

PROGRAMME FOR STUDENT PARTICIPANTS

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 through 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 student participants of Change Now! The programme elements that are only for the participants are indicated by (STU), while the programme elements that are for both participants and supervisors are indicated by (ALL).

OVERVIEW OF THE DAILY PROGRAMME AND SCHEDULE

TRAJECTORY FOR STUDENT PARTICIPANTS

Hosted by Edit Kaldor

MONDAY 4 JULY

10.00 Open doors / welcome coffee (ALL)

10.30 Introduction, welcome! (ALL)

11.00 - 13.00 *Strangers* hosted by Edit Kaldor (STU)

An intro session: who and what is in the room? Getting to encounter each other for the first time physically, primarily through play and sharing glimpses of artistic approaches.

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 by Hilary Jones

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 *Tales of Resurrection* practice sharing by participant Carolina Bianchi (STU)
We're going to sing in the dark, and resurrect our guts (or at least, try).

11.00 – 11.30 Break

11.30 – 13.00 *Knowledges* – practice session hosted by Edit Kaldor (STU)

Unfixing positions through exploring what we think we know and what we don't know we don't know. A spontaneous and collective exploration of differences and affinities.

13:00-14:00 Lunch break

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

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 shares 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 - 10.30 Reflection / performative response (STU)

10.45 – 11.45 *Session 1 Concepts Sharing*; Person-to-person – hosted by Edit Kaldor (STU)

12.00 -13.00 *Session 2 Concepts Sharing*; Person-to-person – hosted by Edit Kaldor (STU)

In these two sessions the participants will have a chance to get some first glimpses and initial impressions and to engage in short exchanges about one another's concepts and proposals for their projects within the frame of Change Now!

13:00 -14:00 Lunch break

14:00-15.30 *Exchange and collective brainstorm* – in small groups facilitated by Edit Kaldor (STU) The participants can address questions about and think further in small groups the concepts and proposals they shared in the morning.

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

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 – 10.30 Reflection / performative response (STU)

10.45--13:00 **Testing and sharing** in small groups – facilitated by Edit Kaldor (STU)

A practical session of materializing aspects of and ideas related to the concepts and proposals of the participants. Playing around with, sharing and reflecting on draft materials, working within small groups.

13.00-14.00 Lunch break

14:00-15.30 **Testing and sharing** in small groups - facilitated by Edit Kaldor(STU)

A practical session of materializing aspects of and ideas related to the concepts and proposals of the participants. Playing around with, sharing and reflecting on draft materials, working within small groups.

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

Group 1: **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.

Group 2: **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.

18:00-22:00 Joint dinner – organized by the Amsterdam Academy of the Arts (ALL)

FRIDAY 8 JULY

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

10:00 - 10.30 Reflection / performative response (STU)

10:30-12.00 Possible collaborations for the commissions – group session facilitated by Edit (STU) This group session is dedicated to reflecting on the group work of the past two days, and articulating affinities and possible collaborations between student participants within the Change Now! framework.

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

In this conversation between the student participants and the Polish team, the terms of the commissions by the Polish Theatres will be discussed and the questions of the participants will be addressed.

13:00-14:00 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 ticket.)

BIOGRAPHIES of facilitators and guests

Edit Kaldor is a theatre-maker, writer and researcher based in Amsterdam. She is recognized internationally as a unique voice in the contemporary theatre landscape. Her performances, which stretch considerably the boundaries of theatrical conventions, have been presented in over 30 countries in Europe, the Americas, Asia and North Africa. She often integrates in her work digital media and interfaces, focusing on the theatrical possibilities in daily uses of technology.

Kaldor has taught at (performing) art academies across Europe and has led numerous workshops and masterclasses in theatre and festival contexts, including the International Forum at the Berliner Festspiele and the Shanghai Biennale. She is currently completing her PhD project *The Many and the Form* in the context of the Norwegian Artistic Fellowship Programme and co-editing (together with Joe Kelleher from Roehampton University) the book *Theatres of Powerlessness – Acts of Knowledge and the Performance of the Many*, to be published by Bloomsbury / Methuen in 2023. Next year she will start as artistic director of the new Master's Programme of Performing Arts as Critical Practice at the Malmo Theatre Academy at Lund University in Sweden.

Hilary Jones lectures in Voice & Media for The Centre for Voice in Performance at The Royal Conservatoire of Scotland and was Acting Head of Department in 2012 & 2016. She previously taught at a number of major UK drama schools including RCCSD, RWCMD, Rose Bruford, and the GSA.

Her specialist remit includes accent and dialects and Acting for Media, including coaching the prestigious BBC Carleton Hobbs Radio drama competition. In 2015 she created [MEDEA](#), a website designed specifically to help actors learn new dialects and now used by partner institutions worldwide, including the BBC.

Her international profile includes workshops in Amsterdam and Turkey, training TV presenters for the Singapore Broadcasting Corporation, visiting Professor at Flinders University and the Sydney Conservatoire in Australia, and The Academy of Film and Theatre in Bucharest. In 1999, Hilary was invited to work with the award-winning Teatr Biuro Podróży in Poland as voice coach on 'Drink Vinegar, Gentlemen!', their first ever performance in English.

Closer to home, she has acted as dialect coach for numerous theatre productions including the National Theatre of Scotland and the Royal Court in London. TV, film and radio work includes 'Lip Service' for Kudos, 'Case Histories' (Ruby Films/BBC), 'Waterloo Road' (Shed Productions BBC) 'You Instead' (Sigma Films) 'Love, Sex, Money' for BBC Radio 4. and as dialect coach on 'The Wife', for which Glenn Close was awarded a Golden Globe. She is currently dialect coach for the film 'Sweetly It Turns' which will resume shooting later in summer 2021.

Hilary has a particular interest in 'performance stress' interrogating the relationship between EMDR and the Voice-work of Nadine George – research shared at a number of major UK conferences. These insights also inform her unique and highly successful presentation skills training.

More recently, her interest has been invested in Intimacy Co-ordination for which she and colleague Vanessa Coffey gave the key-note speech at the Change-Now! Conference instigated by Akademia Teatralna Warsaw in 2019.

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 Elioia 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

Elioia 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. Elioia'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, Elioia'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 Elioia'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.

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.