Developing Key Competencies Through Theatre Practice



GOOD PRACTICES GUIDE

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ÉCOLE DES ÉCOLES



(Project acronym DKCTTP)

In the front-page Andreas Wirth (president of École des Écoles, 2006-2008), and Julien Jeffroy (former TNS student), Strasbourg, 2014.

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PRESENTATION

Sverre Rødahl
Former President of École des Écoles

The European theatre school network École des Écoles was founded in 2006 and has now existed for 14 years. The number of member schools has steadily grown over the years, and the range of activities of the network has developed. Today EdE is the most important network for teachers in theatre schools in Europe, comprising 14 schools from 11 countries. The network offers workshops, seminars, meetings and exchange possibilities to teachers of performing arts from all the member schools.



Thanks to financial support from the European Lifelong learning program "Grundtvig" the network has been able to arrange a series of workshops and meetings for teachers during the years 2014-15, with the focus on *key competences through theatre practice*. Teachers in the performing arts schools are most often still active artists in theatre and/or dance field, combining their teaching with their artistic career. It was therefore essential for the network to design a program that could offer teachers from the different schools a deeper understanding

of the links between teaching in higher education and each participant's professional artistic practice.

In all study programs within art education there is a fundamental link between the students' acquiring of *knowledge*, *skills* and *competences*. Traditionally the performing arts education has emphasized on skills as the main component of the teaching, but during the development of higher education within this field over the last decade there has been a growing and lasting weight on *competence* as the central aim of the education, adding to the student's skills and knowledge within the area that he or she has chosen – be it acting, dance, directing, set design or something else. Other important components in a modern performing arts education are the whole development of cross-disciplinary work and artistic awareness across the art forms. And finally the performing arts educations are steadily developing an important focus on artistic research as one of the basic fundaments of teaching.

The actual situation sets a new standard for teachers in this field of education, and in the future it will demand both new and expanded proficiencies from the teachers, and a more active understanding of the meaning of *competence*.

A definition of competence might be: *"a combination of practical and theoretical knowledge, cognitive skills, behaviour and values used to improve performance.* In that way, the practical, artistic element from the teacher's background will still be highly valuable and necessary, – but combined with an increasing consciousness and understanding of the importance of *competences* that the student will develop during his or her study, and how to achieve them.

The teachers and students who have participated in the workshop series *Developing Key Competences through Theatre Practice* have taken an important move in this direction through bringing their own experiences into an international context and sharing their work, studies and reflexions with each other.

INTRODUCTION

I. The aim of this Guide

The aim of this Guide is to sum up some of the arrival points we have experienced during the project ***Developing Key Competencies through Theatre Practice***. The focus was centred on the practical skill sets for adult learners, using theatre training as a basis, and the project was undertaken by some workers coming from different European Arts Schools between 2014-2015. Added to them, schools students were welcome in some of our workshops; their presence gave a added value to our initial expectations, and this will be expressed in this guide following the answers given to the questionnaires after every seminar.

Working together, the partner institutions -theatre high schools- aimed to identify a comprehensive set of skills that can be developed through the use of theatre training, in order to promote lifelong learning opportunities for adult learners: the ones involved with the everyday life in the Arts schools where the project has taken place.

Thinking on action seminar, RESAD, Madrid, March 2014



Through these tools, **cultural awareness** has been stimulated, and has reached to a wider community than the ones involved directly in the theatre schools activities. Among them are audiences, young students, and the rest of the staff who did not join directly the learning experience, but will be able to grasp our results through some of the material produced during it: primarily this guide, and some other interesting documents produced directly by the schools, like the

documentary filmed in INSAS (January, 2015), or other materials in our respective web sites.

This way we intended to demonstrate the variety of practical working skills that theatre training can build; we also intended to promote these skills both within and outside of the institutions, in order to create a wider awareness of the skills that can be gained through acting, stagecraft and dramatic research.

Embedded in the key competencies, the acquisition of these skills fits in with *the principles of equality and access for all*, that are among the main scopes of the European Commission, pointed out in most of European programmes. In fact, one of the answers to the questionnaires given after one of our seminars (INSAS, 2015), projected the struggle of facing theatre research in a "protected" space, releasing the final scope of the confrontation with an audience:



Exploring filming images in a performing space seminar

INSAS, Brussels, January 2015

> What I really appreciated was to work with a small group (+- 14 people). It really helps to get directly involved in the project and it facilitates the meeting between people.
>
> What was also great was the fact that we hadn't an audience we had to justify our work at the end of the seminar, because we were allowed to explore very different possibilities until the end.

I guess it wouldn't be so interesting if the groups had been bigger, or if we had to summarize our work to a broader audience at the end.

The Grundtvig project we have developed aimed to enhance the quality of adult learning through the professional development of the staff: competences and career pathways of teachers, trainers and other staff (technical and administrative ones). Therefore, we have tried to address the problem of how is it possible to make learning enjoyable where there has been previously resistance to traditional classroom based education methods.



As a checking test of this achievement here is another testimony (from the questionnaires delivered at the end) given after our second seminar, hold in Strasbourg, in June 2014. There, the informal learning experience became something enjoyable and unique for the learner (a teacher of Stage Direction):

What have you achieved professionally by participating in the EdE/Grundtvig-seminar?

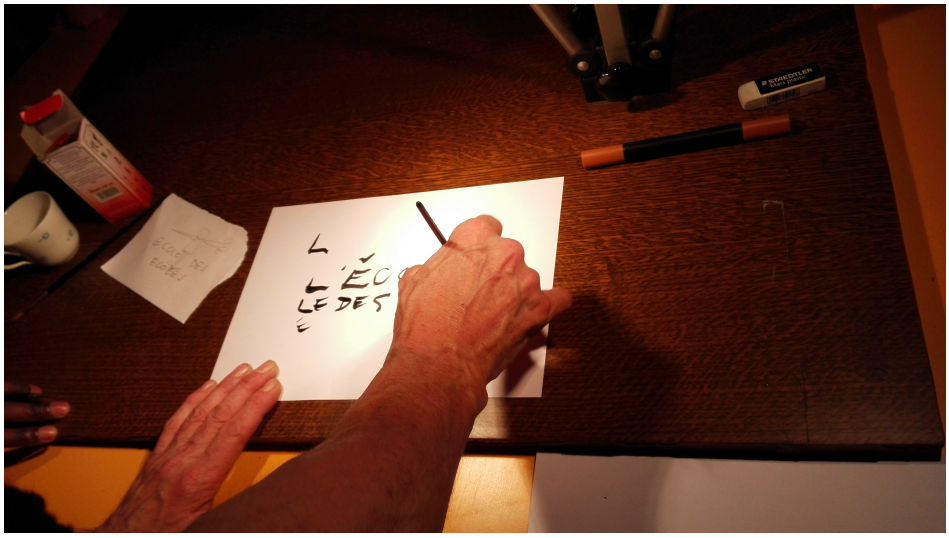
I have met interesting theatre practitioners and exchanged thoughts and ideas about teaching and working as a teacher. I had a great experience working with masks, which I had very little experience doing.

I have discovered that we -depending on our background and our different cultures- have different perceptions of our work and our approach to our work. Sometimes it can be inspiring to see how the others work comparing to yourself. And sometimes it can be a big challenge working together in a group.

II. THE LEARNERS OF THE PROJECT: "THE CHALLENGE OF WORKING TOGETHER"

The learners involved in these theatre practices included professionals from the following Theatre European Schools (not all of them part of the Grundtvig partnership, but all of them members of the same theatre schools association *École des Écoles*[1]).

- Accademia dei Filodrammatici (Dramatic Arts Academy) Milan.
- École Nationale Supérieure des Arts et Techniques du Théâtre (ENSATT) Lyon.
- Guildhall School of Music & Drama, London.
- Hochschüle für Musik und Theater (Theateracademie), Hamburg.
- Institut National Supérieur des Arts du Spectacle et Techniques (INSAS), Brussels.
- Instituto Polytécnico de Lisboa/Escola Superior de Teatro e Cinema (The Lisbon Theatre and Film School).
- Kunsthøgskolen i Oslo (National Academy of the Arts), Oslo.
- Leituvos Muzikos ir Teatro Akademija (Lithuanian Academy of Music and Theatre), Vilnius.
- Manufacture, Haute École de Théâtre de Suisse Romande (HETSR), Lausanne.
- Real Escuela Superior de Arte Dramático (Royal Drama School, RESAD), Madrid.



[1] More about this association that links the partners of the Project can be read in http://scenekunstskolen.dk/en/écoles-des-écoles

- Statens Scenekunstskole (Danish National School of Performing Arts), Copenhagen.
- Théâtre National de Strasbourg (TNS), École Supérieure D'art Dramatique, Strasbourg.
- Zürcher Hochschule der Künste/ZHdK (Zurich University of the Arts).

As a side effect of the project, a number of students, coming from the acting and directing fields (INSAS and TNS), have been participating in some of the seminars. The workers attending the seminars were coming from the following departments of the different schools:

- Administrative staff
- Stage technicians
- Costumes keepers
- Theatre teachers
- Theatre trainers
- Direction staff



We have exchanged good learning practices with every partner involved in the project, and with the ones joining it, through a series of practical hands-on seminars and workshops. The results are shared and hopefully cemented and disseminated through our questionnaires in our web sites, and partially summed up in this *Good Practices Guide*. Thanks

to this, the results and tangible outputs of our international partnership will reach a wider audience than we would have been able to do if the project had only been run at a local level. Thus we hope to demonstrate the importance of a true transnational project as this one has been; and not only for us.

Regarding the learners achievements, we have faced success and failure, but meanwhile we have discovered that we feel better together, and that learning “how” the others are doing in their daily work is an effective keystone for our own development. And this both in personal and in professional terms: going towards the otherness brings us closer to an own understanding and knowledge.

Beyond the contents of every seminar, the outputs prove that we have worked on reaching agreements, developing communication strategies, learning to negotiate our purposes, using technical challenges to enlarge our professional skills, and accepting ourselves, in our weakness, and in our strength. If it’s true that not everybody has reached all the goals, it is true as well that anyone taking part in the project has had the opportunity to reach at least some of them.

1.

KEY COMPENTENCIES DEVELOPMENT THROUGH THEATRE PRACTICE

1.1. What are the Key Competencies

1.1.1 General skills: artists towards the "otherness"

Key competencies are general transferable skills, and they can sometimes be taken for granted or overlooked when working in various areas of theatre practice: Skills such as leadership, creative literacy, communication, team-working, using initiative and cultural awareness are present in many areas of drama training, including voice and movement work, stage management and sound or lighting, set design, directing, or even dramaturgy practices.



From left to right Barbara Wilson (Danish National School of Performing Arts), Andreas Wirth (president of École des Écoles, 2006-2008), Dinah Stabb (leader of EdE Advisory Board), Julien Jeffroy (former student of TNS), Amid Shakir (INSAS, Brussels) and Loreta Vaskova (Lithuanian Academy of Music and Theatre, Vilnius). *When the costume becomes the mask's body* seminar. TNS, Strasbourg, June 2014.

So, our project aimed to identify and develop a range of these key competencies and transferable skills that could be equipped to learners through the use of theatre based training. This was done in order to promote our life-long learning, and to enhance our working perspectives. It seems we have achieved it, at least in some cases. It could be proved by the answer given by teacher taking part in the INSAS Seminar (January, 2015):

> *What have you achieved on a personal level by participating in the EdE/Grundtvig-seminar in terms of inter-cultural understanding?*

I think I have achieved the capacity to wonder about what it means to want a social and cultural Europe. I think that working together and have a common goal is a good way to overcome our fears of the other. This is not only true in working with people of a different culture. This is the case with any being different from myself. Probably we, artists, are in charge of stepping in this path towards the otherness.

Beautiful words that we tried to keep in the heart of the different proposals for Seminars. In fact, some of the key competencies are related to technical items, and are specific of a professional profile; some others, instead, are clearly linked to communication, coordination, and interaction dealing, and are necessary in most of working contexts; in theatre field and out of it. Both categories (technical and general) are linked in the professional activities, as one of the students of INSAS answered to the following question:

?

How can you transfer the competencies gained by participating in the EdE/ Grundtvig- seminar to your daily practice?

I have confirmed the need of finding a methodology for communicating and working collectively. The fact that we have reached together a promising result means that it is possible to work within a large group with some persons you have not met before. Even if the collective dynamics and the results could have been still better.
I intend to reuse this EdE experience in my next creation project within a collective as a reference point, in order to improve myself and to know how to behave for achieving the richest and most profitable work.

So, despite this student has trained some technical skills during the seminar, the most important for her has been something she had not experienced in her normal educational environment: learning how to address people in a global working frame. This "internationalization" was also an important goal of our project, and we can assume we have reached it thanks to another learning output, expressed again by an INSAS student, who relates it to his future labour field, and to the way to enter in it:

What have you achieved professionally by participating in the EdE/Grundtvig-seminar?

I think through the way this Seminar has been set people who had never met before, and who belong to very different universes, are pushed to work together. As I am still a student, this is a question of my concern, because once I will finish the drama school I won't work with students anymore, but with people I have never met before. This seminar has pushed us to collaborate with unknown people to us, and I think this is a very interesting issue.[2]

1.1.2 Interaction skills: "Working with people I have never met before"

We can read down here a testimony on how **interaction** in a theatre practice can be used out of this artistic frame, and how communication skills can be gained through it (from questionnaire delivered in the seminar *Thinking on action*, Madrid, 2014):

What have you achieved professionally by participating in the EdE/Grundtvig-seminar?

Il était intéressant de voir comment un groupe composé d'individus de différentes nationalités parvenait parvenir à communiquer, à trouver des protocoles, qui permettent d'échanger sur des sujets précis et complexes : qu'est-ce que l'action ? Quelles sont les différentes manières d'aborder l'enseignement.

It has been interesting to see how a group formed by persons with different nationalities has reached communication by looking for the protocols that could lead them to exchange on other concrete and complex topics: What is it action? What are the different ways to face teaching?

Similar experiences were tested in the same fertile field of the Association *École des Écoles,* in which hard-core was born our Grundtvig partnership: In November 2012 we shared an interesting seminar in Brussels named *From page to stage*, partially recorded in a

[2] Where the answers to the questionnaires have not been given in English, we report in footnote also the original one. The curator of this Guide has done all translations. "Je trouve que la manière dont était mené ce séminaire pousse des gens qui ne se connaissent pas, d'univers très différent, à travailler ensemble. En tant qu'étudiante c'est une question importante pour moi à me poser, en sortant de l'école je ne travaillerais plus avec des étudiants, mais souvent avec des gens que je ne connaîtrais pas. En ça ce séminaire nous pousse à collaborer avec des inconnus et je trouve cela très intéressant."

pedagogical documentary https://www.youtube.com/watch?v=t-WfiXMXNNw. Up from minute 29:00 some teachers and students speak about how to reach communication in a multilingual context, thanks to their research of a meaning based in the work of a group of teachers and students, without hierarchies.



Thinking on action, RESAD, Madrid, March 2014.

As an answer to the same question –"What have you achieved"– we report a beautiful thought from a Lithuanian teacher, after the INSAS seminar: "I have learnt tolerance, and to communicate in a very short period of time." We know how important these interaction values are for succeeding in a working environment, and for enlarging our professional landscape beyond our country borders. The interaction we are speaking about is often linked to languages, but it becomes a tool when applied to theatre practice, as we can infer from the answer another INSAS student gave to the question "What have you achieved"[3]:

[3] Parler de théâtre en anglais et en espagnol est aussi assez rare. Et donne tout un sens a l'apprentissage de langues: pouvoir échanger et pratiquer l'activité qui m'intéresse le plus avec des personnes d'une culture différente de la mienne et donc dans une pratique théâtrale différente. Etre concentré sur un objet amène à un certain oubli de soi. Une fois que l'on sort de cette expérience, on se rend compte qu'on a réussi à se faire comprendre et à créer quelque chose. Ça augmente donc un peu la confiance pour ce qui est de l'expression dans une langue étrangère.

> Speaking in English, or in Spanish about theatre is such a weird thing to me. It makes sense with the languages learning issue: it means I can exchange and practice the activity of my best concern with people coming from a different culture, hence from a different theatre practice. Focusing on something amusing makes you forget somehow about yourself. And, once you get over of this experience, you realise you have managed to make yourself understandable and to create something. This improves your self-confidence regarding a foreign language

1.1.3 Verbal communication skills and languages: "If you don't mind, it doesn't matter"

Developing Key Competences through Theatre Practice aimed also to widen basic skills such as **communication in foreign languages** and civic and entrepreneurial competencies. So the project has provided the learners with pathways to improving their knowledge and competencies through second-chance learning opportunities in their professions. This achievement is partially expressed by one of the participants –



Eliot Shrimpton in *When the costume becomes…*

> Participation at the Seminar has confirmed my willing –that was present before- of acting in a foreign language, in a foreign country (Germany and Great Britain, particularly).[4]

During the seminar happened in Madrid (March, 2014) we addressed also a part of the cited competencies dealing with **communication** in a working team, as it was explained in the blueprint "Seminar scopes":

[4] La participation au séminaire m'a permis de confirmer l'envie déjà présente de jouer dans une langue étrangère; dans un pays étranger (Allemagne, Angleterre particulièrement).

- Developing verbal expression about what you see and perceive.
- Developing verbal expression about what works in a working process, and what doesn't.
- Being able to talk about the material of the proposal the group is dealing with, not about the person who is proposing it.
- Responding positively to the others' remarks about the process or its organisation.
- Being curious about the others' ideas.
- Being able to perceive communication by no verbal language.

But communication is also linked to attitudes towards working together and addressing the others. That's why a student attending the Seminar in INSAS pointed the following:

> *What have you achieved professionally by participating in the EdE/Grundtvig-seminar?*
>
> I have learnt that the way you face questions, you organise the work and its tribulations differs from one culture to another. I have been really touched by our Danish colleague's punctuality and calm. As I have been touched too by our French colleague's analytic capacities, and by our Spanish colleague's energy and smile. Probably these qualities rely on our different temperaments, but also, under my point of view, on the different cultural elements. Then, the needing of devising the tools we could use to reach a verbal understanding has taught to me to be more available and open towards the others in the working room.[5]

Obviously the tools she is pointing by the end are about communication, mainly linguistic ones. But she is aware too of how cultural differences are bringing different ways to work. At least, as a very active colleague pointed out during the final discussion in Brussels, langu/Ages barriers should be like the age for Mark Twain, as he prompted: "Age is an issue of mind over matter. If you don't mind, it doesn't matter!"

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[5] J'ai appris que la manière de se confronter aux questions, à l'organisation du travail et aux problématiques inhérentes au travail diffère selon la culture. J'ai été très touché par la ponctualité et la calme de notre collègue danois, par les capacités analytiques de notre collègue français et le sourire de l'énergie de notre collègue espagnole. Il s'agit surement de éléments caractériels, mais aussi, à mon avis, de éléments culturels. Le fais aussi de devoir mettre en place les outils pour se comprendre réciproquement m'a appris à être plus disponible et ouverte envers les autres dans le travail.

1.1.4 Cultural awareness "for the European construction"



Thinking on action

In our journey through the project we have **increased the quality of cooperation** between the partnership organisations, and we have **promoted cultural awareness** among our staff and our students, all of them leaners. This is how one of the INSAS students expressed it:

> *What have you achieved on a personal level by participating in the EdE/Grundtvig-seminar in terms of inter-cultural understanding?*
>
> Concretely I have realised that stage language is a universal one: if we remove words human bodies keep on communicating among them!
>
> I have realised as well that sometimes we understand better somebody speaking a foreign language, than somebody else speaking our mother tongue.
>
> In our group we were forced to speak in English and French, so we translated all the time; but I haven't experienced it as a limitation, or a speed decreasing in our work. On the contrary, it was very strange to listen to somebody and to redo his/her speech in another language.[6]

[6] J'ai réalisé concrètement que le jeu scénique est un langage universel, que si on ôte la parole les corps humains communiquent entre eux. J'ai réalisé aussi que parfois on comprend mieux quelqu'un qui parle une langue étrangère que quelqu'un qui parle sa propre langue. Dans mon groupe nous devions parler anglais et français, et donc tout traduire : je ne l'ai pas vécu comme une contrainte ou un ralentissement dans le travail, mais au contraire, c'était très étrange d'écouter quelqu'un et de redire ses paroles et sa pensée dans une autre langue.

We have developed also innovative pedagogical approaches to teaching and learning by sharing experiences and good practices with other participating countries; even out of the ones that got the Grundtvig grant for the partnership, as it has been said in the introduction to this Guide.



Thinking on action.

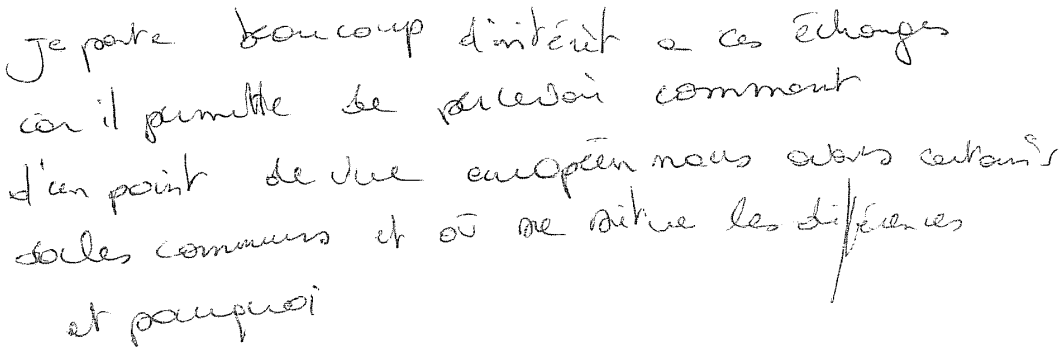
We believe we have demonstrated that as well as a creative industry, **theatre is also a valuable skills industry**, and a one that can go further to afford learners increased opportunities in the labour market. And we have done this through a range of enjoyable activities. Here learners have not obtained secondary qualifications, but they have improved their skills not through traditional teaching methods, but by experiencing, **by enjoyment and enhancement**. Therefore, it has been for some of us an opportunity to build up a cohesion among the differences. This is the way one of the teachers that attended the Seminar in INSAS lived it:

> *Do you have suggestions for how the seminar could have been better/done differently?*
>
> I found the seminar really interesting and stimulating. I believe that other approaches could be developed, as observations of the work in process on longer periods.
> I just regret that some or the participants lived the different languages as an obstacle, because I think they are one of the key issues in the future of the European construction.
> I mostly lived this fact as a challenge that demands our creativity and imagination. And both are one of the key elements in our teaching.

1.2. EUROPEAN ADDED VALUE: DIFFERENCES AND SIMILARITIES

We infer after the last testimony that the European nature of our partnership meant that institutions and learners have benefited by physically experiencing European cultures; and that they have formulated informed ideas on 'differences' and 'similarities'[7]. Some of the participants, mainly teachers, pointed out in the questionnaires precisely their common roots (from *Thinking on action*):

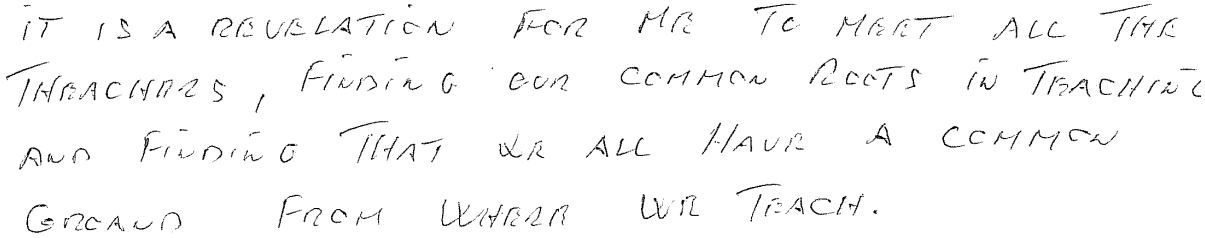
What have you achieved on a personal level by participating in the EdE/Grundtvig-seminar in terms of inter-cultural understanding?



I have a great interest in these exchanges, because they lead me to grasp how we have, from a European point of view, some common basis where our differences can be placed, and the reasons for them.

And furthermore (from the same seminar):

What have you achieved on a personal level by participating in the EdE/Grundtvig-seminar in terms of inter-cultural understanding?



It is a revelation for me to meet all the teachers, finding our common roots in teaching, and finding that we all have a common ground from where we teach.

[7] Some references about these notions that we have been dealing with can be found in "Cultural Bases for Self-Evaluation Seeing Oneself Positively in Different Cultural Contexts", *Personality and social Psychology Bulletin*, February 12, 2014.



Exploring filming images in a performing space.

In fact, working in true multilingual setting provides an invaluable background in which to investigate, develop and put into a true context this potentially challenging area, in which the questionnaires are giving some clues.

But let's glance at the dramaturgical material coming from our first seminar (RESAD, 2014), where the Dramaturgy teacher Julio Escalada [8] joined some literary excerpts from García Lorca (the play *Bernarda Alba's House*) and from the poet León Felipe (*The clown of the slaps)*. These excerpts were linked by their historical context and by the theme they were treating –justice and repression–. Escalada separated them in different colours, one for each language: French, Spanish and English. This way, their meaning became just one more input, but not the most important one, and every participant could use these materials during the seminar regardless his/her native language, even as a formal issue (the sound of the words).

[8] From the Playwright and Theatrical Sciences Department, RESAD, Madrid.

Parte II

CAR ÇA NE PEUT PAS ETRE ETERNEL. ET IL FAUT QUESTIONNER UNE FOIS… LE CLOWN, L'HOMME, DOIT QUESTIONNER UNE FOIS: CETTE PANTOMIME SANGUINAIRE ET DECHIREE, CE TRUC MONSTRUEUX ET SANS PITIE QUI EST ICI MAINTENANT AU PILORI DE LA DÉRISION…

¿PARA QUÉ? ¿QUÉ SIGNIFICA? ¿ADÓNDE VAMOS?

WHERE IS ALL THIS LEADING US? TO JUSTICE? BUT, WHAT IS JUSTICE? DOES IT EXIST?

SI ELLE N'EXISTE PAS, A QUOI BON EST-IL ICI DON QUICHOTTE?

Y SI EXISTE, ¿LA JUSTICIA ES ESTO? ¿UN TRUCO DE PISTA? ¿UN NÚMERO DE CIRCO?

A PIMPAMPUM IN A FAIR?

UN MOT DROLE POUR AMUSER LES HOMMES ET LES DIEUX?

RESPONDEDME… RESPONDEDME… QUE ME CONTESTE ALGUIEN.. ¿QUÉ ES LA JUSTICIA? ANSWER ME...ANSWER ME. SOMEONE ANSWER ME. WHAT IS JUSTICE? REPONDEZ-MOI…. REPONDEZ MOI. QUE QUELQU'UN ME REPONDE… QU'EST-CE QUE C'EST QUE LA JUSTICE? SILENCIO…SILENCIO. SILENCE...SILENCE. SILENCE… SILENCE. ¡OTRA VEZ EL SILENCIO! SILENCE AGAIN! UNE FOIS DE PLUS LE SILENCE!

Bernarda: Silencio. (…) Menos gritos y más obras. Debías haber procurado que todo esto estuviera más limpio para recibir al duelo. Vete. No es éste tu lugar. Los pobres son como los animales. Parece como si estuvieran hechos de otras sustancias.

(Lorca. *La casa de Bernarda Alba)*

Later on, in other seminars, as the project unfolded, we opened the concept of speech into a wider one, into different languages beyond words, such as images (INSAS, 2015), or physical language. Focusing both the differences of artistic "luggage", brought to the seminars by every participant, and the common baggage as European citizens, we believe we have developed a "European added value": a deeper

understanding about who we are as Europeans, and in an artistic context.

Then, it was our challenge to capture the experiences in an informative and tangible way, so that its impacts could happen at both the national and transnational levels, and on both micro and macro scales. We hope this Guide could help to reach this goal.

1.3 Towards the Future

After the eighteen months we have carried out our project its demonstrable impacts can prove we have achieved an increased awareness of our cultural diversity, as experienced by learners. That has been captured in the reports and questionnaires (here, partially collected) after each activity, and disseminated to all partners.



In the future the work to be done would be to try to relate it into our daily work, as it was said in some of the final reports:

How can the EdE/Grundtvig-project, in your opinion, be used to reach a broader audience?

Je pense que chaque participant au projet doit trouver dans sa pratique un réel ancrage territorial afin de réaliser une ouverture potentielle et en lien avec les associations de terrain

I think every participant in the project should find in his own professional practise a real territorial anchorage in order to perform a potential opening, and to share it with his own local associations.

Aside to this *Guide* and to the wished anchorage to our own "territory", longer-term impacts of the project may include curriculum development in the schools –this is, in fact, the project we are actually trying to depict for our future forming activities– and quality enhancements in the provision of non-vocational adult education at the partner institutions.



Julien Jeffroy in
When the costume…

Therefore, the schools members of École des Écoles that could not join our partnership may wish to use the findings of the project to enhance their own adult education provision. These schools have developed their own programs, aside to ours, in their respective countries, enhancing the project landscape. That happened, for instance in Milan (Accademia dei Filodrammatici), a school that was meant to be a part of the Grundtvig Project, but, at least, could not receive the Grant. Despite that, they hosted there the projected *Seminar for Movement Teachers* in December 2013. Some information can be checked in: https://www.facebook.com/media/set/?set=a.658054210906022.1073741847.211070268937754&type=1.

Moreover it is our aim working to find paths for an integration of the points of view within our partners, and within the different departments in our schools. To this purpose theatre, due to its physical channel –a shared present time between the performers and the audience in a common space–, can be a valuable tool, as we believe any call for understanding and collaboration must be based on a common knowledge of each other.



From left to right: Anne Thuot, Coline Struyf (INSAS,Brussels), Barbara Wilson (SKSS, Copenhagen) and Christine Gregoire (INSAS) in *Thinking on action*.

So was it said by one the teachers who took part in the seminar in Madrid:

What have you achieved on a personal level by participating in the EdE/Grundtvig-seminar in terms of inter-cultural understanding?

Il est très enrichissant de se confronter à d'autres réalités nationales dans la manière de penser la pédagogie mais également de voir les réalités économiques des différentes écoles. Il est nécessaire aujourd'hui d'avoir une vision intégrée au contexte européen ; contexte qui est multiples ; selon les pays. Pour travailler ensemble la connaissance de ces réalités est ~~est~~ essentielle.

It's really enriching to face other national realities regarding the way they think about pedagogy; the same for the economic realities in the different schools. Today we should have an integrated vision towards the European context, as it is a multiple context, different in every country. In order to work together it is essential to know those realities.

For most of us the project has been a discovery towards the future, and so has been said in a report after the INSAS seminar:

What have you achieved on a personal level by participating in the EdE/Grundtvig-seminar in terms of inter-cultural understanding?

I have realised how important it is to have a common language, and how English is indispensable today for such a purpose.
Theatre practice cannot exist within the borders of a country, as students have to push themselves towards a big mobility; and teachers must be opened to enlarge their practices into other countries.[9]



Exploring filming images in a performing space

[9] J'ai réalisé à quel point la maitrise d'une langue commune, la pratique de l'anglais en l'occurrence est indispensable aujourd'hui. La pratique théâtrale ne peut plus se limiter à un seul pays, les élèves doivent être prêts à une plus grande mobilité, les enseignants ouverts aux pratiques dans les autres pays.

2.

TEACHERS / LEARNERS: THE ROLES

2.1 TEACHERS & LEARNERS

A main issue when a teacher, or another member of a school staff, faces a learning process in a group, together with some colleagues, is their statute, the nature of the role to be played in it. During the final discussion that followed the seminar in Madrid one of the items was whether a teacher should be treated as "a student", in a workshop where there were not students from the schools.



Thinking on action

It was also something successfully discussed in the non Grundtvig seminar that took place in INSAS, in 2012, where the role to play –without pre given hierarchies between teachers and students– led to a really creative situation (check here up from minute 12:16 https://www.youtube.com/watch?v=t-WfiXMXNNw).

It happened again in their following seminar in 2015, as we are going to explain. So, in such an unusual context, how we do encourage learners in our work environment to relate their decision making to each other? And later, how do we relate this attitude to our daily work? Looking for an answer, let's go again to the questionnaires from Madrid:

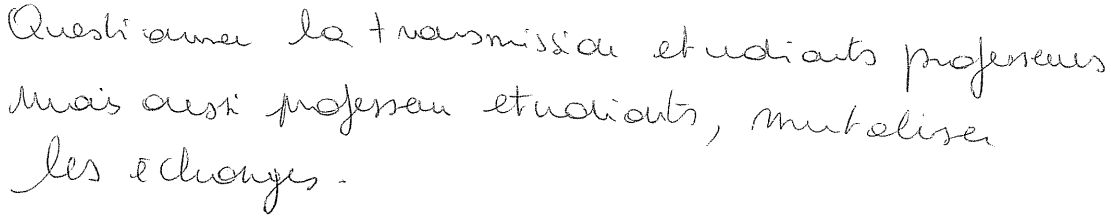
What have you achieved professionally by participating in the EdE/Grundtvig-seminar?

Knowing people and ~~e~~ sharing points of views.
Reflexionar sobre como se puede hacer
un seminario con profesores.

Knowing people and sharing points of view.
Reflecting about managing a Seminar for teachers.

The response reflects the needing of workers to get interested in their mates, and it remarks how any kind of exchange –domestic or international– can contribute to build up curiosity, and too see the "other" in equal terms. In fact, in these learning contexts everybody is a learner, despite the role each one plays in his/her own working position.

How can you transfer the competencies gained by participating in the EdE/Grundtvig-seminar to your daily practice?



Questionner la transmission étudiants professeurs mais aussi professeurs étudiants, mutualiser les échanges.

Questioning the transmission students>teachers but also teachers>students by mutualizing our exchanges.

This answer involves a good remark: if we are able to rethink our role as teacher, or technician, or other staff category, and, still, if we are able to reposition ourselves in a less "safe" place –our comfort shore–, still if we risk again, by going back to a time when we were feeling free enough to experiment, and even to fail, then, we will put ourselves in a very new position. Then, our next step will be to renegotiate our position in the working context, and to think of us in a wider way, within the working group. That could create a healthy working environment, and could stimulate creative attitudes towards working challenges, helping to find solutions to any managing situation.

In this new context –we have to insist– our challenge will be to see the others as our collaborators, and not as our "property" –as some teachers risk to think about their students– or our boss, or, even our competitors. Hence, we could reach a real balanced process, and gain something, thinking about ourselves as winners in it, able to negotiate; and not as losers:

What have you achieved professionally by participating in the EdE/Grundtvig-seminar?

TRABAJAR ASUMIENDO EL ROLL DE ALUMNA BAJO LAS DIRECTRICES DE LOS COMPAÑEROS - PROFESORES QUE IMPARTÍAN EL SEMINARIO. SINTIENDO CON TÉ, DESEO Y

Working through playing the role of a learner, following the directions given by my partners-teachers leading the seminar…



Thinking on action.

But, obviously this can happen only if everybody's point of view has the possibility to be listened, or watched, and taken into consideration, thanks to the guidance of the seminar coordinators.

2.2 Some clues about learner roles to be proposed in a workshop for teachers

As an important point for this chapter we can say that **informal communication** could link the different interests that any participant in a workshop for teachers is bringing with him/her: once you have settled a common interest in a topic, however there might be different ways to face it, you have made the first step, and you can accept the others as your **travel mates** during the seminar.

Improvisation games are always useful to this purpose[10], as they are an important part of theatre training –both for playing theatre and for 'writing' it on the stage, towards a text–. Through improvisation every participant has the opportunity **to find his / her own place** in the ensemble by doing personal proposals, addressing the others in unusual ways, and reacting to the other ones proposals.



Thinking on action.

On the other hand, all along the workshops we have organised in École des Écoles, and, of course, in the this Grundtvig partnership as well, we have found useful that some of our colleagues could take part as a kind of **observer**, from "outside of the room". This way they have been able to bring an external advise and have become a sort of facilitators during the discussions, as they have a more objective impression of what happened in a practice, because they don't take part directly in it.

Then, if, due to the multilingual context, language risks to become a problem, the seminar organisers should take in consideration how to deal with it. In Madrid (2014), the first day work tried to create some common elements, departing from **physical training** and self-body conscience, towards communication. That part of the training was led both by a physical theatre teacher (Paula Miguélez), and by a teacher of musical theatre (Cristina Bernal). They resulted to be useful for

[10] Some interesting developments of these technics can be found in Chris Johnston, *The improvisation game. Discovering the secrets of spontaneous performance*, Nickhern books, London, 2006.

setting a different way to relate one each other in a group, **beyond words**.

A mix between physical training approach, creativity with simple materials, and communication without words were the main ideas of our second Grundtvig seminar, held in Strasbourg (June, 2014) *When the costume becomes the mask's body… a heathen gods cosmogony*. It was presented this way, in a blueprint, by the leading trainer, the TNS teacher Marc Proulx:

> Participants can be actors, movement artists, scenography and costume designers, light designers, ideally well mixed in each group; participants don't necessarily have to wear and try to embody the mask, choice can be made after getting a feeling of the game protocol.
> Observers around during the exploration process will be welcome.

In this short explanation important directions arise, some like:

- The mixed theatre disciplines in the same game.
- The different approaches inviting to have a different sort of participation in it (anyone chosen his / her own one).
- The observers' contribution.

In fact, something detected during the discussions in this seminar and in the precedent one (Madrid and Strasbourg) was that when building up the program for them you must have in mind that is not a **seminar** for students, but **for professionals**. Furthermore, that, despite the role you play in it is that of a learner, participants often have a strong background; this is something to be seriously taken in consideration.

Having such valuable professional resources, the main issue is to find the right frame for them to generate something to make the difference; that means something they are not able to do by their own when they are alone, or in their usual working circumstances. In other words, to capture the energies spreading from their encounter and to enhance their personal achievements, thanks to the work in the group.

3.3 STUDENTS: WITH, OR WITHOUT THEM

Another controversial issue, which was discussed all along our encounters, was the possible participation of some real students of a school in a Seminar for professionals; and the nature of this participation. Their presence sometimes has been avoided, though some members of the Advisory board –a group of teachers in charge of pedagogic tutoring in our seminars– pointed the rich contribution of having a kind of catalyst to prime the reaction, and that working together with students could be useful for this purpose.



Andreas Wirth and Julien Jeffroy in *When the costume…*

In Madrid we worked without them, though in Strasbourg one the premises of the seminar was that "Each group would have with them **one actor trained** in Strasbourg, who would be the *live support* for sketching, and sculpting the mask body." So, former students like Julien Jeffroy, who were familiarised with the leading acting approach of the seminar, could act as an interface between the leading proposals and the learners' contribution.

Still, students' participation was experienced in INSAS (January, 2015), where the organisers mixed up teachers and students for the workshop, as, under their point of view, this is the real situation workers face in their daily work. This had an impact on the students, in a professional way, as one of them explained, when answering to the question:

Have your participation in the EdE /Grundtvig- seminar resulted in new ideas or activities in your work in terms of international cooperation?

Living a real experience with active professionals from other countries makes more palpable our future professional life. It proves as well that these professional contacts are not that unapproachable, or difficult to reach. (I don't forget this facilitation derives from the fact that I am already inserted in such structure).[11]

Therefore this is the suggestion of another of the students that attended the seminar, willing to transfer her experience to the ones in the other schools:

Do you have suggestions for how the seminar could have been better/done differently?

Oui, faire en sorte que, comme dans notre cas, meme dans les autres ecoles le seminaire soit ouvert aux èleves et pas seulement aux professeurs. Et je souhaiterais aussi que le

Yes. That they manage, as they have managed for us, to open the seminars to students in other schools, and not only to teachers.

To this concern some other INSAS students delivered some very interesting conclusions when answering to the same question:

Facing some teachers' silence, and another one very active -as we, the students, were- I wondered about the role to play in a working group.
Do we let room enough for every participant? How can we manage for everyone to be satisfied? (In fact, I am afraid not everyone was in my group!). How do you keep your balance between being a driving force, or a follower?[12]

[11] Vivre une expérience réelle avec des professionnels actifs dans d'autres pays, rend la vie professionnelle plus palpable et montre que les contacts professionnelles ne sont pas inaccessibles ou difficiles à faire (je n'oublie pas en disant ça que cette facilité est due au fait que j'ai la chance d'être intégrée dans une infrastructure).

[12] Face au silence des professeurs, et voyant l'activité des étudiants et du 4ème professeur je me suis pose la question du rôle à jouer dans un groupe. Laissions-nous suffisamment d'espace à tous pour participer? Comment faire four que tout le monde soit satisfait? (Ce qui n'a pas été le cas je crois!) A quel point être moteur, suiveur?

Exploring images in a performing space



But some professionals from the TNS, joining the Brussels seminar, spoke in their questionnaires about the challenge of dealing with students in a different learning context:

> What have you achieved professionally by participating in the EdE/Grundtvig-seminar?
>
> Professionally, I have discovered some possibilities of using images, and I have tested them in real time.
> Therefore, I have discovered another school, and its way of working has led me questioning our own way; especially the way we prepare the 3rd year projects.
> Last, the mixed groups students-teachers working together around a common topic, out of any hierarchies, has obliged me to get involved and to assume a position I don't assume in my normal environment. It is under my point of view the most interesting challenge of this encounter.[13]

Definitely this teacher will bring his achievements back to his school:

[13] Professionnellement, j'ai découvert certaines possibilités liées à l'utilisation de l'image, et j'ai pu expérimenter en temps réel.
La découverte de l'école et de son fonctionnement m'a amené aussi à me questionner sur le fonctionnement de la nôtre, et de notre façon notamment de préparer les projets de 3e année.
Enfin, c'est principalement le travail en groupe mixte élèves professeurs autour d'un sujet et sans notion de hiérarchie qui m'a obligé à m'investir et me positionner à une place qui n'est pas la mienne habituellement. A mon sens, c'est l'enjeu et l'intérêt majeur de cette rencontre.

How can you transfer the competencies gained by participating in the EdE/Grundtvig-seminar to your daily practice?

I think I will transfer it into my practice with my students, in the context of their final projects. This experience will help me to modify our normal relation teacher/ student, in order to question easily together their real struggle; and in order to reflect on the work, and to bounce back and forth on it.[14]

2.4 THE RIGHT PROFILE FOR A LEADER OF A WORKSHOP, OR LEADING GROUP

Regarding the guidance of a learning process in adults, we report some interesting questions from an INSAS student's questionnaire:

Very quickly, a part of the directions we had undertaken did not interested me so deeply in artistic terms. And, when other interesting clues arisen, we did not really have the chance to get into them, because they did not echoed in the majority of the group. […] But I wonder hadn't it been advisable to guide a bit more the participants regarding the role to play? Or, at least, regarding the working dynamics? How to deal with the strongest leading figures, and with the unhappy followers a bit disappointed?[15]

Taking these reflections in consideration we wonder how strong should be the professional profile of the person leading a Seminar for teachers, and, eventually, any group leader, if there must be one. In our artistic environment we mainly agree on the point that professional value and competence are not necessarily a synonym of good leading features, as theatre skills are quite assorted among them. In addition, we believe that a person with leading experience in seminar environments better presents a strong thought. Then if the topic of a

[14] Je pense que dans ma pratique avec les élèves lors de l'encadrement de leurs projets, cette expérience va m'aider à modifier mon rapport professeur/élèves pour arriver à me questionner plus facilement avec eux sur leurs préoccupations réelles, sur la manière de réfléchir et de rebondir dans le travail.

[15] Assez vite aussi une partie des choses vers lesquelles nous sommes allées ne m'ont pas profondément intéressées artistiquement. Et les pistes qui m'intéressaient beaucoup n'ont pas eu l'occasion d'être vraiment abouties, car elles n'ont pas résonnées chez la majorité des personnes. […]
Mais je me demande, est-ce qu'il ne faudrait pas guider un peu plus les participants en ce qui concerne leur rôle à jouer? Ou bien en ce qui concerne les dynamique du travail?
Alors, comment gérer les moteurs trop forts, et les suiveurs mécontents trop effaces?

seminar was strong enough and useful for the learners, a more simple technical guidance could be perfect.



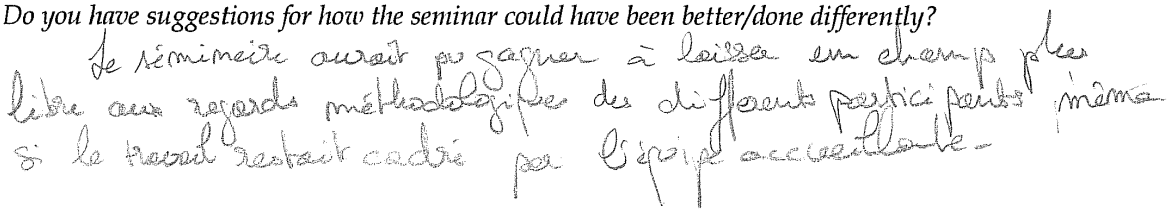
Marc Proulx, leader of the seminar *When the costume …*

We believe leading a learning process among professionals –as we were in this Grundtvig project– is mainly a matter of facilitating it, more than taking decisions or transferring knowledge. It means, as well, being able to generate confidence among the participants, for all of them to watch to themselves as winners in the discussions, when the approaches could slightly differ, or even enormously. And, unfortunately, this did not happen in every session, as the former quoted student remarked.

When the purpose is to enhance the own point of view in the minimum risking frame, accepting the difference is a main issue to deal with, and probably one of the main tasks of the leading person in the process.

This matter was discretely treated after the seminar in RESAD, where the direction was not always clear, as every different training –around three per day– was led by a different teacher, mostly young ones. Still the direction of the seminar was in charge of a different teacher, who had not in charge any kind of training. This was remarked in some questionnaires from that seminar:

Do you have suggestions for how the seminar could have been better/done differently?



Leaving a freer champ towards the different methodological approaches of the participants- despite the work was framed by a welcoming team- could have enhanced the seminar.

In order to capitalise this kind of remarks, and even the discrete success of some of the activities, the **Advisory Board** of École des Écoles –we will extend some explanation about it later on– decided, after the first seminar, to help in the design of the following forming activities. To this purpose, they installed a stronger presence by setting an ensemble of questions during the preparation of them, and by clearly identifying the roles of any teacher, or any artistic intervention, in the seminars. They have done it in permanent dialog with the leading teachers and the organisers of the schools, by e-mail and personally, during the previous meetings celebrated some months before the seminars.

Let's end this chapter with another interesting item discussed during the INSAS activity: the needing of a kind of facilitator in the workshop, somebody directly involved in the seminar, but not as a learner. Other way the number of points of view to be expressed by the different participants makes the rhythm too slow, and risks to miss the shiest ones' contributions.

This thought has been very useful for the future programmes we are already working in, and for the one ending our partnership, that is not directly reported in this Guide: *Theatre and participation*, celebrated in the Scenekunstskole of Copenhagen: http://www.scenekunstskolen-efteruddannelsen.dk/kurser.php?kursus_id=338. They settled there a kind of facilitating, or moderating, mechanism for all its activities, right from the beginning.

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THEATRE AND PARTICIPATION



LIGNA's TANZ ALLER BEWEGUNGSCHOR, Photo by Anja Beutler

Performances • artist talks • lectures • workshop

The symposium, in cooperation with the European theatre school network École des Écoles, will focus on the new forms of interactivity in the performing arts. Everything can be turned upside down to create a new reality in the theatre. A reality where artists reach out to the human being in all of us, and seek for the authentic in the art; while the audience can no longer remain passive but must engage in new ways. What kind of aesthetic and ethical considerations does this create among theatre artists, and how does it affect the audience?

Performances

TANZ ALLER – EIN BEWEGUNGSCHOR by LIGNA (DE) in connection with Cph Stage.
The audience is invited to participate in a movement choir:
Can the individual gesture, which succumbs to mechanization, be developed into collective gesture? In the 1920ies a movement of movement choirs was spreading out all over Europe, masses dancing modern in the way Rudolph Laban developed with dancers like Mary Wigman. As public mass dances they wanted to make everyone a dancer, an political agenda that already defines dance also as a social practice. Nowadays many public interventions in city space are dealing with dancing masses - time to reflect the ambivalent predecessor. Read more about the performance here: www.ligna.blogspot.com

BLIND HAMLET by Actors Touring Company (UK), a guest performance at Teater GROB
When the future starts looking black, what would you do? Travel the world? Reconnect with your family? Take up a new hobby? In Blind Hamlet, Iranian writer Nassim Soleimanpour confronts the slow loss of his sight and the fact that he's never read Hamlet. But with tragedy looming, he chooses instead to play with the truth and fiction, chance and fate. A surprise-laden meditation on what it means to act and interact in a shrinking world, Blind Hamlet is theatre about choices in which the audience chooses. Read more about the performance here: www.atctheatre.com/productions/blind-hamlet

Lectures

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THEATRE AND PARTICIPATION



The symposium, in cooperation with the European theatre school network École des Écoles, will focus on the new forms of interactivity in the performing arts.

DATE
June 15 - 17 at Den Danske Scenekunstskole København.

Click here for info and application.

Samtaler om scenekunst - Nicoline Refsing



Making the Eurovision set come to life...
Kom og hør Nicoline Refsing fortælle og viser eksempler på hvordan scenen blev bygget til live under Eurovision 2014, hvor Nicoline var Cretive Director og Content Producer.

Onsdag d. 3. juni kl. 16.00,
Den Danske Scenekunstskole København

Læs mere her.

3.

PROCESS IN COORDINATION

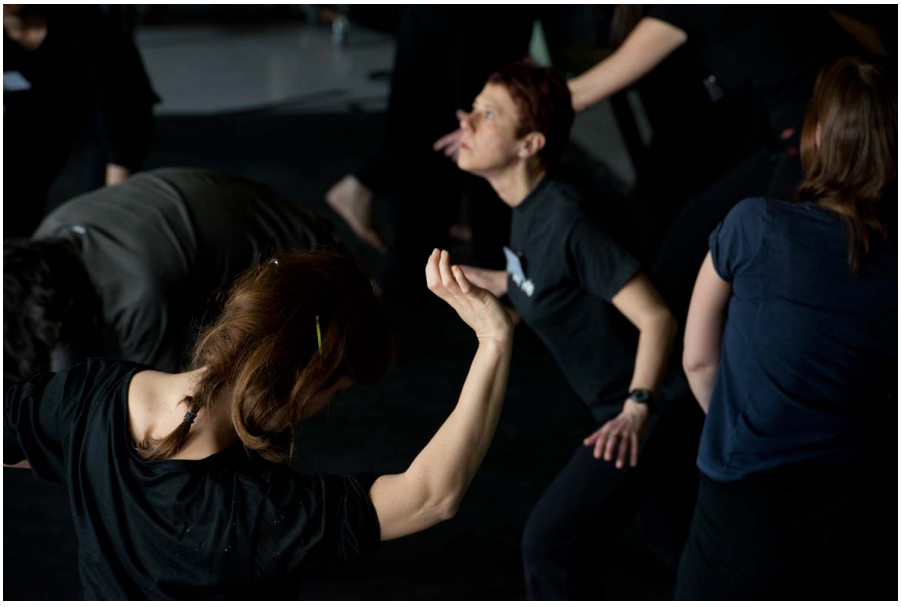
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COORDINATING THE PROCESS

3.1 Coordination in Theatre Work

In general terms, the concept of **coordination** has to do with the fact that our actions do not stand alone with regard to **communication**. The words or actions that we use during a conversation, or a negotiation, come together to produce patterns. And these patterns influence the behaviour during each interaction as a way to collaborate.

The sociologists Pearce and Cronen, that elaborated the theory known as CMM (Coordinated Management of Meaning), pointed out clearly that coordination does not imply a commitment to coordinate "smoothly". Rather the concept is meant to provide the basis for being mindful of "the other side of the story"[16], which means, **being concerned by the other ones**. This is something that theatre makers have always in mind, as any action taken on a stage, or in a rehearsal room, always struggles with verbal and non verbal communication, and with the **construction of meaning** through it: for the performers and for its eventual watchers (usually the audience).



Thinking on action

Some of the schools taking part in this Grundtvig project, like the Scenekunstskole, had dealt for years with pedagogic coordination processes, in order to establish the most useful mechanisms for it.

[16] See Cronen, V. E., Chen -Pearce, W. Barnett (1988).

Some other schools had worked on it more recently, and having the others around during the Grundtvig partnership led them to learn the "how", more than the "what".

On the other hand, **theatre** processes normally display very different artistic perspectives and require very different professional profiles, which makes its practice a **challenging coordination task**. A theatre production is indeed an excellent sample of a coordinated process, so it can be perfectly be applied to other working environments. That concerns both to the structure we set before starting the work, and to communication all along it: What organisational structures do we imply when we design a production process, or a decisional discussion meeting? Or still in the phases of an administrative procedure in our schools? Looking at some of the reports of our workshops, we realise how these coordination skills can be developed and re-thought in a very enjoyable environment:

> What have you achieved on a personal level by participating in the EdE/Grundtvig-seminar in terms of inter-cultural understanding?
>
> Intercultural encounters are very important today, and very useful for design work for its constructive value and design. It's very rewarding on a human level.
> It also reveals different conceptions of the Working Group and the collective; which raise questions about how to complete a project and its form, how to do it? What are the best ways to do it? Different cultures bring a look and a very different perspective that feeds the work and makes it complementary and built.

It is clear that any glance out of our own milieu can bring an open-minded vision of it. And this is the testimony of a staff member, taking part as an observer in the Seminar in RESAD:

How can you transfer the competencies gained by participating in the EdE/Grundtvig-seminar to your daily practice?

Ma pratique n'est pas une pratique artistique. La participation à ce séminaire me permets de requestionner la manière dont fonctionne l'Ecole du TNS et comment nous pouvons toujours plus améliorer notre efficacité.
De plus, le travail dans le cadre du programme Grundtvig permet d'imaginer des liens entre l'Ecole du TNS et son environnement de proximité.

> My daily practice is not an artistic one. By participating at the seminar I have reconsidered the way we organise our school, TNS, and how we can still enhance our efficacy. Therefore, the work developed at the Grundtvig program allows conceiving some links between our school and its closest environment.

In terms of coordination, our Advisory Board work has been precious: they elaborated a blueprint on how to walk along the way of a Seminar organisation, and they sent it to all the partners of the project. Down here we can find some advice about a right Seminar preparation, according to them:

- The topic should be positively interrogated by the Advisory Board to ensure the theme and structure is clear and well planned.
- The Seminar organisers of the next one need to come to the preceding Seminar to experience the nature of the EdE Seminar format.
- They have to exchange ideas and questions with Advisory Board members, to make clear their ideas on their theme and organisation for the following seminar.

3.2 Collaborative tasks

Within the activities of the association École des Écoles, where the Grundtvig partnership has taken place, we have set some simple coordination tools to facilitate collaboration in our international frame. One of them, as mentioned before, is this ***Advisory Board***. It is formed by a pedagogical adviser from every member school of the European network and has the responsibility to develop and tutorage the planning of the activities, and to disseminate their subsequent conclusions.

It is led by a senior artist in residence in the Guildhall School of Music and Drama (Dinah Stabb), and has a smaller group within it that keeps alive communication during the year, the Editorial Board. The rest of the group, around 13 professionals, is invited to join the meetings whenever a pedagogical activity is organised. Their assessments have been precious along the years, and their guide makes the eventual organisers of the seminars to count on them in order to develop and concretize their ideas.



When the costume…

As the artistic adviser Lene Kobbernagel points out in her paper about theatrical work[17], it demands "new approaches and a **deeper understanding** of the many levels of artistic, collaborative and logistic communication that take place when we teach **coordinated work**". The fact of working together, and have "a mission" to be accomplished in the short time of a Seminar duration, have been very positive to us. And this seems to be as well the conclusion of one of the INSAS students who took part in their Seminar:

What have you achieved on a personal level by participating in the EdE/Grundtvig-seminar in terms of inter-cultural understanding?

Il m'a été très interessant d'apercevoir les volontés communes des différentes écoles européennes. L'enthousiasme commun, la facilité de communication et de compréhension pour permettre à un groupe nouveau-né d'aller dans le même sens, celui de la réflexion rapide, et de la mise en pratique immédiate. A ce niveau-là, le séminaire m'a quelque peu ouvert les yeux et a renforcé mon enthousiasme européen.

It has been very interesting to me realising the common willing of the different European schools. Common enthusiasm, easy communication and comprehension in order to allow a just born group to go ahead in the same direction: that of quick reflection and immediate put into

[17] Kobbernagel, Lene (2009: *Skuespilleren på arbejde* (Actors at work), Frydenlund. Written in Danish, the quotation comes from her English notes given in the seminar *Teaching Coordinated Theatre Processes*, Danish National Theatre School, Copenhagen June 2009.

practice. At this level the Seminar has opened to me the reality, and has reinforced my European enthusiasm.

In fact, in the Advisory Board blueprint for making a Seminar "A nourishing and dynamic exchange for visiting teachers", they pointed that it was needed "to choose and prepare teachers in their own institutions for them to be ready to be open and collaborative in the work of the Seminar". This teachers' preparation was demanded, specifically, by one of the students, taking part in the INSAS Seminar:

Do you have suggestions for how the seminar could have been better/done differently?

I would find interesting that the teachers taking part could received proper information and preparation for the students' presence in the Seminar; that will avoid certain confusions.[18]

Anyway, this Advisory Board device has become fundamental for the development of collaboration within our network. In fact, the possible paths towards collaboration were among the achievements that some learners found in the Seminar held in Strasbourg, as it is largely explained in one of the questionnaires:

What have you achieved on a personal level by participating in the EdE/Grundtvig-seminar in terms of inter-cultural understanding?

1. Meeting teachers and artists from different countries gives a great opportunity to see my 'own' school from a healthy distance. Collaborating, looking for creative possibilities, sensing different ways of approaching tasks, like we were given, is a challenge for personal and artistic development that is very motivating for me.

2. I understood and benefited personally from a human work that made me much better, because I could express myself freely, despite the difficulty of the language, and I could be understood and could understand everything.

[18] Il me semblerait intéressant que les professeurs participants soient plus avertis et préparés à la présence d'élève dans le séminaire, cela éviterait ainsi certaines confusions.



Exploring filming images in a performing space.

My opinion was important and I was involved with all the good will that I could put into my work.

I had confidence in the fact of sharing my ideas and desires to the group, without fear of judgment, or making false. Collaborative research and the need to respond more or less a goal gage some confidence, and a lot of courage to engage participation.
The meetings and the work were very useful in relation to the evolution of my work at school and, personally, in relation to the stage. It made learning very enjoyable and in a rewarding way.
The meeting with other teachers is sometimes a useful opportunity to research the seminar but also a very successful way to confront a professional world, while keeping the benevolent gaze of others members the group.

On the other hand, not all the learners of the seminars shared the opinion that there is a place where creative and artistic professionals may reach the technicians, and the rest of the staff, and vice verse. They didn't share either that the kind of work of all of us is one of the two faces of the same coin. We can check this in one of the answers given in the same seminar, setting the difference procedure for different learners' backgrounds:

Do you have suggestions for how the seminar could have been better/done differently?

Yes, I do: not to mix certain kind of teachers staff in such kind of courses; for example: the theoretical teachers with the practice stage teachers (it has happened in my group).



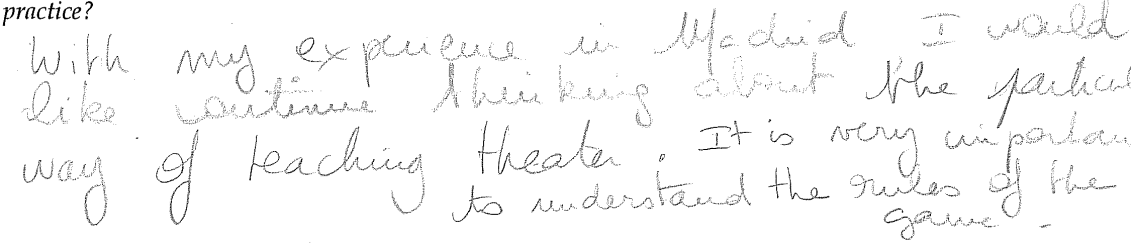
Amid Shakir (INSAS)
When the costume…

I mean it is perfect to mix directors with stage designers, because they understand to each other and they talk and manage the same kind of theatrical language.
But the part of theoretical teachers could feel insecure and disappointed during the creative process, as we, stage teachers, have developed it among the practice, because they don`t control the plastic composition, forms, colours, neither the technical solutions: how to bring an intellectual scenic idea into the final result in a very short time, and with not so many materials and tools.

3.3 THE ORGANISATION: BEING SPECIFIC, CONCRETE, CLEAR

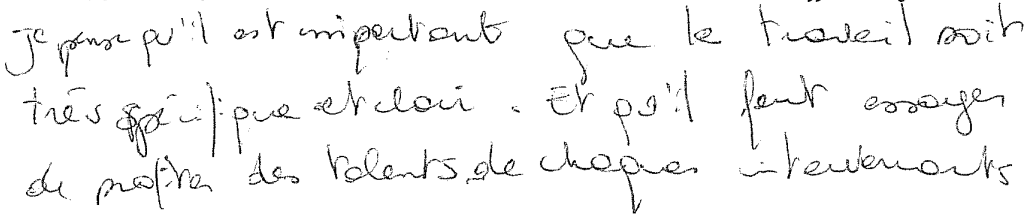
It happens that good ideas spreading from a valuable group of teachers, or theatre professionals, can need a further development, as it was pointed by some of the participants in the RESAD and TNS seminars, demanding clear starting points in order "to understand the rules of the game":

How can you transfer the competencies gained by participating in the EdE/Grundtvig-seminar to your daily practice?



With my experience in Madrid I would like to continue thinking about the practice way of teaching theatre. It is very important to understand the rules of the game.

Do you have suggestions for how the seminar could have been better/done differently?



I think it is important that the work is clearly and specifically set. Therefore, it is necessary to take advantage from every participant talent.

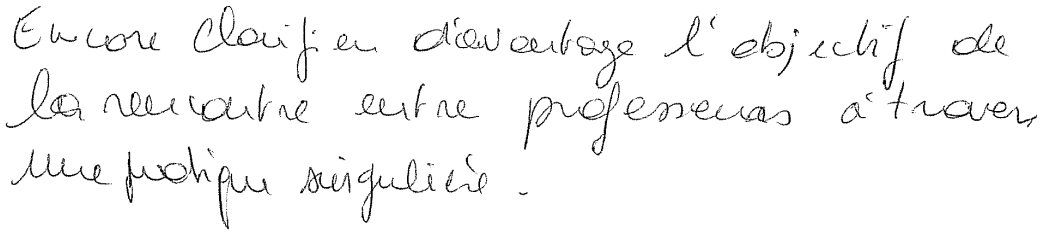
And we add a testimony from Strasbourg insisting on this:

Do you have suggestions for how the seminar could have been better/done differently?

I think it is a difficult task to work together for so many strong individuals as the artist we are. It demands sometimes very strong rules, but I really prefer the freedom we had.

We presume that the target to be reached is right there, between our individual values and the needing of development that comes to us when we go towards the other ones. Therefore, we agreed in the final discussion in Madrid that it was needed a freer space for every participant to be able to give something to the other, as well as the needing of a clearer goal:

Do you have suggestions for how the seminar could have been better/done differently?



Still to clarify better the goal of the encounter between teachers through such a singular practice.

So, let's try to sum up the advices arisen from the final discussions about the organisation, and then developed by the Advisory Board:

Before the forming activity the school must

- Define the objective targeted learners.
- Have clear goals taking in consideration the available time for the activity.
- Clear working frame for the proposal.
- Clear leading team, and their respective responsibilities.
- Clear explanation of the program before the seminar (a kind of written directions).

During the forming activity the school must

- Give a specific time and space for every participant –if wished– to offer something concrete of his / her own to the others, within the given frame.
- Sum up everyday, if possible, the highlights of the daily experience.
- Have informal encounters out of the working time, to exchange in a different way.

Therefore, in their blueprint, the Advisory Board proposed this kind of Structure of a Seminar:

- A theme that asks a question.
- A precise challenge/task structured to have clear framework.
- Seminars to be less about presentation of schools, more about the investigation of concerns exploring questions together.
- A structure of work that encourages experiential exchange in a dynamic way.
- The opportunity to exchange ideas and practice in the space.
- To be in a group where you don't know the other people.
- To solve the task together. It is important not to teach, but to share the experience (with or without students).
- When appropriate, group discussions should be small and begin at provocative starting point.
- The time given should allow an appropriate investigation of the theme.

This list is much more than "instructions for use", because the advice has distilled from years working together, and, finally, resulted in this Grundtvig project as a milestone in our common path. Probably the construction of this transnational and transversal board, and the methodology we have achieved through the years is one of most valuable achievements of our network.

3.4 TRANSVERSALITY

Interdisciplinary, or transversality, is always a challenge to struggle with when making theatre; and it has been the centre of some of the encounters of École del Écoles along the years. Sharing some time together –even the spare one– has also been important. Before this Grundtvig partnership started, we celebrated a seminar focusing interdisciplinary in the TNS of Strasbourg (April 2012). In http://www.resad.es/ecole_de_ecoles.htm are available some examples of its presentations.

Interdisciplinary was as well the main issue of the Grundtvig seminar organised in Madrid (2014), conceived to insist in the different ways to work together in theatre: on the table (dramaturgy), on the stage (actors and directors), or around the stage (set, light and sound designers, costumes designers, technicians…).



On the left, Paula Miguélez leading the physical training in *Thinking on action*

It is explained this way in the report of the school, written after the seminar:

> The goal was to make possible a self-consciousness experience, a communication among a multicultural and multidisciplinary collective. Five teachers from RESAD from different disciplines worked together in the classroom with a group of "students/teachers". RESAD's teachers belonged to different departments: Movement, Stage Directing, Playwriting and Set Design. Transversality in teaching is one of Bologna goals and one of RESAD's challenges. This has been a good experience for our teaching methods.

And, in fact, this was achieved, according to some of the reports:

What have you achieved professionally by participating in the EdE/Grundtvig-seminar?

J'ai été enrichie par la rencontre de professeurs d'horizons qui expérimentent d'autres pratiques que la mienne

Meeting teachers that deal with practices different from my own one has enriched me.

Actually, transversality and creativity within a group were as well the scope of the Grundtvig seminar hold in Strasbourg (2014), led by four teachers from different disciplines: Marc Proulx (Physical training and masque work), Pierre Albert (Head of Set and Costume Design), Roland Reinewald (Head of Technical Department) and Sophie Baer (Light Design).



Julien Jeffroy, *When the costume…*

Down here we can check part of their organizational prompts:

We will face collaboration between the costume designer's vision and the actor mask wearer's intuition; once they have chosen together a *wooden entire mask* (hiding the whole face) and a short text material giving an ambiance, the task for a group is to imagine an action by "sculpting a body" directly on, or with an actor, in order to use/listen also the actor's own sensations while sketching the possible mask body.

Short texts and images material will be proposed to stimulate imagination and confine the exploration.
In spite of we used the word *costume*, we plan to use diverse materials, not only necessarily fabric, in order to be displaced and be free to sketch/to shape these 'so called' *heathen gods*.

And this is one of the feedbacks reported in the questionnaires that confirmed the achievement of their purposes:

How can you transfer the competencies gained by participating in the EdE/Grundtvig-seminar to your daily practice?

Making costumes out of a different material like paper, robe, string, sack and so on is very useful and inspiring to integrate in the teaching with actors, stage designers and direction students. The way of 'masking' yourself or others I will try to develop in my teaching.



Eliot Shrimpton in *When the costume…* TNS, Strasbourg.

Regarding the role played by the technicians, the light was treated in a very simple way:

Light could be used as a playing material, as a medium related and influencing the how our proposals will be received by the watchers. This can be done in a very crafted way, so it can be just experimental; this to contribute creating an "ambiance or an interstate" and to disturb/displace the vision of watchers.

The Seminar held in Brussels (2015) presented as well a transversal goal: discovering how technical devises, like filming images, are a powerful narrating tool. And one stage direction student expressed her willing to go ahead with the discovery she did during it:

Have your participation in the EdE/Grundtvig-seminar resulted in new ideas or activities in your work in terms of international cooperation?

Oui, j'aimerais faire un stage auprès de l'ècole de Strasbourg qui contemple une section crée exprès pour former des jeunes techniciens.

Yes, I would like to attend for some weeks the courses for young technicians organised by the Strasbourg School.

And still another:

What have you achieved professionally by participating in the EdE/Grundtvig-seminar?
Qu'avez-vous réalisé professionnellement en participant à l'EDE / Grundtvig - séminaire?

I realized professionally : the technical instrument , that is the projected video is very interesting to develop in a scenic project.
It is a complicated and difficult to handle device , it requires knowledge and questions of liability.
It's hard to rely on a machine in the arts such as theater.
Today it is a means of communication and a democratic form that dominates many other things, and this raises the question of the role of the actor, his body ?
It is a form that I like and attracting more and more public , in my future work, it is a way that interests me develop. This device allows you to create drama and theater materiality of form cinema and theater. This inspires me a lot, even to design a project.
It is a collective search space where all disciplines, theater trades can join and it interests me to reflect and build a project.
Video is a professional body that is growing today in the world of the show, and it's interesting to become specialist.

Students longing to enhance their technical crafts in an international landscape; teachers proposing smoothly the assumption of roles we don't always play in a theatre process, or in a pedagogic one; an accidental collective researching together in a rehearsal room… These have been a part of our challenges, and, we hope, some of them our achievements.



Charlotte Munksø (SKSS) *When the costume…*

4.

SEMINAR EXAMPLE OF GOOD PRACTICES:

EXPLORING THE STORY TELLING POTENCIAL OF IMAGES IN A PERFORMANCE SPACE

4.1 PRESENTATION OF THE WORKSHOP

We have chosen as an example for our Guide the seminar *Exploring the story telling potential of images in the performance space* (INSAS, Brussels, 14-17hh January 2015) for several reasons:

- In terms of time it was a partial arrival point of our partnership, as it was the third of a total of 4.
- During the year 2014, and through the precedent seminars, we could experience how to develop both the contents and the organisation of our seminars.
- Our Advisory Board met in several occasions before this Seminar, in order to conform a working protocol for seminars: before, during and after them.
- The participants were professionals of theatre schools as well as INSAS students.



Exploring filming images in a performing space

- The INSAS is a school of cinema and theatre, so they were able to film the process of the three working days, and to interview some of the participants in order to produce a short documentary of the experience[19] and the idea of doing it was celebrated in some of the reports.

How can the EdE/Grundtvig-project, in your opinion, be used to reach a broader audience?

[19] Available in http://insas.be/insas/international/grundtvig/seminaire-ecole-des-ecoles-a-linsas/

I found it useful for archives and for a more immediate sharing having cinema students realize a video documentary on the event, with interviews and excerpts of the day.

The technical devices proposed by the school could seem to someone a simple tool: a camera and a screen on the acting space to project the images produced during the research; some actors, directors, technicians and playwrights trying to make sense out from them. But the way the organisers of the workshop proposed their usage and constrictions went beyond the normal expectations, pushing every group to get familiarised with a new tool, and its telling story potential in theatre. This is what a student reported about her experience:

How can you transfer the competencies gained by participating in the EdE/Grundtvig-seminar to your daily practice?

The research we have done during the Seminar has brought me to discover how to deal with video devices on stage. It's a matter we have not been able to treat during our formation at INSAS, and it is to me so crucial to interrogate ourselves about it, as it is becoming more and more recurrent in Contemporary staging.[20]



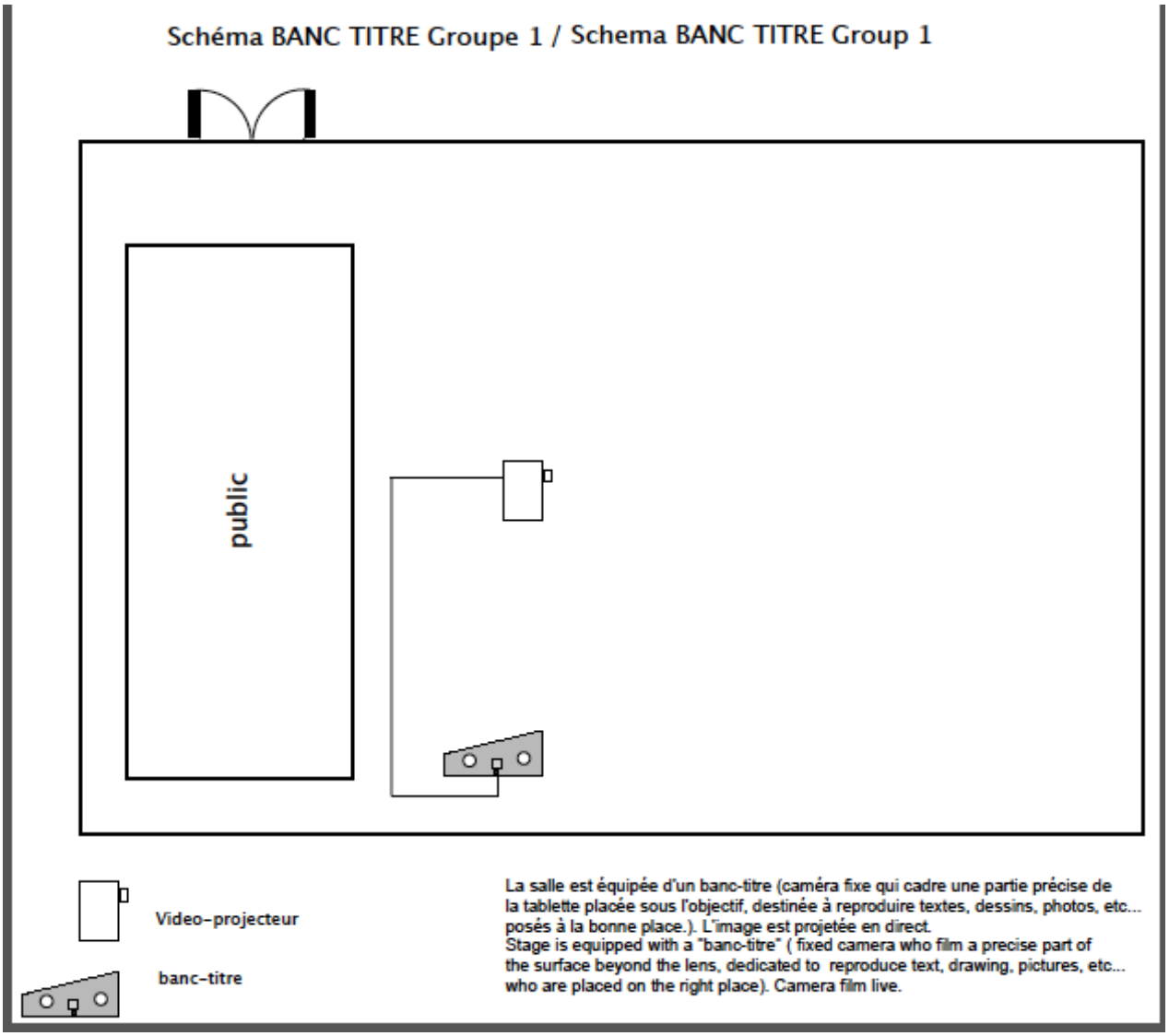
** Exploring filming images in a performing space*

[20] Les recherches liées à ce séminaire m'ont permis de découvrir le travail de la vidéo au théâtre, c'est un sujet que nous n'avons pas l'occasion d'aborder au cours de notre parcours scolaire, alors qu'il me paraît évident que nous devons nous poser cette question qui devient de plus en plus récurrente sur les scènes du théâtre contemporain.

4.2. VIDEO AS A THEATRICAL TOOL

The school proposed four different modalities of relationship between the technical devices and the "story tellers" –the actors, directors, etc.– They formed four groups of around ten people, composed by teachers from different European schools, and students from INSAS. The given modalities where the following (an English translation of the key can be found at the bottom of the design):

Group 1: Tittle Bench

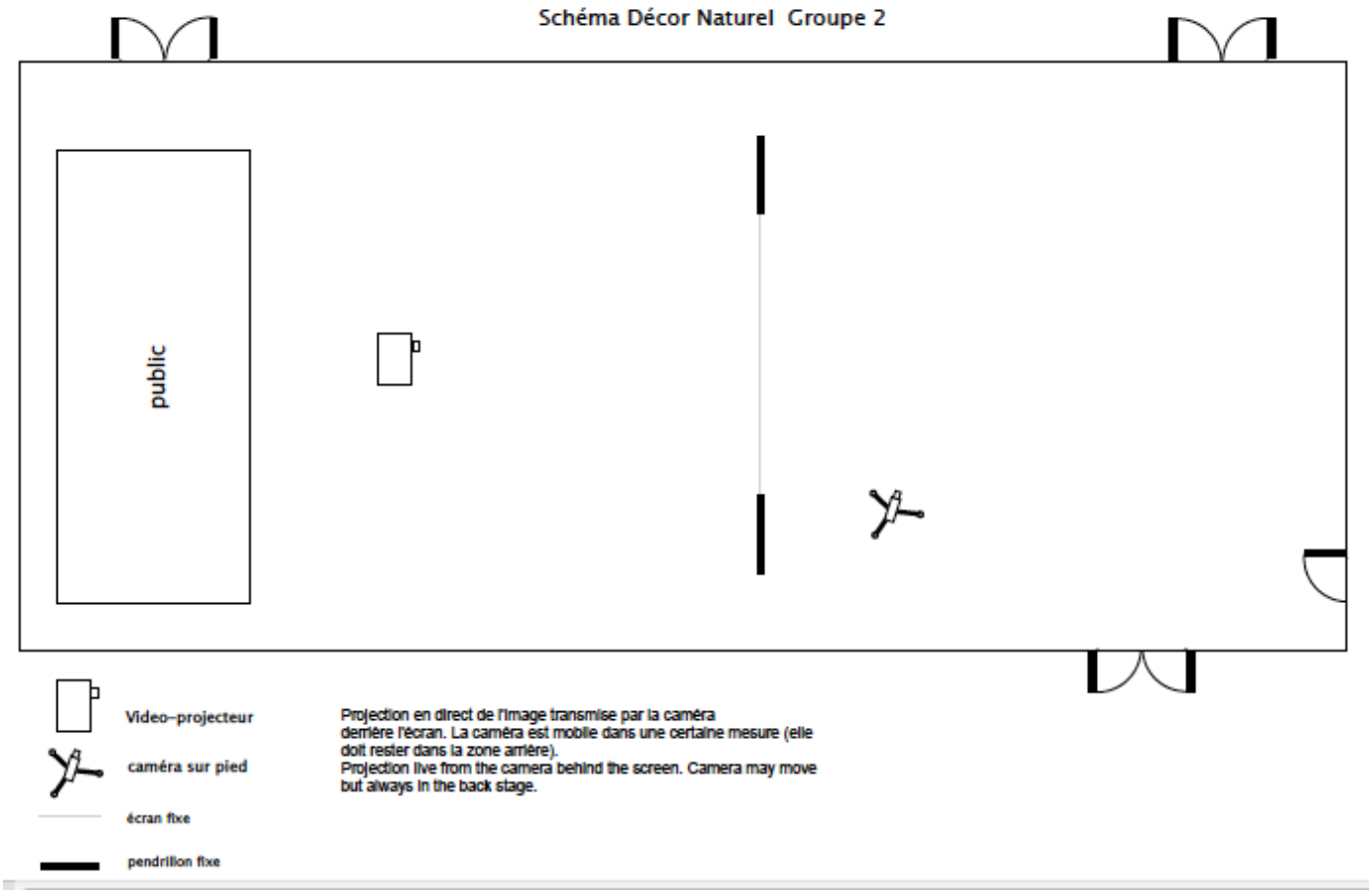


This is what a teacher working in this distribution reported:

What have you achieved professionally by participating in the EdE/Grundtvig-seminar?

Professionally, I had never worked with a camera on stage before. I had seen many productions in which they used this technology, but I had never experienced it myself. So, the research of the many possibilities it can bring to the stage was quite enjoyable and revealing.
Both as a theatre actress, director and teacher, the material we worked with opened to me new ways of telling stories through very powerful images and new tools to conceive theatre art itself.
Even though there was not enough time to get to a closed performance, the work with the group was quite interesting as well.

Group 2: Natural decor



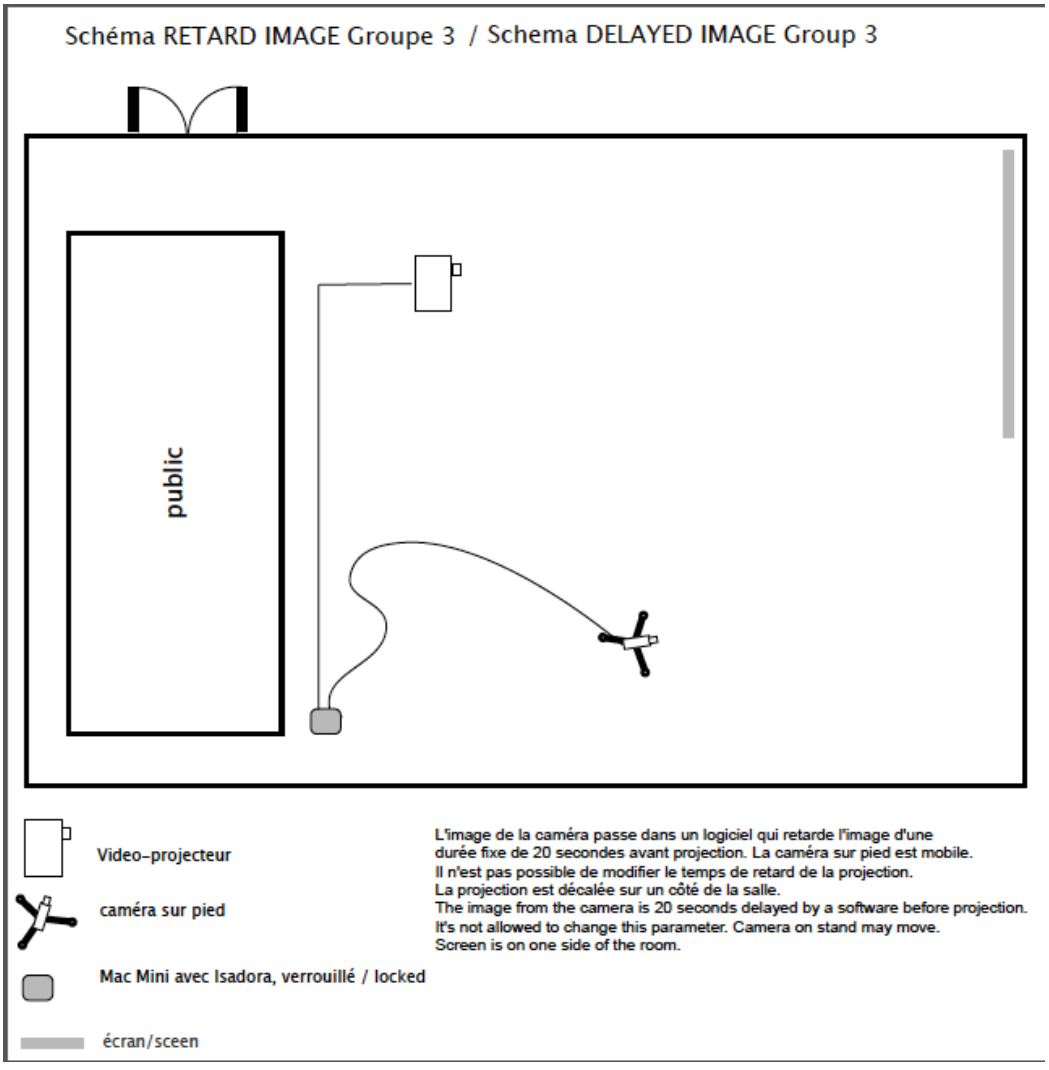
Group 2 decided to start with a two actors interaction: one behind the screen, who was being filmed, another one in front of the screen, interacting with the projected image, in streaming. The actress at the front could see the other one only through the screen. The one behind could only listen to the actress and had to take decisions towards her. This was, according to the participants, a dramatic situation itself: the

fact that they were trying to reach each other, looking for a possible communication in an unusual context.

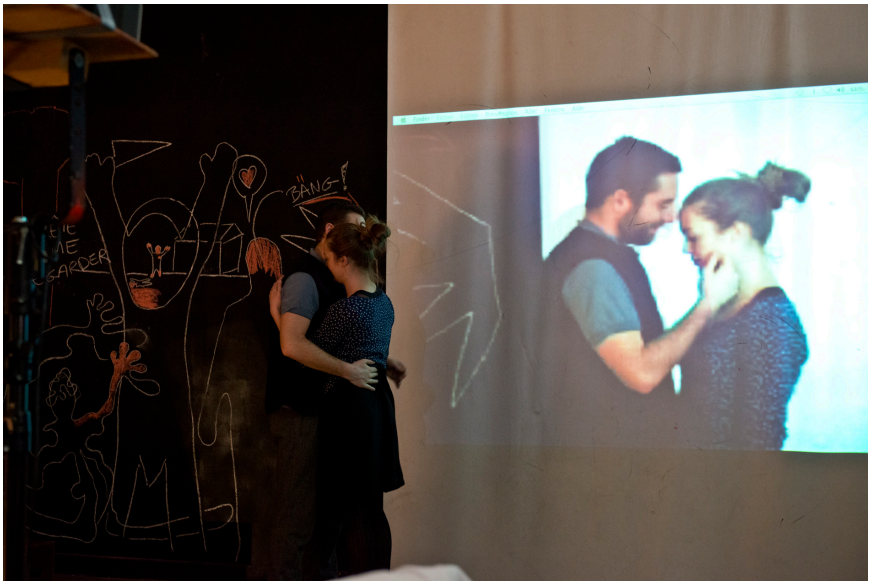


Exploring filming images in a performing space.

Group 3: Delayed image



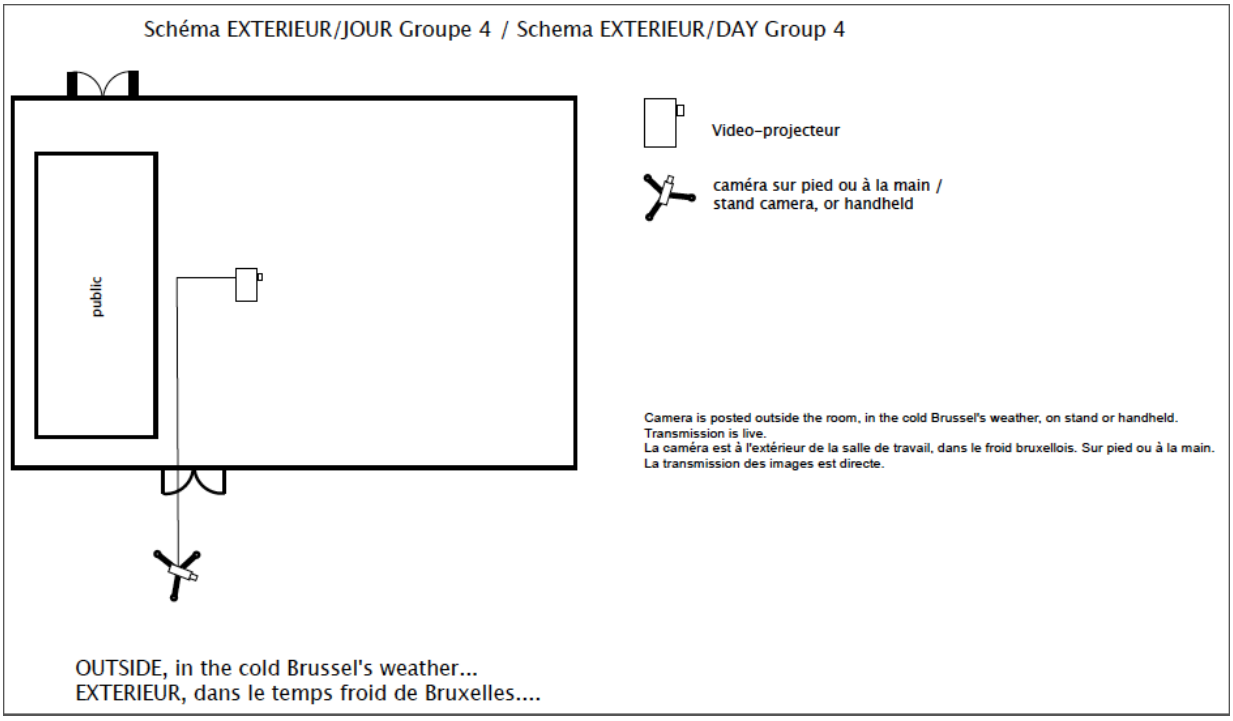
The technical requirement of Group 3–a delay of a filmed image– allowed the participants to figure out transitions between real situations and thoughts of the characters, through the delay device. They used, for their "telling", the projection of them on different sized parts of their bodies, depending on the distance from the camera, and the light. To this purpose a blackboard behind the screen helped them, and they depicted on it various possible positions and situations.



Exploring filming images in a performing space.

On the left the blackboard with their designs.

Group 4: Outside / Day



The dichotomy inside/outside was the premise of this exercise, working the first day in a classroom (inside, first floor), and in the school court (outside). A lot of questions arisen:



** Exploring filming images in a performing space*

- How were they going to communicate among them if they were not working in the same space? (Some of them outside, some of them in the classroom).
- Who should be upstairs? The audience, or the story/actors?
- There was no sound capture in the camera outside: should the story be "mute"?
- Should they record, or project in streaming?

Finally they drilled an old window in order to extend a cable into the court, for projecting the captures, and asked for a walky-talky to facilitate communication.



**Exploring filming images in a performing space.*

4.3 THE WORKING FRAMEWORK

4.3.1. The groups

As said in the precedent pages of this Guide, one of the premises of the Seminar was that approximately 5 teachers from different schools and 5 students from the INSAS composed the four groups. The way they worked was without a hierarchy in the roles assumptions. This lack of hierarchy was very much appreciated by most of participants, because it obliged them to conceive their own participation methodology. This was the answer to some of the questionnaires regarding this issue:

What have you achieved professionally by participating in the EdE/Grundtvig-seminar?

I discovered a laboratory of connection with students, not like as teacher, but like a partner.
I like this method of working teachers and students together, searching for understanding each other, even not understanding



** Exploring filming images in a performing space…*

Still, another teacher reported this, as an answer to the same question:

The mixture of teachers and students working at the same level was an exercise of generosity and humbleness for everyone, although sometimes it was very difficult to take decisions and to set concrete things, but that was also part of the exercise.

And still this regarding the suggestions:

Do you have suggestions for how the seminar could have been better/done differently?

Under my point of view the rules of the Seminar have been

established quite well at the beginning, both the theme and the relationship between teachers and students.
It seems that at the end of the work, we would have enjoyed having half a day off, as a dialog space with the persons we have met, our colleagues, in order to enhance our encounter, and, why not, dreaming together of future collaborations.[21]

Then, it seems we were all asking for more: for a longer time during the seminars; for future ones; for professional projects developed together; in other countries, or among some of them... Asking for more has been recurrent during our *Developing Key Competencies* project. This has led us to conceive a future programme having longer life, and deeper outputs, when this Grundtvig one will be completed.

4.3.2 THE GIVEN TIME AND SPACE

The time frame of the seminar was two working days in groups, plus one morning sharing the experiences with the other groups. Each group had to work only with the given device, and the third day the four groups opened their work in progress to the other participants, in short "visits" of around ten minutes. At the end, a common discussion took place, shared with the audience that attended the open works. The discussion was also recorded, and has been partially reported in our documentary (http://insas.be/insas/international/grundtvig/seminaire-ecole-des-ecoles-a-linsas/)

Another important decision coming from the school was about having lunch and breakfast together everyday, in the school. These spare moments were fundamental for informal contacts, and for

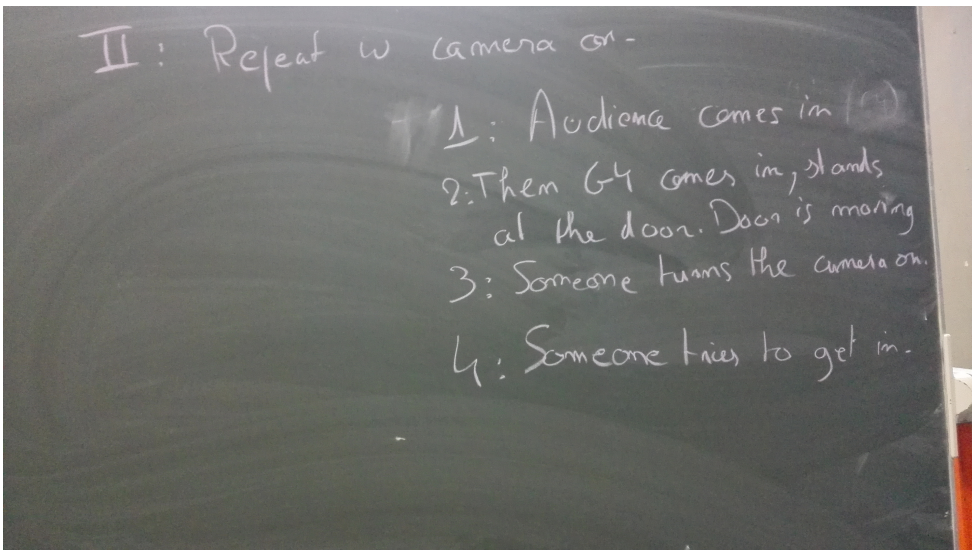
[21] Je trouve que les règles du jeu de ce séminaire ont été très bien établies au démarrage: que ce soit le thème ou le rapport entre les enseignants et les étudiants.
Il me semble que l'on pourrait a l'issue du travail avoir encore une demi-journée « off » qui nous permettrai d'avoir un espace de dialogue avec les personnes que nous avons pu rencontrer, que ce soit les collègues pour continuer la rencontre et pourquoi pas rêver ensemble de collaboration.

facilitating the ones wanting to go deeper in personal and professional relations.

Regarding the working space, each group had a different classroom, in the peculiar school building of the INSAS: an old and charming Primary School from the fifties, not very well equipped in technical terms-. This physical frame was also commented in one of the reports:

> *What have you achieved on a personal level by participating in the EdE/Grundtvig-seminar in terms of inter-cultural understanding?*
>
> I got an impression of the school in Brussels and the lovely teachers and student there, and it was a nice experience to feel their big engagement even though their buildings and equipment is in a very bad shape…

Despite the first impression, INSAS offered every group all the technical support they needed in order to fulfil their initiatives. Besides that, a responsible person went around everyday in the four classrooms to check that everything was working properly.



Therefore, as not all the INSAS students were involved in the Grundtvig activity, and the current pedagogic courses were on, the incoming teachers had the opportunity to share, by the evening, some of the works of other students, in the form of unfinished performances. That was enormously interesting to go deeper in the "know how" of another school.

4.4 BURST DEVICES FOR STORY TELLING

An additional formal issue the Seminar organisers conceived, as a starting point for "telling a story" –something that terrifies everyone when approaching a new "text"– was giving each group a dramatic situation to be, somehow, performed. They took these dramatic situations from the 36 ones created by the Venetian playwright of the XVIII century Carlo Gozzi[22]. He categorized every situation that might occur in a story, and the organisers of the Seminar brought them to the 4 groups, who chose one by chance. Then they tried to use the video devices to tell a story that could perform the given dramatic situation. The 4 chosen ones were the following:

Group 1 (using the device "Tittle Bench")

Situation n. 24, **Rivalry** of superior vs. inferior: a superior rival bests an inferior rival and wins the object of rivalry.



Exploring filming images in a performing space.

Group 1

Group 2 (using the device "Natural decor")

Situation n. 31, **Conflict with a God**: a mortal and the Immortal enter in a conflict.

[22] http://en.wikipedia.org/wiki/The_Thirty-Six_Dramatic_Situations). Later, the XIX century, the French writer Georges Polti updated them.



Exploring filming images in a performing space.

Group 2

Group 3 (using the devise "Delayed image")
Situation n. 15, **Murderous adultery**: two adulterers conspire to kill the betrayed spouse.

Group 4 (using the devise "Outside/Day")
Situation n. 1, **Supplication**: the persecutor accuses the suppliant of wrongdoing, and the power makes a judgment against the suppliant.



Exploring filming images in a performing space. Group 4.

Although these classical dramatic devices could seem a bit childish, they worked perfectly because the groups could step forward with something concrete, instead of spending their time on deciding the story to be told. So, the research was immediately focused on the potential of filming images for their respective stories.

4.5 Workshops Developments

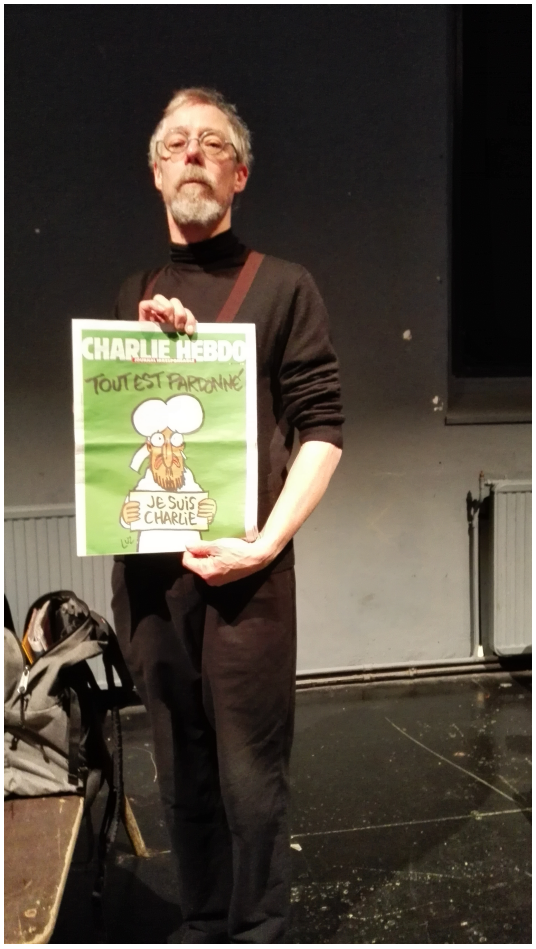
Group 1 (Rivalry of superior vs. inferior)

The first day they warmed up drawing some caricatures, and projecting them through their title bench.





Exploring filming images in a performing space. Designs Charlie Degotte.



Then they started a formal game with the different parts of a face that was set over the sheet, on the tittle bench. Later, they discussed about the given dramatic situation possibilities: rivalry could be against the strongest force of Gods, or against despotism…

Then they looked for nowadays examples, like Snowden's case (WikiLeaks); or the catholic pederasts; or even familiar violence, when brothers and sisters are involved in rivalry.

* Charlie Degotte in the INSAS Seminar.

They wondered why in such situations the audience usually supports the weakest one. May be –they concluded– because the fact becomes a challenge for the weakest rivalry.

In their second day they tried to move forward from case to sense: they had interposed in front of the screen a fine white cloth, that was working as a second screen. Then, they started physically interacting in between. By the last day, the story topic was centred in a popular uprising against the established power…



Exploring filming images in a performing space. Group 1

Group 2 (Conflict with a God)

The first day they distributed the technical responsibility behind the screen between two people: one in charge of the light, another one filming. Considering that "God" could be at the back yard… we might agree the dramatic situation was served. The first exercise between an actress in front of the screen, and another mate behind it, led them to an interesting formal discussion, relevant also for dramatic purposes:

- Is the audience feeling closer to the virtual image –behind the screen–, or to the living one –in front of it–?

- The audience could see 'alive' just the one in front of the screen: but only her back, as she was watching towards the screen. She was using a microphone.
- The virtual image, instead, was a frontal one, but it was not as real.
- Image is a power element, because the zoom allowed having a very big figure, or a higher one… In fact, the actress explained that she was feeling like a small creature.
- The student filming behind the screen was like a story builder, because her point of view was the one projected on the screen. She was, in addition, at the moment of this first exercise, a stage manager student. A relevant incident, because for some theatre scholars the director's point of view is like the camera position in cinema.



Exploring filming images in a performing space. Group 2

By their second day the idea of God had been materialized through one of the participants, looking like a Northern god…

Group 3 (Murderous adultery)

The group spent part of the first day forming a story without words by putting together the short situations they had listed on their blackboard. More or less it was about a husband wanting to expel his wife's lover out or her mind. For this purpose the delaying device was extremely useful, because it allowed putting onto the stage, simultaneously, two times: the intention and the action. The action and its memory…



Exploring filming images in a performing space.

Group 3

Group 4 (Supplication)

This group struggled the first day with the difficulty of building a story "outside", but watched from the inside, and without sound. Therefore, the classroom was not a black one, so, the projections were not easily seen. In order to improve their quality, they asked for black clothes, to cover the windows of the classroom. The school response to their needing was quick, and they felt very well supported in their initiatives.

Trying to use the given limitations in favour of a possible story of pleading, the second day, they decided not to use the school court. They finally found that the door of the classroom was the link between the two spaces (inside/outside). Hence their story was served: the audience would be inside, somebody –an actor– would try to enter, and was prevented. This outside situation would be projected on the screen. The actor outside could then take the camera and start filming the audience inside the room, doing nothing to help him. So we could watch ourselves in such a passive attitude, which meant a power reversal from us towards him.

Last day open workshops in INSAS resulted in very different proposals among the four groups. Even if they didn't have the time to test their partial results –just in the final discussion– most of the participants appreciated the aim of the Seminar, as we can check in the documentary.

It was really a nice learning experience, something we can treasure to go ahead, together, in our willing to develop our schools, and all the

members involved in them: teachers, staff, students… and audiences!



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ORGANISATIONS INVOLVED IN THE GRUNDTVIG PARTNERSHIP *DKCTTP*

ÉCOLE SUPERIEURE D'ART DRAMATIQUE TNS (Theatre National de Strasbourg) www.tsn.fr

INSAS (Institut National Supérieur des Arts du Spectacle et Techniques), Brussels www.insas.be

RESAD (Real Escuela Superior de Arte Dramático) Madrid http://www.resad.es

STATENS SCENEKUNSTSKOLE, Copenhagen (COORDINATOR) www.scenekunstskolen.dk

OTHER ORGANISATIONS ATTENDING THE SEMINARS

- Accademia dei Filodrammatici (Dramatic Arts Academy) Milan.
- École Nationale Supérieure des Arts et Techniques du Théâtre (ENSATT) Lyon.
- Guildhall School of Music & Drama, London.
- Hochschüle für Musik und Theater (Theateracademie), Hamburg.
- Instituto Polytécnico de Lisboa/Escola Superior de Teatro e Cinema (The Lisbon Theatre and Film School).
- Kunsthøgskolen i Oslo (National Academy of the Arts), Oslo.
- Leituvos Muzikos ir Teatro Akademija (Lithuanian Academy of Music and Theatre), Vilnius.
- Manufacture, Haute École de Théâtre de Suisse Romande (HETSR), Lausanne.
- Zürcher Hochschule der Künste/ZHdK (Zurich University of the Arts).

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