The 2015 International Platform for Performer Training seeks to attract a cross section of European contemporary training programmes. We will discuss the current situation but also visions and developments for future teaching programmes and organisations. Following Shakespeare we ask ourselves: what remains of our dreams and ideals in our everyday training programmes?

We will engage in two central questions for the 2015 Zurich platform:

– **Curriculum.** How do you create and deliver a curriculum to serve the needs – of contemporary (and future) performer education for today’s theatre? What are our expectations, future possibilities and how do we identify new skill sets? How important is e.g. continuity and depth in contemporary training practices?

– **Voice.** How do you create future models of performer training within the field of voice and speech? What new methods of voice training might we share and experiment with?

**Questions to consider for Zurich 2015 include:**

- Can we live (and flourish) without defining or anticipating ‘outcomes’? Who is defining the syllabus? What makes a good day, week or year in performing arts education? What relation do quantity and quality have in contemporary education? What relation do quantity and quality have in contemporary education?
- What is the relationship between deep immersion in acquiring specialist skills and the acquisition of methodological, behavioural and dispositional skills? How do our ethics, politics and aesthetics shape and structure our daily practices?
- How important is e.g. continuity and depth in contemporary training programmes? What are our expectati ons, future possibiliti es and how do we identify new skill sets?
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Internationa  l Platf o rm for Performer Training (IPPT)

Once upon a Voice – Contents and Schedules of Contemporary Theatre Education

Zurich, January 22–25, 2015

**Institute for the Performing Arts and Film & Department for Performing Arts and Film Zurich University of the Arts (ZHdK)**

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**Principles established at the Helsinki platform in 2014:**
The aim of this initiative is to establish an international network where performer trainers and researchers of performer training from various fields of performance, as well as from different countries and institutions of higher education in arts, (who) negotiate and share their pedagogical practices in a confidential and supportive setting.

**Motivation**
The basic ethos behind the platform is that the performing training exercised in higher education must take the responsibility of the development of the performing arts also in the future. This is possible only in so far as that pedagogy itself is put under critical examination, i.e. if it is based on shared practices, discussions and research. The autonomy of artist pedagogy cannot be taken for granted but, instead, it is always a position which has to be conquered, dependent on our common effort to create space and opportunities for free reflection and dialogue. On the level of bodily practices, however, this sharing can never be too easy. It is difficult not only due to the lack of common vocabulary and discourse, but also because global, transnational political decisions seem to foster institutional and individual traditions and identities, as well as the growing concurrence between them. Hence: How should performer training react to the economic, political and ideological pressures of our time? In which ways could today’s performer trainers carry this consciousness, and the corresponding feeling of responsibility together?

An increasing worry about our common future might serve as a basis for a new kind of dialogue between practitioners, pedagogues and researchers. The platform is a simple, efficient and inspiring way for people engaged in performer training to develop their professional skills and mutual understanding. It offers a new type of international collaboration and provides significant pedagogical, moral, and even political support.

**Modes of collaboration**
The leading idea of the collaboration is to support one another and gather up know-how and strengths. As one can understand, some institutions have longer traditions, others more resources. Some are specialized in research, others in art pedagogy. In some places, performer training may involve an important social dimension, etc. From the point of view of the platform, each country, institution or department has its own particular strengths that are beneficial and interesting for the others.

The collaboration take place in the form of 1-3-day-long gatherings held on regular basis at the respective institutions. The hosting institution provides the necessary venues and infrastructure and is in charge of the programme and other practical details. Each meeting has a specific theme and contains 2 – 4 workshops and several discussions. The emphasis is on practice and critical discussion. The meetings circle from institution to institution. They serve as a rich ground for developing trainer exchange and or other, more focused collaboration between different institutions.

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**Venue**
Zurich University of the Arts (ZHdK)
Department of Performing Arts and Film
Gessnerallee 11
Stage A
CH-8001 Zurich

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Prof. Peter Ender, Head of Actor Training
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