



HR75
artImpact2030
Dance Arts in & 4 Human Rights

HOW DANCE MATTERS



Dance brings a form of freedom.

Open Virtual meeting on 10th of December 2023, 2 pm-3.30 pm CET



#Standup4humanrights





Overview

The [Universal Declaration of Human Rights \(UDHR\)](#) is a milestone document in the history of human rights. Drafted by representatives with different legal and cultural backgrounds from all regions of the world, the Declaration was proclaimed by the United Nations General Assembly in Paris on 10 December 1948 ([General Assembly resolution 217 A](#)) as a common standard of achievements for all peoples and all nations. It sets out, for the first time, fundamental human rights to be universally protected and it has been translated into over [500 languages](#).¹

Human Rights 75 (HR75) marks a significant milestone in our collective journey toward a more just and equitable world.

In a world where the pursuit of human rights intersects with the urgent need for sustainable development, dance emerges as a potent force for social transformation. This meeting invites scholars, practitioners, and artists to explore the profound impact of dance arts on critical facets of human rights and sustainable development goals (SDGs), with a special focus on health, gender equality, ecology, and peace. From freedom of expression to cultural diversity, dance serves as a compelling medium to articulate, challenge, and celebrate the essence of human rights. To commemorate this occasion, the ACD-Agency for Cultural Diplomacy International Association president organizes and facilitates this meeting, delving into the question:

What impact may have dance arts on the practice of International Human Rights?

Key Themes that showcase the transformative potential of dance arts in the realm of human rights:

- The transformative power of dance arts in Human Rights and Sustainable Development, Dance arts as a form of Cultural Diplomacy: How does dance contribute to cultural diplomacy, fostering understanding and unity across diverse communities?
- Dance arts in sustainable development: addressing global challenges connected with sustainable development goals from the perspective of dance arts students and professionals
- Activism through Movement: Witness the power of dance as a tool for activism, shedding light on human rights issues and advocating for positive change.
- Leadership on the Dance Floor: Examine the parallels between effective leadership and the choreography of dance, emphasizing collaboration, communication, and shared purpose.

Guiding questions

Dance arts in & 4 Human rights

From freedom of expression to cultural diversity, dance serves as a compelling medium to articulate, challenge, and celebrate the essence of human rights.

1. *What rights are of most relevance to dance arts and dance artists?*

2. *What is the role of dance art in communicating messages about human rights?*

Should there be greater linkages between artists and human rights professionals in this regard, without 'instrumentalizing' art?

3. *How does art help to dismantle stereotypes?*

4. *What is the role of art in the sustainable development process?*

What have been the consequences, both desirable and detrimental, for the association of dance arts with politics and cultural diplomacy?

Cultural Democracy, Gender Equality:

This theme explores the role of dance arts in challenging societal norms and promoting gender equality. We examine how choreography, performance, and dance education can empower individuals, break down gender stereotypes, and contribute to a more inclusive and equitable world. Furthermore, Cultural Democracy stands as an essential approach to ensure equal and just cultural diplomacy of diverse traditions and styles within the realm of dance. We explore how embracing and celebrating cultural diversity in dance contributes to a more democratic and inclusive cultural landscape, fostering mutual respect and understanding.

1. *What is the status of artistic freedom in the EU?*

2. *Is dance art in Europe dominated by a certain group and/or style?* 3. *What can be done to redress any imbalance and to guarantee equal access to education, practice, and careers in dance arts?*

Dance arts & health

WHO Europe report from 2019 Arts&Health sheds light on the importance of dance arts among other artistic practices, for promoting and supporting physical and mental well-being. We delve into the holistic potential of dance arts, examining how they contribute to individual and community health. From addressing trauma through movement to promoting inclusive wellness initiatives, our discussions aim to uncover how dance fosters resilience and & well-being. Find out about relevant organizations, such as social insurance and the pensions fund, devoted to the working and health insurance rights and conditions of artists.

Ecology approaches in Dance arts: Dance, as a reflection of cultural identity, is intricately connected to the environment. This segment investigates the ecological footprint of dance arts, discussing sustainable practices within the field and exploring how movement can amplify conversations on environmental issues, inspiring collective action towards ecological harmony.

¹ Source: <https://www.un.org/en/about-us/universal-declaration-of-human-rights#:~:text=Drafted%20by%20representatives%20with%20different,all%20peoples%20and%20all%20nations>.

Agenda

ArtImpact2030 ...dance arts in & 4 human rights

introductory note by the host and organize of the meeting Tatjana Christelbauer MA ACD-Agency for Cultural Diplomacy president, dance arts_science_diplomacy practitioner, organizer & facilitator of this meeting

Special guest contribution: Sherry Grant /NZ performance on piano piano “Erinnerung” (Op.24) by Croatian-Hungarian composer Dora Pejačević (1885-1923) at her centenary, & reading Sherry’s new poem “You Are The Whisper” (Op.4072), written on 2023-12-09

Flesh presentations (10 min) of dance arts professional to the topic of the meeting

Keynote: *Competition Slavenska Prix and the new theater law, current challenges in terms of human rights and Sustainable Development from the perspective of the Croatian Association of Professional Ballet Artists*

by

Prof. Dr. Svebor Sečak, PhD

associate professor, is a national ballet principal and pedagogue of the Ballet of the Croatian National Theatre in Zagreb, Croatia and the Dean of the tertiary educational institution Alma Mater Europaea Dance Academy in Ljubljana, Slovenia

Presentation: “Imperial Gesture revised & the Movement Migration project” by Prof. Kim Jones

Research Fellow at the NY Public Library at Lincoln Center. Associate Professor at UNC Charlotte and the Founder/Artistic Director of Movement Migration.

Presentation: “The politics of breathing with”

by **Prof. Dr. Carol Brown** (absentee)

Head of Dance at the Victorian College of Arts, University of Melbourne, Australia and artist-scholar

Presentation: “The Rhythm of Nature. A brief introduction of the international project collaboration on the intersection of dance arts & ecology in Environmental Humanities”

by **Pawel Michno**

Director and choreographer, professional dancer, and dance teacher. Founder of the *Po:ruszeni* Art Association

The Rhythm of Nature

ERASMUS+ project teams and participants presenting their experiences during the environmental education in dance arts project activities

Let’s rain ... diplomacy on stage

interactive session: dialogue & exchange among attendees on the views, challenges, perspectives, questions, visions ...

Tatjana Christelbauer

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<https://www.acdvienna.org/acd-dance-arts/>

Event announcement page: <https://www.eventbrite.com/e/773751059247/preview/?aff=oddtcreator>

Guest speakers



associate professor, is a national ballet principal and pedagogue of the Ballet of the Croatian National Theatre in Zagreb, Croatia and the Dean of the tertiary educational institution *Alma Mater Europaea* Dance Academy in Ljubljana, Slovenia. He teaches at the AMEU Dance Academy in Slovenia and at the Study of Ballet Pedagogy at the Academy of Dramatic Art of the University of Zagreb. He is also the President of the Croatian Society of Professional Ballet Artists.

Prof. Dr Sečaks is the artistic director and organiser of the International Ballet Competition *Slavenska Prix*, as well as the organiser and moderator of the dance section of Scientific International AMEU Conferences *It's About People*, and as a member regularly participates at international congresses of CID UNESCO. He publishes, edits and reviews articles for the conferences and for other relevant journals and magazines.

He acquired his Master's and PhD degrees at the *University of New England*, Australia, while he completed his undergraduate studies at the *Royal Academy of Dance* in London, UK. For his dance specialisation he went to the *Vaganova Dance Academy* in St. Petersburg, Russia, after completing his education in Croatia.

As an internationally acclaimed ballet artist he performed numerous leading roles in classical, neoclassical and contemporary ballets and danced with many famous ballet stars and organized ballet tours worldwide. As a choreographer he created numerous all-evening ballets and many shorter choreographies. His works were performed on all world continents and many world-famous stages and festivals, primarily with his touring company *Ballet Troupe Croatia* that he founded in 1994.

He is the recipient of many professional awards, prizes and state orders for his contribution to culture. In 2022, he was accepted as a regular member into the European Academy of Sciences and Arts.

<https://dance-academy.almamater.si/ples-in-znanost/?lang=en/#danceandscience>



PAWEŁ MICHNO- Director and choreographer, professional dancer, and dance teacher. Founder of the association "Po:ruszeni Art Association," dedicated to creating cultural events at the national and international levels, providing a platform for the development of young artists. A highly esteemed choreographer and instructor, regularly invited to choreographic consultations, instructor courses, and dance workshops in Poland and abroad. His choreographies have garnered numerous awards at both national and international competitions. He refined his dance skills by attending classes at the finest dance schools in Paris, London, and New York. He has been repeatedly invited as a choreographer for television productions, including "You Can Dance," "Dancing with the Stars," "World of Dance," and "Dance, Dance, Dance." In 2012, the premiere of "Lady Fossy 2" took place at the Capitol Theater in Warsaw, a production in which he directed and co-authored the choreography. In 2013, at the Capitol Theater in Warsaw, the premiere of the play "Saligia – Seven Sins" occurred, of which he was the originator, producer, director, and choreographer. In 2014, the play "His," for which he provided the choreography, premiered at the Rampa Theater in Warsaw. In 2016, he founded the B. Sides Dance Company. In the same year, he created the play "Odwrócenie," which premiered at the Capitol Theater in Warsaw. The performance "Odwrócenie" was awarded the laureate's prize at the 2nd Dance Theaters Competition organized by the Kielecki Teatr Tańca. In 2022, he led the artistic project "S.O.S. Save Our Souls" in collaboration with Low Air Dance Theater from Vilnius. Since 2022, he has been actively involved in the artistic project "The Rhythm of Nature" with his association. The project is conducted in collaboration with ACD - Agency for Cultural Diplomacy (Vienna) and Agencia Andaluza de Instituciones Culturales (Seville).

<https://youtu.be/KEB19V13-QE>



Images: Kim Jones, “Imperial Gesture” courtesy of 92st Y.

Prof. Kim Jones

Associate Professor of Dance at UNC Charlotte and a régisseur for the Martha Graham Resource Center. She danced with the Martha Graham Dance Company and the Metropolitan Opera Ballet and served as a principal dancer in the US National Tour of *The King and I*.

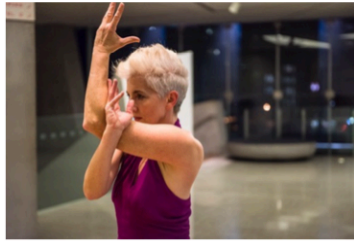
Kim is well known for her work with historic modern dances. Most recently, choreographer Paul Taylor offered *Tracer* (1962), a collaboration with the artist Robert Rauschenberg (set and costumes), as the subject of a scholarly reconstruction by Kim. She recreated the work using her research and dance expertise on Taylor 2 Dance Company members, thanks to funding from the NEA Art Works grant, UNC Charlotte Faculty Research Grant and Wells Fargo. *Tracer* has been performed at The Metropolitan Museum of Art and The Museum of Modern Art (MoMA), 92st Y "Fridays at Noon", and The Metropolitan Museum in New York City, among other national venues.

In 2013, Kim reconstructed Martha Graham’s *Imperial Gesture* (1935), which is in the repertory of the Martha Graham Dance Company. Both reconstructed works were featured in the Sunday edition of *The New York Times*. Kim has also restaged Graham’s *Primitive Mysteries* (1931), *Panorama* (1935) and *Steps in the Street* (1936), with funding from the NEA American Masterpieces grant. In 2018/2019 served as Resident Director at Kingston University.

<https://www.nvpl.org/blog/2023/06/16/library-performing-arts-2023-24-dance-research-fellows>

<https://movementmigration.org/company>

Prof. Dr. Carol Brown NZ/AU



Demon Machine, an iconic dance theatre work critiquing the loss of freedoms brought about by industrial mechanisation and a rising tide of fascism, was made in Vienna in 1924 by Viennese Ausdruckstanz choreographer Gertrud Bodenwieser and has persisted as a performance embodied by generations of dancers from three continents (Europe, New Zealand and Australasia) to this day.

Prof. dr Carol Brown, Head of Dance at the Victorian College of Arts, University of Melbourne, Australia and artist-scholar A'CD-Agency for Cultural Diplomacy association Ambassador for the Austrian SDG Awarded *Orange Feather Initiative*

Carol Brown is a dancer, choreographer, artist-scholar and director from Aotearoa whose work has been presented globally. Her choreographic imagination straddles academic and professional contexts and is renowned for its transdisciplinary reach. After completing one of the first practice-led Phds in Dance at the University of Surrey, Carol was invited to become Choreographer in Residence at the Place Theatre London where she developed her company, Carol Brown Dances. Touring internationally and engaging in sustained collaborations, Carol has developed innovative choreographic methodologies in dance-architecture, digital dance and site dance and has written extensively about this work in books and academic journals. Her choreographic research takes place in diverse settings including urban, architectural, virtual and theatrical environments; and is catalyzed by questions of space, ecological change, gender and hidden histories. She has been awarded a prestigious Jerwood Prize for Choreography and the Ludwig Forum International Prize for Innovation. Carol was a NESTA Dream Time Fellow in the UK. She has had sustained and enduring partnerships with many dancers and artists including Russell Scoones (*LungSong*), Gillian Whitehead, Star Gossage and Fiona Graham (PAH), Thomas Kampe (*Releasing Her Archive*) and performance designer and architect Dorita Hannah (*Flood, Tongues of Stone*). Recently she performed with the sonic ensemble *From Scratch* at City Gallery, Wellington and presented the screendance, *LungSong*, made at NIWA's Atmosphere and Weather Research Station in Central Otago for *Modes of Capture*, Dublin International Dance Festival. Carol has held lecturing positions at the University of Surrey and Brighton University, she was formerly a Reader in Dance at Roehampton University and an Associate Professor in Choreography at the University of Auckland where she founded *Choreographic Research Aotearoa*. She lives in Melbourne with her partner and sons.



Tatjana Christelbauer MA

President & founder of the ACD-Agency for Cultural Diplomacy association

art_science_diplomacy practitioner

Austrian SDG Award winner for the *Orange Feather Initiative* in contribution to the UN Women initiative Orange the world for prevailing violence against women

Lecturer & multimedia performing artist, applying dance arts methodology in science diplomacy communication;

Alumna of the Martha Graham Contemporary Dance School New York City.

Former employee at the Lower Austrian Government education dept (1992-2020) as a consultant & pedagogue for intercultural education, trainer for Children's rights, Gender & Diversity; IkuBi2030 educational model creator;

Art-scientist, Cultural mediator (dance, fine arts_sciences, AI, new media; MA in Woman studies; creator of the *artImpact2030* initiative, *Dance Arts Cultural Diplomacy* platform; Conference organizer in collaboration with the UNESCO (UNESCO Mondiacult conference, UNESCO Futures of Education sessions facilitator)

Study alumna, conference speaker and program manager for Youth Forums at the Institute for Cultural diplomacy Berlin ICD, (2009-2017)

Public relations manager, project manager ERASMUS+ projects; lecturer, dance arts & linguistics practical researcher; *Females4Futures* meetings;

Museum educator, certified *Dance Well* program creator & trainer; Project leader & choreographer in collaboration with Vienna Youth centres, International Organisations and the Vienna Votivchurch parish since 2002

Portfolio: <https://www.tatjana-christelbauer.com/en/portfolio>

Special Guest contributor

Sherry Grant is a Taiwan-born New Zealand concert pianist, cellist, award-winning poet and festival organiser. Since 2019 Sherry has been artistic director of many international multi-disciplinary online festivals and in 2024 she will organise the International Hill & Frame Double Festival to celebrate the centenary of NZ writer Janet Frame with the music of Australian-NZ composer Alfred Hill. Sherry frequently performs concert tours around the world and is author of *Bat Girl* and *Being Katherine* poetry books, as well as co-editor of *Haiku Zoo Journal* and *Raining Rengay*. She collaborates with her 9-year-old daughter Zoe Grant in concerts and poetry workshops. This mother-daughter duo aims to inspire and empower at least a billion people with what they create together towards the Next Golden Age.

Their new community is at www.nas.io/next-golden-age.

Sherry's online concert programme at www.artsinfinitypress.com/concerts.

More about Sherry at www.linktr.ee/sherrygrant and www.youtube.com/sherrygrant.



Conclusion:

Art has the extraordinary ability to shape narratives, challenge perceptions, and inspire change. As we navigate the intersection of dance arts and human rights, artImpact2030 ... HR75 endeavors to ignite conversations that celebrate the past, acknowledge the present, and envision a future where dance becomes an integral force for positive impact on the global human rights landscape.

*Inspirit2030 ...
Atemzug, Federflug*

Tatjana Christelbauer

Vienna, 10th December 2023

Sources:

HR messages²
HR75 official Logo³
Human rights logo⁴
HR75 Toolkit⁵

Image cover: Tatjana Christelbauer, by Balina fashion Vienna

Prof. Dr. Svebor Sečak, PhD

Dance academy journals: <https://dance-academy.almamater.si/ples-in-znanost/?lang=en/#danceandscience>

Prof. Kim Jones:

Imperial Gesture article: <https://www.nytimes.com/2013/02/17/arts/dance/martha-grahams-imperial-gesture-reconstructed.html>,
Movement Migration project webpage: <https://movementmigration.org/company>

Prof. dr. Carol Brown

Lungsong: <https://www.youtube.com/watch?v=5ygZXvuTGmo>
Demonmachine: <https://carolbrowndances.com/projects/dancingsculpture/>
Living archive of breath science journal article: <https://www.tandfonline.com/doi/abs/10.1080/13528165.2020.1752579>
University of Melbourne: <https://findanexpert.unimelb.edu.au/profile/852465-carol-brown>

Pawel Michno:

ERASMUS+ project “The Rhythm of Nature”, Poruszeny dance arts association: <https://poruszeni.com/index.php/www-projects/>
Judas production trailer: <https://www.youtube.com/watch?v=KEB19V13-QE>

Tatjana Christelbauer MA

Portfolio: <https://www.tatjana-christelbauer.com/en/galerie>
ACD-Agency for Cultural Diplomacy artImpact2030 initiative webpage: <https://www.acdvienna.org/artimpact2030-initiative/>
Dance Arts Cultural Diplomacy2030. <https://www.acdvienna.org/acd-dance-arts/>
ERASMUS+ projects webpage: <https://www.acdvienna.org/w-%C3%B6-eu/erasmus-projects/>

² Weblink: <https://www.ohchr.org/sites/default/files/udhr/documents/2022-11-16/UDHR75-Key-messages-EN.pdf>

³ Source: <https://www.ohchr.org/en/get-involved/campaign/udhr-75/resources>

⁴ Attribution to author: By Predrag Stakić, released by <http://humanrightslogo.net/> - <http://humanrightslogo.net/>, Copyrighted free use, <https://commons.wikimedia.org/w/index.php?curid=16682816>

⁵ Weblink source: https://www.ohchr.org/sites/default/files/udhr/publishingimages/75udhr/HR75TOOLKIT_DECK.pdf



"May God grant that our child (if I were to leave it to you) brings you joy - that they become a truly open, great human being; pave their paths, but never prevent them from experiencing the suffering that enriches the soul,

for only then will they become a person.

Let them develop like a plant, and if they possess great talent, provide them with everything that can serve their development; above all, give them freedom, wherever it may be required.

For dependence on parents and relatives crushes many talents – I know this from my own experience - and therefore treat them equally, whether it be a girl or a boy."

Dora Pejačević

10 September 1885 Budapest, Hungary– 5 March 1923 Munich, Germany
Croatian-Hungarian composer

Source: Dora Pejačević (1885. - 1923.) Uspomena.net
<https://www.uspomena.net/baza-spomenika/grad-nasice/11-dora-pejacevic-1885-1923>

*"Freedom to a dancer means discipline.
That is what technique is for — liberation."*

Martha Graham

"Am Anfang war der Tanz ... tanzen heisst, Auferstehen"

(Silja Walter/SRM Hedwig OSB)

Dance ples igra Tanz danza danse 舞踊 ...

"Man muss das Leben tanzen"

F. Nietzsche

16 PEACE, JUSTICE
AND STRONG
INSTITUTIONS



All Human Beings Are Born Free and Equal in Dignity and Rights.