

BÓLYA, ANNA MÁRIA: INTERNATIONAL CONFERENCE ON APPLICATIONS OF VIRTUAL REALITY IN PERFORMING ARTS AND THE BALLETWHERE PROJECT

Bólya, Anna Mária Bólya, Research Institute for Art Theory and Methodology, Hungarian Academy of Arts, Senior Research Fellow, Arts and Research Ltd, Managing Director.

Absztrakt

A cikk a „3Dance 3Didactics” nagyprojekt részét képező “Balletwhere – Testing a ballet historical 3D classroom as an educational, collaborative and promotional space” keretében zajló konferenciáról ad ismertetést. A „Conference on Applications of Virtual Reality in Performing Arts” címmel megrendezett esemény 2022 augusztusában zajlott, az Ohridi-tó partján.

#3dtanc #vreloadomuveszetek #ohridikonferencia #balletwhere #3dtanterem

Abstract

The article reports on the conference that was held in the frame of project "Balletwhere - Testing a ballet historical 3D classroom as an educational, collaborative and promotional space", which is part of the "3Dance 3Didactics" larger project. The event, entitled "Conference on Applications of Virtual Reality in Performing Arts", took place in August 2022 on the shores of Lake Ohrid.

#3ddance #vrperformingarts #ohridconference #balletwhere #3dclassroom

The BalletWhere project

Higher education is undergoing a transformation due to the expansion of digital opportunities. However, this is not only a compulsion to transform, but also a possibility: to lay the foundations for a new, modern higher education.¹ The European Union's Digital Action Plan identifies as a number one priority: Making better use of digital technology for teaching and learning. Deep digital expertise is necessary for many professions, not just those working in ICT.² At the same time, the Eurydice report on digital education mentions the use of 3D tools specifically in connection with Hungary.³ The use of 3D spaces is highlighted primarily in connection with the natural sciences.⁴ Exploiting the potential of 3D in Europe is almost a white spot in higher education in the arts, in dance in particular.

¹ *New Models of Learning and Teaching in Higher Education*. 2014. High Level Group of Modernization of Higher Education.

² *On the Digital Education Action Plan*. 2018. European Community.

³ *Digital Education at School in Europe*. Eurydice Report. 2019.

⁴ “Bologna Digital.” 2020. *White Paper on Digitization in the European Higher Education Area* 2019.

In our project, we introduced the use of the MaxWhere 3D classroom as a special case of digitalisation in education. The ballet history curriculum, developed for higher and secondary dance education, was tested in an educational environment in 3D classrooms. The results were analysed using statistical methods based on a questionnaire survey. Our main question was the impact of the use of 3D classrooms on memory performance. The results are presented in a later chapter on this topic.

In our program we made a dance history research, where we opened a new comparative research field: we examined the beginnings of ballet history from the perspective of institutional history and ballet history and art theory. We examined the staging and artistic interpretation of folk dance material as a separate aesthetic and historical category. The development of ballet history in the V4 region is relatively homogeneous. The earliest high-level development of ballet is typical for Poland, Hungarian ballet starts in a somewhat later phase, Slovak ballet history parallels the Hungarian. However, the beginnings of ballet in the whole region are mainly rooted in the Romantic period and style. A fundamental departure from this is the culture of the Balkan Peninsula, where the history of Macedonian ballet has been studied.

The Macedonian territory is in a profound cultural phase compared to the V4 region. Having been part of the Ottoman Empire until 1912, its folklore landscape is extremely conservative. In terms of dance, the Balkan Peninsula has preserved more archaic chain and circle forms than the later couple dance culture. For the same reason, the historical development of ballet in the V4 region starts much later. As a dance historical summary we can state that the most conserved form of folk dance is characteristic in Macedonia, while the earliest and highest degree of stylisation is the characteristic in the Polish stage dance art.⁵

The research material we used as a teaching curriculum, implementing it into 3D teaching. The developed material directly and indirectly develops the digital skills of a large number of lecturers, teachers, professors and students: participants in the program, participants in workshops, subsequent users of the completed curriculum. With this project, dance universities and schools can be flagships in integrating 3D spaces into arts education: gives a smart, research-based learning material, implements an innovative 3D tool, develops the digital skills of teachers and students.

The smart curriculum navigates in 3D space in, thus providing better memory recording; provides specific, user- friendly, easy-to-use learning material and teacher support material; the learning material is based on high-level research; implementation is done under educational science supervision. As an output, material is produced that can be used by all dance and theatre related university and high school teachers. The user friendly teaching material and method can be found: 4you.dance website.⁶

⁵ Bólya, Anna Mária. 2021. *Tánc és Szakralitás. A Tánc Szerepe a Macedón Szakrális Hagyományban*. Debrecen: MTA-DE Néprajzi Kutatócsoport.

⁶ *Dance for You*. <http://4you.dance>.

The motor of implementing the innovative 3D curriculum is the Arts and Research Ltd, which holds the position of consortium leader. The BalletWhere consortium consists of the following universities:

University of Debrecen Faculty of Informatics, Kazimierz Wielki University in Bydgoszcz Institute of Mathematics, University of Debrecen Faculty of Humanities, Masaryk University Faculty of Education, Trnava University in Trnava Department of Mathematics and Computer Science Department of Informatics, The Karol Szymanowski Academy of Music in Katowice Department of Dance, Civic association Dolnohronské rozvojové partnerstvo, Pure Sources n. f., Ss. Cyril and Methodius University Faculty of Music. You can read the conference programme below.

International Conference on Applications of Virtual Reality in Performing Arts



Program committee

Professor Attila Gilányi, Faculty of Informatics, University of Debrecen, Hungary, expert in the use of virtual reality in arts and in education

Professor Anna Mária Bólya, managing director of the BalletWhere project's Consortium Leader and professor of the Hungarian Dance University, Hungary

Professor Elek Bartha, Vice Rector for Education, University of Debrecen, Hungary

Professor Péter Baranyi, Rector of Széchenyi István University

Professor Róbert Keményfi, Dean of Faculty of Humanities, University of Debrecen

Professor Katarzyna Chmielewska, Kazimierz Wielki University, Institute of Mathematics, Republic of Poland

Professor Sonja Zdravkova Djeparoska, Ss. Cyril and Methodius University in Skopje, Faculty of Music, Republic of North Macedonia

Professor Erzsébet Dani, Head of Department of Library and Information Science, University of Debrecen, Hungary

Professor Péter Lévai, expert on dance teaching methods, Hungarian Dance University, Hungary

Date, venue

18/08/2022–20/08/2022. Conference Hall of Metropol Lake Resort, Ohrid, Republic of North Macedonia.

Program



1st day – 18 August 2022

12:00 AM Arrival.

A private hybrid (online and in person) event. For BalletWhere project participants.

BALLETWHERE

3:00 PM Opening.

Anna Mária Bólya.

3:15 PM Keynote speech. Title: Presentation of art-related spaces in virtual reality.

Attila Gilányi.

3:55 PM MaxWhere as a collaborative arena.

Katarzyna Chmielewska.

4:15 PM 3D in teaching dance history – the BalletWhere project.

Anna Mária Bólya.

4:35 PM Quality digital higher education at the University of Debrecen.

Elek Bartha.

Discussion. Questions.

Section leader as host country researcher: Sonja Zdravkova Djeparoska.

5:10 PM Informal meeting and discussion for BalletWhere project members. Welcome drink.

2nd day – 19 August 2022



A private hybrid (online and in person) event. For BalletWhere project participants.

RESEARCH IN PERFORMING ARTS

9:00 AM Benesh Movement Notation - A Literacy foundation of Performing Art.

Barbara Gabor Haines.

9:20 AM Movement structures and body techniques of Olga Szentpál's taxonomy system

Nóra Ábrahám.

9:40 AM This is how to do – Methodological proposition of constructive folk dance-pedagogy in dance education.

Péter Lévai.

Discussion. Questions.

Section leader: Anna Mária Bólya.

10:15 AM Dance teaching methods – didactic workshop for professional dance pedagogues. Péter Lévai.

Demonstrator dance pedagogues: Sonja Zdravkova Djeparoska, Nóra Ábrahám, Mineá Kropf, Viola Lévai.

11:00 AM Coffe break.

TESTING OF MAXWHERE

11:15 AM Using interactive visualized simulation models in MaxWhere.

Veronika Stoffová.

11:35 AM Testing MaxWhere curriculum at the Ss. Cyril and Methodius University Department of Ballet Pedagogy.

Sonja Zdravkova Djeparoska.

11:55 AM Theoretical background of MaxWhere, cognitive capabilities.

Anna Sudár.

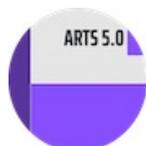
Discussion. Questions.

Section leader: Attila Gilányi.

2:00 PM MaxWhere workshop. Anna Sudár, Attila Gilányi.

3rd day – 20 August 2022**Public (online and in person) event.**

- 9:00 AM Dance history lesson in BalletWhere with Macedonian ballet history content.
Sonja Zdravkova Djeparoska.
- 10:00 AM Introduction of MaxWhere, the easy-to-use 3D classroom, on a topical theme: 20th August, Holiday of Ss. Stephen I of Hungary.
Attila Gilányi, Anna Mária Bólya.
- Questions.
- 11:00 Closing ceremony.

Sponsors of the BalletWhere event**References**

New Models of Learning and Teaching in Higher Education. 2014. High Level Group of Modernization of Higher Education.

On the Digital Education Action Plan. 2018. European Community.

Digital Education at School in Europe. Eurydice Report. 2019.

“Bologna Digital.” 2020. *White Paper on Digitization in the European Higher Education Area 2019.*

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Dance for You. <http://4you.dance>.