

# Workshop 2nd years MA Scenography, HKU, January 2025

## Research Note

*With this workshop I wanted to work with scores, explore notation more than I normally do and see how we could bring in existing models of collaboration, collectivity and collective decision making which I'm looking into, such as principles coming from Sociocracy, to actual allow the group to work better together as a group.*

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## Report Workshop

Preparation email:

Dear all,

Hoping you have had wonderful and restorative holidays, and wishing you a happy new year, I'm writing to you to briefly introduce the workshop we will do together at the end of January.

Here's the plan:

### Performing Working: Towards a Manifesto.

**Performing Working: Towards a Manifesto is a collective research in the form of a workshop. It will be a research on the conditions we can create to work, make and research together, how we manifest that (publish, communicate it) and how we perform it.**

**Performance will be the medium we use to do this research. And at the end of the workshop, performance will also be how we manifest (publish, communicate) the collective conditions we have arrived at.**

#### STEP 1

##### **How do we wish to work (together)?**

We will identify and articulate personal, collective and contextual working conditions.

The way to do that is by answering the questions:

'What do I need, to do the work I want to do, during this workshop?'

'What do we need?'

'And what does the context need?'

To get there we should first understand what that work is, what our desires, capacities and limitations are. For that we will use some tools from performance art, in particular 'performative scores', and we will set some perimeters to keep it doable in the limited time we have.

Probably there will be certain conditions that will conflict with each other. So the next thing to do is negotiate and figure out how we can respect and support each others / it's conditions.

Notating the results of that negotiation is the basis of our pact or manifesto for working together.

#### STEP 2

##### **Exploring performance (as more than a medium)**

Based on the exercise of STEP 1, you will prepare a research question for the day. In STEP 2 we're going to discover and practice how performance and tools from performance such as scores can be activated in research, or in group processes, how we can think with the body and how this can support our artistic research, and social practices.

During this step, we will continuously be aware of the pact/manifesto arrived at in STEP 1.

#### STEP 3

##### **Performing the pact**

In STEP 3 we're going to explore how to manifest the pact/manifesto from STEP 1, using what was learnt in STEP 2. So we will perform the manifesto.

The performance can be participative, collective or solo, it can also be a form of lecture performance. Or a form of performative publishing.

Over the course of the next few weeks, in preparation for the workshop, I will be uploading material for us to use, such as examples of scores, theoretical and practical sources. You will find them here: <https://nextcloud.hku.nl/f/8737896>

Below are a couple of examples of sources which would be good to check out before the workshop. I understand from Ariane that the subjects of care ethics and scores have already been discussed, so these will just serve to refresh your memories. The chapter from *The Art of Receiving and Giving: The Wheel of Consent* might seem a bit off topic as it's talking about consent in the erotic realm, but I will explain during the workshop why I think it's useful for our purposes.

Feel free to contact me if you have any questions or remarks.

I look forward very much to meeting you all and to working together.

See you soon,  
Philippine Hoegen

*Sources:*

*On Scores*

<http://intermsofperformance.site/keywords/score/pablo-helguera>

*On Being and Working Together*

<https://constantvzw.org/site/?w=https://constantvzw.org/wefts/orientationspourcollaboration.en.html>

*On ethics of care*

[https://open.spotify.com/episode/4nVYg127f69rLkmigHQY8x?si=9HCMKvwzT2m4bnGgCzVoCQ&utm\\_source=whatsapp&utm\\_medium=whatsapp&nd=1&branch\\_match\\_i](https://open.spotify.com/episode/4nVYg127f69rLkmigHQY8x?si=9HCMKvwzT2m4bnGgCzVoCQ&utm_source=whatsapp&utm_medium=whatsapp&nd=1&branch_match_i)

[d=1278960618772382381& branch\\_referrer=H4sIAAAAAAAAAA8soKSkottLXLy7IL8IMg9TLyczL1jdliyg3LHXxzXRJAgB4rSXvIAAAAA%3D%3D](https://www.wheelofconsentbook.com/wp-content/uploads/2020/12/Wheel-of-Consent-book-chapter-1.pdf)

*On Consent:*

*The Art of Receiving and Giving: The Wheel of Consent*

[chrome-extension://efaidnbmnnnibpcajpcalcfindmkaj/https://wheelofconsentbook.com/wp-content/uploads/2020/12/Wheel-of-Consent-book-chapter-1.pdf](https://www.wheelofconsentbook.com/wp-content/uploads/2020/12/Wheel-of-Consent-book-chapter-1.pdf)

Programme 29,30, 31 January 2025, with notes taken during the workshop and a conclusion afterwards.

**Performing Working: Towards a Manifesto.**

**Intro**

**Performing Working: Towards a Manifesto is a collective research in the form of a workshop. It will be a research on the conditions we can create to work, make and research together, how we manifest that (publish, communicate it) and how we perform it.**

**Performance will be the medium we use to do this research. And at the end of the workshop, performance will also be how we manifest (publish, communicate) the collective conditions we have arrived at.**

*Check-in and names and pronouns.*

*Figure out if there is a group research question, and what it might be roughly.*

STEP 1

**How do we wish to work (together)?**

We will identify and articulate personal, collective and contextual working conditions.

The way to do that is by answering the questions:

'What do I need, to do the work I want to do, during this workshop?'

'What do we need?'

'And what does the context need?'

To get there we should first understand what that work is, what our desires, capacities and limitations are. For that we will use some tools from performance art, in particular 'performative scores', and we will set some perimeters to keep it doable in the limited time we have.

#### EXECUTION STEP 1:

1. warming up/concentration exercise: Everyone turns their chair around so that they are facing the wall. Place the chair so that you can touch the wall with your hands. Close your eyes, extend your breath... Now put your hands on the wall, and start studying the area within reach with your hands in as much detail as possible. Do this without talking, concentrate entirely on what you find out about this surface with your hands.

Put all your senses except your eyes on alert to soak up as much information as possible. Switch on your skin, your nose....

(7 minutes)

Observe your observations.

Observe your methods, how you get information. Adjust them if necessary, or expand your tools.

With your eyes still closed, drop your hands. Concentrate for a while longer on the information you picked up. Now open your eyes and observe the difference between feeling and seeing.

*NOTE: we did a variation, 'observe how you observe', and then zoom out even more to 'how would you communicate the way you were observing To someone else'.*

*Then people were asked to draw, write or show how they were observing. And then they tried each other's scores. We ended up with a really nice collection of scores.*

2. MY APPROACH TO CONSENT: *discussed before the warm up, and in connection to scores: scores as a support structure, a way to support another in finding or realising a desire.*

Looking at BDSM for inspiration. Equally about what you want (desire), as it is about what you don't want (boundaries). Is not always easy to know what you

want. So there is a process necessary to find that out. Then working together means supporting those 'wants' as well as the 'don't wants'.

'Don't wants' can be conditions for a person to be able to do the work they want to do, which have to be supported or negotiated.

Objections can be information, which can be seen as a gift: a way to make the proposal better.

3. warming up/concentration exercises / scores (exploring the space, eyes closed, score 22. Following 1 person at the same distance, following 2 people in triangles, following eyes closed.)

*We went straight to walking shapes in space instead. One person made use of the option to leave the room, but they are ok.*

*For the next bit, it turns out they are not working on a collective statement, but they do want to frame the graduation show as a kind of festival. Festival of 13 artists/makers. So I think I will propose we use the idea of the festival as the collective point of departure. So: understanding what we mean by a festival, what the conditions of such a festival could be for individuals, for the we (is that the group, is that also the spectators?), and for the context (the institution, the building) and for the festival. Showing products rather than research, Communication.*

4. Big piece of paper, make 4 categories (the 4 questions), everybody writes 3? things per question. Write them in the form of a SCORE. (Talk about scores.)

'What do I need, to do the work I want to do, during this workshop?'

'What do we need for us to be able to do the work we want to do during this workshop?' (we as a group, we including the teacher, we including other people we will come into contact with.)

'And what does the context need for it to be able to do the work it wants to do during this workshop?' (the building, the institution, the people who make up that institution).

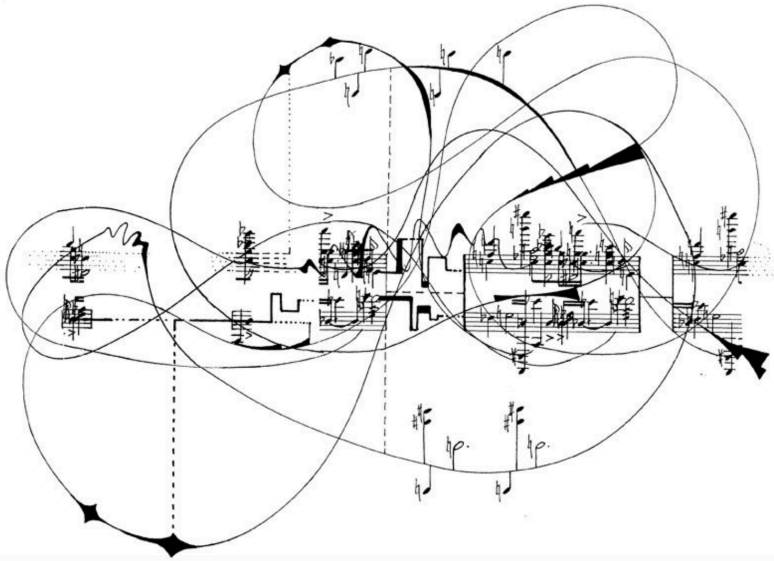
'What does the festival need?'

Work in pairs. Ask each other the questions several times.

*NOTE: We worked on 4 questions: what do I need to be part of the festival, what do we need, what does the festival need to be, what does the context need to hold, host, carry the festival. Lots of ideas for this, there is a need to talk about it. So a lot of info came out and a lively discussion.*

5. warming up/concentration exercises / scores: shapes in space.
6. Probably there will be certain conditions that conflict with each other. So the next thing to do is negotiate and figure out how we can respect and support each others / it's conditions.
- Notating the results of that negotiation is the basis of our pact or manifesto for working together. Use the objections as a gift method.
- NOTE: we didn't really do this.*

FORMS OF NOTATION:



## VOICE PIECE FOR SOPRANO

Scream.

1. against the wind
2. against the wall
3. against the sky

1961 autumn

Show book ANOTHER VERSION: different forms of notating.

7. Rewrite the scores. *conditions*.

Translate scores to things we can do, either as Patterns/practices, or as performative scores.

*NOTE: Because they didn't write the conditions as scores, but as conditions, the next exercise is to create scores from the conditions.*

8. Lift some out and see if we can do them.

9. On the basis of this information, WHAT DO WE WANT TO MAKE TOGETHER?  
AN APPROACH TO A MANIFESTO.

*Proposals, popcorn style. Note down all proposals, come to a 'good enough' definition, use the following patterns:*



## Consent Decision-Making

A (facilitated) group process for decision-making: invite objections, and consider information and knowledge revealed to further evolve proposals or existing agreements.

## Test If Arguments Qualify as Objections

Utilize your limited time and resources wisely by testing if arguments qualify as objections and only acting on those that do.

## Resolve Objections

Use the information revealed by an objection to identify ways to evolve proposals, agreements and actions to a good-enough state.

## Co-Create Proposals

Bring people together to co-create proposals in response to organizational drivers: tap collective intelligence, build sense of ownership and increase engagement and accountability.

On the basis of this definition of the manifesto, are there things we can use already, looking at the conditions? Are there conditions that can go straight into the manifesto?

### HOMEWORK:

#### PREPARE: RESEARCH QUESTION FOR THE DAY FOR TOMORROW:

On the basis of what we have accumulated today, what do you want to learn more about tomorrow? Choose a topic, aspect or sentence for the manifesto-in-process that you want to focus on and formulate a research question about it.

### STEP 2

#### Exploring performance (as more than a medium)

Based on the exercise of STEP 1, you will prepare a research question for the day. In STEP 2 we're going to discover and practice how performance and tools from performance such as scores can be activated in research, or in group processes, how we can think with the body and how this can support our artistic research, and social practices.

During this step, we will continuously be aware of the pact/manifesto arrived at in STEP 1.

*NOTE: what we did:*

*Discuss research q's.*

*Shapes in space score in the bigger space..*

*Everyone applies 1 score to their research question: Take your question for a walk. Use the whole building. Bring something to take notes. Show the building to your question/ look at the building through the lens of your question, and note how it responds, what it sees or notices. 10 mins.*

*Then we took a 30 minute break. I did the napping score (on my own).*

*13.15: Talk about my work:*

*in the end we just watched the whole Callesthenics video*

<https://www.dropbox.com/s/yl1vdc427vccsxf/CERC%202025%20Philippine%20Hoegen.mp4?dl=0>

*I asked them to find the scores in the performance (so the score of writing letters, the scores for the movements, the letters as implicit scores for movement). The conversation afterwards was, besides being about the scores, about 'after care' for the audience, 'after such an emotionally impactful content, how do you do it'? How will you do that in the 'beyond the black box' festival? If it is a talk, how do you moderate, initiate that talk?*

*From 14.00 to 14.45: a kind of a break, and time to work on a score of their own, around their own research question. Option to draw from or use any of the scores in the book Another Version, any of the scores we've done so far (warm-up scores or scores they created yesterday).*

*At 14.45 we checked in to see if people needed more time, or if we could already do or look at some scores to perform, together or alone.*

*When they were ready, we did a round, feedback, reiterate and develop.*

*People weren't ready, we took until 15.15.*

*We saw and did everyones scores, and discussed.*

*There was some energy drain in the stretched time of working on their scores, we finished quite late.*

### STEP 3

#### **Performing the pact**

In STEP 3 we're going to explore how to manifest the pact/manifesto from STEP 1, using what was learnt in STEP 2. So we will perform the manifesto.

The performance can be participative, collective or solo, it can also be a form of lecture performance. Or a form of performative publishing.

*Note: So we had to rethink this. The aim of the day became to create a festival of practices.*

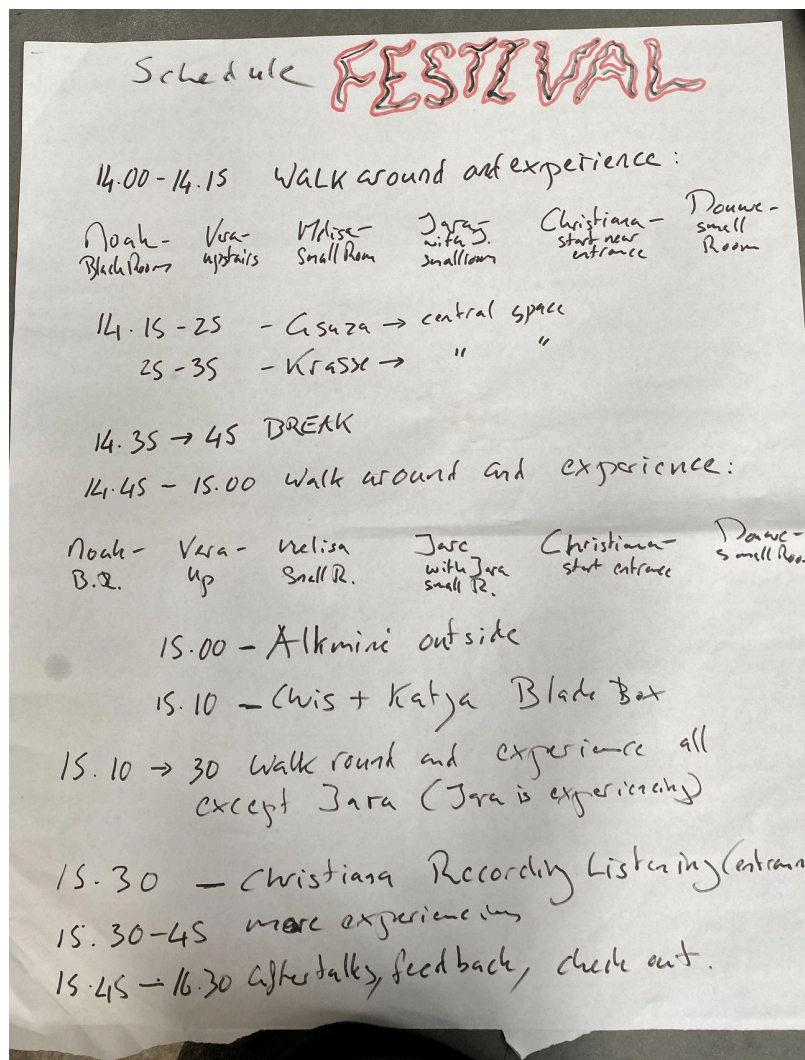
*We warmed up using the scores they made on day one, around the working conditions that were formulated. People choose from the scores, not their own, and introduced variations on them. It was a playful, fun and bonding way to start the day.*



*This was followed by collective reading: page 199, 200 and 201 of Thinking Through Theatre, was interesting and nice to do.*

*45 mins break*

*reconvene 12.45: what will you need for your contribution to the festival?*



PH made schedule while students prepare their pieces.

13.45 we reconvene, discuss schedule, no objections.

Jara: but weren't we supposed to make the schedule? Good point!

In feedback we discuss how in the end it was helpful that PH made the schedule, it showed that this is a role, and that it's helpful if someone just does it, rather than

making it into a long group discussion. Then collect objections and make it better with objections.

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Sources:

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On Being and Working Together

<https://constantvzw.org/site/?w=https://constantvzw.org/wefts/orientationspourcollaboration.en.html>

On ethics of care

[https://open.spotify.com/episode/4nVYg127f69rLkmighHQY8x?si=9HCMKvwzT2m4bnGgCzVoCQ&utm\\_source=whatsapp&utm\\_medium=whatsapp&nd=1&branch\\_match\\_id=1278960618772382381&branch\\_referrer=H4sIAAAAAAAAAA8soKSkottLXLy7IL8IMq9TlYczL1jdliyg3LHXxzXRJAgB4rSXvIAAAAA%3D%3D](https://open.spotify.com/episode/4nVYg127f69rLkmighHQY8x?si=9HCMKvwzT2m4bnGgCzVoCQ&utm_source=whatsapp&utm_medium=whatsapp&nd=1&branch_match_id=1278960618772382381&branch_referrer=H4sIAAAAAAAAAA8soKSkottLXLy7IL8IMq9TlYczL1jdliyg3LHXxzXRJAgB4rSXvIAAAAA%3D%3D)





On Consent:

*The Art of Receiving and Giving: The Wheel of Consent*


<chrome-extension://efaidnbmnnnibpcajpcqlclefindmkaj/https://wheelofconsentbook.com/wp-content/uploads/2020/12/Wheel-of-Consent-book-chapter-1.pdf>


#### SOURCES SHARED WITH THE GROUP


(<https://nextcloud.hku.nl/apps/files/files/8737896?dir=/Philippine>):


 All files >  Philippine > **SOURCES ON SCORES**  


Name ▲


 Barthes\_1971\_-\_From\_Work\_to\_Text.pdf

 Keeping Score.docx

 links scores.docx

 Performance as Research Knowledge, Methods, Impact (Annette Arlander (editor) etc.) (z-lib.org).pdf

 Richard\_Schechner\_Performance\_Studies\_An.pdf

 Thinking Through Theatre and Performance.pdf

#### RESEARCH CATALOGUE PH HOEGEN

<https://www.researchcatalogue.net/view/2550715/2550716>

on scores:

<http://intermsofperformance.site/keywords/score/pablo-helguera>












[https://www.google.com/search?q=scores+yoko+ono&sxsrf=APq-WBs7-e4YJO4A7Tv31R1JEQLmykirWQ:1643718436281&source=lnms&tbn=isch&sa=X&ved=2ahUKEwjH5YSswN71AhVMPOwKHSryBBUQ\\_AUoAXoECAIQAw&biw=1347&bih=645&dpr=2](https://www.google.com/search?q=scores+yoko+ono&sxsrf=APq-WBs7-e4YJO4A7Tv31R1JEQLmykirWQ:1643718436281&source=lnms&tbn=isch&sa=X&ved=2ahUKEwjH5YSswN71AhVMPOwKHSryBBUQ_AUoAXoECAIQAw&biw=1347&bih=645&dpr=2)

[Another Version: Thinking Through Performing](#)




<https://davidhelbich.blogspot.com/>

[https://www.metteingvartsen.net/texts\\_interviews/418/](https://www.metteingvartsen.net/texts_interviews/418/)



	All files	>	Philippine	>	<b>ETHICS, CARE AND CONSENT</b>		
Name ▲							
	Hoegen & Spronck - On Social Imaginaries 29.2_#1 14.11.24_watermark-43-45_ph (1).pdf						
	Hübner 2021 Ethics through an empathetic lens.pdf						
	On Freedom Four Songs of Care and Constraint (Maggie Nelson) (z-lib.org).epub						
	politics of care.pdf						
	THE CARE MANIFESTO (1).pdf						
	the-empowerment-manual_nodrm.pdf						
	Tronto (1993) Moral Boundaries A Political Argument for an Ethic of Care.pdf						
	Wheel-of-Consent-book-chapter-1.pdf						

 All files > Philippine > **WORKING TOGETHER AND MANIFESTO**

Name ▲							
	7 PRINCILPES OF SOCIOCRACY.pdf						
	Collaboration Guidelines.docx.pdf						
	LINKS.docx						

## LINKS

On sociocracy

<https://www.sociocracyforall.org//>

On patterns in sociocracy:

<https://patterns.sociocracy30.org/map.html>

ON COLLECTIVES (EXAMPLE)

<https://www.thepostcollective.be/>

ON MANIFESTO (EXAMPLE) (PAACT)

<https://www.thepostcollective.be/category/projects/>

NOTE: Conclusion

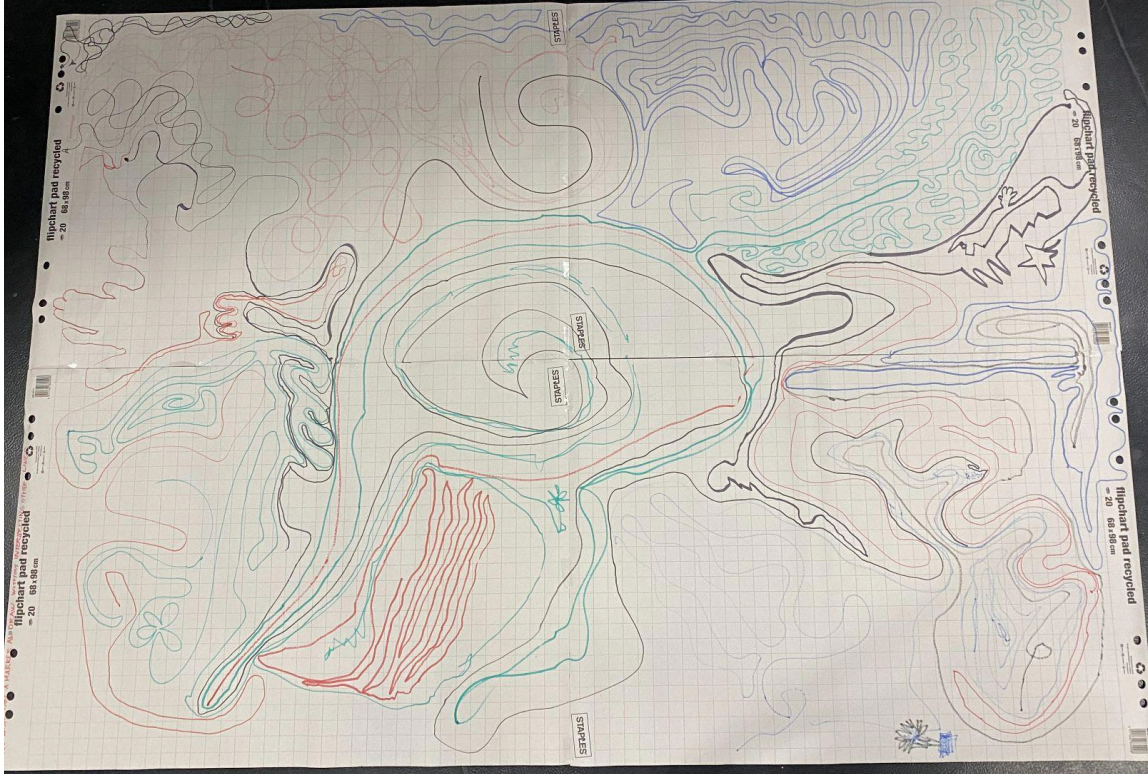
*This workshop went really well. The festival was great, the schedule worked like a treat, the rhythm changes were really good.*

*People learnt a lot about scores, but also about collaboration, negotiation, collectivity and collective decision making. The group was very receptive and eager, especially when, upon learning that they weren't busy with a manifesto (as I had understood beforehand) but with creating a festival instead of a group show, I switched the aim of the workshop to the organisation of the festival and the decision making processes and collaboration they needed to do to create this festival together.*

*I really enjoyed it too. I learnt (again) the importance of tempo: keeping it snappy protects the process from energy drains. Keeping it propositional makes sure everyone has a sense of agency. Doing the scores they came up with themselves – like we did on day 3 as a form of warm up at the beginning of the day, with everyone picking a score made by someone else (which was possible thanks to my insistence on notation!) and encouraging variations – worked really well.*

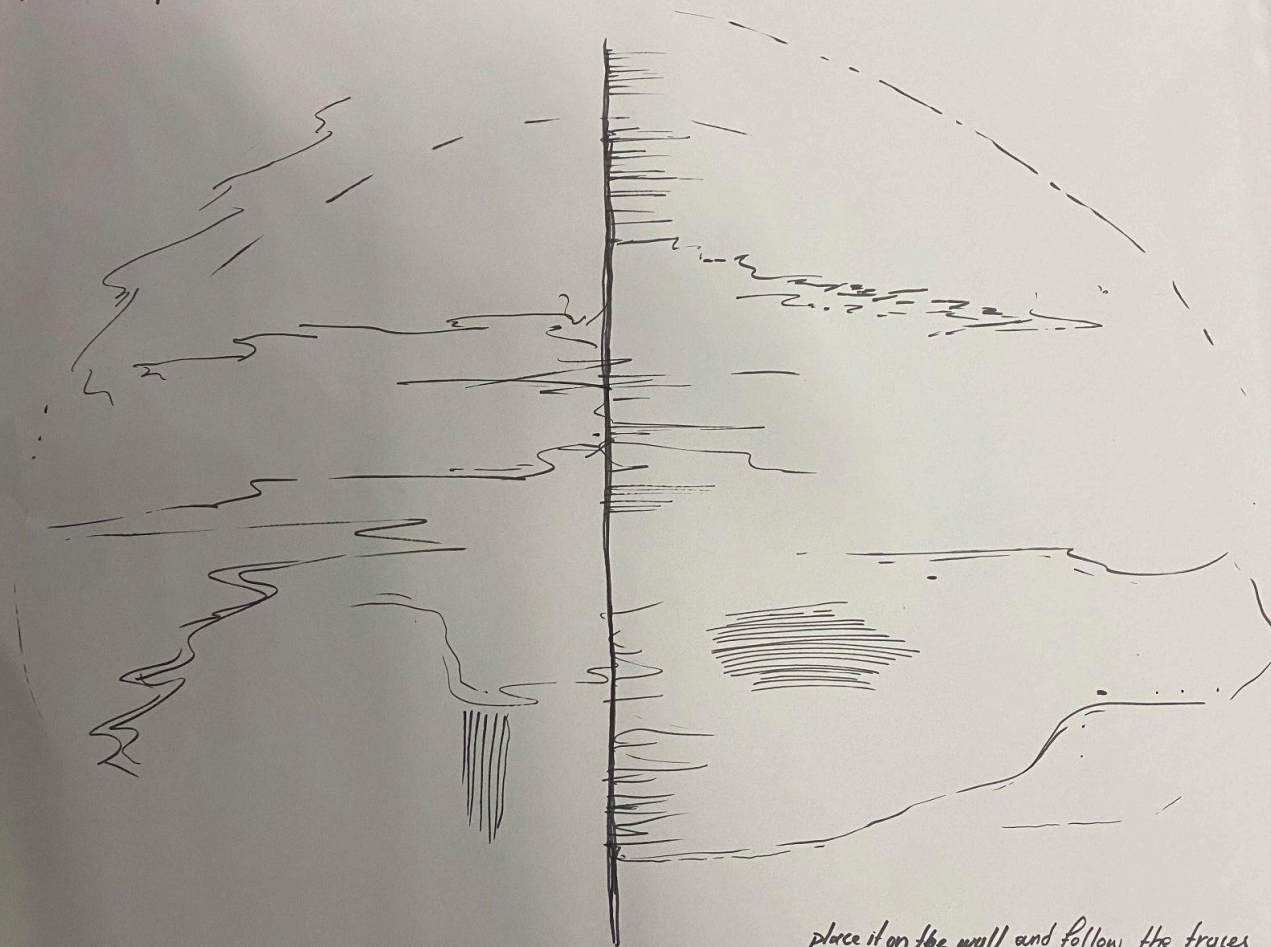
*It was important to stay tuned to their needs and interests, while enticing them to step out of their comfort zones from time to time, and to think a the broader context of this festival, so beyond the group and more towards context, audience care etc.*

PICTURES OF SCORES and CONDITIONS:



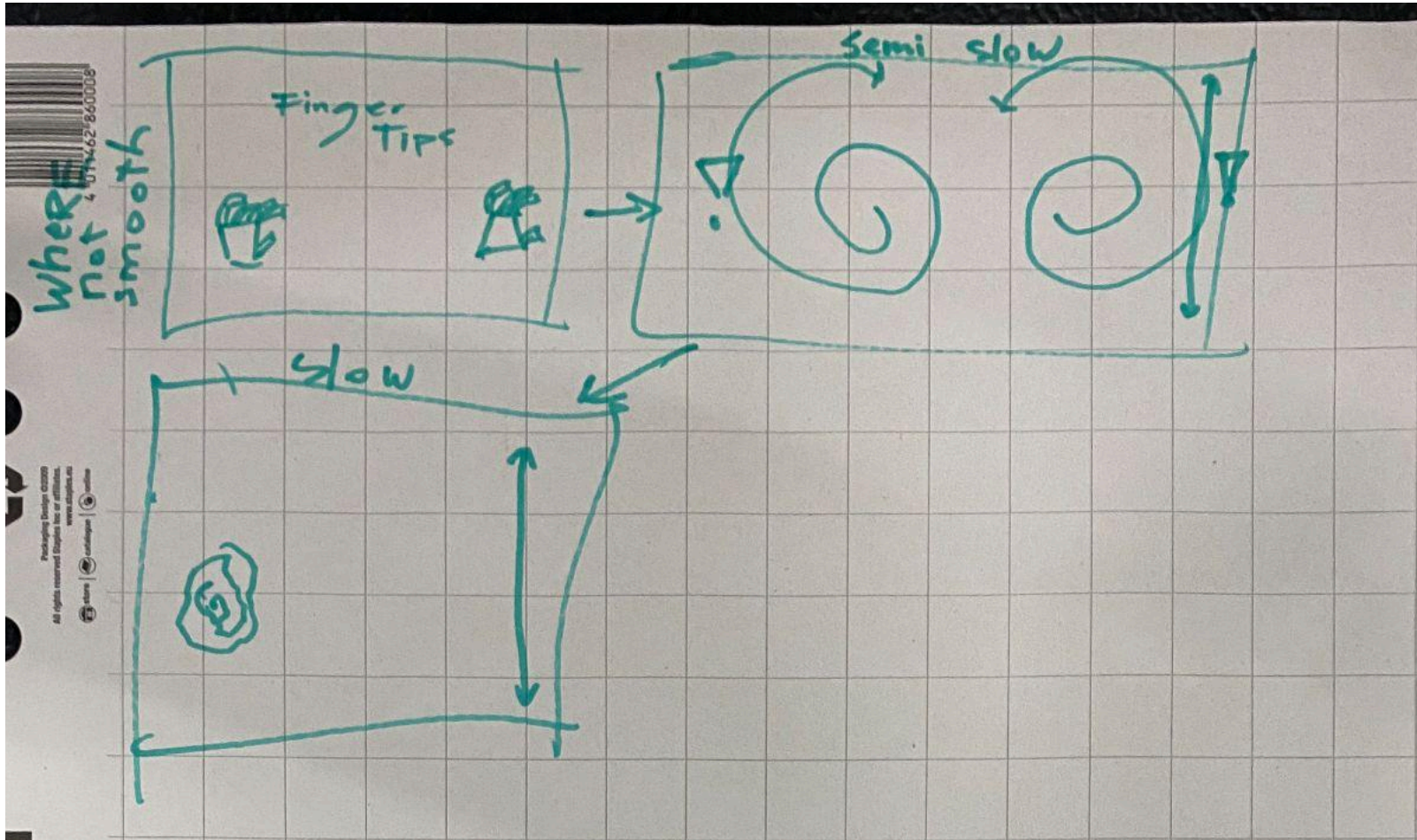


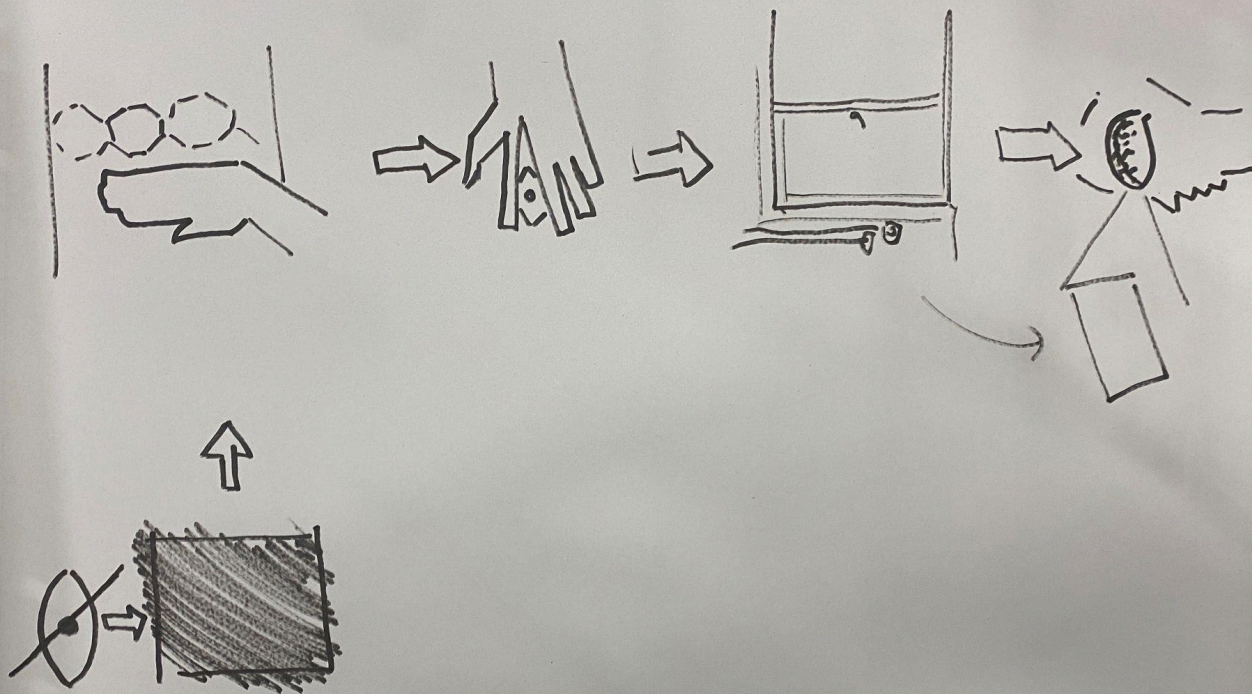
a map of the spot



place it on the wall and follow the traces





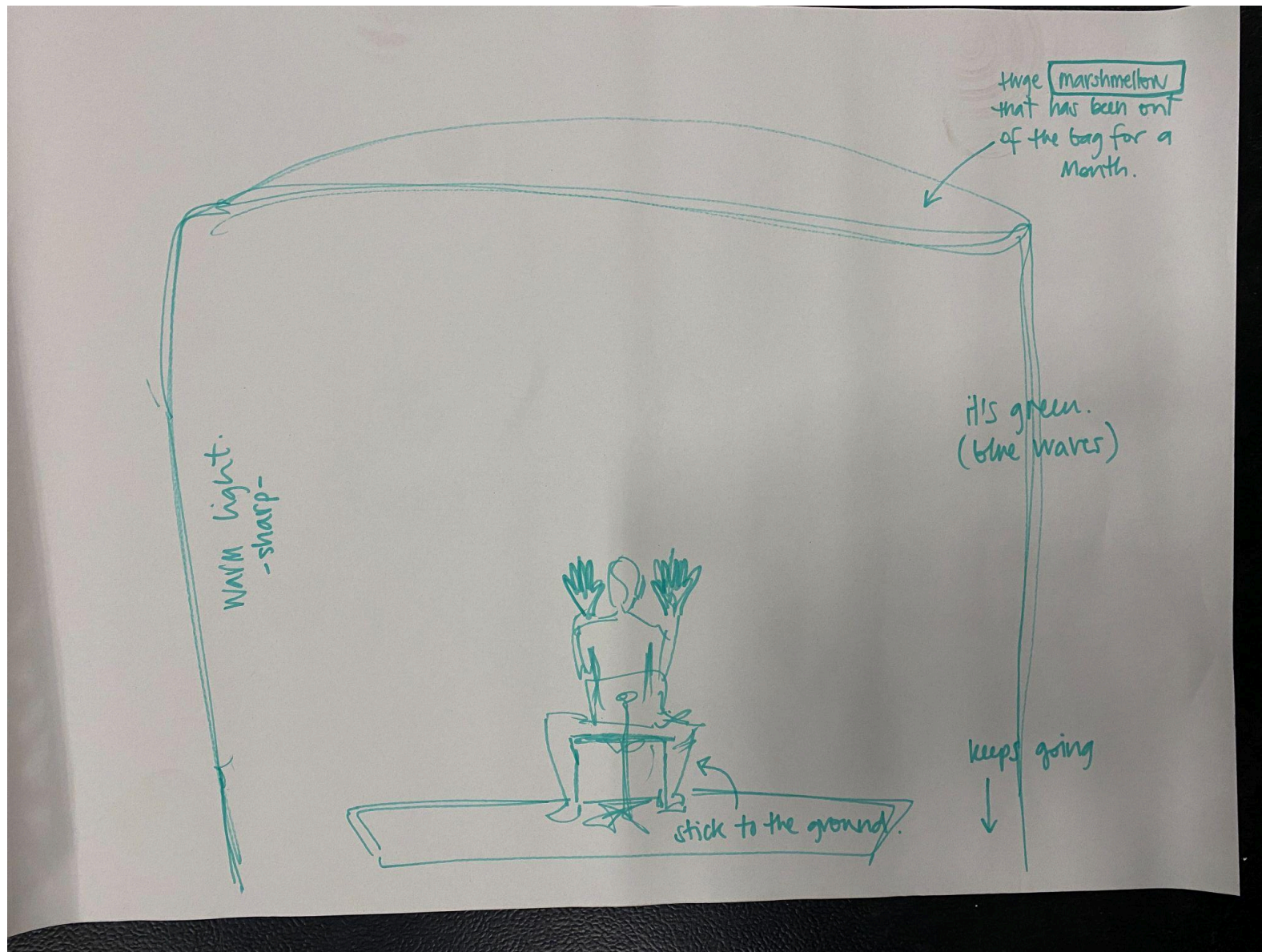


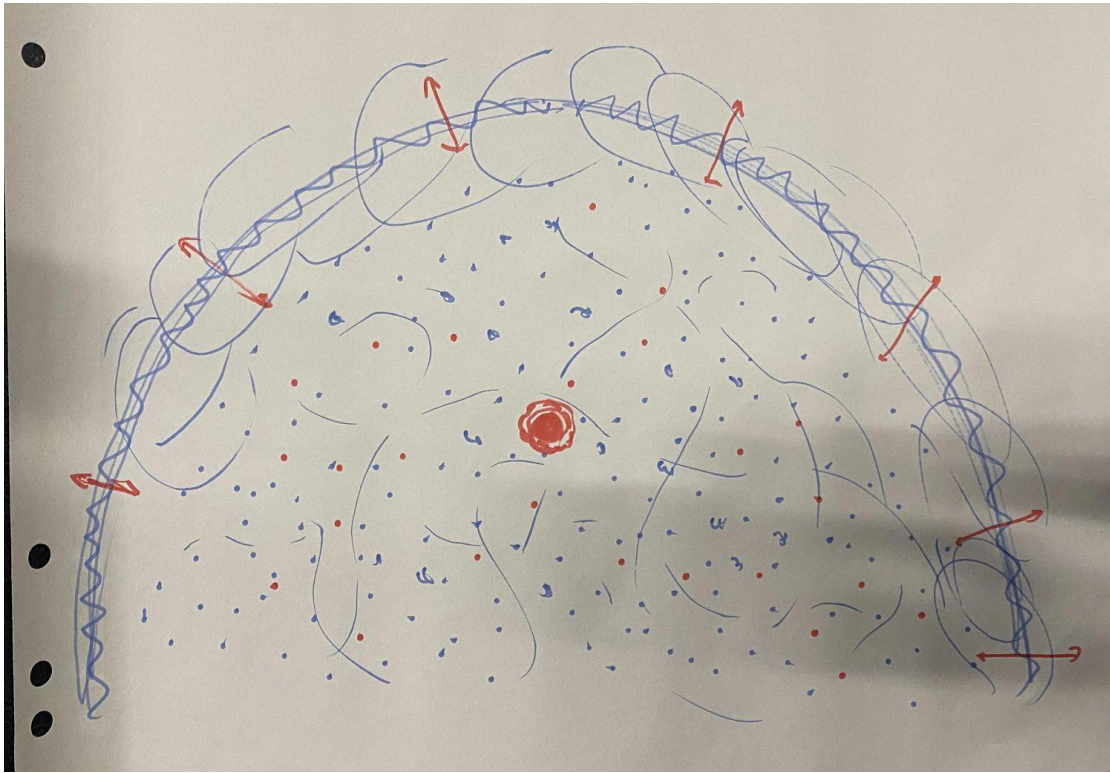


Touch to understand.  
Smell to understand  
Listen to understand.

Zoom in, it's just your body exploring another body.  
Zoom out, where are you? Who is this?  
Invite the unexpected.





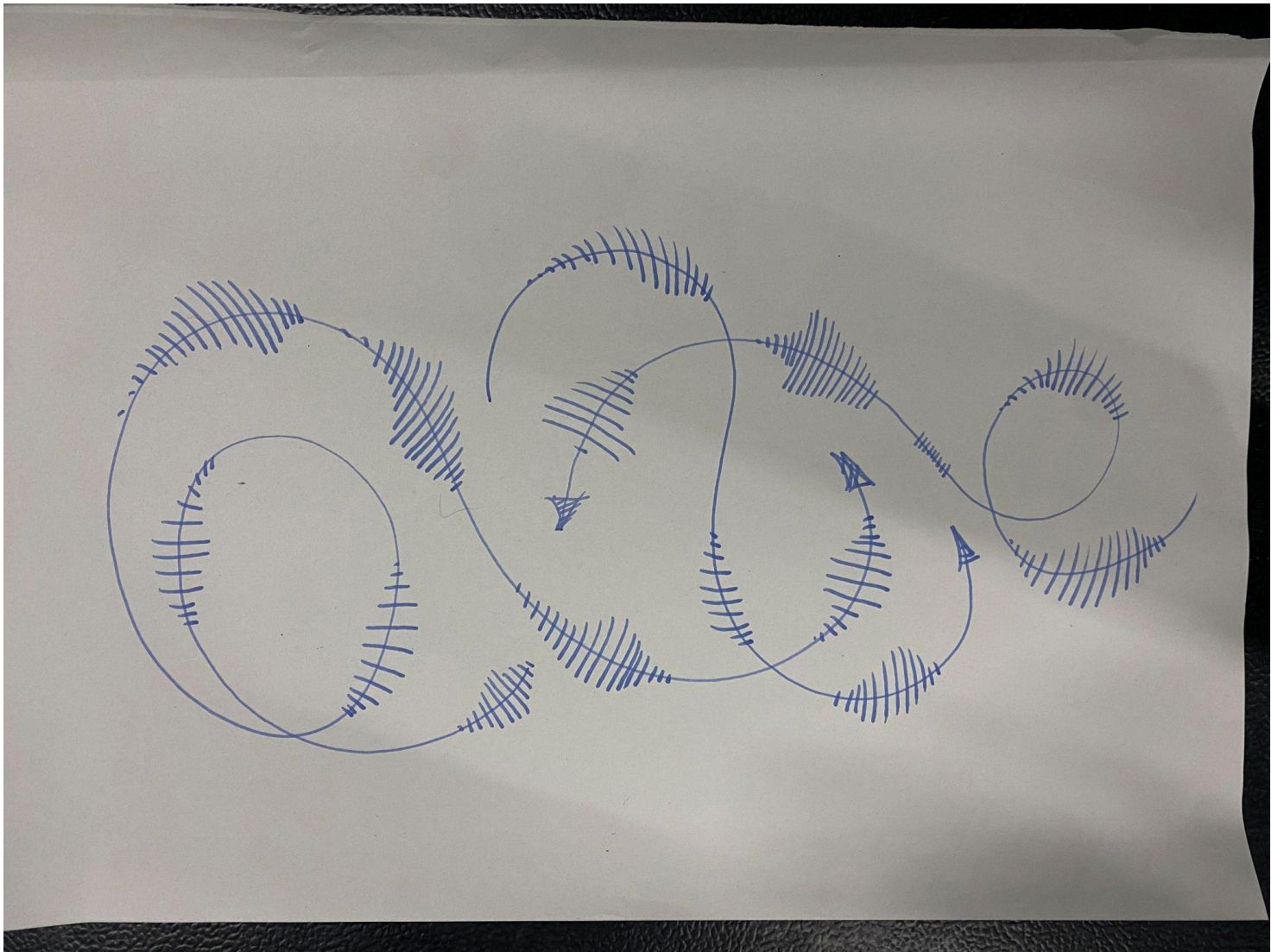




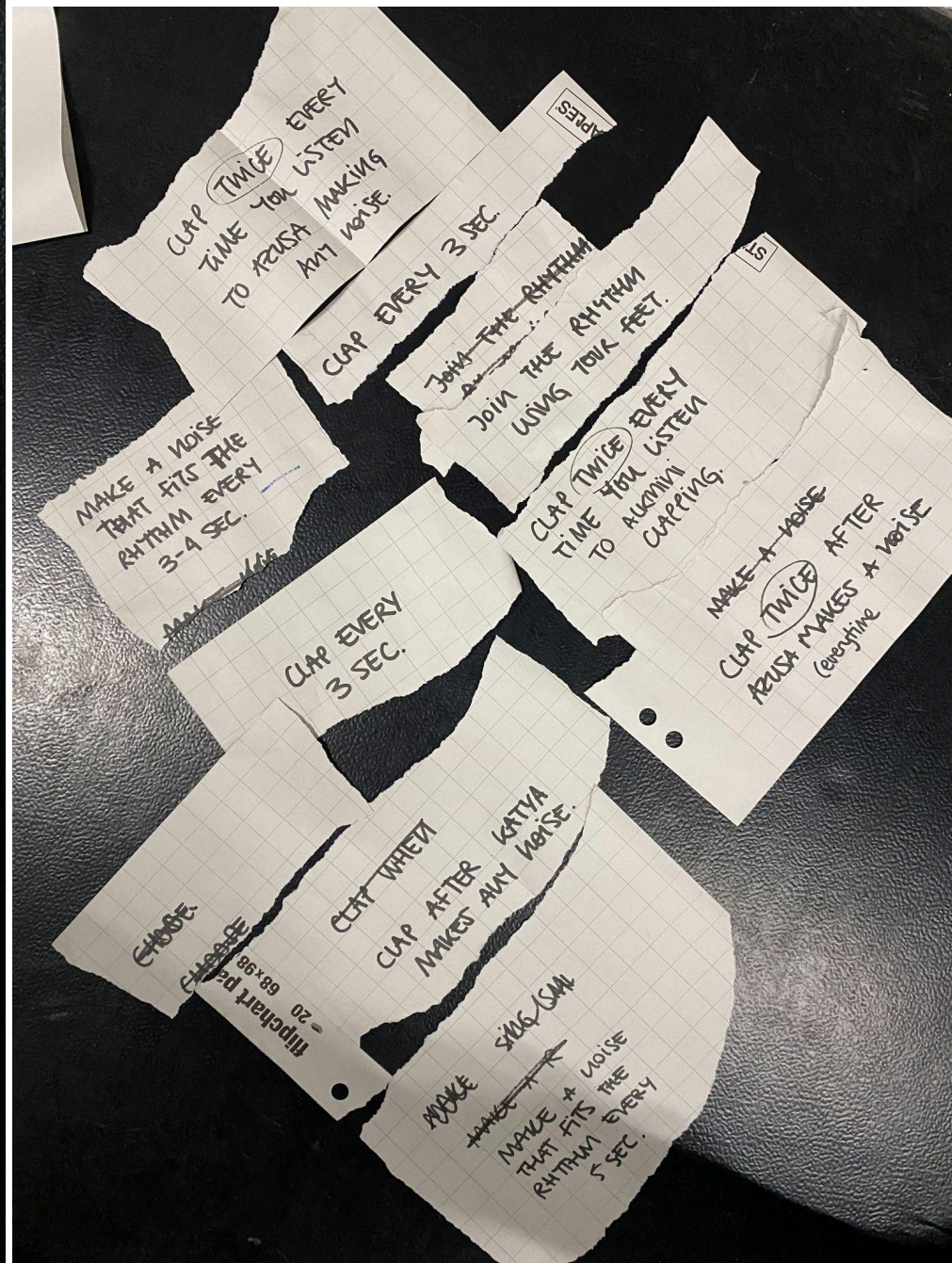
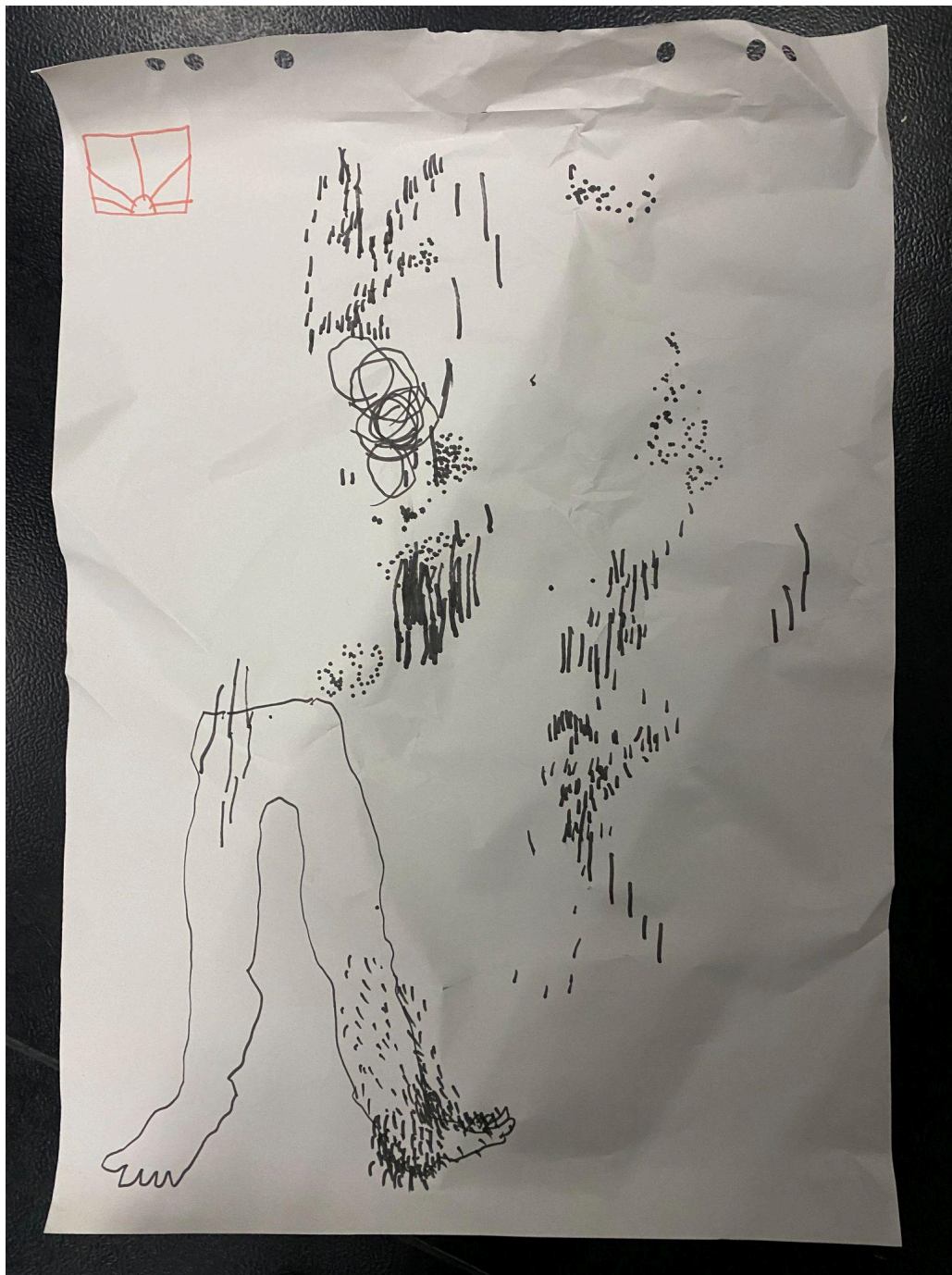
## STAPLES

- stand in a circle
- choose one person to follow without telling them
- take a minute
- one by one start walking and follow









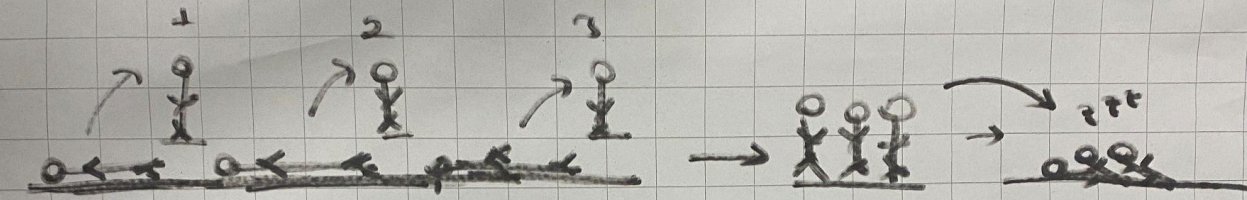




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start

layed down, and ~~get~~ get up on your own time, whenever or however your body feels like.

Once everyone is ~~up~~ up, observe each other, hug if you'd like comfortable and lay down all together. (at the same time)



flipchart pad recycled

20 68x98cm



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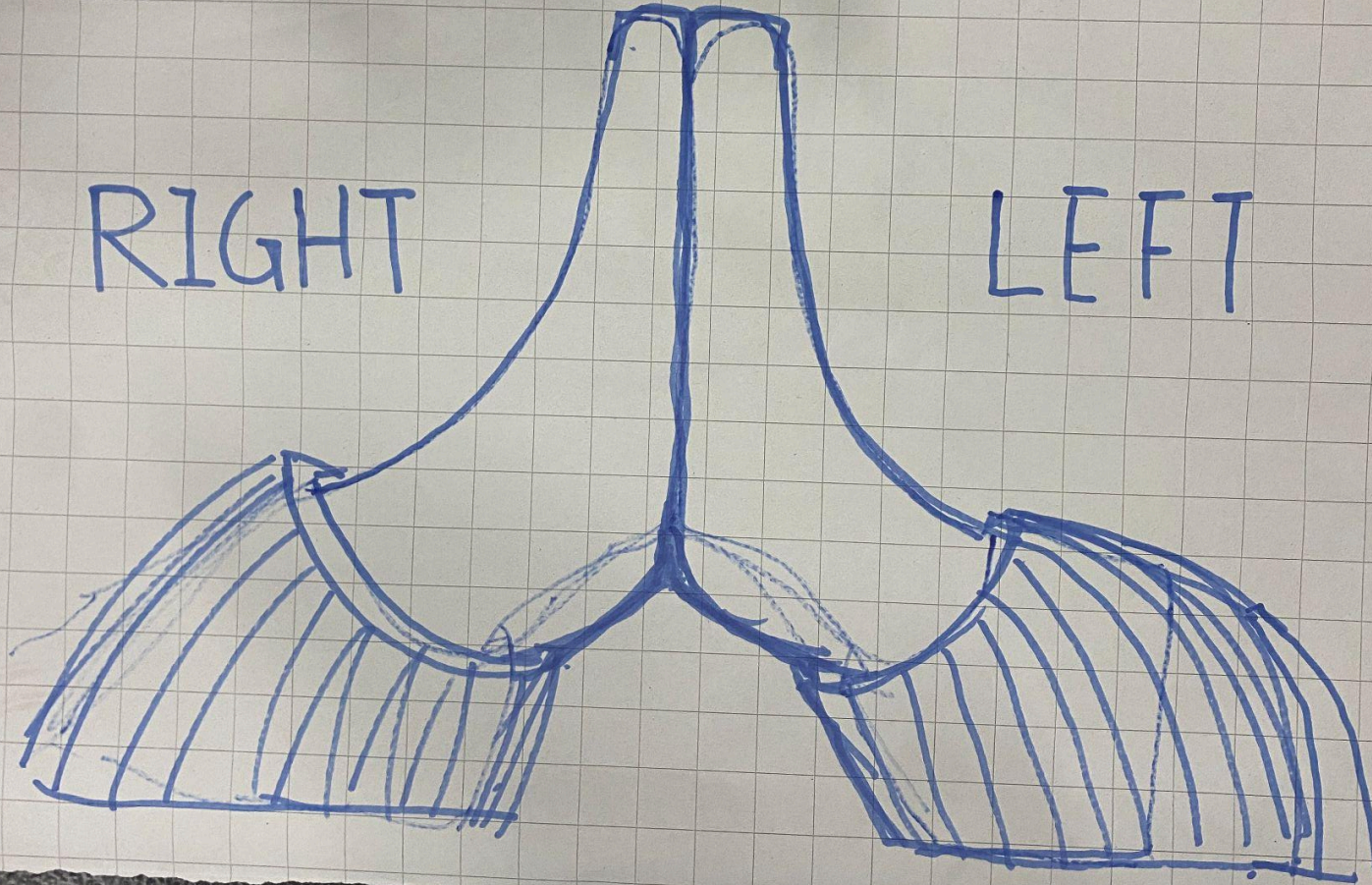
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RIGHT

LEFT

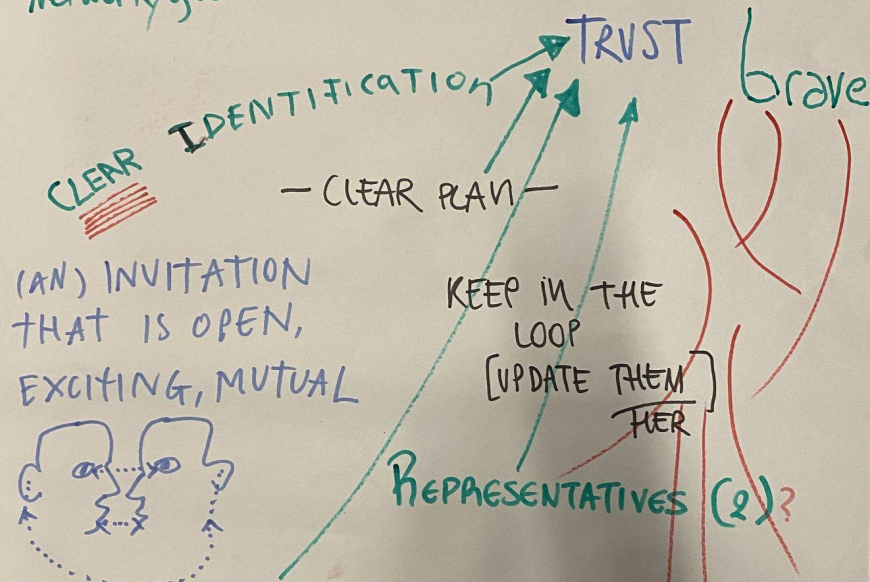




What does the context need to hold  
host  
this FESTIVAL

-physical space/facilitation

-Network/guests



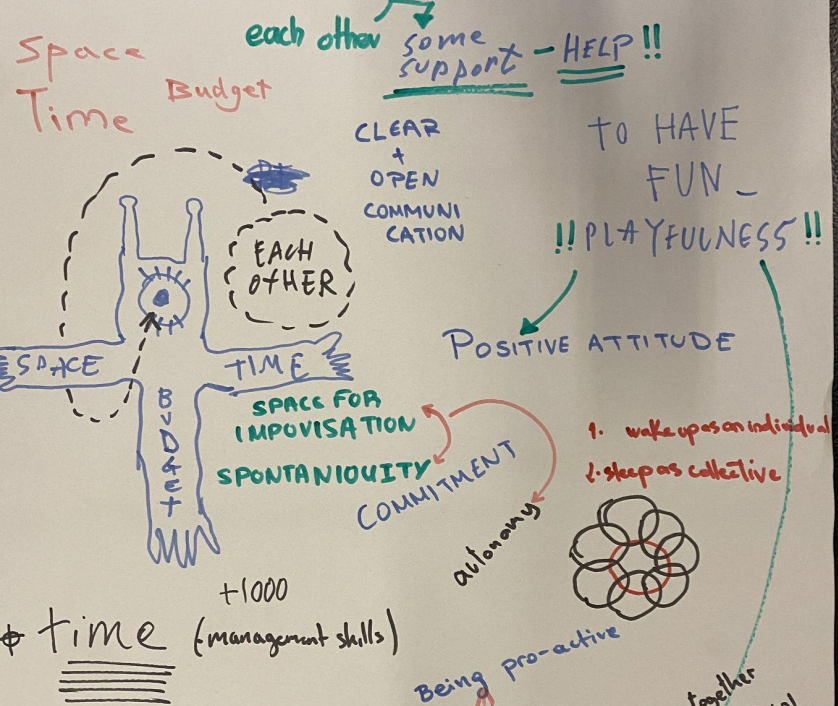
Communication and Support  
From HKU to do... plz  
to

Respect

1. note down what bureaucracy means to you

2. drop it

What do I need to be part of this  
FESTIVAL



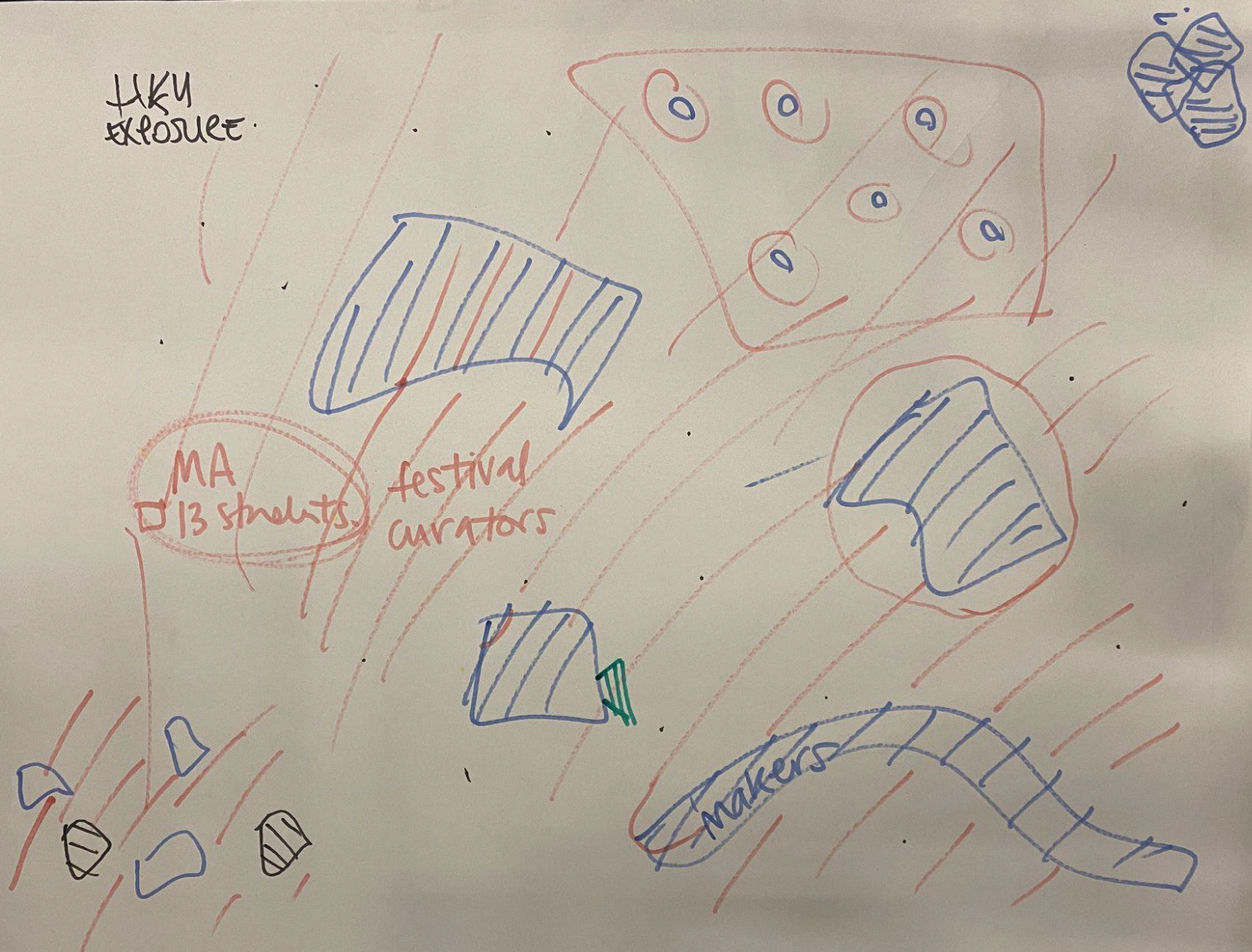
⊕ time (management skills)

⊕ Plan ahead to have enough time and space to realise our project..

⊕ A CLEAR division of tasks... So we can work as A Collective.



HKU  
EXPOSURE

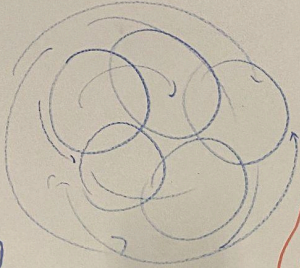




What does the festival need?

Inspiring Location SCENOGRAPHY

A guide



BELIEF  
IN EXPANSION,  
COLLECTIVE ACTION  
(INVITING MORE  
PROFS FOR  
WIDER  
DIALOGUE,)  
FOR  
CONNECTIONS  
TO  
CULTIVATE

Support  
from  
HKU

VISION

A PLATFORM OF  
COMMUNICATION TO EXTERNAL  
AUDIENCES.

Heart (physical +)  
(a bar?)

an audience

content

Photographer

Nice invitations

Schedule

A collective invitation  
of the festival to the scenography

Volunteers?  
help

A sense of identity  
ENERGY  
AND  
Power

DELEGATION  
OF ROLES  
(OUR NEXT  
MEETINGS)

publicly  
recognition

work.

↳ but also time to  
focus on your own stuff?



- a score for two people and an object -

- 1) randomly choose an object from the studio and put it between the two of you
- 2) spend 1min describing how you want it to be following 1-2-2-1-1-2-2-1 rhythm.



What do I need?

What do we need?

What does the context need?

conditions for working together (spatial)

### For 3 people

- Shake each other's hand firmly, seeing eye to eye
- Draw a paper each.
- B places their right hand on A's ~~right~~ <sup>left</sup> shoulder
- C places their ~~right~~ <sup>left</sup> hand on A's right shoulder
- A slowly "gives" their weight on B+C until completely carried
- Switch places + repeat.



~~oi oi oi oi oi!~~

~~come here!~~

hit the air until  
the spaces between  
the particles become  
big enough for me

~~and all the bugs~~

~~and all the bugs~~

you do and also for  
you. Imagine us,  
floating there,  
so elegantly!



## Performance for a group of 13

- spread evenly around the space
- One person starts with a bottle in a string
- When the person holding the bottle hears a sound from another person, throw the bottle to that person, but hold on to the string