

REPORT CONFERENCE "ON DIRECTING" 17-19.03, KHIO OSLO

Introduction:

The role of the director is changing.

- The concept of fiction and story-telling is being challenged.
- Changing structures within theaters (the state-theater model is changing) appears.
- A broader diversity of professions, co-operations and working methods shapes within the theaters.
- The boarder between fiction and reality is in motion.
- The field has been politicized.
- Limiting gender and socio-cultural structures are criticized.

Building a BA program in directing must answer to these changes.

The initiative of coming together is based on the importance of establishing an international network of educations for directors. This is a possibility to exchange experience and discuss strategies that will strengthen the schools and the future work of directors in theater.

The future director has to handle a gradually more complex role. A transparent dialogue between pedagoges and students is the best way of preparing for this complexity together.

During the weekend we wanted to:

- a) Strengthen the critical discourse and the pedagogical fundament of our educations.
- b) Develop a digital educational platform
- c) Establish exchange programs

We are small schools in a field that are subject to changes. All these currents and impulses should be reflected upon in our education programs.

To do this we need research. Analyze, concept and method is vital terms in our educations. By establishing a milieu for research and open critical and theoretical discourse we can stimulate and develop the theoretical fundament in our educations. Qualified research is better executed in international clusters of schools.

We are facing a shift of paradigm and we have to contribute and cooperate to make ourselves prepared and relevant. Directors link theaters together and provide insight

into local differences and similarities. A platform of critique and research will educate strong directors that can continue to develop the art of theater.

Participants:

Ernst Busch, Berlin

Teachers:

Egill Palsson

Britta Geisner

Students:

Viviana Medina

Lara Tacke

Gabor Czadjer

Marius Schötz

Friederike Förster

Lena Hesse

DDSKS, København

Teachers:

Inger Eilersen

Hans Henriksen

Students:

Martin Nyborg

Jennifer Vedsted

Camille Langdal

Johan Sarauw

Anna Malzer

Petra Adalbertr-Vik

Branko Janeck

Anna Balslev

Sullivan Nordrum

DI, Stockholm

Students:

Helle Rossing
Johan Paus
Melody Parker
Olof Runsten

Malmø theater academy

Students:

Niels Erling
Amanda Linnea Ginman

TEAK, Helsinki

Teachers:

Minna Harjuniemi
Riko Saatsi

KHIO, Oslo

Teachers:

Runar Hodne
Victoria Meirik

Students:

Simen Formo Hay
Magnus Sparsaas
Fredrik Longva

Following questions was sent to the participants in advance to be answered:

Teachers:

1. How do you approach text, psychology and representation in your education?
2. How do you define a directing method, and how do you build your education around methodology?
3. How do you define non-psychological/narrative structures in theater?
4. How would you define a scenic event and the transition between events?

Students:

1. What interest you the most in contemporary theater?
2. How do you picture your role in it?
3. How do you regard your role as a director in relation to theater as a cooperative event?
4. How do you regard your role as a director in relation to interpretation?
5. How do you regard your role as a director in relation to text?

Program:

FRIDAY 17.03

19 - Social gathering.
 Runar Hodne Gørbitzgte

SATURDAY:

- 10-11 Introduction
Information
Self-presentation participants (based on questions).
- 11-1230 Presentation of each school
- Egill Palsson - Ernst Busch/Berlin
Inger Eilersen - DDSKS/København
Victoria Meirik - KHIO/Oslo
Minna Harjuniemi -TEAK/Helsinki
Johan Paus
Melody Parker - DI/Stockholm
Niels Erling
Amanda Linnea Ginman - MTA/Malmø
- 1230-13 Introduction to Digital platform/Alexandria Nova
Documentation of workshop
- 13-14 Lunch
- 14-15 Text and Representation
Conversation with Arne Lygre
- 15-18 Groups.
Work in rehearsal spaces.
"Define and work with non-psychological structures."
Based on text by Arne Lygre.
- 18 - 20 Dinner and gathering "Akers Mek"
Performance
Ivo Dimchev Black Box
- SUNDAY:
- 10-11 Riko Saatsi
"On directing"
- 11-12 Plenum discussion "The directors role in Comtemporary Theater"
- 12- 13 Groups.
What is the the Fundamental dramatic premisses/circumstances
"Ingenting av Meg"

Discuss and propose a theatrical "opening structure"

12-13 Teachers talk

13 -14 Lunch

14 -15 Groups.
"Define and try-out psychological/narrative structures"
Based on excerpts "Ingenting av meg"

14-15 Teacher talk

15-16 View group work

16-17 Summary/discussion.

Following topics/questions was thoroughly discussed in plenum:

1. The process and dynamics in rehearsals. How to design the process.

2. The philosophy of the different methods in use.

3. The narratives and ideologies of the current power structures in Theater.

4. Artistic research:

-Method

-Documentation

-Reflection

5. The difference between hierarchy and structure.

Work in plenum needs a different focus. Flat hierarchy does not exist. No-structure is also structure. Without structure the interplay between the different roles is redundant.

6. Other participants in the process challenge the director's role.

Actors value the eyes from the outside

Hierarchy is not in opposition to co-operation.

7. The unclear definition of directing complicates the definition.

Everyone in theater has a strong definition of the director. Definition becomes a matter of power-of-definition. Important to define the role of the director.

8. There is no opposition between director and collective.
Directing is soft. Depending on trust. Power or leading is not the problem. Leading is dependence.
9. The concept in the project must reflect its own limitation.
10. Flat structure become utopic and makes a paradox that end up as the opposite.
It can be satisfying to participate in different positions of the hierarchy.
11. In rehearsal the every participants starts as an individuals, blend into a groups but often turn back to individuals.
12. If the existing structure is removed, director students must either have less text and focus more on technical aspects, or the technical students need more text analyze. Technical educations have a different process. We all have an image of what the light/sound can do. But they have no clear understanding of what director does. That creates confusion.
13. Maybe schools try to cover too much. Less high-profile production and more focus on discourse.
14. How to handle the aspect of director student as teachers for other students.
15. Creating physical action on stage is a craft.
This craft is closely connected to story telling.
16. The tension between the desire to make new forms and processes through the students, and keep the classical structure. Colliding structures
17. There is a conflict.
Should the school mirror the industry?
Education is to define a future you don't know about.
Designing the future must also let the students define itself.
18. The director have privileges, that other in the process wants to share.
19. Need to be more balanced between hierarchy and flat structure.
20. Expose the structures, so you can deal with them

STRATEGIES

1.

The digital platform Alexandria Nova will be launched. The documentation from this workshop will be first part of Alexandria Nova.

We apply for funding to build architecture for Alexandria Nova

2.

Riko Saatsi invite teachers to collaborate on an international book about directing.

Dialogue is established.

3.

We meet in Copenhagen week 11-12 in 2018

4.

We establish a circle where teachers 1-2 weeks pr. year teach each other students.

We apply for funding through Erasmus etc.

5.

We must search into possibilities for funding the future collaboration.

Fx:

Nordisk Kulturfond

Ecole des ecole

etc