

kedjaTallinn 2012. Report



Speaker/teacher	Title of the workshop / seminar	Links	Participant's comments
Kenneth Flak	Dance Artist's Responsibility Towards Audiences and Society	http://blog.kennethflak.com/	Maike Maiste: „Excellent and thought-provoking keynote speech. The rethoric questions asked (for example why should the dancer have any responsibility towards a society, that doesn't have any responsibilities towards dancers?) made the audience hum and truly listen. The way Kenneth talked and discussed about what the society, dance field, dancers themselves and audience expect from the dancer was really enjoyable. The speech was entertaining, yet not superficial and gave a lot to ponder and talk about afterwards.“
Mari Mägi	Body Restarted	https://www.facebook.com/mari.magi.98	Jaan Ulst: „Mari's workshop gave super insights to our body's fluids movements and reactions to music. Especially because the workshop was not only theoretical.“ Marie Pullerits: „I must admit that I was a bit dissapointed in this workshop, for I didn't see strong enough connections between different exercises, the workshop remained a bit sparse and didn't integrate a whole. Perhaps some exercises would have required a bit more thorough explaining - why they were built up as they were, why were they performed like that, how they could be developed and connected with other means.“
Tuomas Auvinen, rector of Sibelius Academy (Helsinki)	Bad Leadership Kills Creativity	http://www.creader.fi/en	Maike Maiste: „Very exiting and good keyote speech. The speech was so well given and so interesting that I quit making notes already in the first quarter of the speech in order to simply enjoy it. Most memorable part for me was the concept and idea of the creative sandbox. The speech was humorous and serious at the same time, filled with great ideas and good points to think about later.“
Priit Raud, artistic director of Kanuti Gild SAAL (Tallinn) and artistic director of theatre festival Baltoscandal (Rakvere)	Performing Arts in 2032	http://www.saal.ee/?lng=en	Jaan Ulst: „Future seminar was very interesting but far too short for the groups to get a bit deeper and give a proper conclusion speech in the end. This type of workshop deserves 2 days at the next Kedja meeting!“
Laura Navndrup	Dance Artist's Multifunctionality		see powerpoint
Kristel Lipand	Volunteer Management Cycle		see powerpoint

Heili Einasto	Writing About Dance: Dance Critic as an Historian		<p>Maike Maiste: „Interesting lecture that brought out problematic aspects of reviews a historian might face years later while reading them. Heili Einasto drew our attention to the fact that we don't only write for today's audience, but also for the future's audience. Thus, while writing a review, one should also try to give an overview of what went on the stage, not just dwell on the emotions, social background and context. Comparing a performance with various different performances may also not be the best idea as the historian may not know or find any data about the performances the given performance is compared with. The review should help the historian to reconstruct the performance. This lecture gave a lot to think about, mainly how to write about what is happening on the stage without simply retelling the performance?“</p>
Sidsel Pape	Re/viewing Dance		<p>Maike Maiste: „Lovely and useful workshop that gave a thorough overview of basic points a critic should keep in mind while writing about dance performances. The workshop also gave some useful tools that surely ease the process of writing. Extra credit must be given for the fact that we (the participants) were able to use our newly obtained knowledge straightaway in practice, as Sidsel gave us „homework“ for each night. We had to view dance performances through certain perspectives and later describe what we saw and if and how the given perspective had impacted the way we watched the performance. We also had to write a review and analyze it afterwards.“</p>
Sue Kay (UK). Freelance consultant and trainer with a particular interest in cultural leadership. Has contributed to the MA programme in Cultural Management at the Estonian Academy of Music and Theatre.	Dance And Leadership: Up Close And Personal	http://www.culturalleadership	<p>Heili Parras: „You can say about both tutors that it was nice to recall things/tricks that we really know but tend to forget now and then.</p> <p>For me, it is important in a lecturer to give the listeners tools not the whole house. Sue did great with that.</p> <p>She gave us signs and asked to write there an idea or a word that we remembered from her workshop and write a field/theme etc. where we would like to develop ourselves. The sign still hangs at my work desk.</p> <p>Tuomas's lecture was very intensive, a bit too intensive, but we also lacked time. The most fascinating were group assignments that showed very well how people act differently in the same situations. Short and striking, but if you remember at least one thing then the lecture was a success. I got a few nice ideas what to implement on my co-workers.“</p>

Neeme Kari	How To Find Balance Between Business And Art		Joanna Kalm: „Neeme Kari’s workshop was a wonderful dialogue between attenders and himself: we shared our stories and problems as dancers, choreographers, project leaders and got feedback from Neeme and others, who had been in similar situations. He showed us through the example of PÖFF, how one can connect art and business, and how artists should portrait and represent themselves and their piece of work to sponsors.“
Ott Karulin, Head of Estonia	Cooperative Criticism	http://www.estoniantheatre.info/eng/smithng	Maike Maiste: „A really interesting workshop, where we (the participants) first pinpointed and wrote down as many different functions of a critic as we could. Then we focused on the critic’s function of giving feedback to the (dance) artist. We discussed in groups how feedback can be given and came up with several different ways how it can be done. We didn’t just talk about it, but went to detail and wrote down a methodology for each way we came up with.“
Anne – Liis Poll	Voice Games		Jaan Ulst: "Impact, the workshop gave to the participators, was inspiring! We were mostly dancers, one musician - from whom none of us had done such a voice training before. The workshop was frightening, enjoyable, fun, extreme all at the same time. The workshop gave fantastic tools how to use and understand our voice, and encouraged to show all what we have."
Triin Siiner	Sharing Stories – The Power of Encounter		Kadi Voitka: „Triinu’s workshop lasted three days and they always began with exercises that gave the participants a chance to get to know each other. We shared personal stories, improvised, did partnering and acted. The main theme was telling stories, then changing them, developing and acting them out. Every person could see a short part of their lives as a play and see the different solutions – the real one and made up ones. The workshop taught that from every story you can find an interesting message and sometimes you don’t need more for creating a play than a recollection of a walk to the shop.“
Kristian Tirsgaard	Listen And React – A Successful Partnership	https://www.facebook.com/pages/Moving-Being/109966895767622?sk=info	Jaan Ulst: „Kristain's workshop gave a great start to the Kedja days in Tallinn! It felt really nice how he brought a big group of stranger together to breathe in the same rhythm. The level of the group was high which created many nice moments dancing together and sharing energy's.“

Krista Köster	Get Started		Jaan Ulst: "Krista's workshop was about a morning wake up exercises and it was well done! It could have lasted longer!" Marie Pullerits: „I was content with this workshop - it was a nice, slow and gradually intensifying workshop to warm up the whole body. Perhaps it might have been a bit more intense, but since it was carried out quite early in the morning, it was alright as it was.“
Küllli Roosna & Kenneth Flak	The Responsive Body	http://www.kulliroosna.com/	Marie Pullerits: „I was most content with this workshop. Not only because the disserted subjects and activities suited me, but I was also impressed by Külli's and Kenneth's time-planning and workshop construction principles as instructors. Both classes developed dynamically and their contents were logical follow-ups to one another. There was enough time left for everything and I loved that they also stressed continuous feedback, which helped to open the background of our new experiences and place them in a wider context.“
Keiu Virro	Writing Movement		Liis Ilula: "Keiu knows how to talk about writing critics. Her seminar in Telliskivi creative district was full of "push buttons"- we were trigged in to this intriguing process where everyone in the end had developed a sharp scanner to go through our writings what we wrote during the seminar as one part of it."
Laura Kvelstein	Draamamaa's lecturer		Doris Feldmann:"I think it is better to write about Laura's and Henri's lecture together as they where in symbiosis. Laura focused on talking about the producer's aspect in Estonian Dance scene and shared her knowledge and experience. I found it very relevant, her examples of difficulties and key's to success aswell. Being there as an Estonian among foreing people trying to find out more about our production system and producing works to abroad was very interesting and we shared a lot of knowledge- she pushed us to this communication part and it worked very well!"
Henri Hütt	Draamamaa's lecturer		Doris Feldmann: "Continuing from Laura's seminar, Henri was more focused on artist's point of view: he explained the main difficulties what an Estonian freelance dance artist has when producing his work and together as a group he made us work to find the solutions or new ideas how to connect yourself as an artists to your freelance position in more efficient way in this production process. I found it very neccessary and the way he developed the seminar was also supportive and more like a sharing experience which actually gave the basis to start a brainstorming session which we did and found very productive"

Siim Tõniste	Baltic Platform's public seminar and residency research		Liis Ilula: "The research residency's open seminar where Siim Tõniste pointed out some movement based problems when working with other researchers was great, but in a way I already knew it before, but still he presented his lecture very creatively and the experience out of it was super."
Villu Konrad	Baltic Platform's public seminar and residency research		Doris Feldmann: "It is always very interesting to hear a visual artists talking about the process with moving artists- dancers. Villu shared his questions that raise during the research residency process but the way he did it was very visual, connected to the dancers so you could actually read the questions out of it. It showed the visuals importance to me and the communication between an artists and sound/light/visual."
Alexis Hartman Steeves	Baltic Platform's public seminar and residency research		Katrin Kreutzberg: "Research resident Alexis showed through her examples the real nature of physical research- really going into something and not quitting. I am still amazed."
Sintija Silina	Baltic Platform's public seminar and residency research		Katrin Kreutzberg: "Well, sintija as a dancer from baltics kind of showed me in how different positions we are- here in estonia and in other baltic countries, the difference is huge. And it is the same in the way she talked about her research residency. it did not connect to me, but gave a chance to see het point of view during creation."
Erika Vizbaraitė	Baltic Platform's public seminar and residency research		Kristina-Maria Heinsalu: "The baltics is so different from us, estonians and it's seen in every aspect of the research methods. I think everyone who participated, found and lost something at the same time but it is good that something shakes you."