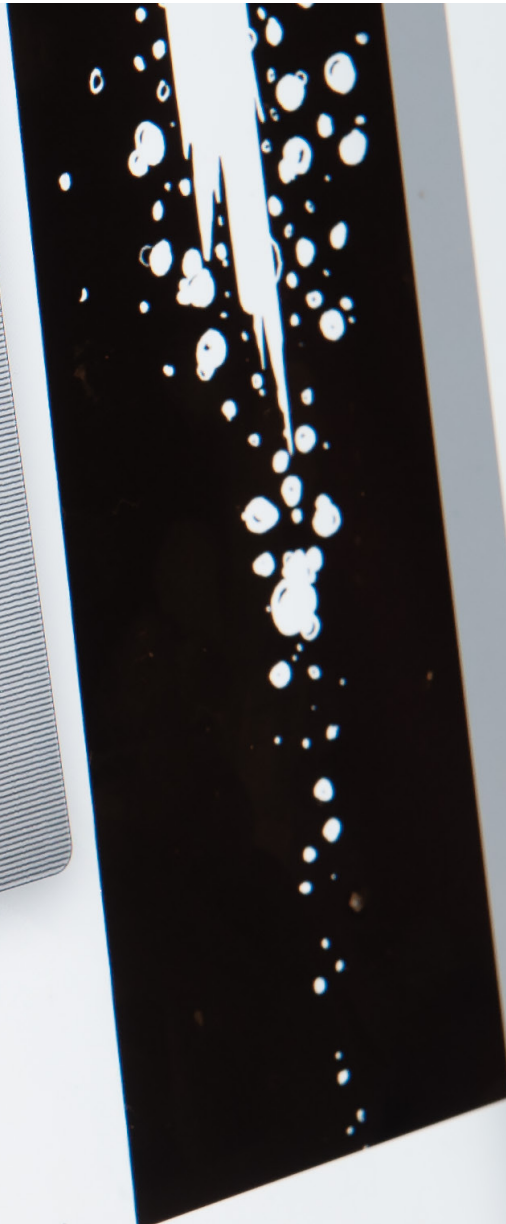


Annual Report 2022

STICHTING PUBLIC FREQUENCIES



...world, where black and white are conquerors.
...nd dark

CHANGE THE GAME

ABOUT

Direction

CHANGE THE GAME to sketch, scratch, and show a political and poietic frame: *determination, will of a game, change is the engine of transformation* "to make out of a fat, a dance step", each piece to reach the edge. But... "of everything there will all starting, the certainty that it had to continue before it was finished." F. Pessoa
K&A bring the comic "Un monde en pièce" on stage in a multidisciplinary physical theater performance. They strategically compose a chessgame to immerse the audience into New-Ebony. They cast 9 international performers that bring together disciplines from mime, theater, dance, music and the arts. They include a sound engineer specialized in immersive broadcast recordings and a set designer that creates sculptural heat pieces. CHANGE THE GAME to feel and heat, as if living in a chess world. The performers become pawns, kings, bishops, knights through the game-made masks. They move on the giant board continuously entering the set. The sound engineer composes together with K&A a 3D-immersive recording through headphones the audience will follow the voice-over inside the game sounds of the urban chess world. They will hear the inner thoughts of the pawns while they traverse through the game as of the set.
CHANGE THE GAME to remember the "of the end, the king and the pawn back into the same box"

360° Sound Design

In CHANGE THE GAME the audience immersed into the world of New-Ebony through a three-dimensional sound design. Composed by K&A and with the collaboration with David Hooper, a true sonic architect, they will create a world of three pieces and pawns. The standard recording technique is the 360° sound reproduction through headphones.

Introduction

With this Annual Report, Stichting Public Frequencies reflects on the activities of the foundation shared with the audience and those behind the scenes. This Annual Report consists of two main chapters. In the first, you can read about the artistic activities and projects, as well as a preview of upcoming projects in 2023. In the second chapter, we delve into the financial results of the year.



CHANGE THE GAME

A large-scale project initiated by Stichting Public Frequencies in 2021 in collaboration with Theater Ins Blau. In early 2022, after a successful tour in Dutch theaters in 2021, the theater performance couldn't continue touring due to the pandemic. To reach a broad and youthful audience, Stichting Public Frequencies published and shared a multimedia object with libraries and schools. In the coming pages we look back on the succes of the project as a whole and particularly on the interactive book that was created, published and distributed.

Interactive book of CHANGE THE GAME

The interactive book that we created ended up at various locations, keeping in mind the target group of 16-25 year olds. Each location has used the book in its own way, for example in A LAB it ended up on the public bookcase while the staff of the media library of Zwolle ArtEZ actively brings it to the attention of the young generation of theatre teachers. Theaterschool Hilverbeek is using it for a related series of lessons for young people (16+) and some of the young people who visited the performance sought out surprising locations to make it accessible to other peers.



Hereby an overview:

Media centers & Libraries: Kbk Nationale Bibliotheek (2, youth section), A LAB Amsterdam (2), Openbare Bibliotheek Utrecht (7 youth section), Mediatheek ArtEZ Zwolle (2), Mediatheek ArtEZ Arnhem (2), Mediatheek ArtEZ Enschede (2)

Cultural & Educational Institutions: Studium Generale ArtEZ Arnhem (2), Opleiding Theaterdocent Arnhem (10), Leiden University Department of Anthropology (1), SKVR Rotterdam (4), Youth theatre class at Theaterschool Hilvarenbeek (7), Vlietland College Leiden (2).

Reach of the Project

The project has had a wide reach in various ways. In the composition of the team, we were able to work with 27 creatives from 9 different disciplines (Theatre, Dance, Film, Music, IT Design, Graphic Design, Sound Design, Writing, Radio). It was an instructive and inspiring multidisciplinary process. Below, we will elaborate on the audience reach this project has had in its various forms:

Performances in theater venues (2021):

In the final playlist, 11 performances were planned in the following theatres: Theater Ins Blau (3), Verkadefabriek (2 regular performances and 1 school performance), Stadsschouwburg Hengelo (1), Theater de Omval (1), LUX (1), Concordia (1), KORZO (1). In the end, we were allowed to play 9 of these. The school performance in Verkadefabriek was cancelled at the last minute due to miscommunication between the theatre and the school. The performance in Concordia was cancelled due to insufficient in advance ticketsales. In the performances that actually took place, we welcomed a total of 278 visitors, of whom 212 paid (76%).

Pre- & after talk (2021)

In the theater venues we realised several pre- and after talks. Visitors with tickets for the performance and invited guests were welcome to attend. We realised 2 pre-talks: Theatre Ins Blau (1), Verkadefabriek (1) and 5 aftertalks: Verkadefabriek (1), Stadsschouwburg Hengelo (1), Theater de Omval (1), LUX (1), KORZO (1). The total number of visitors was 146. Almost 53% of the visitors who attended the performance also invested time in the in-depth pre & aftertalks.

Site Specific Performances & Interventions (2021)

In the period of the tour we have realised site specific performances on very special locations. We chose to do these at different times in order to reach a broad and varied audience: from young people in the Skatepark Badhuiskade, people on their way to work in the Metro of Amsterdam, holidaymakers on the beach road in Scheveningen, elderly people taking an evening walk in Hengelo. The changing times ensured that the audience was very varied, which also gave the intervention a different character. From intimate encounters between chess piece and the ones passing by to impressive dance scenes on a busy station square. Here is the total number of spectators per location: Station s'Hertogenbosch (762), Artwork Pier van Dijk Hengelo (53), Diemen Station area (67), Metro Diemen- Amsterdam Central Station (151), NDSM Square Amsterdam (95), Nijmegen Station & Weurt Lock area Nijmegen (47), Enschede Station Square & Enschede Library (311), The Hague Central Station area (328), Badhuiskade skate park & Scheveningen Strandweg (170). Total number of spectators: 1984



Reach of interactive book (2022)

Media centers & Libraries: Kbk Nationale Bibliotheek (2, youth section), A LAB Amsterdam (2), Openbare Bibliotheek Utrecht (7 youth section), Mediatheek ArtEZ Zwolle (2), Mediatheek ArtEZ Arnhem (2), Mediatheek ArtEZ Enschede (2)

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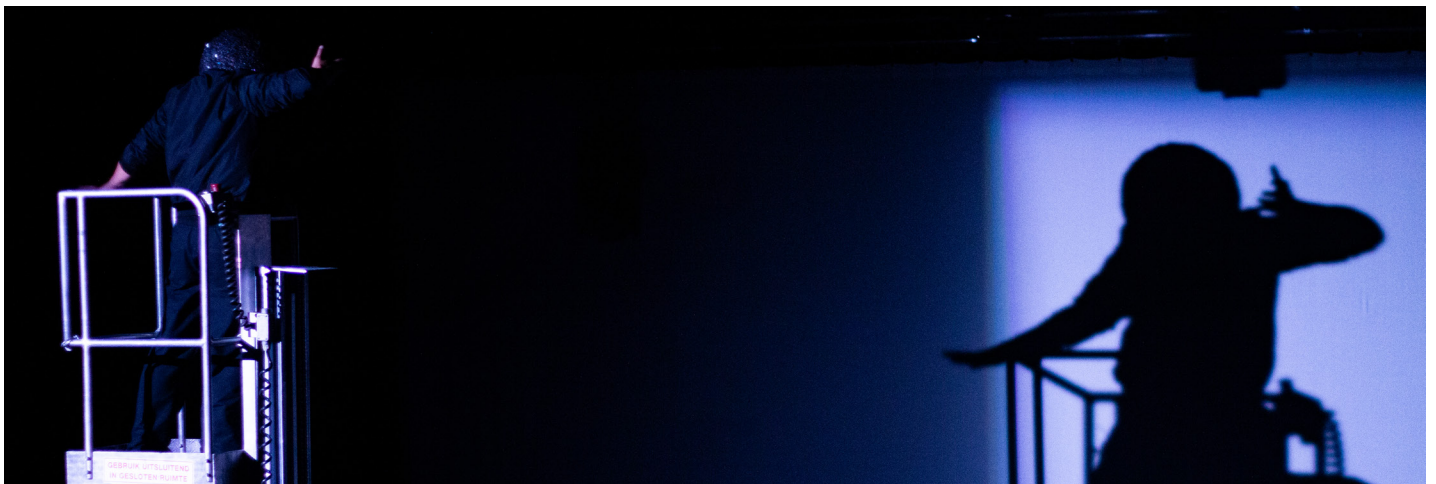
We also asked young people who attended the performance to give a surprising location to a copy of the book where it will be accessible to other peers. This resulted in **4 surprising locations:** SoSOL Stevenshof (1), STRAAT Museum Amsterdam (1), Vrij Parkeren Leiden (1), ABC Literary Cafe Arnhem (1). Finally, we gave the book to 10 interested teachers & theatre teachers who actively work with young people with the invitation to use the book in their lessons or to use it as inspiration. In total, the book ended up in 23 locations and in more than 80 hands. Based on the number of venues and the method of deployment, we estimate that it will reach approximately 40 young people in a participatory way, while more than 300 young people will see it in 2022.



pages of the book of CHANGE THE GAME

Reflection on reach

The first three performances in Theatre Ins Blau took place with the 1.5m distance rule, which gave limited access to the audience. The following performances the rules were abolished, but reluctant ticket sales and the marketing of the theatres, as well as a reluctant attitude of the public to the theatre, kept ticket sales lower than we had hoped for. We are very grateful to the audiences who showed up and we are still, like the rest of the theatre field, searching for how theatre can deal with extremely changing circumstances, such as we encountered with COVID-19. How can audiences be retained in such circumstances? We instinctively chose to organise scenes and interventions outside the theatre in addition to the performances, in order to give a wide audience access to the project. For a wider reach in young people, we have also created an interactive multimedia book as mentioned above. We are aware that this cannot be the only solution for the future and that it was an emergency solution for the just after COVID period that gave the project visibility, usefulness and strength. Through this approach, the project reached a total of 2602 spectators.



Looking back at the project through the eyes of the participants/audience members

The project included a long preparation and research phase, an intense short rehearsal period, the premiere, the tour and the conclusion phase. It has been a very rich and instructive process in which we have had the opportunity to work with specialists from different fields and build together on the final result. In order to look back on this process, we would like to devote attention in this section to the various lines of the creative process through giving a voice to the team that entered into this process with us.

Hanne Struyf, who worked for CHANGE THE GAME as voice, film and live actress looks back on the start of the process:

"I found it a very exciting, challenging project. The whole preparation and extensive telephone/zoom conversations quickly sounded special and gave me energy every time. I deeply respected the way all your feelers were at 300%. After every phone call I went looking for information, or looked for a different way, a different view to approach the subject.

It soon became clear that this would not be an obvious project. The combination of the different disciplines and the clear goal that K&A had in mind... I was curious. Wondering if I could do what they had in mind and what I would think."

Onno Dirker collaborated as a voice and film actor for the role of the King and wrote a text for the New Ebony newspaper. Herewith his reaction to the process from the beginning until he experienced CHANGE THE GAME as a spectator:

"When Karla and Alexandra asked me to contribute to this project, it became clear that they had a special creative process in mind. Both have their own way of working, their attitude is very open, it is pleasant and generous. I agreed without hesitation, not knowing exactly what it would entail. In the first phases, the process was probing, questioning, (re)searching. I read, thought about the meaning of the story, the French comic, and we talked about ideas, how to perform. About the roles, the storyline, the sentiments. Gradually, a plan for a performance was formed by Karla and Alexandra. The script developed, became more and more precise. They knew exactly what they wanted, and their work became purposeful. It resulted in very precise directing, on the cutting edge. During the rehearsals in the theater, the performance was perfected in detail. A beautiful piece as a result."



Gaspard & Ulysse Gry, the writers of the original comic on which CHANGE THE GAME was based:

"We were delighted to work on the project of adapting our comic strip Un Monde en Pièces to a theater piece by K&A. From the first call, we felt that we shared the same points of view and the same universe with Karla Isidorou and Alexandra Bellon. It was important to them to respect our text, our intention, while wishing to innovate and break the codes of theater, with 3D sound, video and a smartphone application. Exactly what we wanted to do for our comic book, by developing it first on a website, with a scroll reading and animated gifs. This alchemy was not denied thereafter, with many calls in videoconference, to discuss the progress of their adaptation, dialogues, scenography, and to discuss possible alterations and theatrical orientations. This very interesting work allowed us to have a more global vision of our own project. Finally, we were able to attend two performances at the s'Hertogenbosch theater, which allowed us to meet the actors and to discuss with the audience during a pretalk and an aftertalk organized in parallel to the performances. It was therefore an exciting and enriching work, both on a human and artistic level, allowing us to see our work in a different light, which greatly inspired us." Ulysse & Gaspard Gry

Martin de Haan, the translator of the adapted theater text:

"Working on CHANGE THE GAME was a very special experience to me. Usually, the work I do (translation, writing, photography) is rather solitary, but working with K&A as a translator meant being part of a sparkling creative process, because all participants were allowed to have their input on the text. For me, this was the very first time the text I was translating could also change because of the translation. This all happened during the Covid-19 crisis, which did not make things easier, but I very much enjoyed the long and fruitful Skype sessions with K&A.

Seeing the performance on the last possible date in The Hague was not less special. Of course by then I knew the text and the story by heart, still the performance offered lots of surprises to me. The combination of the visual aspect (beautifully done), the in-ear 3D sound (incredible soundtrack) and very good acting amply surpassed my own mental representation of the text I knew so well. This is politically engaged experimental theater in the best possible sense." Martin de Haan

Alexandra Bellon, who composed and realised the sound recording in collaboration with David Poissonnier:

"After a long period of research on recording techniques as well as on sonor environments the base of the musical composition was created. The percussion and the factors of: speed, intensity, repetition became the foundation of the piece - its vital energy. The sound atmospheres and tiny elements were field recordings that we realized and became part of the music and of the compositional thinking. Finally when the musical base was created the voices of the actors were recorded and integrated in the composition. This was a next challenging step in which together with David Poissonnier worked on how the voices and the music come together to become complete sonor experience. I am very grateful to have had the opportunity to research, create and compose in these conditions: in collaboration with the prestigious sound engineer David Poissonnier, with very high tech recording material and to have the possibility to create for the audience the ultimate sound set-up that was tailor made for the created composition and made out of CHANGE THE GAME an immersive experience." Alexandra Bellon

Sofya Samareva about her unique mask creations for CHANGE THE GAME

"As a designer I am specialized in creating unique headwear and for me it was a great experience to make full face masks for the first time. This brought with it the challenge of having to create an object that fully covers the head of the performers and is still comfortable, light and strong enough to avoid damage. The topic on which I was invited to work was very interesting: chess is a very old known game with a rich design history and this put me the challenge to create interesting shapes for every figure. I worked on a contemporary design through which the single pieces are still recognisable. To realize this project I chose to work with material I hadn't worked with before: recycled plastic. The process of working with this material for the first time made me reflect on the problem our contemporary societies face, with the continuous production of garbage. I discovered the immense challenge it is to find strategies and techniques to recycle and reuse these materials. For my process I had to develop a new working strategy and to adapt my working method to the restrictions of the material. I experimented in shaping the material on molds and this led me to work with a new technique. The collaboration with Karla and Alexandra was great, for me it was the first time I created objects for a performance with live performers, it was very enriching to hear their opinion on the design part and to discuss the practical elements needed. At the end It was incredible to see the masks come to life on stage and how they were all functioning together to tell the story of CHANGE THE GAME." Sofya Samareva



research periode



PREMIERE & TOUR

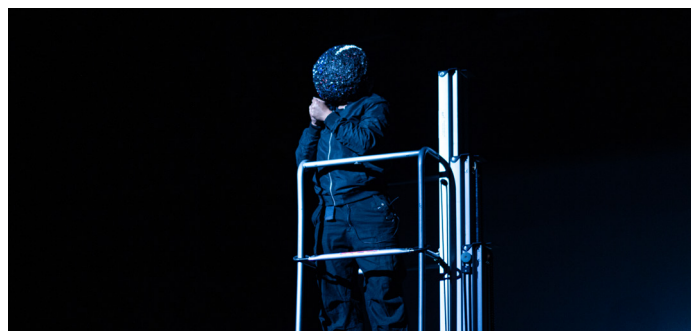
"The necessity K&A feel as makers to address current social themes with CHANGE THE GAME in a multidisciplinary theatrical way was felt by the whole team in the process but also by the audience during the tour" K&A



"Even though I do not go often to theatrical performances I found this to be quite interesting. The integration of technological means to pass a feeling and a message to the audience was done in a good way. Sometimes it was quite overwhelming when I was receiving messages and I had to follow what was going on on the stage but this confusion reminded me of the constant bombardment of information that occurs in real life. The whole concept was built around the "chessboard" that reflects our society. Every piece had a function while another one was controlling its actions for his own benefit without respecting the personal value of that individual piece. In other words I saw a micrography of our society with a focus on its dystopic side, such as corruption, disrespect to minorities and the presence controlling capitalism. All in all I left the room with questions and thoughts about our society that persisted the days after the performance." Athanasios Bourazanas

This is what Athanasios Bourazanas wrote to us after visiting CHANGE THE GAME in Lux, Nijmegen. There were also visitors who were very impressed by how the various disciplines of digital storytelling, performance, film and design came together to take them into the world of New Ebony:

"What I really liked about the performance was how the different kinds of elements were combined in a special way. You could follow the characters' stories from different perspectives and different sources. This made the performance exciting, because it gave the impression that you knew more than the actors on the floor." Relinde Burgerhoudt



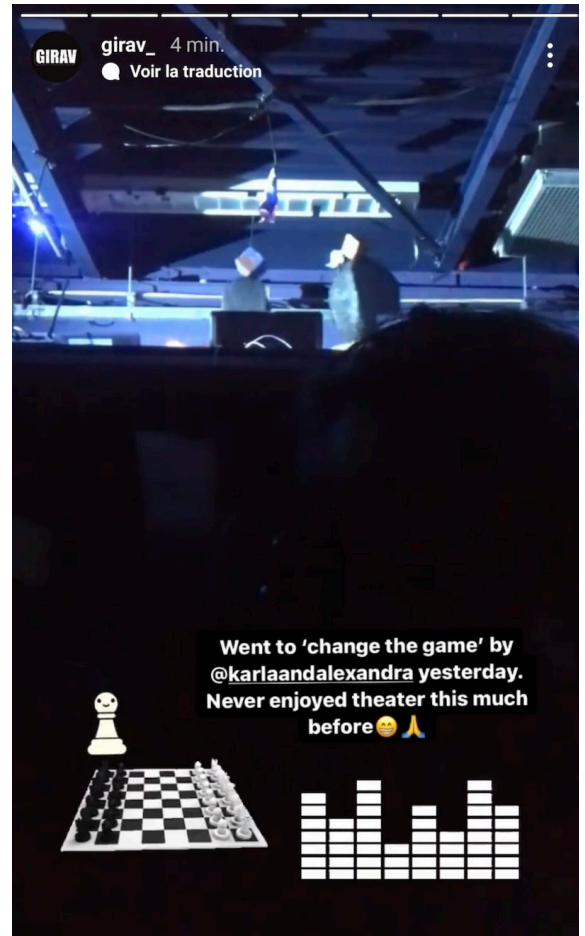
"I found it an unexpected and surprising theatre experience. Impressive masks made of recycled materials. I was impressed by the actors, their movement, the music and how this came together with the film images and the application. I am very curious about their next performance." Carla Peters

Written by Carla Peters after a visit to the Verkadefabriek, Den Bosch.

"One of the reactions that touched us the most was from Dennis; he had seen the performance during a try-out and had come at our invitation after working with us on the TALKING WALLS project. He comes from the graffiti community of Leiden, his reaction was:

"If theatre was more like this, I would be here a lot more often!"

Looking back on the whole process, we are very pleased with how much we learned from the different disciplines, how they came together and the audience's reaction to the experience." K&A



reaction audience member on Instagram after seeing the performance



images left, credits Corneliu Ganea
images right, credits: Karla Isidorou
previous page images credits: Karla Isidorou

AM I A ROBOT?

Co-produced by Stichting Public Frequencies in 2021, this project had the opportunity to tour internationally. It was selected for the International Selection of the Brighton Fringe Festival, where it was presented five times. Following this presentation, it was invited to be presented at

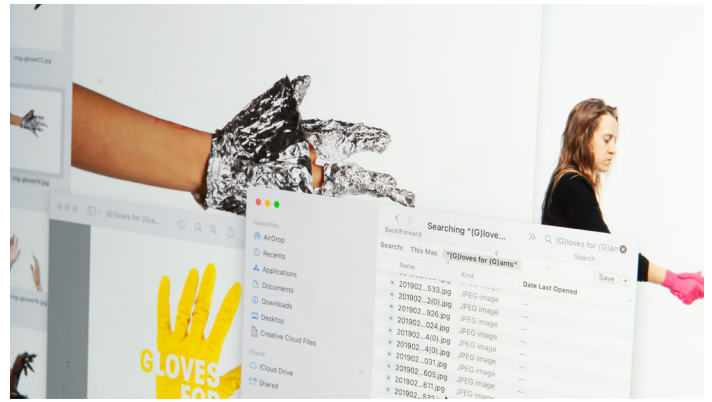


Oerol Festival, de Betoning in June 2022 and in Zaal 3 of Het Nationale Toneel.

The Archive Trajectory

K&A, representing Stichting Public Frequencies, were selected to participate in the Archive Trajectory organized by Podiumkunsten.net.

Within this trajectory goals related to archiving were formed, knowledge shared and an actionplan created.



Interview with K&A about the trajectory: <https://www.podiumkunst.net/nieuws/kampa-over-het-archiefracject-je-zoekt-er-naar-een-archiefracform-die-past-bij-jouw-praktijk/>

Future Plans

The foundation is committed to supporting the production, realization, and research of projects that align with the association's main goals, as described in the statutes. In 2023, the foundation will conclude the Archive Trajectory and initiate the preparation phase for two new theater productions: ANALOG <-> DIGITAL (season 2023/2024) and THE WHISTLEBLOWER (season 2024/2025). Stichting Public Frequencies maintains a close relationship with Theater Ins Blau, which will also co-produce the two projects mentioned above.

ANALOG <-> DIGITAL

Is a movement theater performance dedicated to a disequilibrating contemporary world. Analogue sounds compete with digital ones, books burn and e-readers rise, vinyls are the new dancefloor and polaroids our only archive.

In a scenography between pixels and objects arises a temporal space where micromovements appear: fingers precisely initiating the ongoing dance of a spinning top or the blink of an eye caught in an extravagant selfie.

Inspired by ancient and contemporary games, sweetly accompanied by a tendency to escapism, the performers question/teases/underlines our relation with digital and analogue objects. ANALOG <-> DIGITAL invites you to oscillate in between contradictory cravings: waiting for a handwritten letter, detesting technology, falling in love with a screen (maybe even a robot?), breaking your phone, crying for a book, stealing a spinning top, scratching a vinyl, getting addicted to chatGPT .

Teasing our obedience to a digital environment and the glorification of the screen, K&A invites the audience on a delirious trip, that ends with a blink.

In coproduction with Theater Ins Blau, premiere 17 February 2024

Artistic Direction: K&A

THE WHISTLEBLOWER

is an immersive performance that pushes the boundaries of personal struggle against injustice within a ruthless system. With this production, K&A explores the circumstances in which an individual is willing to risk their personal well-being (both private and professional) for the greater good of society. Where do our moral boundaries lie? What is the breaking point of silence? When does a passive stance become impossible?

Whistleblowers not only jeopardize their professional lives but also their personal lives and financial stability. Multiple organizations advise prospective whistleblowers to first discuss the potential consequences with their loved ones.

A whistleblower is characterized by their trust in the system (of the company/organization they work for or the legal or societal system, etc.). They make an internal report, hoping for adjustments, changes, and new measures. But is the system truly reliable?

Artistic Direction: K&A, with Hanne Struyf on stage

In coproduction with Theater Ins Blau, premiere season 2024/2025

Financial Review

In 2022, from a financial perspective, CHANGE THE GAME came to a close. All income in that year was related to this project, and all expenses were the final costs of the project, including the operating costs of the foundation. Stichting Public Frequencies had included in its provisional budget for 2022 the costs and revenues of producing JUNGLE THE FUTURE. Although the project received a positive evaluation from Fonds Podium Kunsten, it did not receive financial support due to budget restrictions per funding round. K&A, who were artistically in charge of the project, produced JUNGLE THE FUTURE independendy, with Stichting Public Frequencies remaining a co-producer and facilitator without providing financial support. The income from the Archive Trajectory will be accounted for in 2023.

The balance of the ascociations bank account on 31 December 2022 was 904.47 Euro.