

1-4 July 2009 Sofia



artes
netEurope

Teachers'
Academy

The ELIA Teachers' Academy 2009 will explore and celebrate the many ways in which artistic **storytelling** integrates creativity, innovation, education and culture.

Programme

www.eliateachersacademy.org

Programme

Teachers from institutions of higher arts education all over Europe and from every art discipline have been selected to give workshops and/or presentations on the overarching theme of the 2009 ELIA Teachers' Academy, **'storytelling'**. Storytelling is a way of thinking; it is a way of grasping and understanding the inner and outer world. It is a way of connecting the facts of life with the emotional and rational paradigms that evoke, in equal measure, both our everyday opinions and attitudes and our most profound moments of initiation and catharsis. The 2009 ELIA Teachers' Academy will explore and celebrate the many ways in which artistic storytelling integrates creativity, innovation, education and culture. A new feature of the 2009 ELIA Teachers' Academy will be a series of master classes offered by leading educational practitioners whose methods of teaching have been valorised and acknowledged worldwide. Among those who have confirmed their participation are the world-renowned voice teacher **Kristin Linklater**, Head of Acting in the Theater Arts Division of Columbia University's School of the Arts in New York City, and the eminent scriptwriter **Dick Ross**, formerly a Professor of Film at both the Royal College of Art in London and New York University and an honorary member of CILECT.

artnesnet plenary

Artesnet Europe is a network project with partners from all European countries representing all major art disciplines rethinking the future of Higher Arts Education in Europe. In this session artnesnet partners want to tell the story of a mutual learning experience, the story of critical friends building on a common future. We want to share and discuss with you insights and best practice in the field of creative partnerships, qualifications frameworks, quality assurance & enhancement, research & innovative practices all linked to the teaching and learning experiences. Have a look at www.artnesnet.eu for an appetizer.

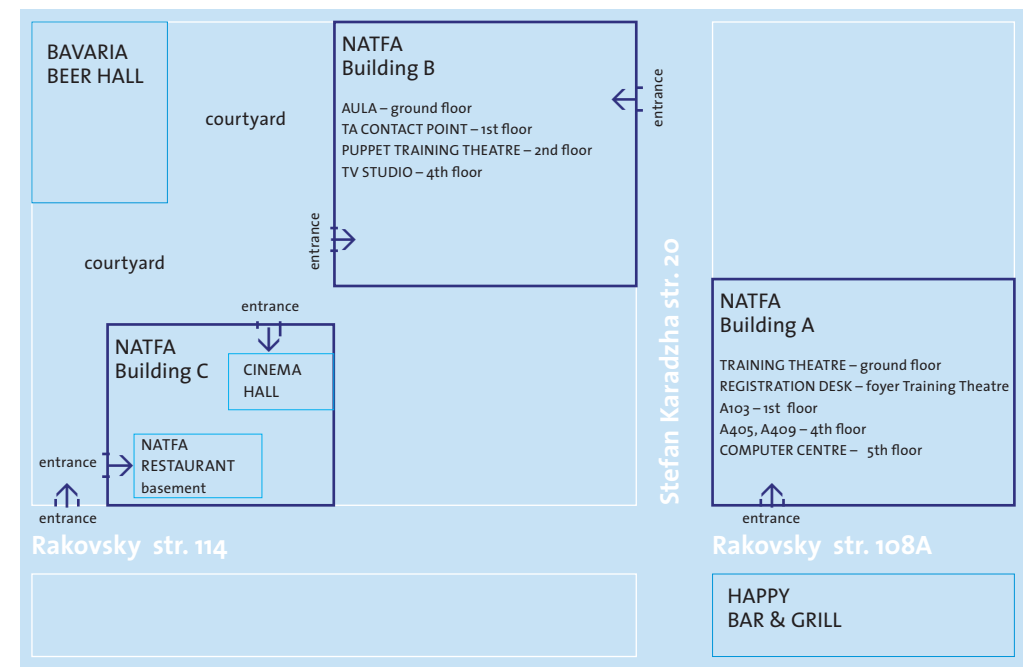
Project presentation Utrecht School of the Arts – Sharing Passion

In this presentation **Thera Jonker**, Utrecht School of the Arts, and **Jarrod Francisco**, Likeminds, will introduce and discuss their joint new initiative in theatre education. The purpose of the initiative is to find a way of formally recognizing the prior learning experience provided by participation in the informal sector.

Cultural programme

A cultural programme will help familiarise participants in the 2009 ELIA Teachers' Academy with the creative and cultural aspects of Sofia. This programme will include a visit to the **Rila Monastery**.

Once a centre of Orthodox culture and education, the Rila Monastery is an impressive monument to Bulgaria's medieval past as well as to the architecture and painting of the Bulgarian National Revival. The Rila Monastery was founded in the 10th century by St. Ivan Rilski, a Bulgarian hermit whom the Orthodox populace of that era also respected as a healer. The monastery complex is quadrangular in form, encompassing a total area of 8800 square metres. Both the Hreljova Tower (built in 1335) and the main monastery church ("The Birth of the Virgin Mary" – built 1834–1837) are situated in the spacious churchyard. There are over 300 monastic cells and four chapels in the four-storey residential wings. The monastery's walls and ceilings are richly painted. Many talented builders, icon-painters and woodcarvers of the Bulgarian National Revival took part in creating the decoration of the monastery, including Zahariy Zograf, Stanislav Dospjevski and Hristo Dimitrov. In the 15th century, Rila Monastery was one of the most important Bulgarian educational centres. The monastery complex was proclaimed a national historical monument in 1961 and became a UNESCO World Heritage Site in 1983.



Wednesday 1 July

Time			Room	Building
14h00-20h30	Registration		Foyer Training Theatre	A
14h00-18h00	NATFA's opening programme	for a detailed schedule of events and venues, please see the separate information sheet enclosed in the conference folder	Cinema Hall Puppet Training Theatre Foyer and 1st Floor Training Theatre	C B B A
18h00-18h30	Coffee break		Courtyard	B/C
18h30-20h00	Opening plenary	with Dick Ross and Kristin Linklater	Training Theatre	A
	Buffet	after opening plenary	Courtyard	B/C

Thursday 2 July



09h30-11h00	Workshop 1	Discovering and Using the Possibilities of the Object as a Medium of Communication Zheni Pashova	Puppet Training Theatre	B
	Workshop 2	Capturing and preserving stories: the foundational oral history interview Erin McCarthy	A409	A
	Presentation set 1	1a The textual photograph: emergent stories in an emerging social sphere Kevin James Henry / Chair: Kieran Corcoran	Cinema Hall	C
		1b Expanded image workshop: Storytelling in interactive real space Axel Vogelsang / Chair: Kieran Corcoran	Cinema Hall	C
	Presentation set 2	2a Unpacking collaborative practice: merging art, research and teaching Tracy Mackenna & Edwin Janssen / Chair: Lars Ebert	A405	A
		2b Zips and pockets versus flowers and ribbons? Contemporary art in the construction of concept of gender in infant education Maria Reyes González Vida / Chair: Lars Ebert	A405	A
11h00-11h30	Coffee break		Courtyard	B/C
11h30-13h00	Workshop 1	Introduction to elements of Qiang Dance Zhang Ping & Zou Xiangping	Training Theatre	A
	Workshop 2	Bards in the market place - what creative thinkers can learn from marketeers Margot Adler Wallace	Puppet Training Theatre	B
	Presentation set 1	1a Using Wiki to tell the story of the Production Process Stephen John Macluskie / Chair: Carla Delfos	A405	A
		1b M-learning: Texting (SMS) as a teaching and learning tool in higher arts education Loykie Loic Lomine / Chair: Carla Delfos	A405	A
	Presentation set 2	2a Story telling in Africa as an aid for motivating art students for mathematics Dirk Huylebrouck / Chair: Snejina Tankovska	Cinema Hall	C
		2b Catharsis: The Common Goal of Storytelling and Life Stanislav Semerdjiev / Chair: Snejina Tankovska	Cinema Hall	C
13h00-14h30	Seated lunch ⁺		Courtyard	B/C
14h30-16h00	artesian plenary		Aula	B
16h00-16h30	Coffee break		Courtyard	B/C
16h30-18h00	Master class 1	Kristin Linklater	A409	A
	Master class 2	Dick Ross	Aula	B
18h00-18h30	Panel discussion	on book and film "I see you" initiated by Kirsten Langkilde	Aula	B
18h30	Sightseeing tour		Departure by foot from the main entrance of building 2*	B
21h00	Dinner		Bulgarian restaurant	

viewing of film "I see you"⁺
Cinema Hall, building C (from 13h30-14h15)

ELIA office and TA contact point	1st floor	B
Computer centre	5th Floor	A

* From NATFA delegates will walk with guides to the cathedral where busses will be waiting to take delegates on the city tour. At the end of the tour delegates will be escorted to the restaurant for dinner.

Friday 3 July

Time			Room	Building
09h30-11h00	Workshop 1	The body tells the story Amanda Brennan	Television Studio	B
	Workshop 2	Like a puppet on a string Franziska K. Trefzer & May Früh	A103	A
	Presentation set 1	1a Craft process – future of a happy and creative human being Eija Vähälä / Chair: John Butler	A405	A
		1b Arts university students, mentors and gallery peer leaders: researching the story of a partnership John Butler & Georgina Kennedy / Chair: John Butler	A405	A
	Presentation set 2	2a Storytelling, narrative and the digital database Una Walker / Chair: Thera Jonker	Cinema Hall	C
		2b Stories for Academia Franziska Nyffenegger / Chair: Thera Jonker	Cinema Hall	C
11h00-11h30	Coffee break		Courtyard	B/C
11h30-13h00	Workshop 1	The ensemble interpretation of ancient and contemporary words and music Danko Yordanov	A409	A
	Workshop 2	Street theatre - a case study Ger Clancy & Monika Bieniek	Training Theatre	A
	Presentation set 1	1a Stories and Audiences: Whose Story is it Anyway? Iskra Nikolova / Chair: Stanislav Semerdjiev	A405	A
		1b The original theatre project Patrick Sutton / Chair: Stanislav Semerdjiev	A405	A
	Presentation set 2	2a Art, archives and the public space: memories of conflict Kerstin Mey / Chair: Klaus Jung	Cinema Hall	C
		2b When we use storytelling to interpret art works Stephanie James / Chair: Klaus Jung	Cinema Hall	C
13h00-14h30	Seated lunch ⁺		Courtyard	B/C
14h30-16h00	Plenary	Project presentation Utrecht School of the Arts	Aula (as plenary room)	B
			Puppet Training Theatre (as breakout room)	
			Television Studio (as breakout room)	
16h00-16h30	Coffee break		Courtyard	B/C
16h30-18h00	Master class 1	Kristin Linklater	A409	A
	Master class 2	Dick Ross	Aula	B
18h00-19h30	Closing and concert	followed by a concert of Bulgarian band	Training Theatre	A
19h30	Dinner and party		Bulgarian restaurant**	

viewing of video clips “Languages through Lenses”⁺
Cinema Hall, building C (from 13h30-14h15)

Saturday 4 July

09h00	Departure day trip	Cultural programme to Rila Monastery
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ELIA office and TA contact point	1st floor	B
Computer centre	5th Floor	A

** Busses will be waiting in front of building A to take delegates from NATFA to the restaurant.

Kristin Linklater trained as an actor at the London Academy of Music and Dramatic Art where the legendary Iris Warren was her voice teacher. She taught at LAMDA for six years. From 1965 to 1978 Kristin Linklater was Master Teacher of Voice in the New York University Graduate Theatre Program (now the Tisch School of the Arts). She has worked as vocal coach and was a co-founder with Tina Packer of Shakespeare & Company in Lenox, Massachusetts. In the fall of '97 she moved back to New York City and has worked there since as Professor of Theatre Arts at Columbia University. Kristin Linklater has created and performed solo pieces, played in experimental theatre productions and has written two books **Freeing the Natural Voice** and **Freeing Shakespeare's Voice**.



Dick Ross began his career as a BBC journalist. From 1970, he also held a number of university fellowships researching the social impact of mass media. In 1980 he was appointed Professor of Film at the Royal College of Art in London, and in 1989 co-chairman (with Milos Forman) of the graduate film department at Columbia University in New York. From 1990-1992 he was chairman of New York University's graduate film department. For five years before he 'retired' in 2000, Dick Ross was Head of Curriculum, then Deputy Director at the National Film and Television School, Beaconsfield, Britain. Since retiring, he has worked with the Norwegian Film School to produce a series of handbooks for teachers of film and television.



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