



ArtIST

INTEGRATED INTERDISCIPLINARY EDUCATION MODULE ON ART,
ENTREPRENEURSHIP, INNOVATION AND SCIENCE



Erasmus+

Action PI-FORWARD – Support for policy reform — Forward-Looking Cooperation Projects
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Artist Tool: Lead-follow and trust

Artisttb30/ **Lead-follow and trust**/LUT

Title	Lead-follow and trust
Purpose	This tool/approach/exercise is fundamental in a pair dancing, but its principles are fundamental for the teamwork. It aims at developing such skills leading (controlling the moves of one self and of another person), and following (giving up the control, listening and doing what the leader detects); as well as such skills as trust building (e.g. a follower going backwards with their eyes closed).
Description	The idea is for one of the participants in the pair is assigned a leader role and another one is a follower. The leader is supposed to make executive decisions on the moves (direction, speed, character of the move, complexity – e.g. whether it's a turn), control the space around (that there is enough space for the planned move), the weight of the follower (which foot the weight is, from which leg the move can be started) and the experience/response of the follower (how receptive the follower might be to the directed moves). The follower must give up the control over their moves, and carefully listen to their leader (closing their eyes is often used to help the control release), be ready to move but not move on their own will as well as not lean on their leader unless the leader directs them to do so (keep control of their own weight). During the move the participants are relying on simple push-and-pull principle aiming to gradually increase the sensitivity of both partners to push and pull impulses and reduce the magnitude of an actual push/pull (make the follower even more reactive to the leader's choices). It is best to start the exercise without the music and let the new partners communicate with words until they catch the interaction pace and are able to add another factor to control – music rhythm.
STEM topics covered	The approach engages directly with such physical parameters and their management as space assessment and control, speed of the movements, weight of the partners and weight movement (from one leg to another, from one spot to another), push and pull actions.
Arts topics	Creative movement and dancing is a visual art in itself and once the partners master their interaction they may start using the movement for expressing the music, an emotion or a story.
STEAM approach explained	This particular approach is mostly useful in team-skills training and trust building which are extremely important in any STEAM project carried out by a team of two or more people. It also teaches the trial and error logic as often not all the moves are turning ideal from the first attempt.
Setting	It requires at least some free space depending on how many people are participating. It can be done both inside and outside, the cloth and shoes of the participants should be comfortable enough for movement experimentation.
Time frame	It needs an hour to try the exercise (starting with individual movements, warm up and a lot of theory on leadership and followership) and may be extended to a longer workshop – depending on what are the intended outcomes.
Group size	It may vary from 6 to 30+ people depending on the space. As an additional source of complexity, the partners may change, so, both the leaders and the followers need to adjust to their new partner. Also, the leaders and followers may change their roles along the way to better understand their partner.
Schedule and activities	Introducing the participants to generally movement and dancing

	• Undertaking several moves repeatedly solo (easy ones are Slow Waltz simple square and square with turn, Rumba basic steps, cucaracha and turns) • Exercise on catching the musical rhythm • Trying the learned routines with the music • Introducing participants to pair dancing through push and pull approach. • Explaining the options of poster and turns technique (safety measures) • Exercise in lead and follow (simple walking with followers following the leader, changing the direction of the move, going down and up, turning), the follower's eyes could be closed. • Simple dance moves tried – initiated by a follower • Simple dance moves tried with the music – initiated by a follower • More difficult moves tried – initiated by a follower • More difficult moves tried with the music – initiated by a follower • Changing partner for several rounds • Changing roles • Changing dances and music • Reflective discussion and takeaways
Age group / level of study	3+, starting from zero-level experience in dancing is okay
Preparation needed / pre-requirements	No prior dance experience is required, participants should come healthy and in a curious mood ready to take them a bit beyond their comfort zone (which is done very slightly and gradually)
Instructions for students	Students should try to relax and trust the people around them, should try to not be afraid of being judged by others, should listen to their own bodies and musical rhythm as possible
Instructions for facilitators	Facilitators with a background in dancing guide participants through the dancing routines, help the individuals
Lessons learned	Even very shy participants learn to release control and start interacting with their partners on the move
Additional materials	None were required. Participants used their bodies and environment for their performance
Inspiration if any, sources	Dance art and ballroom dancing in particular. Some relevant sources linking it to (innovation) management: Richman (2018). Innovation skills to dance to any song. BlogPost. Available at: https://oecd-opsi.org/blog/innovation-skills-to-dance-to-any-song/ https://www.linkedin.com/pulse/20140620154336-3402609-leadership-lessons-from-the-ballroom/
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