

Contents

[Introduction](#)

[Contacts](#)

[Backstory](#)

[Footnotes workshop facilitator: What is my role? What are my duties?](#)

[Roles and Duties Footnotes Workshop Facilitator during the workshop](#)

[Tasks Footnotes Workshop Facilitator Before the Conference](#)

[Footnotes Workshop Phase - Structures & Goals:](#)

[Workshop Goals:](#)

[STRUCTURE - ZOOM OUT – ZOOM IN](#)

[PART1: PROJECTION: ASSEMBLING THE FUTURE CORPUS](#)

[PART2: ANNOTATION: REVISITING COMMON GROUND](#)

[Formats/Elements:](#)

[Tools and Techniques:](#)

[Worlding](#)

[Roles](#)

[Footnotes & Margins](#)

[Organ-ization and Corpus](#)

[Environment \(CARD TABLE, EXAMPLE\)](#)

[The Environment is the setting that systems of organs and bodies are embedded in. It grows organically, driven by the movement of history. The Environment is made up of political, economic, social and technological forces. Some would call the Environment “culture”, others would call it “common ground”.](#)

[Growing Cells](#)

[Time Spiral \[link\]](#)

[Safe Space](#)

[Although we don't expect this game to trigger any emotional or psychological trauma, we can't rule it out. For this reason, we want to propose the use of a code word, which allows players to go up to other players and momentarily leave the game, go to a quiet spot, where they can share what is troubling them. The idea is that in that smaller group they can together find a way of mediating the situation.](#)

[Code word: “Safe Space”](#)

[Before the workshop starts](#)

[Schedule:](#)

[DAY1](#)

[INTRO 4 ALL](#)

[9:00 - 9:30](#)

[Pick up conference players \(2 persons\)](#)

[9:30 - 10:00 Welcome \(Marea, Jo\)](#)

[10:00 - 10:30 Intro \(Carina & Steph\)](#)

[10:30 - 12:00 Embodying Your Otherself \(Carina & Steph\)](#)

12:00 - 13:00 Lunch Break

WORKSHOP

13:00 - 14:00 Group Building

Setting the scene (10min)

Who are we? (30min)

Assuming Roles (20min)

14:20 - 14:50 Watch Video Lecture (30 min)

14:50 - 15:00 First Reaction (10 min)

15:00 - 15:15 Inquiry from Roles (15 min)

15:15 - 15:45 Extrapolation: Complete Table of Question (30min)

15:45 - 16:00 Break

16:00 - 17:00 Game of Ask & Answer

17 Uhr Socialize

DAY 2.0

9:30 - 10:00 Groove in

Method: LARP (Oct0pos facilitates)

10:30 - 11:15 Sharing embodiments

13:30 - 14:30 Relational Worlding

14:30 - 15:30 Final Corpus

15:30 - 15:45 Break (15 min)

15:45 - 17:00 Looking Back: A Shared History

DAY 3.0

9:30 - 09:45 Bodywork Exercise

9:45- 11:00 Looking Back: Time Capsules

11:00 - 12:00 Uploading: Time Capsules

12:00 - 13:00 Lunch Break

13:00 - 14:30 SYNTHESIS - Get Prepared For The Conference

14:30 - 16:00 Break

16:00 Apéro

16:30 START CONFERENCE

NOTES:

Tasks to be distributed in each workshop group

Detailed instructions for workshop facilitators

General Questions:

- Probedurchlauf wann?

- 1.8 - 5.8, ca. 2 x 3 h lea sends poll

- wie gehen wir mit den video lectures um?

we integrate a lecture feedback (20min)

Bei jeder Handlungsanweisung, Aktion etc. müssen folgende Angaben gemacht werden:

PLAYBOOK FOR WORKSHOP FACILITATORS

Backstory (DM Sans italic)

Concept, Game Rules and Word definition ([links to Glossary entries](#)) (Abel)

Wer macht oder sagt etwas

Was macht die Person

Was sagt die Person

[Wo macht oder sagt die Person das]

→ Was ist das Ziel der Aktion oder Aussage

Introduction

Dear footnotes workshop facilitator,

first of all, thank you for taking the courage to jump into the future with us!

Great that you will be guiding your group through the workshop days. We hope it will be a fruitful time journey with interesting encounters, new insights and lots of fun!

The Footnotes conference is, as you already know, using LARP (Live Action Role Play) as an arts-based method for futures thinking. All workshop and conference days will happen in the realm of a 2045 scenario where we all act in a future version of ourselves as we already started in the first workshop facilitators meeting.

This PLAYBOOK provides you with the information and context needed to facilitate your workshop group.

If you have further questions or sections remain unclear, please don't hesitate to come back to us! We will also meet on the 18th of August for our next workshop leader prep meeting.

Looking forward to seeing you there!

Contacts

In case you need assistance at any point of the workshop here are the people who can help you and the ways to contact them

General Questions:

Technical support:

Contacts:

Every workshop group is supported by one digital assistant who supports you whenever technic equipment is needed during the workshops (using the projector, watching videos, working on the documentation ...)

Support regarding workshop methods:

Psychological Support

Medical Support:

Backstory

The backstory outlines the scenario we will find ourselves in at the Footnotes conference in the year 2045.

Finally the *Footnotes* gathering is taking place. For a while now, different working groups had formed within *Footnotes*, a functionality within the *Learning Platform*. Over the past years, the space of *Footnotes* had grown from the margins into a buzzing place of trans-temporal exchange. It recalled various practices that have historically activated the place of the margin be it as a form of resistance found in feminist practices of critical pedagogy, the tradition of black radical thought, as artistic gesture in the 19th century and as a form of intervention and conversation between different readers as seen in medieval scriptures. While the space had emerged and mushroomed in digital space it increasingly spawned real-life meetings. Eventually, different groups formed around different topics of concern. Some invitations were spread out widely across an array of text bodies so as to catch many eyes otherwise carefully hidden at the end of long pathways of forking hypertext.

The annotation was mostly used to subvert the Learning Platform and the knowledge body that was enlisted there. It had found a way to bypass the gate-keeping enforced along the borders of the institutionally validated and canonized corpus. Are these places strictly separated? Of course not. There is a rich and mutual knowledge transfer that is entertained from both sides. Anyways, most people are stood with at least one foot inside the institution. This movement had often been called a dance as writers of *Footnotes* were swaying and tiptoeing to find exposure and still avoid capture.

In 2045, *School of Commons* is calling for a gathering – the Footnotes Conference – in the former Campus of Zürcher Hochschule der Künste (ZhDK). The Art School had by then mostly abandoned the building, as students were using other facilities in the city (*Let players tell the story why*). The goal of the meeting is to reflect on the current state

of arts education and understand its historical conditions. Following the idea of circular time, *Footnotes* dancers will attempt to send messages to the past with the intent to sow change in the future present, rewriting the history of arts education as they see it unfold.

The was initiated in the *Footnotes* to rewrite the history of art education in order to change the future. Their goal is to annotate the corpus of the learning platform.

Footnotes workshop facilitator: What is my role? What are my duties?

As a workshop leader, you are part of the LARP. This means that you developed your character ideally before the conference. You will also take part in activities at the beginning of the first workshop day that will help everyone in strengthening their 2045 character. Maybe for some people in your workshop group, it will be challenging to settle into their new 2045-character. You will help them in consequently acting from your 2045-character. You are the workshop facilitator but at the same time, you are part of your workshop group. This means that you are part of the process of discussing and mapping out a future scenario in regard to your workshop group topic. But you are the one who knows about the next steps and which methods you as a group use to support your process. You are aware of the aims and procedures of the workshop. You are also the person people can talk to if in case they have questions, problems etc. Of course, we also provide you with support. There are [contact persons](#) that you can call for specific questions or problems. For all technical demands, each workshop group has a digital assistant who will be present during the workshop and support you. As you will see in the more detailed workshop program, there will be “Log Book Sessions” each day. These are the moments where the workshop group sums up and documents their processes on the FAST45 Learning Platform. Also here the digital assistant will support the group.

Roles and Duties *Footnotes* Workshop Facilitator during the workshop

- Represent 2045
 - Bring conversations back into 2045 and into role play in case people forget about it
 - be a good example for a character anchored in 2045
- Facilitate the workshop
 - Introduce workshop structure to workshop group
 - Introduce methods to the group
- Guide through the workshop

- Timekeeper: What happens when? When does the group have to move to the next task?
 - Maybe adapt breaks whenever needed
- Distribute workshop roles, see [Roles](#)
- Give hints, suggestions or ask helpful questions in case a discussion gets stuck or tangled up: you do not need to be an expert on the topic or in future thinking. But still, you came prepared with your own thoughts, creativity and some topical input you got from the *Footnotes* reading list or your own research. So where ever needed you can add your knowledge. Still, you as a group are creating your own scenario. There is no right or wrong. Your role is more about guiding through the process than leading the group topic-wise.
- Creating a feel-good atmosphere:
 - As a facilitator you are having an eye on group dynamics. Without forcing people you are trying your best so that all group members have their space for expression one example is a fair distribution of speaking time.
 - as a facilitator you are also the contact person when someone is not feeling well. For more information on this see [Safe Space](#) and [Contacts](#)

Tasks *Footnotes* Workshop Facilitator **Before** the Conference

- attend workshop facilitator meeting 1 (15.06.22) & 2 (18.08.22)
- develop your character with help of the character sheet
- watch the video lecture on your topic in preparation for the first workshop day (you will receive the video from us as soon as it is ready (mid-August))
- get familiar with the workshop topic! Our reader provides you with thrilling input!
- prepare a short introduction to the workshop topic that you will give in your workshop group (on the basis of the knowledge you come with, the reader and the video lecture). This introduction should be spoken from the perspective of your fictional character in 2045
- Develop a fictional framing of your group (creative task!): develop some background on how the group has emerged within the footnotes of selected texts (from the reader). Note: Stay in character - prepare the story from the position of your 2045 character

Footnotes Workshop Phase - Structures & Goals:

Footnotes will start with the workshop phase, which lasts 2.5 days (29th - 31st of August). For the opening of *Footnotes*, all participants come together and immerse in the setting of *Footnotes*, which takes place in the year 2045.

After the opening, the intensive work of the workshop days takes place mainly in the workshop groups. These are the reference groups for the first 2.5 days in which participants work out a common scenario that they will represent at the conference. Your part as a workshop facilitator starts on the first day after lunch (13.00).

On the third day of Footnotes (Wednesday, 30th of August) the workshops will end in the afternoon (14.30) and the conference, the second part of *Footnotes*, will start after a break (16.00). During the conference, you do not have to guide your group anymore your responsibilities have ended.

Workshop Goals:

After 2 and a half days of working together in workshop groups days we have moved through the following steps:

1. The futures jump has been achieved:
 - a. players understand the consequences of demands made in 2022 from the perspective of 2045 (especially in regard to their workshop topic)
 - b. the question “where are we now” has been answered
2. Each workshop group has developed a clear scenario:
 - a. conflicts and desires in regard to the current situation (2045) from perspectives of the workshop topic have been discussed
 - b. a consensus has been reached on what is desirable considering the restrictions of material conditions / situatedness
 - c. Relations to other thematic bodies have been established
3. Each workshop group has defined tools and recommendations for action for the year 2022 and the following years in order to work towards a desirable future
 - a. leaves room for uncertainties
 - b. demands to 2022 are defined *after* understanding possible long-term consequences through role-playing 2045

STRUCTURE - ZOOM OUT – ZOOM IN

The overall concept of the workshop days is that each group first achieves the futures jump to 2045 in general, and to 2045 in regard to their topic specifically. This means that we first focus on taking everyone to the year 2045, thinking, speaking, and acting in this future from the perspective of fictional characters that they developed.

In the next step, workshop groups will be developing concrete future scenarios from the perspectives of the workshop topic.

In the last part of the workshop, each group looks back in history (before 2045) and defines steps that should be taken in the period between 2022 and 2045 in order to create the desirable future of 2045 (zoom-in).

The collectively developed scenario is the shared reality the workshop groups will speak from at the *Footnotes* conference days (31st of August - first of September). The requirements for the years 2022 onwards, which were developed jointly in the workshop groups, help the workshop participants to make concrete demands in discussions at the conference and to contribute ideas on what is important for a desirable version of 2045 in relation to their thematic complex.

LARP, in the context of the *Footnotes* employed as an arts-based futures method, will support the futures jump that we as a collective take at the start of workshop day one (zoom-out). There will be various exercises and methods offered during the workshop days to help each participant strengthen his or her future self and to enable each workshop group to develop their own future scenario - all steps and methods you will be facilitating, will be explained in detail in this playbook.

PART1: PROJECTION: ASSEMBLING THE FUTURE CORPUS

- **Time Jump: Video Lecture**
- **Creating a viewpoint:**
- **Assembling the Organs:**
- **Receiving and Growing Cells Method: Miro/Questionnaire**
- **Fleshing out Method: Card Game**

On the first day the players define their own character and the group. AtSetting out from a personal perspective that try to situate in the future, they define the structure of their thematic corpus. (They might be an underground organization, a research group or simply a group of academics that have formed a set of collective demands. They watch the video lecture of the speaker, as an external input, that gives them a slice of the 2045 setting from which they extrapolate the conditions of the world, and define a set of questions that helps them build their thematic corpus. They receive cells from 2022. These are are questions and demands from 2022 that they 'grow' into different possible organs of the corpus (in conjunction with the questions derived from the video lecture). Using the card game, they collectively answer the questions posed in 2022 and 2045 to assemble organs into their thematic corpus.

PART2: ANNOTATION: REVISITING COMMON GROUND

- **Relational Worlding**
- **What comes around goes around.** Introducing the time spiral and circular time

- **A matter of relation and relation to matter:** What are 2nd order implications? How do they relate to the world around them ?
- **Embodiment:** Understand the condition from an embodied perspective
- **Recommendations and Returning demands**

In the 2nd part this corpus will be put in relation to the other themes in the collective world called 'Environment' that is inscribed and annotated in the learning platform. Through the warping of circular time, they receive questions and demands from 2022 called Cells, that they manifest in 2045 and grow into tissues and organs which constitute different orders of implications and levels of organization that players can use to structure their corpus. Through Role Play they explore which immediate effects the realizations of their demands or answer to their questions might have in 2045 and are given the chance to make demands and recommendations to the past to change the course of history and revise the present.

Formats/Elements:

- Each workshop creates one scenario map = "**corpus**"
- The "back-end" of the **corpus** is the **wiki** (it holds the histories, characters, places, etc.)
- All players collectively work on a **Time Spiral**, this summarizes what will have had to happen in order for the scenarios to emerge

Tools and Techniques:

Worlding

There are many conceptions of what the activity of 'Worlding' entails. It encompasses anything from the invention of fantastic cosmologies, utopias or *futures you can believe in*, to the formation of new reality systems and the active construction of viable systemic alternatives. Footnotes will consider worlding as a way to critically reflect and rethink existing structures and practices within Arts Education.

'Worlding' is not automatically a critical practice. It was the project of colonization of the "new world" and extends into the technocratic schemes of restructuring the world according to flows of capital and data accumulation. To move beyond such a world that is already co-opted by satisfying hegemonial claims for

(its) order, Footnotes takes the underlying theory of multiple worlds as a point of departure for exercises in Collective Worlding. It shifts the focus from existence to coexistence. From questions of where things are to how they are related to each other.

LARP inherently involves a form of *collective worlding* as players give shape to the fictional world and its narration through improvised action. The Footnotes workshops will center this activity by creating a skeleton of the 2045 scenario but letting players 'flesh out' their collective vision. It will provide enabling structures within which players can spawn different worlds and explore their relations, conditions and consequences.

Worlds once spawned have the ability to take a life of their own. But they are fragile beings and need the nurturing from their inhabitants to stay alive. As workshop facilitators it will be your role to care for the maintenance of the worlds and support players to uphold their suspension of disbelief. The best way to help players stay in the fiction is to set an example in taking their collective creation seriously and not breaking with your character except in the designated [safe space](#).

Otherselves ([Pre-workshop Preparation](#))

Building an *otherself* for yourself is a crucial tool for accessing speculative narrative and design from an embodied and personal viewpoint that nevertheless allows you a radical shift in perspective. How far away you want to move away from your own experiential horizon is up to you. You can play 'close to home' and simply project yourself into the future but you might also want to try out a different side of yourself or assume a temporary position that feels currently far away from your own. In any case take a moment for yourself to consider what themes and positions interest you when you think of the future of arts education? What are questions you feel curious or passionate about? This is the moment to assure that concerns that are important for you to figure out during the Footnotes Workshop will be included in the game play. Do not overthink it. Be intuitive.

For existing organizations or collectives it might be interesting to consider how they can imagine its transformation or development in the future.

Roles

16 cards are defined by roles ([CARD TABLE](#))

Roles are mapped onto the jacks / queen / kings of deck each responding to a different lens and four suits which present different forms of knowledge production:

- *Clubs* – **CONFLICT**: Players with this role are given the critical capacity to scout for the conflicts and contradictions that emerge in the scenario.
- *Diamonds* – **DESIRE**: Players with this role are given the capacity of the imagination (making images) visionary capacity: They can project the theme into the future and past, paint a picture or keep an overview

- *Hearts* – **AFFECT**: Players with this role give attention to the affective dimensions of the scenario. They can speak emotional and experiential knowledge)
- *Spades* – **PRAXIS**: Players with this role give attention to the practicalities of the scenario. They can question its feasibility, establish material conditions and lay down actionable steps needed to concretize and materialize the ideas.
- *Jack* – **Footnotes**:
- *King* – **Body**:
- *Queen* – **Common Ground**:
- *Joker* – **Transfer**:

The Roles provide different angles from which the scenario should be developed and probed. The Players are responsible for communicating the according concerns in the process, moderating discussions around them and making sure they are noted by the scribe in the scenario map.

Footnotes & Margins

Footnotes are a place of trans-temporal exchange. It recalls various practices that have historically activated the place of the margin be it as a form of resistance found in feminist practices of critical pedagogy, the tradition of black radical thought, as artistic gesture in the 19th century and as a form of intervention and conversation between different readers as seen in medieval scriptures. The annotation is mostly used to subvert the Learning Platform and the knowledge body that was enlisted there.

The It had found a way to bypass the gate-keeping enforced along the borders of the institutionally validated and canonized corpus. Are these places strictly separated? Of course not. There is a rich and mutual knowledge transfer that is entertained from both sides. Anyways, most people are stood with at least with one foot inside the institution. This movement had often been called a dance as writers of *Footnotes* were swaying and tiptoeing to find exposure and still avoid capture.

Organ-ization and Corpus

Using the body as a metaphor for organizational structures is a common practice. Metaphors are an integral part of translating abstract concepts and feelings into tangible experiences. Our cognition itself is embodied. While this runs the risk of reducing complexity and perpetuating dominant organizational structures (eg. the head as the regime of the visual) the body also offers us a set of organic structures that have the potential to uncontrolled growth and monstrous subversion as we imagine the body in new configurations.

Here Footnotes takes inspiration from the work of Shelley Jackson's 'Patchwork Girl' (1995), a piece of hyper-text fiction that lets the players choose their own story that defines the order in which the female body is sewn together not unlike a body is written and created through life rather than a static identity that corresponds shaping expectations upon it eg. to reproductive function of the body. Another reference is the

resulting body horror of the Role Play Game 'After the Maestro' by Tom K.Kemp (2020-2022) that is set within the body freed from its organizing force.

The thematic body (**Corpus**) consists of cells, tissues, organs and systems. It is connected to others on the "common ground" and communicate through fluids that can be different flows of resources and knowledge exchange.

Corpus is used in its double-meaning, both as a body holding lived experiences, as well as referring to the usage of the word for the main body of texts or collection of knowledge. Against the imposition of that which is institutionally validated and canonized as the main body of text, this corpus is one that is writing itself in, moving in from the margins.

In biology, an organ is a collection of tissues joined in a structural unit to serve a common function.[1] In the hierarchy of life, an organ lies between tissue and an organ system.

Cells: Are first ideas and premonitions, demands and desires. They can later be revised to form larger organs or they can be expelled from the body as dead matter.

Tissues: In biology, tissue is a biological organizational level between cells and a complete organ. A tissue is an ensemble of similar cells and their extracellular matrix from the same origin that together carry out a specific function. The English word "tissue" derives from the French word "tissu", the past participle of the verb tisser, "to weave". Organs are then formed by the functional grouping together of multiple tissues. In the scenario this corresponds

Organs: Larger components of the Main Body (=scenario), they have stood the test of collective discussion and negotiation. Organs are verified narrations.

Systems: A system emerges when the relations between different organs are defined.

Fluids: These are different forms of knowledge or resources that flow within and between organs and bodies. They are carriers of information.

Environment ([CARD TABLE](#), [EXAMPLE](#))

The Environment is the setting that systems of organs and bodies are embedded in. It grows organically, driven by the movement of history. The Environment is made up of political, economic, social and technological forces. Some would call the Environment "culture", others would call it "common ground".

Growing Cells

Cells are demands and desires expressed by sentient bodies called poets. A poet is not an occupation, nor is it a role ascribed by others. Anybody has the potential to become a poet by growing a cell. .

Cells travel along trans-temporal pathways. Once they find a common ground that nurtures them, they grow and replicate into manifestations of those demands and desires, however often with implications that their poets could not foresee or backcast.

Generally, they are conceived as traveling from past to present and future, but if one looks at it from a different angle, they travel along various temporal dimensions simultaneously.

Time Spiral [\[link\]](#)

The Time Spiral is a tool that records changes enacted across the fabric of time. It shows the manifestations of grown cells. It is also a tool that archives a shared history, the study of the movement between past, present and future. The time spiral will be a miro board that is nested in a wiki entry

Safe Space

Although we don't expect this game to trigger any emotional or psychological trauma, we can't rule it out. For this reason, we want to propose the use of a code word, which allows players to go up to other players and momentarily leave the game, go to a quiet spot, where they can share what is troubling them. The idea is that in that smaller group they can together find a way of mediating the situation.

Code word: "Safe Space"

Card Game

Wiki

Circular time

Before the workshop starts

Players

- Players fill out *Otherselves* questionnaire (Google Form) which already lets them reflect on their own relation to the theme. They can reflect personal desires, fears and anxieties in relation to the Future of Art Education.

- Sowing Cells: They can send a specific demand or question to the future which will be answered after the time jump is achieved.

Growing Cells - Sending demands/question from 2022 to 2045

Workshop facilitators

- Watch video of theme-specific prompt
- Read script
- Familiarise themselves with first questions related to theme

Schedule:

DAY1

INTRO 4 ALL

9:00 - 9:30

Pick up conference players (2 persons)

Where: Kunstraum

Tech: Play music and microphones for instructions

Light: Darkened, only with reserved LED and surface lights

9:30 - 10:00 Welcome (Marea, Jo)

Welcome (5 min)

Introduction of the School of Commons (15 min)

Presenting the conference proceedings + practical questions (5 min)

10:00 - 10:30 Intro (Carina & Steph)

Introduction to Footnotes (10 min)

Introduce Setting & Game (10 min)

Code of conduct (5 min)

10:30 - 12:00 Embodying Your Otherself (Carina & Steph)

Goal: Strengthen narratives

Bodywork Exercise (30 min)

Individual Exercise (15 min) - Players will be given a character sheet before the workshop, they use this time to “remember” their Otherself

- Artistic/educational/curatorial/research/activist practice of the character (Imagine/describe/create): What is your practice?
- Player relates to theme: What is the character’s history with this theme? Has the character worked on this topic? Is there a memory, or story this character associates with the theme?

Collective Relationship Building in small groups: YARN (45min)

- About the method: [Your Alternate Relation Narrative \(YARN\)](#) –

12:00 - 13:00 Lunch Break

Where: Seminar rooms, in workshop groups
Tech: Projector, sound
Input: Video
Method: Card Game
Output: Futures Jump documented in seven corpuss

WORKSHOP

13:00 - 14:00 Group Building

- SETTING THE SCENE: Explanation of workshop structure & methods (This is done in character and within the speculative framing of 2045)
- WHO ARE WE: Introductory round (with *other selves*)
- ROLES: Distribute workshop tasks (see below the programme)

Setting the scene (10min)

The workshop facilitators thank everyone for coming and introduce themselves. They give an intro to the workshop theme and give some background on how the group has emerged within the footnotes of selected texts (from the reader) Note: Here it is important that the facilitators establish the fictional framing for the smaller group. They should stay in character and also make sure to address other players as their newly assumed names.

Workshop facilitators make clear that at the end of the workshop a presentation will be held at the conference. It is discussed how the group wants to position itself within the larger context of the conference.

Why have we gathered here?

What is our collective goal?

What knowledge do we want to attain / spread?

Who are we? (30min)

Facilitator instructs players introduce themselves as their character.

How do they relate to the theme?

What is the main question/problem they want to solve?

What can they give (expertise?)

What is a skill they have (relevant to the log book sessions)?

What do they hope to receive?

Assuming Roles (20min)

Facilitator introduces roles and the use of cards as a recurring tool in the workshop
The cards are previously divided between Question cards (numbers) and 12 Role cards(persons)

Players choose a Role Cards and take a moment to understand their Role and synthesize it with the *Otherself*. *They are allowed to switch Roles if they want but the facilitator needs to*

Introduction Card Game & Table of Questions (5min)

Facilitators introduce card game and table of questions. They explain that the video lecture helps to formulate questions, but is not all encompassing to construct the thematic corpus. To do this players will work off of their own speculative experiences and the 'cells' which former selves have left.

Break (15 min)

14:20 - 14:50 Watch Video Lecture (30 min)

Facilitator introduces the fictional framing for the lecture. These need to be individually adjusted to each lecture (eg. Silvia speaks from the past) but in general it is framed as a message to the group. Players watch the video in a big group.

14:50 - 15:00 First Reaction (10 min)

Players freely respond to the lecture by questions that come to mind. They do not respond or comment to each others questions but inquire deeper through posing additional ones
What questions does the video raise?

15:00 - 15:15 Inquiry from Roles (15 min)

- Based on roles players are divided into four groups and work out the dimensions of conflict, affect, desire and praxis.
- They speak from their characters and also consider which elements of the lecture are relevant to their group.
- They formulate core questions towards their theme mapped into the table. The questions are written on blank cards, and plotted onto a large (A0 or A1), printed table and later transferred onto the learning platform by the scribe.

15:15 - 15:45 Extrapolation: Complete Table of Question (30min)

Players now have a loose collection of questions, generated through group work. These questions will be presented and discussed in the larger group setting. At the end of this module, players will have a collective toolkit to assemble different organs into the thematic corpus.

- Players create a shared table of questions, the categories for this table are already pre-defined and two example questions per category will be pre-given
- Players discuss their questions, why they are important to understand where they are and what this body looks like (“corpus”)

15:45 - 16:00 Break

16:00 - 17:00 Game of Ask & Answer

Here players start to build and understand what they are embodying in 2045, this body can be desirable, it can also embody anxieties and uncertainties. In order to find out what this reality looks like, players use the card game and answer the questions on blank cards. In a next step, they map them (analogue) and organize them in relation to each other, this map is transcribed on a digital board (Miro).

In this step they use [Miro](#) to create a map of the **Corpus**, this map will be linked to the wiki, they can drop images, videos into the map.

1. *Cells* appear again in the form of pre-written cards and filled out ‘organs’ in Miro
2. 2 ‘scribes’ are appointed to document the *corpus* analogue, and in [digital](#)
3. Introduction to wiki and miro by *Digital Assistants*
4. Players go in rounds to pull card
5. The questions is answered by the person sitting next to them, they can also ‘appoint’ players to answer the questions
6. By answering these questions, players collectively create a thematic **Corpus** (=thematic scenario map). They link the different organs to wiki entries.

Where: Terrace Tech: Music

17 Uhr Socialize

Facilitators instructs the players to find out as much as possible about the scenarios. Exchange what happened during first workshop day. Ideally this still happens in character.

DAY 2.0

Where: Seminar rooms, in Workshopgruppen
Tech: Beamer (Live stream des Groove in via Zoom oder Twitch)
Input: Experts as critical eye (?)
Methods: Card Game, Forking Path, Scenario Map, Project Map
Output: Futures Jump, Common scenario

9:30 - 10:00 Groove in

Method: LARP (Octopus facilitates)

Workshop facilitators greet workshop participants, participants get coffee, etc. and find themselves in the seminar room

10:00 - 10:30 Incorporation

Players understand implications of scenario in an embodied way and from the perspective of their character.

- Pre-recorded [if technically possible this would be livestreamed] meditation that guides players into sleep. While they sleep, they experience a dream. This dream lets them understand different expressions of how they consciously and unconsciously experience the corpus in its environment. [Alternatively: "recall a memory"]
- Players record the dream sequence, they can choose the medium with which they want to respond to this (a text, an image, a video, a dance, a song)

10:30 - 11:15 Sharing embodiments

- Scribe is appointed
- Players share what their dream sequence [/memory] found within the **Incorporation**
- Scribe documents these as **Tissues** in Corpus, additional material (videos, audio, images, can be added it later)

11:15 - 11:30 Break

11:30 - 12:30 Reading & Annotating the Corpora

Here players start to contextualize their corpus in relation to other Corpora and their Environment.

They start exploring the entries of other groups and become aware of the bigger knowledge environment that is built across the other workshops.

- Start to look into Corpora of other groups
- Players annotate the Corpora of other groups, using [comment function](#) in Miro

12:30-13:30 Lunch Break

13:30 - 14:30 Relational Worlding

Players work on building the shared Environment to their corpora.

Output: Each workshop group creates min. 2 and max. 5 [“Environment” Cards](#) on Miro. These are then tagged with the different categories: Political, Economic, Technological, Social, Legal, Cultural, Global/Local, Ecological, Philosophical

- Based on roles, they discuss relations and conflicts between their own corpus and other corpora in smaller groups
 - a. Clubs – **CONFLICT**: Players with this role are given the critical capacity to scout for the conflicts and contradictions that emerge between thematic bodies.
 - b. Diamonds – **DESIRE**: Players with this role are given capacity of the imagination (making images): They try to hold both the future and the past in sight, paint a picture of these trans-temporal relations and keep an overview
 - c. Hearts – **AFFECT**: Players with this role give attention to the affective dimensions between the different corpuss. They speak to emotional and experiential knowledges
 - d. Spades – **PRAXIS**: Players with this role give attention to the practicalities that connect one scenario to another. They question the feasibility of different body organizations existing side-by-side, establishing the material conditions that make them possible.
- In this group work, players can send envoys to other workshop groups to clarify questions they might have on other's maps.

14:30 - 15:30 Final Corpus

Workshop groups review Environment and other Corpora to finalize their own Corpus, which they use as a basis to create the Shared History

Output: Final map of corpus

- New scribes are appointed
- Based on the insights found during the **Incorporation** and **Relational Worlding** players edit final **Corpus**

15:30 - 15:45 Break (15 min)

15:45 - 17:00 Looking Back: A Shared History

Up to this point players have projected a scenario into 2045. What is not known is how this scenario came to be. In this step, players co-write the history between 2022 and 2045. Players work in pairs or groups of three. Every group has to create one historical event between 2022 and 2045. This event must correspond to at least one Scenario.

- Players start to concentrate on all emergent corpora. They start to write a shared history of the Environment.
 - They start to write a historical event. Historical events must include:
 - a. Date (and if necessary Time)
 - b. People
 - c. Place
 - d. Actions
 - Players have access to a shared [Time Spiral](#) (miro), they plot their historical event onto this visualization. This will be the shared history of all corpora (=thematic scenarios).
 - Players are told that on the next day, they will collectively pack Time Capsules for past and future generations. Going home, they are given the task to think about what they would want to tell the past and what desires they have for the future.
-

DAY 3.0

Where: Seminar rooms, in Workshopgruppen
 Tech: Documentation station
 Input: (maybe exchange with speakers)
 Method: Letter Writing
 Output: Time capsules

9:30 - 09:45 Bodywork Exercise

Bodywork exercise led by OctOp0s (either pre-recorded or live streamed)

9:45- 11:00 Looking Back: Time Capsules

Players 'pack' time capsules. These time capsules include three letters. Each letter has a specific tone and address. Players work in three groups. Each group crafts one letter. They can be written but also use the techniques of the different players.

- Letter to the past: What could have been done better? What achievements do we want to celebrate?
- Letter to the present: What do we understand to be the present situation?

- Letter to the future: What have we not achieved yet? What do we want to see materialize in the future? What can we expect?

What if artists found a method to send back time capsules to the year 2022?

Task: Preparing time capsules for the year 2022:

- What are the demands of the scenario?
- What is necessary to make this scenario possible?
- Develop concrete instructions for policymakers, researchers, activists ... of the past to reach a desirable future

Method: Project Map - practical steps to be taken “Umsetzungsorientiert”

11:00 - 12:00 Uploading: Time Capsules

Players “bury” time capsules to be found by past and future generations by transcribing letters to the wiki. These letters are written in the footnotes. They annotate the entries of the corpora which are writing themselves into what is to be considered the main body of text.

12:00 - 13:00 Lunch Break

13:00 - 14:30 SYNTHESIS - Get Prepared For The Conference

Players discuss how to make the scenario communicable.

- Decide as a group how you want to talk about the scenario? Will they read one of the letters?
- From which positions do you want to talk? (As it's history, as an artist's reaction, activist call for action etc.)
- Choose two representatives
- Option: If live speakers are already present, they can already meet speakers

14:30 - 16:00 Break

16:00 Apéro

16:30 START CONFERENCE

NOTES:

-

*First draft project map

Project North Star

[Insert Project Name and Date]

PEOPLE & ROLES <i>Team member names & roles they play</i>	GOALS <i>What do we hope to achieve? Make it feasible, measurable, and time-based.</i>	KPI's <i>What are the key performance indicators? How will we measure success?</i>	KEY MILESTONES <i>What are the key milestones for the project? Who will be involved for each?</i>
	TARGET AUDIENCE <i>Who are we trying to reach and why? What is important for the team to know about this audience?</i>		
ADVANTAGES & ASSETS <i>What advantages and assets do we have at our disposal that will help us be successful?</i>		HOPES & FEARS <i>What hopes do we have for this project? What fears do we have?</i>	

Überschriften und Fragen müssen noch im future style angepasst werden

-

Tasks to be distributed in each workshop group

1 Workshop Leader

1 Feel Good Person

2 Scribblers

1 Future Anchor Person

1 Critical Friend

Tasks Workshop Leader:

- Introduce structure
- Introduce methods
- Lead through the workshops
- Timekeeper
- Distribute workshop roles
- Give hints + inspiration when things go wrong

- Be the contact person when someone is not feeling well, distribute speaking time well ... (together with the feel-good person)
- Bring conversations back into the future and into role play (together with the future anchor)

Tasks Feel-Good Person:

- Be a contact person when someone is not feeling well,
- Monitor speaking times and make sure everyone gets a chance to speak (together with workshop facilitator)

Tasks Scribblers (all workshop players document but these 2 persons focus more on it, quasi the backup for the documentation):

- Take notes, photos, films etc. during the workshop.
- Write down notes and quotes during the workshop

Tasks Future-Anchor Person:

- Bringing conversations back to the future and into the role play (together with the workshop facilitator)

Tasks Critical Friend:

- Give the group input for their topic and future scenario
- Help the group to integrate important aspects in the scenario
- Ask relevant questions based on expertise
- Be a critical eye

Documentation Concept

During the workshops

The documentation of the workshop outcomes is primarily based on the Wiki on the LP.

The Wiki consists of knowledge base, publishing site (writing, images and video) and glossary + chat function in Footnotes

What do we annotate?

- The entire process is 'annotating' the initial input.
- Wiki contains in the end:
 - The developed questions (card game)
 - comments on the video lectures transcripts
 - the common scenarios
 - the approach to get to the future scenario / time capsules

- Who does the documentation introduction (must be briefed beforehand)?

- Should the medium for documentation be defined for each Log Book Session (for ex. Text, foto and text, video...)? To make sure that we have a multimedia output?

Further documentation

- podcast
- live stream with avatar
- External film and photo person (in order to have high quality material)

—

Questions for card game from FAST45 Consortium (either prepare for game or only as triggers for workshop facilitators)

1. DIS/CONTINUITIES [Digital Cultures of Education]

- What scenarios are there for digital media to assist remote learning?
- What are the constraints?
- What does the perspective of digital materialism tell us about future scenarios?
- How do questions of trust and accessibility change the equation?
- In 2045, what about digital divide? Are we all concerned and involved in the digital world?
- In 2045, what does it take to get involved in a digital culture of education?
- In 2045, how is digital culture of education related to indigenous knowledges?
- In 2045, how do we deal with conflicts/criticism of digital cultures of education?
- In 2045, how has blockchain technology impacted the way we validate learning?
- In 2045, how has 'creative' ai impacted the creative and art industry and art education?
- In 2045, will 'physical on-campus learning' be reserved for the elite (while online learning is for the masses)?
- In 2045, will neuro-technology be another 'canvas' (or 'paintbrush'?) for artists?

Workshop Leader:

2. ORGANOLOGY [Art and Society]

- What role will art (schools) play within society in 2045?
- How might art (schools) contribute to societal changes?
- Where might they fall short?
- Who has the power to take decisions in 2045?
- In 2045, are we at art schools responsible for solving all of society's ills? Or has the state finally stepped in?
- In 2045, how do we relate to collective memories in arts and societies? How do we transfer our memories and pass them on to others?
- Which are the conflicts being fought out between schools and society?

- In 2045, will the perception of the art school as outsider leftish elite territory more present than ever?
- Try to imagine a higher arts education institution in which the issue of the dichotomy between disciplinary and transdisciplinary would no longer be understood by its main players (students, teachers, senior management, stakeholders).

Workshop Leader: KAI (researcher, lecturer UniArts Helsinki)

3. CHAOS/MOSIS [Inter- and Transdisciplinarity]

- What is the role of transdisciplinarity and cross-institutional learning in 2045?
- What makes a discipline?
- What are the constraints or pitfalls of dissolving the lines between disciplines, such as art and activism, art and science, art and philosophy?
- Who is establishing cross-institutional links in 2045? students, teachers, general boards,...
- Who is working interdisciplinary in 2045?
- How are the disciplines defined in relation to each other in 2045?
- How do we have overcome the institutional problems regarding the exchange of discipline specific knowledge in 2045?
- How to reconcile heritage practices and creative practices in 2045?
- Did Bitcoin really helped students dealing with cross-institutional learning on the way to 2045?
- In 2045, how do the Interdisciplinary Departments in HEI evaluate and validate interdisciplinary learning outcomes?
- Try to imagine a higher arts education institution in which the issue of the dichotomy between disciplinary and transdisciplinary would no longer be understood by its main players (students, teachers, senior management, stakeholders).

Workshop Leader: XENORAMA (Audio-visual art collective)

4. COMMONALITIES [Knowledge Commons]

- How do peer learning, lifelong learning, learning environments and new methodologies function within IHAЕ in 2045?
- Who do we mean when we talk about the commons in 2045
- In 2045, what can we entrust to the commons? What can the commons do?
- Intellectual property was banned on the way to 2045, how does the individual stand in relation to common knowledge production? Does the individual still play a role within the commons?

- Imagine in 2045 the Knowledge Commons has revealed itself to not be as trustworthy as we thought; how to fact-check these, or find a common ground between polarisations?

Workshop Leader: KOBE (Luca Arts)

5. RE/PROGRAMMING [Institutional Structures and Strategies]

- Infrastructures, needs and necessities of institution, the influence of economics, new policies etc.
- Can all the procurements of your institution be based on reusability and circulation?
- How much of the materials could be recycled inside your institution?
- Who would be the best partners for sharing equipment with you?
- Who has the right to be a student at an art school in 2045?
- What is the purpose of the higher arts institutions in 2045?
- How do institutional strategies relate to decision making based on AI in 2045?
- How can national institutions compete with global institutions in 2045?
- Since 2037, all HAEIs in Europe are obliged to be artist-led. How has this changed the HAEI-landscape up until 2045?
- How will the role and function of HAEIs as meeting places change? Which new forms of interpersonal communication must the institutional structures accommodate

Workshop Leader: BARBARA (ELIA)

1. SYMBIOSIS [Ecological and Social Sustainability]

- (CO2 neutral institutions, Diversity and Inclusivity in the Arts)
- Questions of accessibility
- Climate Justice – does that have anything to do with CO2 accounting?
- Diversity beyond the form
- Who would be the best partners to share resources (sustainability) in 2045?
- For which social sustainability purposes will technology be used in IHAIE in 2045?
- How to integrate both social- and sustainable design in campus and travel in 2045?
- Imagine in 2045 capitalism is no longer existent in the western world, what are the new challenges for sustainable- and social development?
- In 2045, the art purist movement 'explodes' into a world wide protest against the pampering socio-ecological regulations that greatly limits the artists' artistic freedom. Who are these people, and what are the arguments they use to make their point?

Workshop Leader:

2. PLASTICITY [Institutional vs. Non-Institutional Education]

- What is the role of informal knowledge and education in 2045?
- What are spaces of informal knowledge production and exchange, which must be supported by institutionalised spaces?
- In 2045, who decides what learning certificates etc. are and how peoples knowledge is validated?
- How will open learning opportunities for all transform educational settings in IHAIE in 2045?
- In 2045, what is the current state of the Arts research saying about Transdisciplinarity and Method Transfer?
- Who are the players in the Edu-Lobbying field and for whom are they lobbying in the year 2045?
- In 2045 all but one art schools in Belgium have been privatised. The one institution that is still subsidised by the government has difficulties attracting students and is close to having to shut its doors. Since the 20s, which stream of events and evolutions have led to this 'current' situation?

Workshop Leader: WIO (?) (Luca Arts)

Detailed instructions for workshop facilitators

Dear footnotes workshop facilitator,

first of all, thank you for taking the courage to jump into the future with us! And thank you for guiding your group through the workshop days. We hope it will be a fruitful time travel with interesting encounters, new insights and lots of fun!

The Footnotes conference is, as you already know, using LARP (Live Action Role Play) as an arts-based method for futures thinking. This PLAYBOOK provides you with the information and context needed to facilitate your workshop group.

Contacts

In case you need assistance at any point of the workshop here are the people who can help you and the ways to contact them

Technical support:

Every workshop group is supported by one digital assistant

General Questions:

- Probedurchlauf wann?

- 1.8 - 5.8, ca. 2 x 3 h lea sends poll

- wie gehen wir mit den video lectures um?

we integrate a lecture feedback (20min)

- recorden wir eine zoom session wo wir nochmals das narrativ und die workshops durchgehen für die workshop facilitator?

ja nach unserem meeting

- Szenario Map -wer entwickelt die bis wann? (check in MAP am 11.7.)

- Carina & Steph

- wollen wir scenario MAP und Project MAP?

- Use Wiki-Structure for Scenario Map
- Structure for Glossary

- wer bereitet die Anleitung/PLAYBOOK für die Workshopgruppen vor?

- Carina und Steph setzen Google Docs auf (schicken es in der Woche vom 11-15. Juli) → Lea & Marea ergänzen

- was genau sind die annotation und was ist der "body of text" den wir annotieren?

- wann machen wir den zweiten briefing termin mit den workshop facilitatorn?

18.08. Workshop facilitator treffen

- wer schickt anina die videos damit sie schneiden kann?

- wer schickt lea die short bios und bilder für die LP?

- framing notwendig: bios sind in 2022 verfasst – wie wird das eingeordnet?

- wäre baruch ok wenn sein workshop hybrid ist?

- Steph: check-in with Baruch

Mail Conor

→ Doc für Learning Platform Skizzen und Fragen:

https://docs.google.com/document/d/16nhFffwaTDj_d4YXEgu9hO6qYW3mC2yU3S_Txqedl5Y/edit?usp=sharing

- Ab wann können wir Kurzbios und Speakers auf die Learningplatform einpflegen?
- Falls das bereits möglich sein sollte, wie ist der Zugangscode?
- Wann ist die Wikitestversion fertig?

Carina und Steph:

- Überlegen Überleitung von Video Lecture zu Card Game
- Überlegen Verhältnis von 2045 und 2022 - Time Travels

NOTES:

Bei jeder Handlungsanweisung, Aktion etc. müssen folgende Angaben gemacht werden:

Wer macht oder sagt etwas

Was macht oder sagt die Person

Wo macht oder sagt die Person das

Was ist das Ziel der Aktion oder Aussage

13.07.2022

- character sheet zum ausfüllen?
 - ja aber nicht alle werden das machen also muss es so sein dass es nicht notwendig ist um mitzumachen
 - definition of desirable future
 - what will have had to happen in order to materialise this future?
 - ambiguous utopia?
 - frage brauchen wir futures map und project map?
 - ja
 - aber evtl spielerisch? -> zB auf die Geschichte bezogen (successiv?)
 - tool, dass alles zusammenfasst → was für handlungen müssen stattgefunden haben?
 - time spiral / microscope? (auf mural) → kann immer eingesehen werden
 - definitionen der verschiedenen elemente:
 - wiki: records shared history and scenarios in 2045 ("where are we now?")
 - [tool, tbd]: wie kommt man in das szenario 2045
 - was sind die wichtigen fragen, die beantwortet werden müssen?
 - timeline ? time spiral
- relational building - in wie fern stehen verschiedenen Gruppen im Austausch?

NEXT STEPS

Lea

- ☒ ~~send poll for test run~~
- ☐ finalize program

Carina & Steph

- ☐ Szenario map draft
- ☐ push wiki (mail to conor & co)
- ☐ detailed playbook for workshop facilitator (including overall concept + ideas behind, goals and achievements of each workshop step)
- ☐ Überlegen Überleitung von Video Lecture zu Card Game
- ☐ Überlegen Verhältnis von 2045 und 2022 - Time Travels
- ☐ framing Bios lecturer: bios sind in 2022 verfasst – wie wird das eingeordnet?
- ☐ Steph: check-in with Baruch if hybrid workshop is ok

WHO???

- Project MAP erstellen
- Content LP & Wiki

Meeting 290622

- speakers situation: carina works on finding new speakers
-