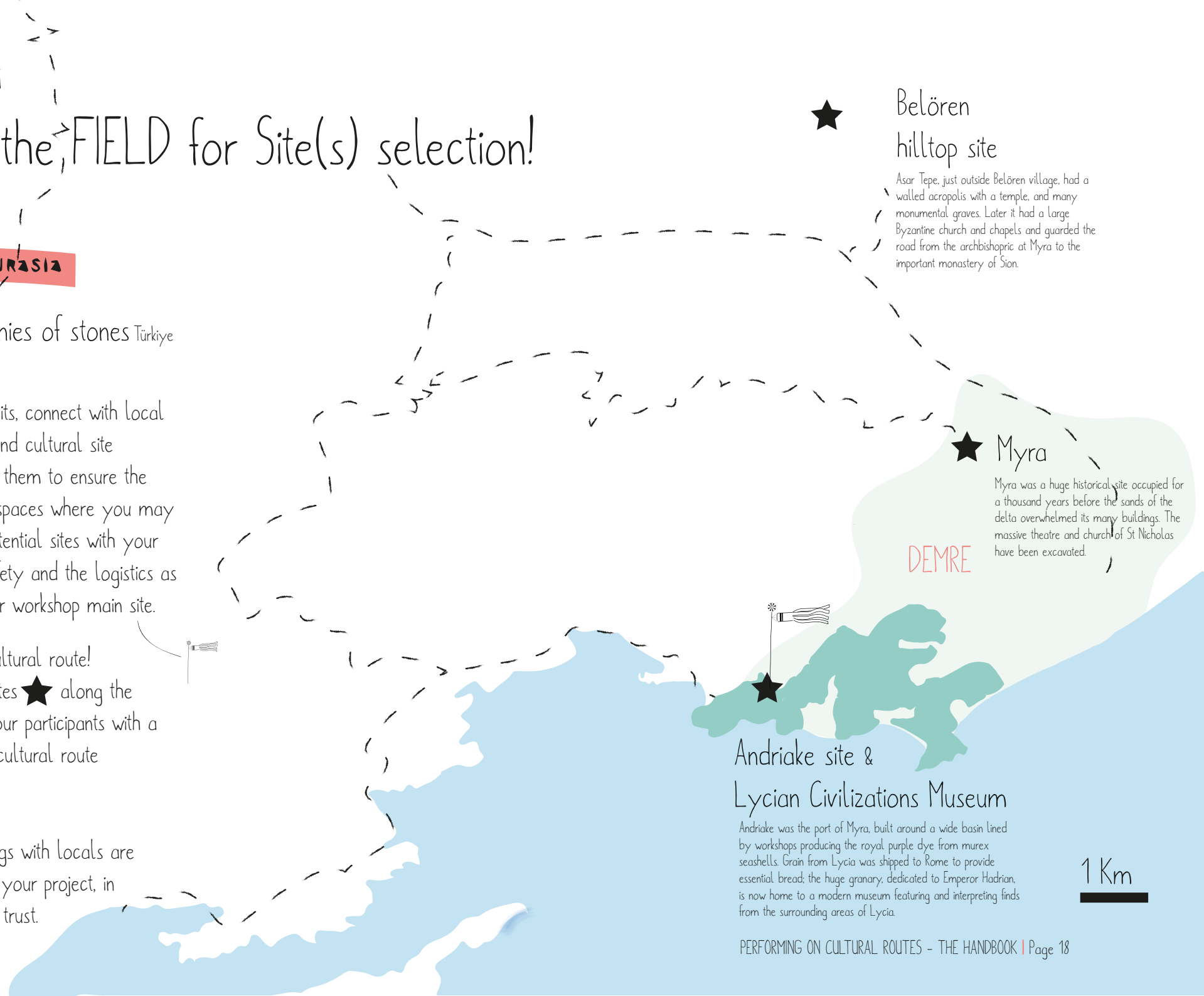
VIA EURASIA

Testimonies of stones Türkiye

During your field visits, connect with local experts, authorities and cultural site managers. You need them to ensure the accessibility to the spaces where you may perform. Visit the potential sites with your artists, verify the safety and the logistics as well as choose your workshop main site.

Remember it is a cultural route!
Choosing multiple sites ★ along the way can provide your participants with a better sense of the cultural route geography.

Finally, your meetings with locals are crucial to introduce your project, in advance and create trust.



★ Belören
hilltop site

Asar Tepe, just outside Belören village, had a walled acropolis with a temple, and many monumental graves. Later it had a large Byzantine church and chapels and guarded the road from the archbishopric at Myra to the important monastery of Sion.

★ Myra

Myra was a huge historical site occupied for a thousand years before the sands of the delta overwhelmed its many buildings. The massive theatre and church of St Nicholas have been excavated.

DEMRE

★ Andriake site &
Lycian Civilizations Museum

Andriake was the port of Myra, built around a wide basin lined by workshops producing the royal purple dye from murex seashells. Grain from Lycia was shipped to Rome to provide essential bread; the huge granary, dedicated to Emperor Hadrian, is now home to a modern museum featuring and interpreting finds from the surrounding areas of Lycia.

1 Km

->> Step 04 - Field visits

~~MEET~~ the locals =

They are the drivers of «Happenings»

They have the «Know» & «How»?

& hold the «Geo-Poetic» ingredients:

They know the specific traits that mean something in this specific place: songs, traditions, stories, folks, the history, and playful rituals that explain the life(s) that occurred throughout the time.

Sometimes, without their cooperation, you can't occupy or perform in the space or you can't even reach a deeper understanding of what you observe.

Your cultural performance is connected to their Intimate Spaces: this can be a religious site, a courtyard, a museum, an archaeological ruin, or a landscape. Listen actively to what they feel and say. Respect their intimacy.

Involve their knowledge.

Connect with them in playful and social encounters: this can happen over a dinner, or a local walk.

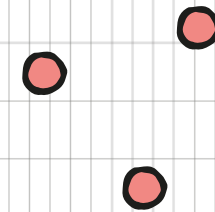
Just outreach to them, engage and let them explain the cultural context

As Giudi (a participant in Edessa) said: This is «A non stop workshop, in the evening we met many local people. I liked the fact that most of them were not artists but local guides, carpenters, or cherry's farm owners.»

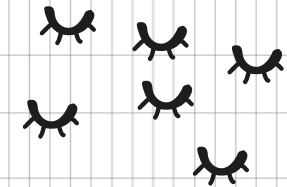
LOCALS can be



Experts, Mediators or Guides
Gatekeepers (people you know or you network with during your field visits or workshop implementation period)

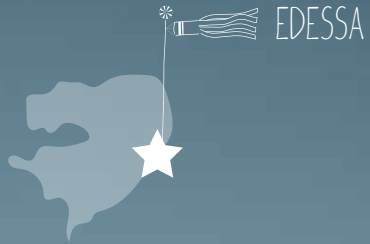


The Workshop Participants
(Chosen through an open call)



Or the Audience
(Locals on your performance day!)

Tell it to the waters



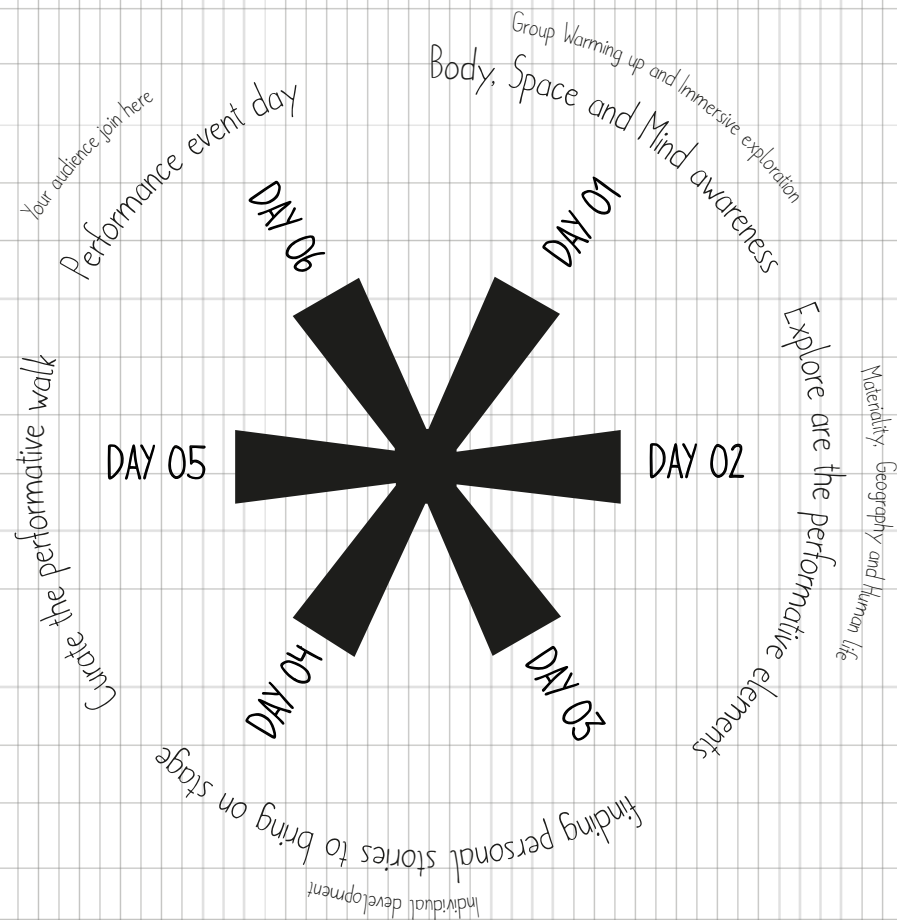
In Greece, in the archaeological zone: Petros explained a story about that site. I started asking him what is written on the column. And he told us about the name of slaves who were liberated in the sixth century (Hü used this in his performance).

What is special for me: we are working with past, here and now. (A happening: a time travelling).
For example, when you see a cave sculpted in the rock, and you step into it and hear a sound-scape collected by the sound composer, it feels it was always there. (Are we talking here about hybrid existence?)
Contemporary noise made by the body plays with the archaeological traces of the past (almost bringing the future (through intention) into the past). PAWEL

Set the Workshop Agenda, led by Artists*

For each workshop, we involved 3 Artists, 10 to 15 participants (Locals & internationals), cultural route managers, project coordinators, local experts and historians, heritage sites managers, logistics providers, the audience.

If you plan to implement more than one workshop, manage to set breaks among your workshops: for example, 1 week can be too short, 2 months may be too much. Adapt the agenda according to your timeline, your logistics, your staff and artists needs!



Based on feedbacks from the 3 implemented participatory workshops in Demre(Türkiye), Elbasan (Albania) and Edessa (Greece) and in-depth interviews with the artists (November 2021)

->> Step 05 - Agendas and calls

TIPS

Plan the workshop structure beforehand, yet keep it flexible and adaptable. Several factors can affect the days' flow. Natural factors such as rain, or heat can affect participants' energy and comfort. Or, a random situation can create you a «happening»: sometimes meeting someone can open a different way to approach and your plan changes. Remember, working site specific include the people who live there, not only the place and its history.

Day 01: Group warming up. Initiation to bodily awareness and concentration: activities to feel yourself in the group, learn to be seen, and feel yourself in the space. Explore the cultural sites!
End of the day: feedback loops to inform the Steps! And most important, dine with locals.

Day 02: Explore what are the performative elements and how we can find new use of the objects. Feel the space through action and relationships with persons you may encounter! Plan to go outside the workshop site, visit other landscapes to explore the geography of the cultural route. Meet with locals to collect more personal stories of the region and interact with them by inviting them to create a simple collective performance. Deal with what emerges, embrace the results, decide where and how to reveal your own story. End of the day: feedback loops and social gathering with locals!

Day 03: find an individual personal story... A story to relate with, translate in performative arts world, and plan to bring on stage.

Day 04: Individual development time, followed by a collective walk to check on the performance spots, the availability of materials on site and on the sequence of performances.

Day 05: Public event, performance day and celebration

Think about planning an Extra Day to lighten the process:

Give time for artists to arrive beforehand, moments for the participants to explore the context on their own, as well as opportunities to step into the facilitation process sharing their tools. This can help your creative facilitators (Artists) to breath, give up responsibility for a while and relate to sensing the sites!

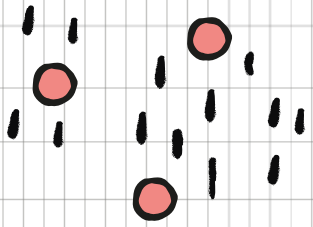
Manage to spend time in touch with Locals and share their stories, habits and knowledge.

Remember your objective

~~PERFORM~~ Site-specific =

YOUR WORKSHOP MANIFESTO

- Walk to unfold = you can say «Talk the Walk»
- Meet locals and hear the untold
- Reveal forgotten stories in neglected landscapes
- Promote built and natural heritage sites
- Value the traditional and the contemporary history
- Perform living experiences across time(s) and not only «one» period of time
- Work on spot in response to «Emerging» dynamics
- Connect and relate to human life, even through the traces it leaves behind
- Use context-related materials
- Be guided by your senses
- Your body is your awareness: be an active watcher!
- Be like a Bird!



The participants
Locals & internationals
(10 to 15 per workshop, selected through an open call)

As a coordinator, select diverse profiles to join your workshop.

Who can apply:

artists, cultural routes managers, volunteers
members of local civil society actors such as members of NGOs,
walking clubs, universities students (tourism, archaeology, visual arts,
performing arts, etc.), tour guides, tourists, hikers, local communities in
rural areas along the cultural route
no prior experience in performing arts is needed

Selection criteria:

- motivation & ability to immerse into the subject
- openness for individual and collective experimentation and to present the result to an audience
- being playful, open-minded and proactive in participation
- available to commit 5 full days

In the application form, we also asked 2 simple questions about the applicant:

1. Personal profile and experience (tell us about yourself: your profession, previous experiences, anything relevant for us to know, etc.)
2. Motivation (What would you like to gain from this workshop? How do you plan to use this experience in your future practices?..)

The selection of international participants includes project partners & artists who facilitate the workshops. The selection of local residents living on cultural route can be done through word to mouth and invitation process.

TIPS: visit locals during field trips, remind them about workshop dates and format through local hosts, adapt their participation moments according to their daily routine. In our case, local residents were involved only during 1 workshop day and at the final performance event day.

Testimonies of Stones



Fortress Laboratory



Tell it to the waters



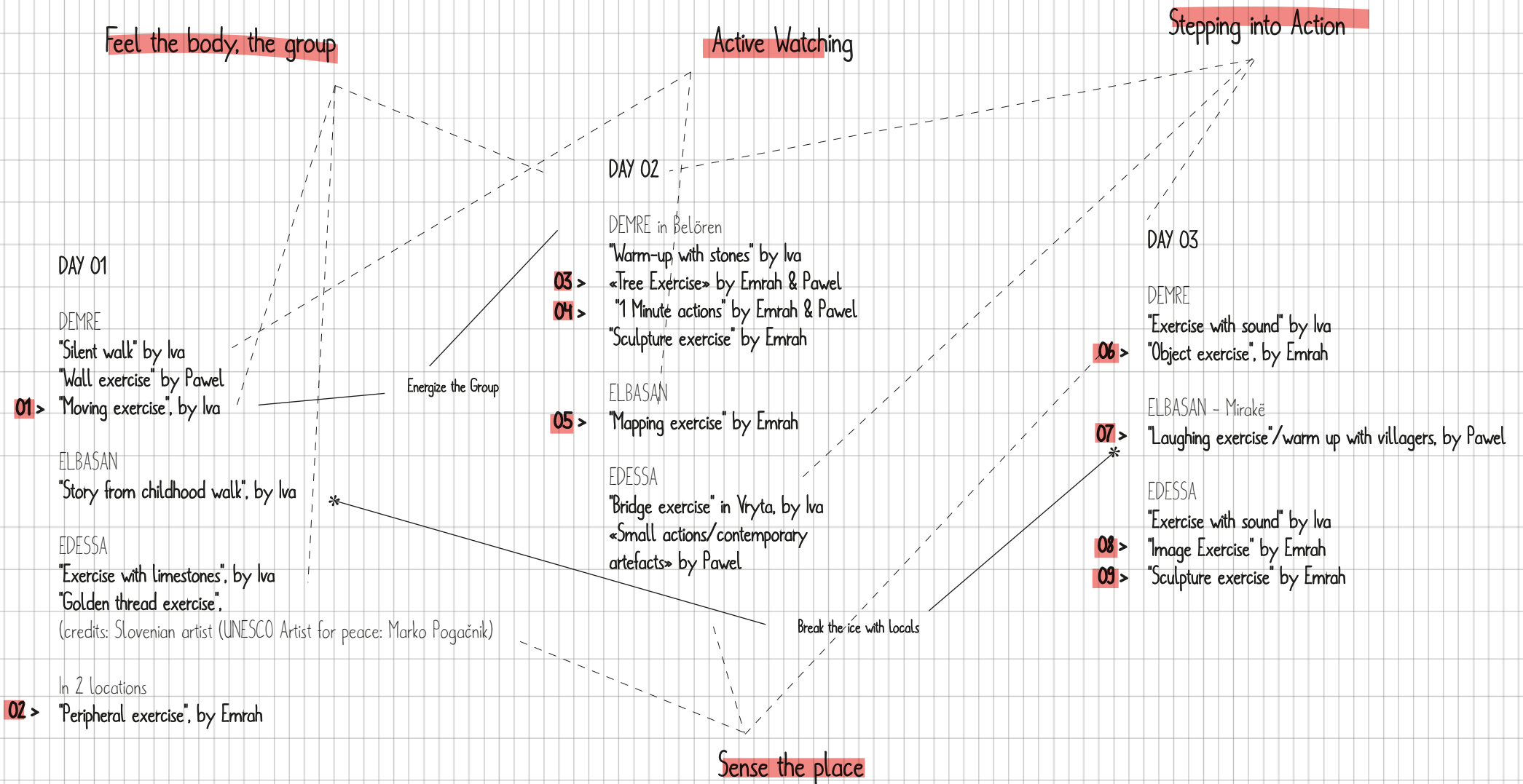
Prepare and post your open calls!

~~Let's go into~~
the workshop

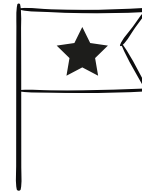
ACTIVITIES, PROCESS, TOOLS, PERFORMANCES & PERCEPTIONS..

TOOLS for Creative Facilitation of Site-specific workshops!

These tools are exercises proposed by our 3 Artists (Iva, Emrah and Pawel). They tested them in different locations, and in specific moments of the journey. You can also use them to facilitate your first 3 days of a performative journey workshop to guide your participants through a sensory exploration of the cultural layers of your sites, relating to a story and performing a point of view! For more details, check the Annex section.



Implement using diverse site-specific inputs.



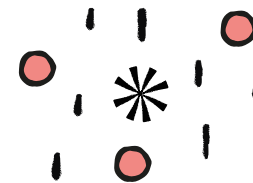
Archaeological, historical and natural sites

Contemporary spaces, lives, realities or issues



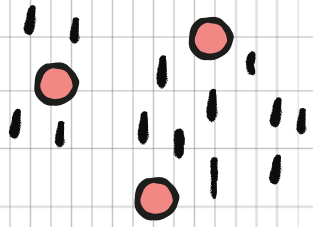
Social habits and traditional tools

Historic rituals



Nature or season related happenings

Local symbols and decorative shapes



The participants

Locals & internationals

(10 to 15 per workshop, selected through an open call)

- As a facilitator, check on the Group energy every morning, evening and along the way.
- Find ways to communicate with each member of the group.
- Diversify your facilitation methods to speak to the diversity of characters in the group. (check tools section!: Many ideas are

there, shared by our 3 Artists: Iva, Emrah & Pawel)

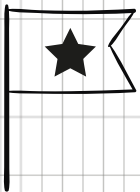
_ Invite people to step out of their comfort zone, ask them to expose, and express their creative character. Let them know: «You have 5 days to be fully present and express your personal existence. You have other 360 days of the year to stay shy».

- Be available to provide ad-hoc help or advice to whoever has difficulty in starting or performing.
- Check if your methods are resonating with the participants. Sometimes they work and sometimes they don't. What is important is to know how to react as a facilitator, notice the flow of the group, and decide if there is a need to switch.
- Indeed, Watch out the sequence of the exercises you implement each day. Take into consideration "the mood order". Going from Meditation to Climbing or Jumping may affect the group engagement... They may not follow!

TIPS

For group engagement !

- Remember, what is crucial in the performative journey process is that your participant meets something he or she relates with. When you connect to the space, you can create a relationship.
 - When you relate, you can express a point of view and perform. Yet, watch out for the bodily capacities of the participants
 - Provide a ground for «Serious Gaming»: You can do what you want, have fun, yet think, be deep throughout your senses and be responsible. Spend joyful time and embrace the site and its spirit.
- ... Ask the participants to do research about the site on their own (people can be given printed material on the site, be sure they are in an accessible language). You can also send them links to documentation on Via Eurasia. During the first day of the workshop, plan moments for contextualisation (guided visits of some sections of the cultural route, a dinner with the locals/villagers).



Again, understand the accessibility of the sites and what is allowed to be done: respect the privacy and the protected areas from the moment you plan to work in archaeological zones. Working directly with the gatekeepers entities can facilitate the flow of your activities.

Overall, ensure the flow of communication along the process!

LAYER the Cultural experience

«Each site is historically saturated.

Yet, historical information is only one layer.

Enough attention shall be given to multidimensionality of the space.

Each dimension has a narrative; each needs an approach and time to dedicate for it.

In my artistic practice, I look to a World-view, and observe how the space comes to me through different senses.

This is what I transfer to participants: How (I) as participant can provoke my human capability to understand certain topic through my sensory experience, emotional input and wholeness of existence?

You need emotional materials to perform.

You also need a communication between the performer and the audience.

During the field trip, I was searching for these dimensions, for these "Happenings".

One «Unique example» happened in Elbasan (Albania): (...) we noticed an orthodox church with a priest who was taking care of the place... He represented for me a unique human/live existence on via Egnatia.

While, the priest is an authentic character in his appearance, approach and relationship to the wider community, you can only access the space of the church through him, through his social existence as a priest... Our access to perform was connected to this unpredictable gatekeeper.

We weren't sure about if we were able to make our action or not and we had to deal with the flow of this fragility and uncertainty, establish trust, and respect the intimacy of the place. This is a site-specific experience.» IVA

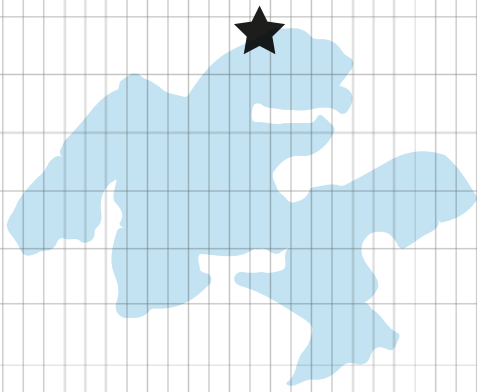
A quote from the in-depth interviews, done with the artists (November 2021). The priest appearing in the photo is different from the one described by the artist in the extract.

VIA EURASIA



A different priest, Nikollë Marku, from St. Mary's Church mentioned in the adjacent text.

DEMRE Andriake/Lycian Civilizations Museum



DAY 01, 03
Feel the group

~~PERFORM~~ SITE-SPECIFIC

As much as you can
Talk to locals

DAY 05
Immerse, perform



Feel the space
Starting from DAY 01

DAY 01-03 Act in space
"Wall exercise"

~~Take a bird's eye view~~ of the route geography

DAY 02

Belören Castle



VIA EURASIA

Testimonies of stones



Lycian Civilizations Museum
Convince the Insider performance
by Umut Çetin

«A clear view in the ruins of the Lycian civilizations museum. A hole, in its middle, hides a part of us that isn't convinced. This is part of all the scenery, the ruins and the past. I'm trying to contact that part (work with echoes)». (Umut)

Via EURASIA

Testimonies of Stones: Performing* the Lands, and Sounds of ancient and contemporary life-scapes!

* These are only few examples out of many other performances that took place on the event day.



I was waiting for you "We all wait for something. What are you waiting for?" - İlgin Tufan

This site specific performance is dedicated to Uncle Bilu, who was born in Andriake and has been serving as the handyman for the Museum of Lycian Civilizations, as well as the ongoing archaeological site. As Uncle Bilu was there before excavations started, his work had been unpaid for a while by justifying that he was the "natural gatekeeper". Chosen location for the performance was the synagogue, incidentally Uncle Bilu's favourite spot in Andriake, which was built for the merchants coming to the granary next to the harbour area. Since the synagogue itself was built for the comers not the residents of the city; the fact that building was also waiting for somebody else. The hope, the patience and the loyalty that we have for the unknown and perhaps the unworthy, were to be reconsidered through this 3-minute-collective-silent-waiting-performance."

Monumental maps - Hü Eryurt

Stadiasmus Patavensis is a monument listing all the road network of the 53 Lycian cities, with the distances between them. The performance tried to shed light on the importance of this monument as a valuable source of data in the past as well as today. The performer pulled red strings off with his foot and connected them to each other as a web of roads on the ground of the monuments' room inside the museum building. The concept here was to let the audience comprehend the development of road networks and question their relevance in the modern context.



Femina at the Altar - Nergiz Nazlar

When she appeared at the altar her wicked story has begun. She became the target for the desirous rage of the male gaze. At that moment her lips, breasts, vulva and each part of her body was striped away from her. A whisper asked her, "What is a being separated from the body?" She said, "Seems nothing but the soul, however, can soul still breathe?" She desperately began to cover her body with yards of fabrics over and over again. But the shocking intruder, the feeling of endless shame swept her identity away. One day in the midst of a blind alley, she decided to end the repetitive assaults on her body. She finally resurrected herself from her alienated breath and gave the fabricated placenta to the male. She said, "Take it! Now it's your turn to cover and heal your reckless gaze."



The Call - Serkan Türk

"The Call" was the first performance of the Testimonies of Stones edition and it invited the audience to an old church, where they spontaneously became part of this work. Calling people, coming together and forming a group, believing or accepting something without full understanding is the main concept of this performance.

Testimonies of Stones

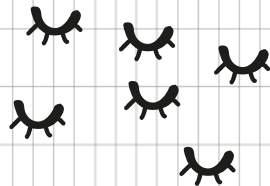
PERCEPTIONS

What the audience or participants said when we asked them after the performances:

Did you gain new perspectives for looking at local cultural heritage? (traditions, stories, history, etc.)

& Did site-specific performance art placed into an archaeological site help you understand the space?

The audience
(Locals in your performance day!)



Sensory
sound as an
immersible
medium

The
audience
Answers #1

Yes, history about music and traditional songs and harvesting method.

The local songs were a good addition

Valuing
traditions

It was a different perspective. You explained animals and nature well. Congratulations.

As we listened to the artists who helped us to understand and live what we saw, we were able to see what we saw from different windows. Thank you

At first I was very impressed with the sounds given by the stones in the Chapel. It was as if I participated in the funeral ceremony of a deceased individual. 2800 years ago, it was beautiful. The events made me allow to see the events of that time from a wider perspective.

Representation
of maps

No because there wasn't any translation and there should be

The
audience
Answers #2

The representation of the Lycian map was great
Thank you Hi

Emerging
life

Everything was great! Ways of communication, motion, sound effects, place! Thanks for the invitation. P.S.: From Russia with love :)

The event we watched was like an art form of traditional guidance activities. It was instrumental in getting us involved in the things that happened in our lives those days.

The Place
subject
of performance

relation between
medium and the
context narrated

Experience
a period

As the Show was near to end, I've noticed that you can't know everything about cultures.

travel
through
time

Yes, although it would have been nice if at the sites it was presented, which site it was. Eg. the last performance in the synagogue I really got because I saw it was the synagogue or the signs, maybe it was me not paying enough attention to the signs but would have been nice.

You have shown again where we came, from and where we are going, the impositions of people for thousands of years, and that I am moving in the flow of every non-human being.

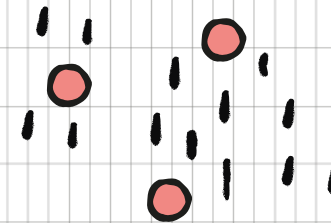
Answer #1

It was amazing mix of performative actions, where we could listen to stories of local traditions. As I heard the interview of Ramazan, if we had spent even more time with local people, we could even embedded more of their stories in the performances. As for the history, there were several historical information melted with personal stories. Similarly, I liked to witness some performances to touch contemporary issues and life in the region.

Geopoetics

The
performance
materials
context-
related

The participants
Performer



Geography

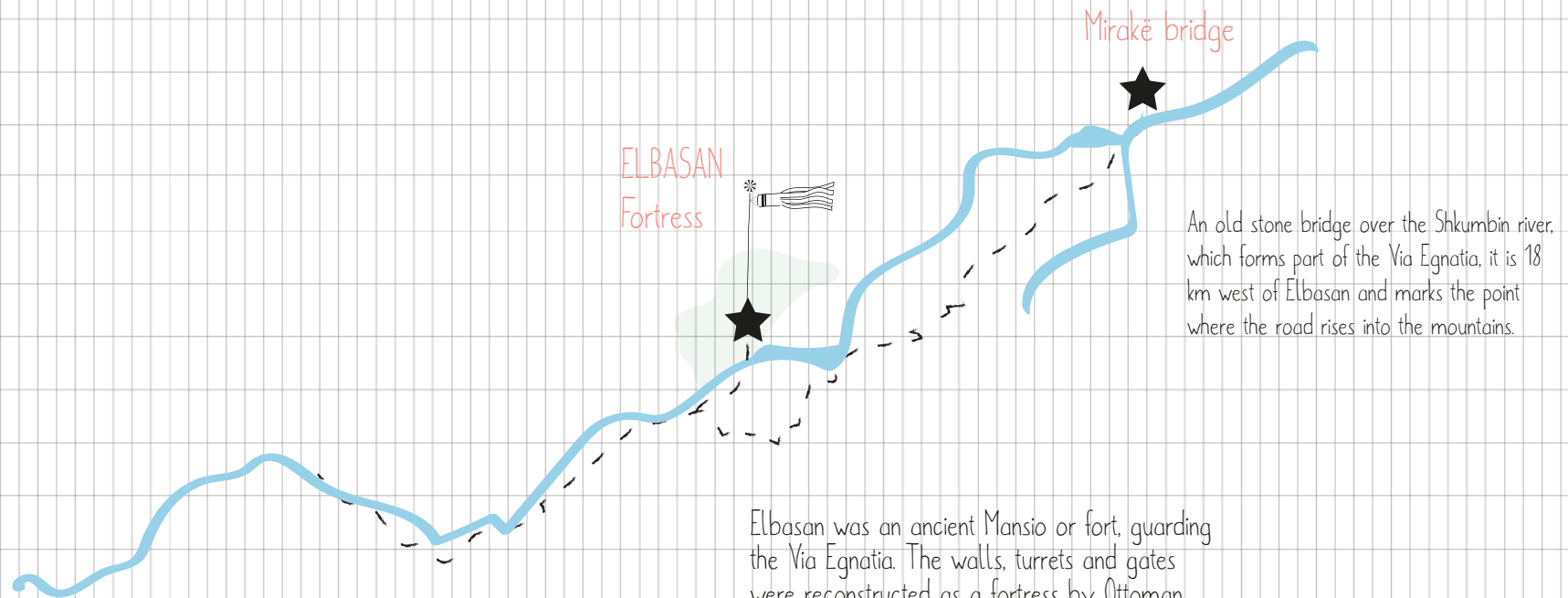
Although it was overwhelming to include 17 performances in a 2 hours event, it helped a lot to inhale almost all the corners of an archaeological site. If I was a museum officer, I would promote more of such site-specific artistic actions. Several people from the audience were telling me how lucky they are to coincide their visit with our event. Also the props we used from the archaeological site (Stones, shells, mud, etc.) helped to add a valuable layer, feeling to the performances to be site-specific.

Answer #2

Local immersion & exchange with the community as an inspirational field, and narratives shaper

VIA EURASIA

Fortress laboratory, Albania



Elbasan was an ancient Mansio or fort, guarding the Via Egnatia. The walls, turrets and gates were reconstructed as a fortress by Ottoman Sultan Mehmet II in 1466, as the centre of a Sanjak (administrative district).

During the 1st and 2nd wars, it was occupied by Serbs, Bulgarians, Austrians and Italians. The fortress is still bisected by the ancient Via Egnatia, and has a mixed muslim-christian population living in historic houses focussed around an ancient church and a mosque.

2 Km

VIA EURASIA

Fortress Laboratory

«I felt we really needed another landscape and get a wider idea of via Egnatia and how it extends and where it flows and understand the connection between the towns. Question the contemporary situation and reflect on how it worked before. The natural landscape in Elbasan part (Mirakë) helped the group to get and be exposed to a new experience. It added a layer of understanding that enriched our experience». (IVA, Artist and facilitator)

DAY 02

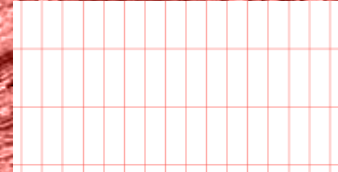
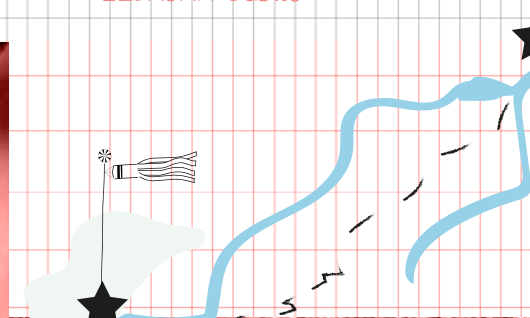
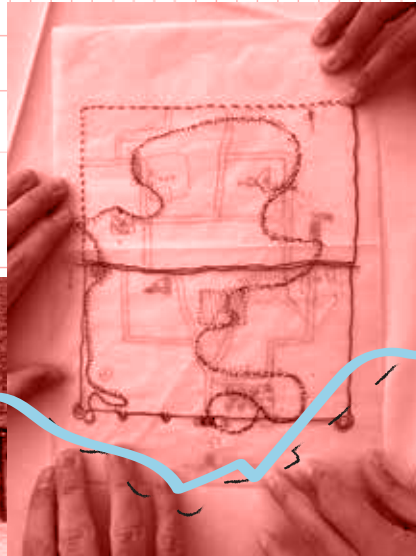
Have a look from the mountains

ELBASAN Castle

Mirakë-bridge

DAY 02, 03

Map spatial perceptions



Play with rituals!
DAY 05

DAY 01, 03

Energize collectively

follow the form!

~~Be Playful &~~
listen actively



05 >

Mapping out fortress exercise for Elbasan

How Emrah guided the participants throughout the Elbasan Fortress Labyrinth?

Emrah: «I simplified the Elbasan Castle (and the living space in it) and printed it on transparent papers as top-up lines. As a homework, I asked the participants to observe this area by walking on their own and to draw their own path on the map.

The next day, I asked the participants to working pairs, stacking their papers and sharing their experiences and observations with each other. Afterwards, I asked them to choose a intersection area where they were both in the same site and suggested that they go there and observe this site for 1 hour, work together and produce a common performance idea with inspiration from site.

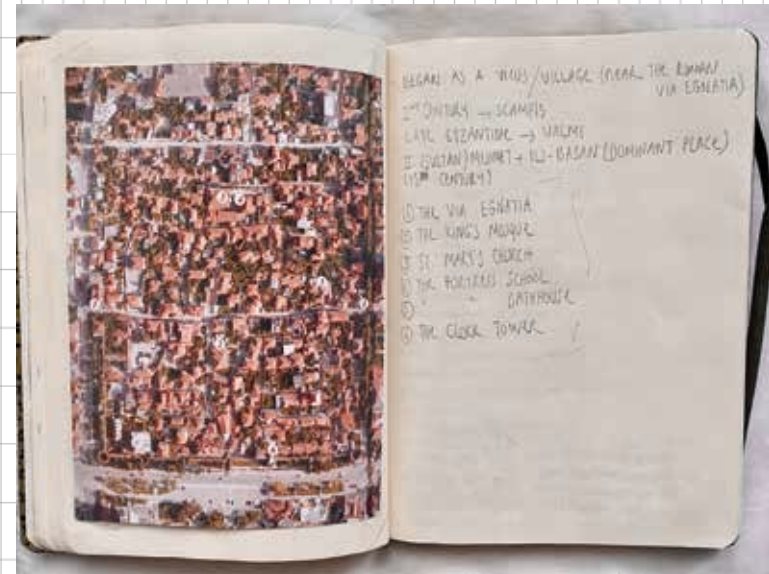
After 1 hour, we came together again and went to these sites one by one, watched the duo the performances and gave feedback to each other».

Why this exercise is useful?

It helps the participants in choosing and dealing with a site. The fortress represented a sort of rehearsal, a place hard to navigate, to make choices and inform a site-specific performance. By mapping and matching perspectives in duo, helped the participants to read the space and gave them the courage to work as a team before they make their solo actions. Moreover, by implementing their actions, the participants got the chance to watch in and be watched at the same time, both «happenings» in the public space.

Emrah's keywords for this exercise:

#site specific working needs #research on the site #walking makes you think #walking let you decide, #discover #mapping the unknown #walking let you find your 'site' #your site resonance may fit with others?



By the way : «So far, did you notice the duo performance photos from this exercise?»

Check the following pages

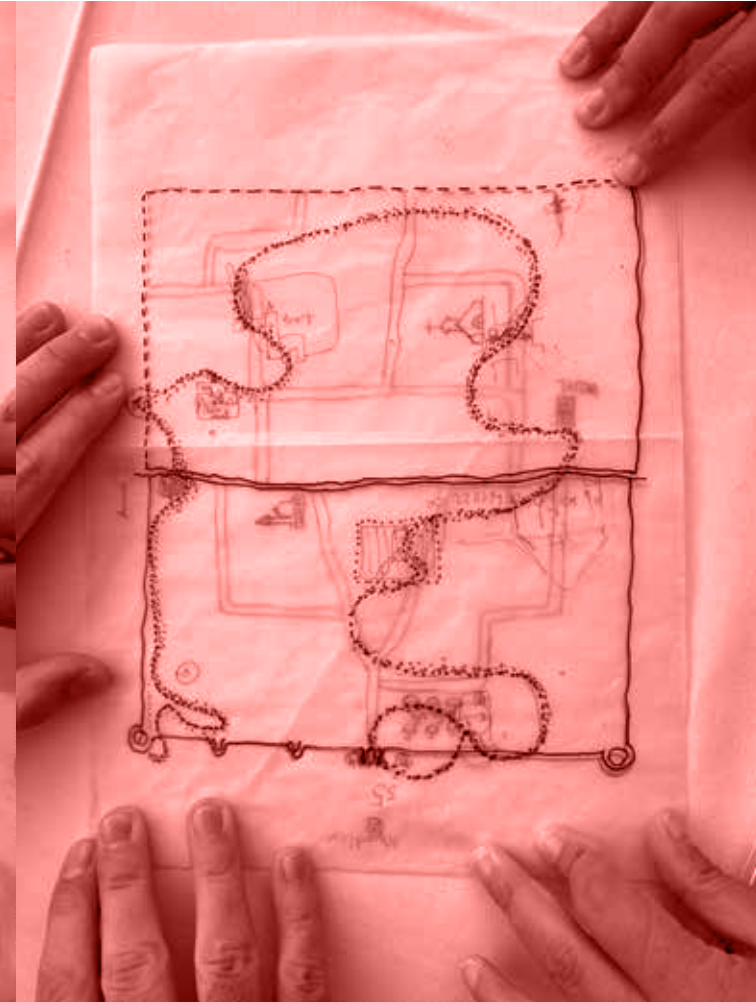
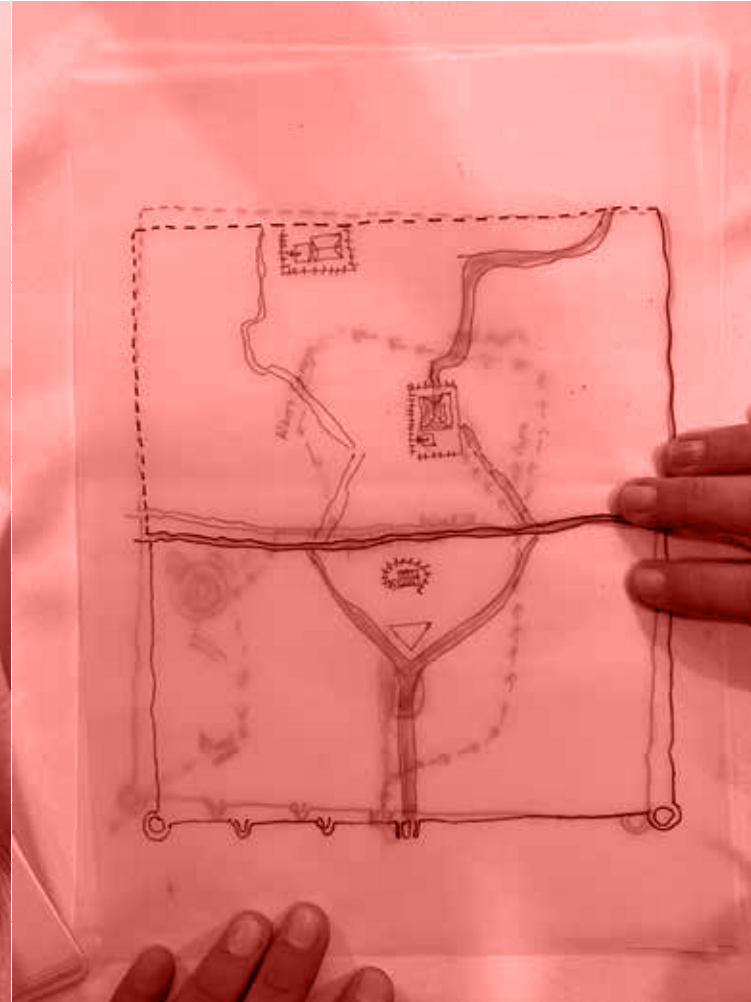


VIA EURASIA

Fortress Laboratory



ELBASAN Castle



«I wanted people to explore the site and think by walking.

Using a transparent paper, they drew the fortress. I asked the participants to map their steps and their perceptions. The day after we overlapped the different layers. The palimpsest turned to be a joyful and interesting way for them to feel the space» (Emrah).

«The fortress of Elbasan is like a riddle, labyrinth. We didn't have time to know it before. So we felt the need to map it with the group. We all became researchers. We wanted to bring the people in a state of playfulness to be more open to research and performing part. Once you get yourself into a playful attitude in the field of the group= they are more active and open. We called ourselves in Childhood, mapped the town (site) through out our proper memory» (IVA).



VIA EURASIA

Fortress laboratory



ELBASAN Castle

A duo performance Hirujša blending 3 fairy tales characters. A metaphor of the streets in Old Elbasan that are forgotten, abandoned and locked in a labyrinth of walkways, misunderstandings and unusual encounters! (By Rea Leka e Iva Korbar)

VIA EURASIA

Fortress laboratory: Performing* to unfold the cultural traits of life in dismissed times.

*
These are only few examples out of many other performances that took place on the event day.



Hirujša Performance - Rea Leka & Iva Korbar

The performance is blending 3 famous fairy tales character into one in a paradoxical way of amnesia of the place. The characters don't know who they are, where they are and they are late to an event they have no clue of. It's a metaphor of the streets of old Elbasan that are forgotten, abandoned, locked and labyrinth like living their secretive parallel street lives full of riddles, misunderstanding and unusual encounters.

Dancing with Goats - Joseph Ravens

Originally from Chicago, I was living in Albania for ten months prior to the Fortress Laboratory. During these months I became captivated by the many shepherds and goats I would meet while hiking in the mountains. I developed this piece in response to those encounters. In the performance I wore a goat collar, bell, and traditional Albanian pants. Using these objects as a starting point, I then developed gestures and actions that I collected during my time in Elbasan. Continuing the black line of the pants onto my body with black paint, I divided myself in half to indicate my recent state of indecision, of feeling fractured or broken...split in two. The site I selected was inside the castle on the edge of the Via Egnatia, but in relationship to a contemporary structure that had fallen into disrepair. I was looking for a forgotten place, somewhere unnoticed and ambiguous. I was drawn to the formal qualities of the site and wanted to put a strange action in that ignored corner. Throughout the performance one could hear a recording of a goat being milked - the liquid squirting loudly into an amplified metal bucket.

Do-mi-no - Ilgin Tufan & Hü Eryurt

The duo performance, which popped up several times in different spots of the performance route, aimed to activate deserted neighbourhood within the 15th-century fortress in the city of Elbasan. This site specific performance was based on the contrast between the lively parks just next to the castle, where old men were play domino with pure joy, and the silent streets inside the castle. While highlighting that contrast, three elements of the fortress were represented with a glimpse of minimal co-play; namely the historic underground pathways of the city, the animals living inside the castle, and the privileged people who ruled Elbasan. Just like an observing owl, the audience was invited to have an ephemeral look at these short ensuing series when they were on their way to watch other performances.

From the ground up, and vice versa - Teodora Ezovska

I intentionally choose, the end of the road Via Egnatia in Elbasan. Which from the present times is a place that we can say it doesn't exist any more, now is a place field with garbage, that nobody takes care of. For me the end of the road represents, reflection on the whole journey what we are living behind. And from this perspective we as a human being, district thing building, and don't take responsibility to give it a new life. My performance was a way, symbolical way of living something of mine the shoe (foot print) and taking show as well, the process of living and taking. Together with the lovely music of Mert we give life to a district place that somewhere in the past and still now is living but in a different light.

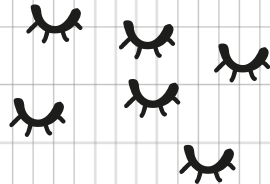
Fortress Laboratory

PERCEPTIONS

What the audience or participants said when we asked them after the performances:

Did you gain new perspectives for looking at local cultural heritage? (traditions, stories, history, etc.)
& Did site-specific art placed into an archaeological site help you understand the space?

The audience
(Locals in your performance day!)



Live and be in touch with the spirit of a place

Yes, all the performances took place at different spots of the old town/castle and it gave me to have a closer look at buildings and lives in these buildings. Especially involvement of local residents was just increasing the excitement and meaning of the entire work.

The audience
Answers #1

The sites were selected wisely. Old walls, streets, gates and forgotten spaces. The project gave value to all of them.

Sites Selection: the unexpected and the forgotten spaces: break the mainstream

Religion is also a cultural heritage narrative

The audience
Answers #2

It is very interesting and above all stimulating to activate the streets of the castle, with a true artistic language. The meaning and the mirror of the ancient history of the Via Egnatia.

Live Activation through performing Arts

First of all, this workshop, which was made for the cultural structure and traditions of this place, was a work that revived the life and past lives of the people. The details and main ideas in the playful display of the lives between the interconnected streets seemed to show us the daily life in the past. From the old fantastic and mythological stories, to the domino games played by the elderly, or the importance given to other creatures in their conversations in front of the door, and many more. I wish the happiness of the old living together to continue.

Answer #1

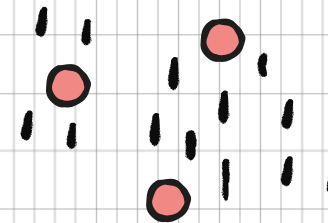
Experience a period

It was a variety of activities, performances, emotions which culminated on the big performance on Sunday. All this had an important influence for me as a participant but also as a local person. Even though I know the streets of my town I discovered new energies and histories while going around, meeting people, and trying to perform.

Playfulness

I don't know about "understand" but rather contemplate... Think about, ponder, feel the weight of history. The actions gave time to observe and reflect. Be active watchers!

The participants performer



Absolutely! We managed to discover hidden corners as well as many very visible sites of this historical place through a different storytelling of a person's body-gestures-sounds. It was very brave to be in a lively neighbourhood and still been able to interact with the local heritage.

Definitely. This project enabled my very personal look into the former centre of Elbasan. I got the opportunity to make a research which I would never be able to make as a tourist, student or academic.

Open room for multiple stories: No one-sided narrative

Answer #2

Revival of the abandon

A documentary approach would help more. Let locals talk. Site-specific parts were successful when they were subtle!

The workshop, exercises and performative actions opened up the city, especially castle of Elbasan. The layers of culture, the communist regime, the emergence of religion following it made the heritage interesting.

Storytelling Places in spaces

It makes it easier to understand things when you give the eye with art. For example abandoned houses where it was performed. Also it is interesting how different cultures come together like an ancient time on Via Egnatia.

Emerging life

Yes it was interesting to see which unexpected focal points emerged from a performance and to hear the story behind it. The live and on site aspect is crucial. As well as the interactions with the neighbours.

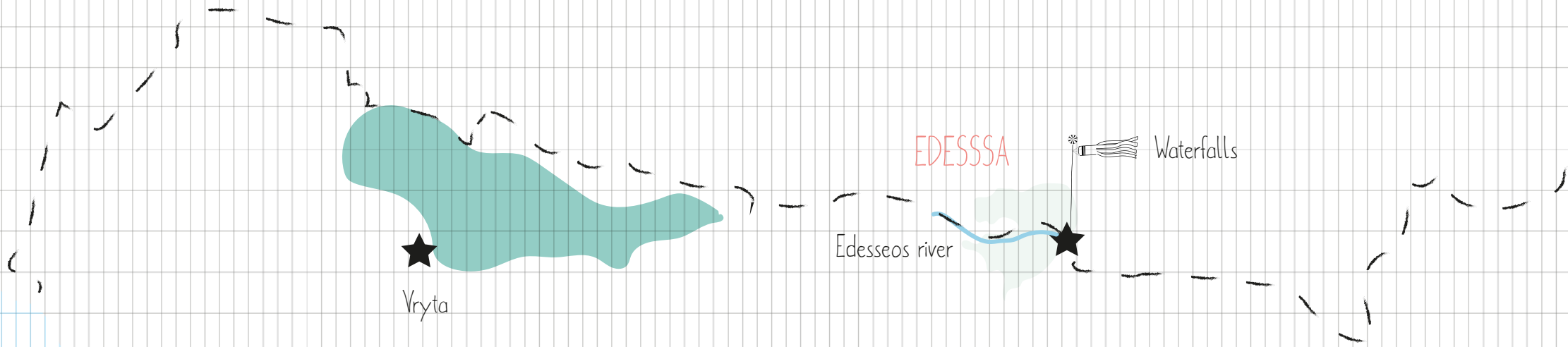
Atemporal places: the Amphitheatres

I have always been fascinated by history and heritage but never occurred to me that it can be lived rather than seen. For example: amphitheatres as a place to perform even though they are 500-1000 years old. And the streets holding memories of all kinds of activities through years.

Experiencing History

VIA EURASIA

Tell it to the waters, Greece



Vryta

Vryta is a farming village 12 km west of Edessa, with cherry orchards, beehives but very few people. It lies on the edge of lake Agra, which feeds the waterfalls at Edessa; close by is St George's church, on an island in the lake.

Edesseeos river

* Waterfalls

The city of Edessa is famous for its many waterfalls which cascade down a east-facing escarpment overlooking the ancient site of the same name. The ancient city guarded the Via Egnatia and grew rich until Byzantine times, but then was fought over and occupied by various invaders.

Between the wars, water powered industries such as hemp production and silk weaving dominated the city, but it was the centre of conflict in the 2nd World War. Now, with the mills converted to museums, it is turning to tourism.

1 Km

Performing Water Landscapes



Provision systems



Nature beings



Temperature

Materials

Springs

Noises

Water Sensing, not Censorship!



(open sesame - **open the life**
 (hweesunel)

(i) **structure**
 "structure of water in our body is the same
 as the structure of water in the place
 where we were born,"

water like in the zoo/in the cage
 controlled / that's why oppressive

SENSORSHIP OF THE WATER

- 4th pncun
- 5th pncun
- Defne
- 750m yobaf
- * 9m/10m ishunhr edersedes
 (shbiye)
- * Rolco (11m/12m)
- * Kutrus 5m
- * Ince

ANCIENT
 EDSSA
 PLANTS

These handwritten texts belong to the notebook of Emrah, an Artist and facilitator of the workshops, implemented within this project.

NEGLECT IS
ALSO A
STORY
TO BE
TOLD



Performing in "Suspended Spaces"

VIA EURASIA

Tell it to the Waters in Edessa: Performing* Water-related life events and infrastructures.

*
These are only few examples out of many other performances that took place on the event day.



Dismissed captivity - Hü Eryurt

Dismissed captivity is a performance work relating different names and captivity practices from the ancient Greek-Roman times, the 17th Century and today. It sheds light on the idea of captivity and slavery in and around Edessa by correlating these concepts with that of water usage at the site in our modern time. During the performance, 16 Arabic slave names, which a famous Ottoman traveller Evliya Çelebi wrote in his book of travels, were read out loudly to a non-functioning fountain with a futile hope of finally freeing them. The fountain with its broken tap represents the imprisonment of Vodina waterfalls and had reflections of a column, on which en-freed slave names of ancient times were written.



'A Golden Path - Giuseppina Di Gesaro

Since my arrival in Edessa, Via Egnatia, one of the bridges between Europe and the Mediterranean, captured my attention: the main commercial route used to be crossed by many people every day. Nowadays it's not trafficked anymore, and has lost its main purpose of connection. Therefore I decided to walk along the path, touching the invisible, appearing and disappearing in the landscape using a golden thermal blanket. The blanket can protect us from the cold, keeps people safe when they're stranded at sea, but the very same blanket suffocates and kills us. I used it as a big mantle first, a light reflector, then as a space helmet, transforming in an unknown and unrelated element in Nature. The day before my performance Nature manifested in all its force and fierceness: a landslide obstructed the path. Instead of stopping there, I decided to cross the landslide, providing a material presence to what usually passes unseen and unheard... the golden foil, alone, floating in the air. I disappeared behind it, only the landscape and a golden fleece healing the wound in the path. Is it possible to be in two places at once, simultaneously here and elsewhere? How many lives have you seen crossing your path? Is it possible to act locally while maintaining a global perspective on the human condition?



Art telling :ancient and modern - Eleni Dou Iqkeroglou

My performance goal was to remind people and applause the ancient history this land has, with a more modern approach. The existence of the egnatia street as the archaeological site: the journey they had until now - and still being alive was the message I wanted to pass. Highlight the importance of the nature, the water and the similarities they have with the buildings which are that they are moving organisms who continue to affect the area and create new stories non stop.

Via EURASIA

Tell it to the Waters



A poetic shout from the stories of the region - Serra Özhan:

Vodena Edessa Tou nerou Waters
House for Summer palace of Alexander the Great
Mud, flood
Waters waters watersssss
ssshhh
Hmmmmmm Vryta the springs
Heaven of Hydrobiotope
Kerasi kerasi kerasi kerasi kerasi kerasi
Evvvrything needs water
Humans ow the control freaks
Hydro mmmmm electric!
Travertine i skyrodema
Travertine i skyrodema
Travertine i skyrodema
Balance the catastrophe
Aaaaaaaaaa
Water cannot be burned
Nature knows the way to reclaim the public
Just be patience
We are just swimming around the waters
Waters around us
I got to break free
I got to break free
I want I want I want to break freeeee

Tell it to the Waters

PERCEPTIONS

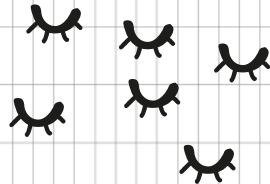
What the audience or participants said when we asked them after the performances:

Did you gain new perspectives for looking at local cultural heritage? (traditions, stories, history, etc.)
& Did site-specific art placed into an archaeological site help you understand the space?

Courage to perform and unfold meanings

The audience
(Locals in your performance day!)

The visualisation of this site specific local history in order to re-create the environmental, political, social aspects of a historical trail like the Via Egnatia has been incredible.



I realised how important that place was, thanks to the organizers of the project Performative Journey who gave us supporting material to read as soon as we arrived in the place; they told us about Via Egnatia, one of the bridges between Europe and the Mediterranean. Visiting the archaeological site of the old city of Edessa, speaking with the guide, walking along the Via Egnatia, the ancient main commercial route, let me feel part of a bigger history.

Cross-cultural geography

It was definitely very courageous to be in front of the local audience and observe their immediate reactions, feelings, gestures on the local stories, heritage sites that we performed. I was shaking to have chosen the location I performed. I myself definitely see the value of our performances to give a different look, meaning to the sites we performed.

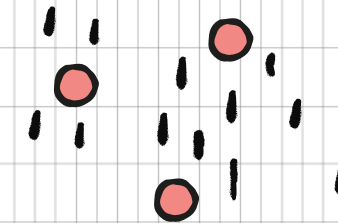
Travel across times & human living traces

Until now we used to enjoy the landscapes for their natural beauty and for the story of the labour class of old Edessa city. Today, my thoughts went far to the Past to the place's history (to the antiquity and to the Ottoman rule).

As a crossroads of ancient Via Egnatia, the history of the place is very rich and at the same time feels like a fairytale with all these water myths.

Cultural routes call us to connect beyond Borders

Walking along the Via Egnatia means crossing limits and borders, challenging the closure of borders in a period characterised by the return of nationalisms and the construction of increasingly insurmountable walls and barriers. Crossing the new Balkan migration routes, Via Egnatia reminded me that the main objective of a road is to "connect" by connecting different points in space and creating continuity between peoples and cultures.



The participants performer

Re-think!

Yes, although I know about the history in Edessa, this event made me rethink!!

Relation to Nature and Water Myths and ritual of life

A lot of importance has been given to the fact that ancient Via Egnatia was passing by and local history has been explained around the water! All human activity here is linked to the water!

The place was familiar. Being a local, I have walked it numerous times, but I never realised the value of the road. I would like to thank the artistic team that highlighted the value of this road.

Local awareness

Awareness of contemporary urgency

R. Absolutely yes. I found all the performances connected with the cultural heritage, mostly I think we all tried to reconnect with the past with stories we listened to, for telling more about contemporary facts connected with the environmental issues, the refugees condition, and with the space itself. It gives the space another light and being able to spend time there and crossing it, not just as a tourist give the site another value, more on an emotional level.

Here we are, at our last section on "Evaluation and Dissemination". Without these two actions, it would have been difficult to produce this handbook and share, with you, the lesson-learnt and tips to start your own experience.

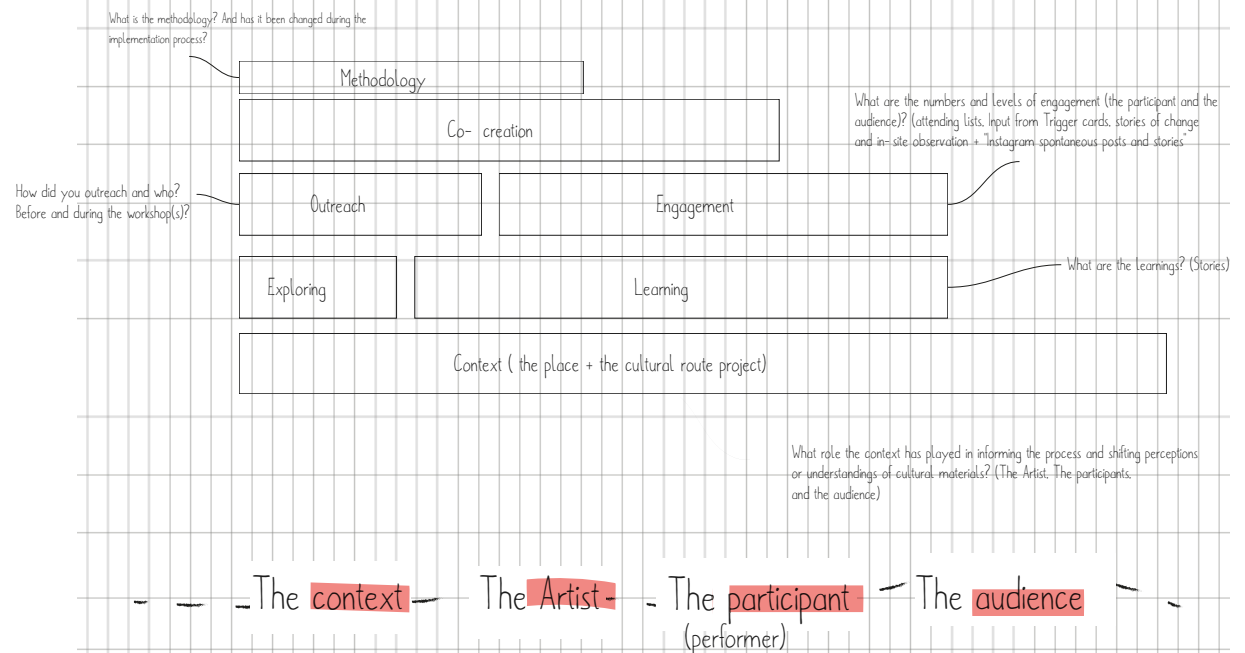
The following recommendations will help you document and track your work to improve it and share it widely, as much as you can. If we share our learnings, we may reach a moment where we unfold the cultural heritage of the cultural routes wider geography.

Take Via Eurasia as an example. Maybe one day, we may be able to assess, perform and promote the full range of unknown and under-valued traits of this route. Imagine. Why not? Someday, we can do it together!

01 PLAN YOUR SURVEY

different targets, focus, moments and languages!

When you survey, always remember the scope of your project to define your questions! Know your target and their linguistic needs, especially when you are dealing with locals in different settings and with internationals.

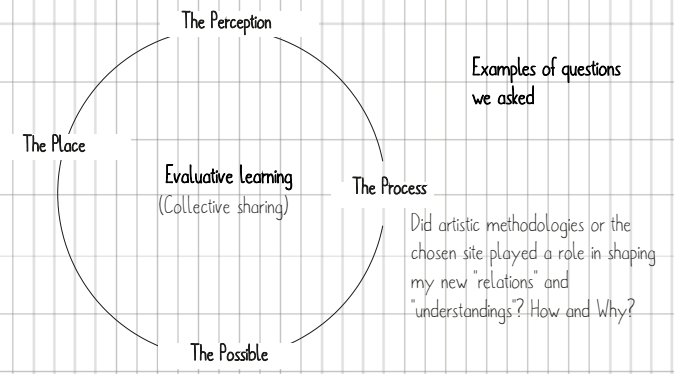


02 IMPLEMENT THE SURVEY

different targets, focus, moments and languages!

>> On the **4th day of the workshop!**

The Artist(s) * The participants ||○



>> On the **Performance day**

Collect Perception Cards! (individual answers)

An example of questions we asked
Did you gain new perspectives for looking at local cultural heritage? (traditions, stories, history, etc.)

Post-it coding: use different colours to distinguish the answers by type of actors

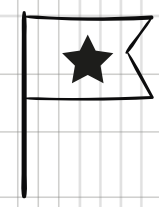
The Artist(s) * The participants ||○ The audience ☺

>> **Some weeks After the workshop(s)**

In-depth interviews and focus groups (online)

Sharing most significant stories of change in perception or knowledge regarding the experience of Site-specific Performance arts on cultural route, things to improve, tools to transfer and experiences to test again and again!

The Artist(s) * The participants ||○



>> **Final evaluation meeting**

Once everything is done!
Discuss the level of satisfaction among project partners and explore the possible future opportunities and ways of using this experience in their local contexts. Tips: If your budget is sufficient, plan to also invite your workshop participants for multiple evaluation perspectives.

03 DISSEMINATION

>> Document the full process

Remember to document the process through photos, soundtracks, videos, and notes.

Use a virtual drive to share and stock these materials.

Collect photos and short descriptions about the performances.

Post regularly on your social media channels (e.g. Instagram).

And, invite all the participants and communities to share stories, messages, images, etc.

>> Produce content to share

Public events
within the workshops

+

Documentary film
production and screening

+

A Handbook/toolkit
production

+

Final project event

You can access here the
movie we produced:

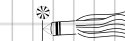
to share the practice and
lesson-learnt with other
professionals, as well as
inform university programs in
Cultural heritage, tourism
or destination management)

In our case, we planned a
public event in Berlin to
share the findings and curate
visual outputs!

>> Outreach to key stakeholders

The Council of Europe Cultural Routes and other relevant national and international entities can represent supportive channels to disseminate your work!

If you produce a promotional documentary film, map local/national/international film festivals or other events you want to show the film at. Ask your network to provide you with suggestions.



ANNEX

Some tools description

The indicated duration for each exercise applies for a group of 15-20 people.

This duration can vary with the number of people involved, especially when the exercise includes the presentation of performative actions.

01 >

Moving exercise (30 Min):
Exercise used in Demre+ Elbasan + Edessa

About warming up the body and mind, and liberating the senses. Tested in special sites: in an archaeological area or in public space. The exercise provides a space of visibility and alienation from everything around. It is a group communication trick to kick off every day of the workshop. It consists of a mix of techniques: relaxation and visualization, shift from body to mind. A process to feel the space around, and be in a body-mind consciousness. Be aware about what is surrounding you: People, voices, energies, resonance of the space. While doing this process, watch out for site condition: the strong heat in the archaeological zone of Demre in September affected the energy, the relaxation and the "intuitive movement" of the group. So, take these factors in consideration!

02 >

Peripheral seeing - walking (60 Min)
exercise used in Demre+ Elbasan, day 01

This exercise allows people who have never been in the same environment to meet energetically and experience a place (indoor or outdoor) together. At the same time, it gives you the experience of seeing your own body as a form and in this context, understanding and observing your movements as yourself and as a group. It is an exercise for 'awareness of doing what you do' and 'seeing yourself with others'...

* Emrah experienced and this exercise at the PAS 73 / led by Performance Art Studies team (Johannes Deimling, Laurence Beaudoin Morin, Monika Deimling) in August 2021 in Görlitz/ Germany)

03 >

Tree exercise (30 Min)
Demre - second day- created on the spot

This exercise took place around and on a very large felled tree. First,

the participants were asked to see themselves as an extension of this tree and to observe the environmental factors (wind, temperature, landscape) by associating with the tree with very minimal movements by positioning themselves (and sometimes changing their places) in different places on the tree. Afterwards, the participants were asked to choose a final place and stay still for a certain period, along with a bodily movement they made, so that they could experience the effects of bodily condition, concentration and environmental factors on them at that moment.

04 >

1 Minute actions (30 Min)
Invite the people to perform without the censorship of your own senses. Think fast and do, act, try, experience. Make decisions fast and let go. One of the method to practice, unlock action, not to remain stuck in conceptual thinking, avoid being freeze by doubts, test the possibilities, perform, start to be watched, practice.

05 >

Mapping out exercise (120 Min)
(See Fortress Laboratory chapter)

06 >

Object exercise (120 Min)
Demre / day 03

Before the workshop, the participants were asked to bring with them an object that they identified with and that they perceived as a performative object. Before starting the exercise (on the 3rd day of the workshop) all the objects were placed side by side and the exercise was carried out with one rule: no one could use the object they brought. The participants were asked to act with an object of their choice and to try out how they could use the object in another way by removing it from its context. The exercise was carried out in 2 stages. First as a group and then as 2 separate groups. After the exercise, the groups gave feedback to each other.

* in our everyday life we are surrounded by numerable materials and objects. With this research, the participants experience dealing with the everyday life objects, through a performative point of view, by removing them from their contexts and their own usage areas. This experience gives them a creative perspective and contributes to their recognition of the different possibilities of the 'object' usage. This aspect is one of the elements of performance art. When you are dealing with an object, you are creating a situation! A certain atmosphere. When you experience it in a group, you taste a process, oriented towards a collective exploration by observing-reflecting within the group, and at the same time by your own.

* Emrah experienced this exercise in October 2020 at the workshop with Prof Ines Samuel as a co-workshop leader. They co-gave this workshop to students.

07 > "Laughing exercise" (15 Min)

Warm up with villagers in Mirakë (Albania), day 03:

A way to communicate with people from different backgrounds. The Laughing exercise gives the space for everyone to express their voices. When you laugh, your voice comes out, and your body shakes... It is a practical and not a strictly artistic exercise that convenes people. I always try to be flexible with techniques and use what fit the moment and improve the group energy. In Mirakë, Albania, we met a group of villagers. The laughing exercise was a kind of an introduction for them... A medium to invite them to step into our world (Performative Arts)... Just after that, locals started to sing... Laughing is a good preparation for singing. We collected from them stories and exchanged songs. This was very engaging. Raki was a requested to continue singing :)

An anecdote: One of the workshop participants started to sing and he sang in the final presentation, he found his field of expression... No one was expecting that! The process gave the way for the participants to explore

their own fields, break the shyness, and become a protagonist.

08 > Image exercise (40 Min) Edessa day 3

This exercise helps to shape participant's final performances. In the ruined factory in Edessa, the participants were given 15 minutes and were asked to choose an area by observing the place. After, they were asked to create an image (performative situation), by «articulating» themselves in the spot they have chosen. By comparing the emerging photographic image with the image, they imagined, the participants experienced the role of environmental factors such as light, colours, weather conditions in dealing/feeling/analysing a site as a visual sketch.

09 > Sculpture exercise (40 Min) Edessa Day 3

The exercise allows us to grasp the variety of relationships that can be established between a site (space) and our bodies. It is like the 'image exercise' spread over time, but since time is also involved in this exercise, environmental factors are felt more prominently, the condition of the body is confronted, and the concentration capacity can be observed. At the same time, staying in a place for a long time is very suitable for understanding the Spirit of that place and the energy it carries.

* Emrah experienced and adapted these 2 (image and sculpture) exercises at the PAS 73 / led by Performance Art Studies team (Johannes Deimling, Laurence Beaudoin Morin, Monika Deimling) in August 2021 in Görlitz/ Germany). These 2 exercises were used per the needs of the workshop and the feedback from the participants.

Credits

Handbook writer, designer
+ **action research methods**

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**Photos of "Testimonies of
Stones" by**

Volkan Tamusta

Photos of other workshops

& performance event

editions by

Performative Journey team

We are thankful for all our local municipalities, hosts, local residents, audience who supported us in the implementation of this project in Greece, Albania and Türkiye.



This project is funded by the European Union.

This publication was produced with the financial support of the European Union. Its contents are the sole responsibility of MitOst and do not necessarily reflect the views of the European Union.

Performative Journey is supported under the "Grant Scheme for Common Cultural Heritage: Preservation and Dialogue between Turkey and the EU-II (CCH-II)" implemented by the Ministry of Culture and Tourism with the financial support of the European Union. The "Grant Scheme for Common Cultural Heritage: Preservation and Dialogue between Turkey and the EU-II (CCH-II)" aims at promotion and enhancement of common cultural heritage activities implemented in partnership between Turkish and EU organizations. The Ministry of Culture and Tourism is responsible institution for the technical implementation of the Grant scheme Programme, while the Central Finance and Contracts Unit is the Contracting Authority.

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