

PROGRAMME FOR PARTNERS

CHANGE NOW! Amsterdam 4-8 July, 2022

A week of encounters, exchange and sharing practices

Hosted by the Academy of Dance and Theatre at the Amsterdam University of the Arts

After a year of meeting online, in the week of 4-8 July the participants and partners of Change Now! will finally have the chance to come together in person. The Amsterdam team is looking forward to hosting this meeting, and has put together a programme proposing to make the most of the shared physical presence by focusing on the possibilities of exchange that the live encounter can offer. Our core interest within the Change Now! context is how we can practice being together in more open, generous, inclusive, safe and mutually empowering ways that contribute to our shared understanding of systemic change. How to create and hold spaces where conversations and collaborative work can happen? How to acknowledge and address differences? And how to work with and through these differences?

The programme of the week will have two distinct strands: one for student participants and one for the partners from the various Change Now! institutions. There will be, however, several programme elements that are shared and will bring together the two groups, like the Consent-based practice workshop and the session on Feedback. There will also be other common moments daily, as, for instance, the sessions of sharing practices by the Amsterdam participants.

Through conversations in the past months with the participating artists in Change Now! it has become clear that their priority for the Amsterdam session is to have structured time and space to encounter one another through their respective artistic practices; and to exchange about their artistic proposals for the Change Now! commissions. This has determined the shape of the July programme for the participants, prepared and facilitated by theatre-maker Edit Kaldor, with input and contributions by the Amsterdam participants. During the kickoff sessions Edit will create the frame and facilitate for the participants ways to encounter one another through finding affinities and differences, and through collectively exploring their respective social knowledges in embodied, concrete ways. The following sessions are laboratory-style explorations in the studio, where participants can materialize and share ideas and where they can also delve into and reflect on one another's proposals. In the last days the focus will be on developing the concepts of the participants further, following shared interests and testing possible collaborations.

Artistic interventions by the participating artists from Amsterdam will prompt and frame spaces for all participants to spend time together, continuing and deepening conversations on possible affinities. Most of these sessions are also open for the supervisors from the different schools to join.

In a parallel programme for the partners, hosted by Laura Cull and Audrey Helwes, there will be a series of meetings addressing different topics that are relevant to the concerns of Change Now! Through presentations, both by Change Now! partners and by colleagues from the Amsterdam Academy, and by sharing and exchanging experiences and through discussions, these sessions aim to start up more complex and nuanced conversations about the goals and efforts in the different schools to affect change both in terms of policy and on the level of daily practice.

Below you find the detailed daily programme of the trajectory for the supervisors and teachers from the different schools. The programme elements that are only for the partners are indicated by (PAR), while the programme elements that are for both groups are indicated by (ALL).

OVERVIEW OF THE DAILY PROGRAMME AND SCHEDULE

TRAJECTORY FOR PARTNERS

Hosted by Laura Cull and Audrey Helwes

MONDAY 4 JULY

10.00 Open doors / welcome coffee (ALL)

10.30 Introduction, welcome! (ALL)

11.00 - 13.00 *Democratic Participation Practices at the ATD* by **Audrey Helwes** (PAR)

The participation council includes students, staff and teachers and it has a say in the policymaking of the school. This council has been established by law, therefore the management is obliged to give it voice in decisions regarding policy.

– and **discussion** based on contributions by the partners about comparable structures and practices at their schools (PAR)

13.00- 14.00 Communal lunch organized by the ATD (ALL)

14:00-16.15 **Establishing new vocabularies: An introduction to Intimacy Co-ordination and consent-based practice** – Practical Workshop – **Hilary Jones** (ALL)

The #MeToo movement was seminal in finally exposing decades of sexual abuse in our industry - behaviour that the hierarchical structures of our profession had not only excused, but normalised. The rise of Intimacy co-ordination is now an integral part of the film industry, though live performance has some way to go in 'catching up'.

This workshop will introduce the key concepts of safe space working, consent-based practice and interrogate what exactly 'Intimacy' means, allowing you to establish your own vocabularies for collaboration. The session will incorporate practical exercises to enable participants to understand boundary setting and address the increasingly important process of de-rolling.

16.30 -18.00 **Weed Workshop** by Amsterdam participant **Toni Kritzer**:(ALL)

We go on a small walk through the neighbourhood in order to locate ourselves with the help of our more-than-human companions. We focus on the weeds along the way:

If we let ourselves be taught by weeds, we encounter stories about cracking through the established infrastructures, about resistance and resilience.

Recommendation for evening program: Florentina Holzinger: Divine Comedy at International Theatre Amsterdam <https://julidans.nl/en/shows/a-divine-comedy/3245774/>

(If you want to join, please book your tickets yourself.)

TUESDAY 5 JULY

9.00 – 09.45 Warm-up, physical exercise (optional and self-organised) (ALL)

10.00 -11.00 **(No) Consent To Cross the Borders; Research On Violence And Discrimination In The Community Of The Aleksander Zelwerowicz National Academy Of Dramatic Art In Warsaw** presentation by **Agata Adamiecka-Sitek, Katarzyna Renes, Beata Szczucińska, Marta Miłoszewska**, (PAR)

It is a first in Poland professional diagnosis of forms of discrimination and the use of violence, illuminating the scale of the phenomenon, indicating the most important institutional and relational conditions, along with recommendations for the Aleksander Zelwerowicz National Academy Of Dramatic Art In Warsaw. We will focus on Academy's organizational culture and the mechanisms

that preserve behaviors defined as "normal" - and conducive to accepting discrimination and violence. We will present the English version of the report and comment it.

11.00 – 12.00 *Social Safety - Sharing Experiences from the ATD* with **Gwenoële Trapman** (artistic director DAS Creative Producing, ATD), **Gerleen Balstra** (artistic director of Urban Contemporary BA Dance, ATD) (PAR) and **discussion** (PAR)

12.15-13.00 **Social Safety** – short background and context of workshop Consent-based practice by Hilary Jones and reflection by partners (PAR)

13:00-14:00 Lunch break

14.00 – 16.00 *Let's Talk about Feedback* - by **Manolis Tsipos, Szymon Adamczak, Audrey Helwes** (ALL)

This is a conversation around feedbacking, including contribution by Manolis Tsipos (coach DasArts Feedback Method www.atd.ahk.nl/en/opleidingen-theater/das-theatre/study-programme/feedback-method/), Szymon Adamczak - IPOP In Pursuit of Otherwise Possibilities, Queer Performance Pedagogy and Feedback is an educational, artistic research platform <https://www.atd.ahk.nl/das-research/ipop/> and Audrey Helwes (Mime school)

Manolis: How can we discuss artistic work? What are the agreements between us we (need to) co-create whenever we meet and communicate with each other? Whom do we choose to offer us their thoughts and/or doubts about our work? When it comes to offering and receiving feedback within our field, these questions, and many more, are urgent. One of the few attempts to address them has been the devising of the DasArts Feedback method. Philosophical practices, such as the *Socratic Dialogue*, are its starting point. This intensely discursive tool needs to be primarily seen as shared experience of a collective thinking process, as well as a vivid reflection on a specific artistic work, while it is still considered as a work-in-progress. In the context of CHANGE NOW, let's begin a conversation about the kind of feedback we appreciate, and about the kind of feedback we are urgently missing.

IPOP – Szymon / Elia: What is feedback, why do it? What might it mean to queer it? Based on the findings and questions generated through feedback sharing sessions organized for a cohort of LGBTQ+ identifying artists, convened by artistic coordinators of IPOP, this presentation focuses on how to view and respond to queer performance in ways that support makers and their work. What kind of care and space is needed (within a queer context) to foster "the whole artist"? In what ways can we give and receive feedback queerly?

Audrey will share her own experiences with applying feedback methods and how they relate to pedagogical and didactical skills. "There are aspects of various methods that I use in my lessons, like the Feedback of DasArts or those from my mediation background. These skills relate to the more emotional side of giving feedback."

16.30-18.00 *Mitochondria - a body practice* by Amsterdam participant Flavia Pinheiro (ALL)

In my research I describe myself as a bacteria - because I come from a highly contagious environment, far from the aseptic conditions that is expected of a solo artist bound to a studio. All throughout my body of work, I highlight the productive difference between the in vivo and the in vitro condition used in scientific discourse. By consistently balancing the artificial ("in vitro") environment of a studio with ("in vivo") engagements in public spaces and with a broader public, I am attempting to create a diverse set of practices to reflect about this captivity technologies.

WEDNESDAY 6 JULY

9.00 – 09.45 Warm-up, physical exercise (optional and self-organised) (ALL)

10.00 – 11.15 “Simul et singulis” (being together and remaining oneself): From diversity to inclusion in the Conservatoire National Supérieur d’Art Dramatique-PSL by Eliot Mares and Gregory Gabriel (PAR)

French theatre still suffers from an image of an art form made for and by a bourgeois, intellectual and predominantly white class. The Conservatoire is no exception to this criticism, having for decades recruited a majority of students from privileged backgrounds.

Over the past ten years, our institution has been able to move towards greater social and racial diversity among its students. How did we go about this? What were the levers used to encourage the young people furthest from the theatre to dare to apply to a school so far from their concerns?

If the Conservatoire wishes to showcase its new talent, it must be able to offer the best and above all a dignified and serene working space and conditions, fighting against all forms of discrimination and allowing everyone to express themselves. What are the challenges that the students and the Conservatory teams are facing with the aim of creating a more inclusive school, respecting the particularities of each person?

11:30-13:00 *Anti-racism in Choreographic Education* by **Bojana Mladenovic** and **Joy Mariama Smith** (remotely) presentation about the anti-racist program that has been developed in SNDO between 2014-2022 and a chance for conversation between partners on approaches in our different contexts.

13:00 -14:00 Lunch break

14:00-15.30 *Trans Forming Classes* - presentation by **Bernhard Siebert** (PAR)

In his lecture, Bernhard will try to get a grasp of the question of how LGBTQIA+ issues can be addressed in the frame of teaching theatre. He draws from the current discourse about gender self-definition processes, and re-reads (and juxtaposes) two more classical texts, namely Friedrich Schiller’s thoughts about “Theatre Considered as a Moral Institution”, and Judith Butler’s chapter on “Doing Justice to Someone”. What comes out are some sketches that are made in order to answer a mash-up question of these two titles: How can theatre schools which consider themselves moral institutions do justice to queer students?

16:00 -18:00 Workshops by Amsterdam Participants (ALL) In two groups.

Group 1: *Noising the Body* by **Ciro Goudsmit**

We will search for shadows inside the body and make them move/migrate/give space/ground/fly Caring for rhythm, ancestry and pleasure.

Group 2: *Ecotone: Finding Home in Tension* by **Alexander Blum Bertelsen**

How may we build homes and dwell in the tension of the world? By hiking and calming down the tissue of our bodies, I propose softening into Amsterdam’s terrain as a training of queer world-making.

Evening recommendation: Beer together at Vrankrijk <https://vrankrijk.org/>

THURSDAY 7 JULY

9:00 - 09:45 Warm-up, physical exercise (optional and self-organised) (ALL)

10.00-11.00 Editorial board meeting about publication (PAR)

11:00-12.30 *Access Intimacy/ disability justice* presentation Mira Thompson (PAR)

13:00-14:00 Lunch break

14:00-15.30 All meeting about publication (PAR)

16:00 -18:00 Workshops by Amsterdam Participants (ALL) In two groups.

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Group 2: ***Noising the Body*** by **Ciro Goudsmit**

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18:00-22:00 Joint dinner – organized by the ATD (ALL)

FRIDAY 8 JULY

9.00 – 09.45 Warm-up, physical exercise (optional and self-organised) (ALL)

10.00 -11.45 Partners' meeting - Looking ahead (PAR)

12.00 - 13.00 Conversation / questions about commissions by Polish Theatres - with student participants and Katarzyna Renes, Agata Adamiecka-Sitek, Beata Szczucińska, Marta Miłoszewska,

13:0-14.00 Lunch break

14.00 - 15.00 Wrap up and goodbyes (ALL)

Evening recommendation: Julidans - Cherish Menzo: Dark Matter at Podium Mozaiek

<https://julidans.nl/nl/voorstellingen/d%CC%B6a%CC%B6r%CC%B6k%CC%B6matter/3247315/> (If you want to attend, please book your own tickets)

Guests:

Democratic Participation

Audrey Helwes After completing the mime school, a graduation course at the Academy for Theatre and Dance (ATD) in Amsterdam in 1990, I started acting and dancing under direction and choreography in productions for large and small venues in the Netherlands, Belgium and Germany. After that, I created my own work in which verbal communication in relation to non-verbal communication is an ongoing theme. During that time, I lived and worked in Brazil as well as in the Netherlands. Meanwhile, I trained as a mediator and theatre teacher and started teaching at the Design Academy in Eindhoven and at the mime, direction and scenography departments of the ATD. To this day, I make audio walks with the choreography of space as their starting point.

I am also chairman of the Academy Council of the ATD and a member of the University of Applied Sciences Council (HR). I am also studying for a Master's degree in Art Education at the Hanze University of Applied Sciences in Groningen. Lifelong learning is my motto.

Feedback Practices

Manolis Tsipos was born in 1979 in Athens, Greece. He is a cross-disciplinary performance artist. His artistic practice consists of four facets: he is a performance maker with a vivid interest on hybrid narratives and broadened concepts of what consists a choreography today; a few times published writer of prose and poetry in Greece, France and the USA; a mentor within multiple performing arts contexts (educational or not) in Europe; and a coach specialized in the DasArts Feedback Method. He holds two MA degrees (in "Theater"/DasArts, Amsterdam and "Environmental Politics & Management"/University of the Aegean, Greece). Lastly, he is founding (and active until 2014) member of the *Institute for Live Arts Research [Π]*, and also founding (and active until 2011) member of the performance group *Nova Melancholia*, both collectives being still based in Athens. In his work, he is fascinated by the force of language as inexhaustible shape shifter, endless vehicle of multiple meanings, and critical cornerstone of all imaginable communities inside and outside of our contemporaneity. His ongoing theoretical enquires are focused on how *friendship* could be conceived as a crucial factor in the understanding of our modes of artistic collaboration and cohabitation inside our field.

Furthermore, he is currently studying at an interdisciplinary MA on “Cognitive Psychology” (Kapodistrian University of Athens), in which critical discourses between philosophy, sociology, culture, language, religion, and psychology, are being explored and intertwined.

IPOP - In Pursuit of Otherwise Possibilities, Queer Performance Pedagogy and Feedback is an educational, artistic research platform exploring how educational institutions can better foster queer artists and practices. Project artistic coordinators are Elio Steffen and Szymon Adamczak. This project is hosted at the Academy of Dance and Theatre Amsterdam and is supported by Medezeggenschap Quality agreements, Participation Council of the AT Platform 2025 and DAS Research. Reach us at: queerpedagogies@gmail.com

Elio Steffen (She/her) is a speculative artist working in the fields of dance, visual art, and curation. Her work focuses on the intersection of communal narratives, cultural norms, and systemic violence. Elio's current work is an exploration of grief rituals which ask what is only possible when we stop trying to do something? Influenced by queer art lineages, Elio's work melds critical theory, camp, and material sensualities in participatory works that questions audiences' relationships to each other, power and the state. At the heart of Elio's practice is the pursuit of a queer belonging, an effort to entangle with others and the world beyond the normative structures we have inherited. She seeks a communion with the other, tearing down the boundaries that separate “us” from “them,” and in their place build bonfires for us all, for the monstrous and the useless, faggots and sissies, cthulhus and fairies, trash heaps and ghosts. More at www.elisteffen.com

Szymon Adamczak (he/his) is a dramaturg, theatre and performance maker with a vital interest in HIV-related culture. In the field of performing arts he sustains relationships and collaborations between public institutions and independent artists working across disciplines. As a dramaturg he specializes in designing of artistic process, non-verbal and documentary work. In his performance work, Szymon weaves poetic imagination, visual sensitivity and socially aware actions taking place onstage and in the public realm. With a background in organizing and programming in the arts, Szymon is interested in the proximity of artistic practice and civic engagement. He works for STUDIO theatregallery in Warsaw as dramaturg, and volunteers for HIV Vereniging in Amsterdam, an organization for people living with HIV. Currently a fellow at THIRD at DAS Graduate School.

Social Safety practices at the Theatre and Dance Academy in Amsterdam

Gwenoële Trapman is the artistic director of the master 'DAS Creative Producing- Entrepreneurship in the Arts' of the Academy of Theater and Dance (ATD) at the Amsterdam University of the Arts. She is also doing a PhD research on entrepreneurship in the arts at the School of Business and Economics, of the VU University in Amsterdam.

Gerleen Balstra is the artistic director Urban Contemporary BA Dance programme at the ATD and a choreographer

Joy Mariama Smith - A native Philadelphian currently based in Den Haag, NL, Joy Mariama Smith's work primarily addresses the conundrum of projected identities in various contexts. A sub-theme, or ongoing question in their work is: What is the interplay between the body and its physical environment? Rooted in socially engaged art practice, they are a performance/ installation/ movement artist , activist, facilitator, curator and architectural designer. They have a strong improvisational practice spanning 20 years. When they choose to teach, they actively try to uphold inclusive spaces

Bojana Mladenović was appointed as the artistic director of SNDO in September 2014, having moved on from her position as director of Amsterdam's Het Veem Theatre. She studied dance in Belgrade and did post-graduate studies in theatre at DasArts (currently the Master of Theatre at de Theaterschool). Before starting at Het Veem Theater in 2010, Bojana directed her own work and collaborated with artists such as Nicole Beutler and Ivana Müller.

Mira Thompson is a singer/songwriter, teacher and activist. Her music choices are ones which contain a narrative and sometimes have a strong visual component. The aspect of language is especially important to her music. She is interested in the effect of sound on the listener. For example, she has even used the sounds of her wheelchair in her music. As an activist, Mira also writes on the subjects of disability issues and disability justice. As a teacher she seeks to combine her background in singing with topics such as accessibility in the arts, intersectionality and disability justice.