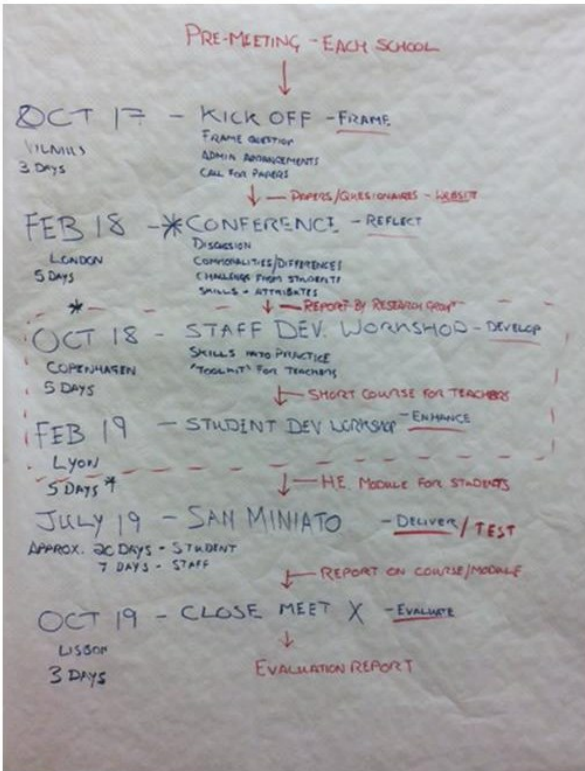


ESSAYS ON E C T H E C

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Editors
DAVID ANTUNES
RIKKE L. HEINSEN

**ESSAYS ON ECCTHEC
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**Editors
DAVID ANTUNES
RIKKE L. HEINSEN**

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INTRODUCTION

I think of school as an environment of spaces where it is good to learn. Schools began with a man under a tree who did not know he was a teacher discussing his realization with a few who did not know they were students.

(Louis I Khan. Form and Design. 1960)

The majority of the texts in this small book are not properly speaking academic or conventional essays in the common sense of presenting a problem or hypothesis, developing then several interpretations of the issue and pointing out some solutions to the question. Instead, these texts are a diverse assembly of a collective research process, you could call it a research biography, made by individuals that, during two years, discussed between themselves and with other people around the topic of arts entrepreneurship or artistic entrepreneurship or the entrepreneurial challenges in theatre higher education. The building that made that gathering of these different sensibilities and contexts possible is the European Community and the European policy for higher education, through the Erasmus + KA 2 program for strategic partnerships. We would risk to say that, even though we are just a small brick in this building, we are convinced that the maintenance of the fabric of an European set of values and citizenship, that are at the bottom of a democratic conviction and constitution, depend hugely of this kind of research projects, apart from their actual value for higher education institutions, as curricula guidelines or intellectual outputs of some sort. In what sense, one might ask? In the sense of enabling not only the gathering of researchers, teachers, students, administrative people, etc., in the accomplishing of a particular project, but mainly because they allow a space of freedom, for being and studying, that facilitates a kind of byproduct, while at the same time people is organizing knowledge, discovering, researching, experimenting possibilities, asking new questions, being surprised by the unexpected. What we mean by this is to stress the relevance of the emerging of a community of practice as a group of people ‘who share a concern or a passion for something they do and learn how to do it better as they interact regularly’, as Rikke L. Heinsen puts it in her text, quoting Etienne Wenger. One may consider if this is not the case or mission of every school or even of a professional environment, and maybe it is and for sure it exists, but one should also ask how many times we really

accomplished and lived that community of practice in our lives, as inhabitants of schools or participants of different job sets, with our different roles throughout our lives.

We can see this emerging community of practice and thought in the texts about the longest activity of the project, a laboratory in the small village of San Miniato Alto, near Firenze, during 21 days in July, that reunited about 55 people. These texts constitute different threads of a research carpet, but you can see how they dialogue with each other and supplement each other, without being ashamed of an emotional tone, that is common to everyone, and unafraid of posing more questions than answers, while, at the same time, suggesting clear paths of realistic dreams. These texts are also a consequence of the reliance that, at a certain point, you have to put in the autonomy of the project's process - what does the project demand? what does the project suggest? – knowing of course that the project is a not a kafkian or academic contraption of its own, but a group of specific people that loves art in general and theatre in particular, and wants to find a space and a way to put their passions, thoughts and actions in motion, without risking immediate sanction by themselves, their peers or the literature. This is difficult of course. After all reliance doesn't come naturally but it is built through a process of experimenting our common vulnerabilities and needs. Asking constantly what do we need (?), what do I need (?) and why (?) was, we might say, our main favorite game or research methodology, bearing in mind, at the same time, that those questions should always be accompanied by what can I do (?), what can I offer right now (?).

Maybe this was possible because we decided not to settle down or adopt a definition for artistic entrepreneurship. This is clear enough along these essays and maybe this is risky, but this permitted us to be entrepreneurial in developing the research about artistic entrepreneurship, and this, on the other side, is quite apparent in these texts. And one of the clear consequences of this strategy was that somehow the topic of artistic entrepreneurship evolved to a political, pedagogical and playful research about theatre schools and theatre higher education. How do we shape or envisage a school where you stand up for your needs and play your roles in processes of constant and ongoing research and interact?

David Antunes
Rikke L. Heinsen

REFLECTIONS ON SAN MINIATO

Entering the Space

GRACE ANDREWS

QUESTIONS

Are you an artist? On day one in San Miniato we wrote this question on a large piece of paper, put it within the circle of participants, timed forty-five minutes, and waited for the silence to break.

It's a question so huge it pins you to a wall as though in an exhibit; it asks you to examine the heart of yourself while simultaneously asking you to lay down your life's work and look at it, brightly lit; it's a test, a calling, a provocation. As an actor, I rarely feel like an artist. As a teacher and director, I rarely allow myself space to feel so. Occasionally alone in my head I may feel like one – looking at light, text, faces full of tension, bodies in spaces who crave to work together but exist alone – but this is fleeting. My career thus far has been chased by a need to define it.

So why did we choose to begin our work in San Miniato with this question? Instinctively, this feels a good place to start; stir up before we settle, challenge before we change. It asks you to look inward – Am I? – but almost instantly to look outward – what is everyone else saying? Do they own up to it? Are they rising to it? And if they do, will I? And what is an artist? What is their role and responsibility? What should they have to answer? Do they have to answer to anything at all? As the participants wrestled with this sudden flood of enquiry, I wondered if this was actually a healthy place to begin. Questions breed questions, not answers.

Research in Neuroscience suggests that one of two things happen when we're asked a question. Either, our reward mechanism fires up in search of the answer, or, our fear centre spikes and the worry of giving

the wrong answer prevents us from articulating anything at all. So, fight or flight. What does this do to the artistic brain? Does this set a constructive frame, or close down the room by demanding an answer? There is a risk of the latter, that instead of leading us towards freedom of expression and sparking original thought, it instead closes us down and boxes us into neat, correct, easy to digest packages. However, in the large spaces of San Miniato, it felt like this question lit a match among us – and caused us to look at each other again with heightened curiosity.

THE SPACE

The empty space can be daunting. It calls for something, pulls you forward and presses you back. I wanted to explore what happens if we empty the space, and attempt to empty our minds of plans, judgment, and results. What are we left with? Just breath, ideally. By that I mean we are rid of our layers of learnt behaviour, our social tensions, and can simply be. I devised an exercise, 'Études', inspired by a Belarusian method of working, as a means of generating ideas. The outline is as follows: each student sits on a chair, in a line, facing outwards. We clean the space, literally, so it is empty of colour, interest, or focus. We exit the room, shake off any tension, smile, and remind ourselves we are playing a game. I stress that there is no right or wrong, that we will work with no preciousness, and we will say yes to any offer that presents itself – either from the space or each other. We will not consciously try to make something interesting or beautiful. It is enough to stand and simply see the group and wait for an impulse to come. We re-enter, set a timer for thirty minutes, and sit and face the space.

We hum as a group to breathe, unify, and settle. This hum continues until someone chooses to break it and enter the space.

But what do they fill it with? What does it ask for? The hope is that there will be minimal planning and maximum intuitive and instinctive feeling. It will allow the participant to say yes to impulses that come

from outside. Movement practitioner Mark Proulx, of TNS Strasbourg, says, ‘You can doubt yourself. But never doubt your intuitions because they come from the world around you.’ With actors, this work begins with an impulse from the text – a line that resonates. I ask that they have the courage to experience this, wordlessly, in the space and with the group. They can bring any prop, sound, or person into the space to assist them in their discovery and imagination. The only rule is that they must be physically safe; other than that, anything goes. The group chooses when each Étude concludes by beginning the hum again. If one person hums, the group joins in. We clean the space, re-set, re-group. Then the cycle begins again, with a hum asking to be broken and space asking to be changed.

In San Miniato, I wanted to experiment and adjust this exercise by using a question rather than text. I began with ‘What does the space need?’, hoping that the participants would take this further and ask their own questions. My hope was that they would take inspiration from the outside – out to in, rather than generate internally, from themselves alone – in to out. I wanted to give them a clear and neutral frame to allow them to find the freedom to change the space within it. They can break the frame, and explore, surprise each other and themselves – individual expression supported by ensemble trust. This is a means of boldly and bravely generating ideas.

I found the work to be both enlightening and challenging – in the participants’ courage and also in their struggle. I was amazed by the sense of abandon, shaken by how physically the artists attacked and embraced the space and concept with appetite and relish. But I was also made aware of the size of the space and the questions’ demands. I realised that my ambition for the group and its collective freedom was a little premature, and led by my experience with actors and text.

Each day we wrestled with the concept and its results – the form became malleable. Would a different set-up help – a circle rather than a line? A student suggested that facing the space was overwhelming, and

instead facing others would be more supportive. Others said that to look at each other would be more intimidating. Would more time allow for more courage? When I first did this exercise myself as an actor with a Belarusian director, the time was limitless, the group was small, and we were anchored by the text as an impulse. Here, I added the timer for expediency. I hoped this would be a healthy restriction, as the age-old rule in devising is that less time can be more productive. Yet, I found that this stopped the work mid-flow and didn't allow space for everyone to work. How can we expect openness and vulnerability without having the time to establish trust? And how do you establish trust without devising exercises that are catered for every personality, every individual sense of artistry? Can we find trust with little planning or direction, and instead rely on the natural dynamic of the group to grow? Or, as a facilitator, do we have a responsibility to lead the group 'by the hand' to a place of shared freedom?

The effect of the group hum offers an interesting argument here. Such a simple device had a number of complex, fascinating consequences. I chose it as a means to give power to the group, to engender a feeling of collective creativity; only from collective breath could imagination begin and end. It was also a grounding force, encouraging group relaxation. For some it did offer comfort and support, yet for others it brought pressure and anxiety. The hum often wasn't unanimous, and would sometimes shut down an idea before it began. How appropriate is it to judge when a fellow artist's expression should end?

In hindsight, I realise that using this device to end an exercise was based on an idealistic and premature expectation of creative generosity. It was the very start of this group's journey. In the past, I would control when an *Étude* should finish. The hum would simply begin the cycle again; it was only to be broken by creation (stepping into the space), not to break it (halting a piece). My hope was that collective mediation of ideas would lift and support the students – I was not directing. Yet, by attempting to divest control and encourage autonomy, I had added a

sometimes unwanted and stifling layer of judgment. I have concluded that, actually, this exercise does not work with time restrictions. The interesting and entrepreneurial work happens once a student has run out of self-conscious ideas or plans, and has the space and time to take them, in the moment, from the world around them – without judgment. This is muscular, and confidence is gained through practice. We lost this in San Miniato. There were many strong offers, and striking discoveries – but ultimately the participant was powerless in the space.

I wonder if such a firm frame sets a healthy culture of ideas and creative resistance, or actually narrows the mind unhelpfully, and asks too much of the students. The nature of rules sets a precedent of expectation, results and generating content, actually the opposite of what this idea sets out to achieve. I also wonder if the emptying of the space, and also the metaphorical intellectual ‘emptying’ of ourselves, actually leaves us with too little to grasp, rather than allowing us to be more alive to our intuition. I don’t believe so. The issue I think is that we need a focus, and a question is not enough. I removed the use of text because the participants were largely non-actors. However, I realised we needed it even more – non-actors, *artists* – are more reliant on concrete prompts to spark ideas, and enter the space. Text is a human anchor.

Why, when presented with a blank canvas or an empty space, and the tools and freedom to change them into something new, do we hesitate? Fear lurks, uninvited, in the corner like a caricature of a displeased bespectacled director, waiting for us to fail. What then? What if we’re disliked? What if they laugh?

What if they *don’t* laugh? I made a point of saying the only rule was that they must be safe. So why, at times, did the task feel too demanding, the emotional and physical space too huge? To create a culture of failure where mistakes are celebrated, opens up spaces and realises the unseen potential within us. To have the courage to *not* know, and stand in front of a group empty, vulnerable and open, could

allow them to see you at your most foolish. But it also could mean that they see *you* for the first time, hugely powerful in the bravery to be powerless. But why is this so rare in high-achieving institutions? What do deadlines, expectation and reputations do to us? When did we close down the space for people to fail gloriously, other than in a circus, as a clown?

I am conflicted in how to do this. In San Miniato we found, as a collective of participants and professors, an almost utopian mode of working by attempting to totally remove hierarchy. Fresh eyes could completely change and improve a concept. We became artistic allies, rather than student and teacher, ‘above’ and perceived ‘below’. Does this enable an ensemble to flourish, through taking away clear roles and making sure the work is truly shared? Or, does this unbalance the equality of a group? Does someone with a louder voice soar – and others shrink unheard and unseen? And how important is equality? By using one leading voice, does honouring their vision neutralize the ensemble, to begin from a shared starting point where we can find individual and collective courage in expression? My experience with the exercise in the empty space suggests that we can divest the room of hierarchy, yet we must be aware of where the power then goes.

THE GROUP

Building an ensemble is, in my opinion, the best way to find collective and personal autonomy. Only in an environment where an artist is challenged and nurtured by their company members to rediscover and reinvent, can they truly begin to wrestle with individualistic creative expression. However this only has power if each individual is open to being changed. And open to their potential to create change in others. If we all work alone, we miss the collective potential to grow. More and more I see groups made up of people who will do anything to work in a vacuum – existing in their own spaces, phones, echo chambers, comfort zones – the conservative safety in not ever being surprised by someone else. This manifests in lack of eye contact, shallow breath, small

movements and safe choices. We miss the potential to be liberated from our learnt rhythms and ourselves. We miss seeing *the new*.

This does not mean we have to agree. Conflict can be the healthiest ingredient in these spaces – as it makes us stop and ask the questions. But can we still play the same game? Can we exist as individuals, as a healthy and flourishing ensemble, and disagree?

In San Miniato, we discussed the benefit and potential shortcomings of a ‘collective mindset’. For me, this means we speak the same creative language, and work toward the same mission – which centres around three principles:

Say yes

Notice how often you subconsciously say no before you’ve considered a ‘yes’. If the work is not to your taste, even if you disagree – what happens if internally and outwardly you experiment with the power of saying yes – to the work, to each other, to your own impulses – it may unlock an unknown space that can be shared.

1. Speak

You might have the answer. The group cannot benefit from it, and the space will not change, if you keep it to yourself.

2. Joy

It is an appetite, an inner fire, a ‘tail-wag’ for the work. It doesn’t have to be a smile. Give the space your energy and your warmth, not your sadness or sogginess.

I wonder what these statements offer us. My aim is that they demand, positively, a high standard of commitment and openness; that they inspire us to make it about the work and each other, rather than ourselves. Without joy, a seriousness can take over, causing work to be worthy and self-involved. However, are these principles too imposing if I insist on them, and therefore create a culture of right and wrong? Is

there a danger of becoming neutralized if we all go by the same rules?

I believe these rules empower spaces, encourage us to become more vibrant and alive. This gives us space to truly bring ourselves to the work – in all of our ugliness, prejudices and perceptions – and see what unifies and divides us. Then we will have a provocative and invigorating working space.

As a facilitator, how do you truly allow change within an ensemble? I question myself here and wonder if I have the confidence and humility to allow the group to change my ideas. This is what I am striving for.

By the end of our three weeks in Italy, it seemed we had created a culture where individualistic expression could be collectively shared – and we began to benefit hugely from each other’s unique instincts and creativity. We were not students and teachers, but artists sharing a space. By stumbling, failing, and clashing, we moved through to a space of fresh artistic expression.

CONFLICT

I came to San Miniato with an open mind and heart – ready to be surprised by the work there, and changed by the other artists I met. However, I did not expect how deeply I would be challenged, and in hindsight, how positive the outcome and change in my practice has been.

I experienced a direct and forthright challenge from another artist. I realized that I was so passionate about the work I wanted to share that I was not ready to let go of its planned and desired outcome. It is worth noting that I am a young facilitator; in my work in London I often have to stand up for my ideas alongside more established, senior facilitators. Often, and especially in San Miniato, I am challenged by participants who are my age – this requires strength from me to stand in front of them, and humility from them to listen. Yet, because of this delicate dynamic, it demands huge confidence to then step to one side and allow

myself and my work to be changed. This is key. I have realized that I can trust that the content is strong enough to withstand huge shifts in approach, without my guidance to the expected and familiar end – however powerful I know it to be.

To publicly disagree is actually to honour each other by engaging with the other person's work. Argument can only make change if it is active. The German philosopher Habermas believes that we use argument to reach the best (strongest) consensus in order to move in the world, in small and big ways.

If we offer a positive choice, an active and alive alternative, then we can play. If instead, we work from a place of anger, negativity, 'No', or a place of being 'right' as opposed to 'wrong', and in turn being 'wronged' by the work – then we close down the space. By trusting in the work, and by emptying oneself of judgment we can work together to truly investigate an idea. We can then question retrospectively – using the power of the experience to inform our criticism. In other words, we say **yes** before we say no.

It is important here to mention cultural conflicts. Part of the joy in San Miniato was how rich our varying experiences and cultures made the work. We should not ignore that this is a European project – bringing together a combined excellence and artistic drive that spans six countries. This can mean we see things differently, approach a question from opposing ends. Our working processes are different, our stamina and attitude to a space can be entirely contrary. We may define professionalism differently. We may be used to working with no hierarchy and relish it – or working within a hierarchical system and thrive. What was magical about the work in Italy was that, although the change and conflict caused sparks, a heat – in this movement, a unified passion began to form which was new, European, and stronger than ever.

PRACTICE & THE WORLD

Our conservatoires are increasingly under threat of cuts, quotas, and deadlines in an ever-changing political landscape. With growing uncertainty in the outside world, our students need more stimulation and stability. They need more protection and more tools to survive post-graduation, and we have a responsibility to answer to their needs. This can mean that timetables are stretched to the limit, allowing little space for freedom or breath.

As institutions, I think we have a moral responsibility to allow our students the time to think for themselves, to occasionally and systematically let go of old practice, and allow ourselves to jump into the creative chaos that comes from abandoning hierarchy and structure, and offer the timetable over to *them*. We can trust that intuition and artistic impulse will serve us, and there is huge power to be found in the courage to do this.

We can pledge to be *available* to change, and have the confidence to let go of tried and tested results. As facilitators, we have to lead by example – and embrace change with joy – to say ‘YES!’ to conflict – make it active rather than take it as a personal affront – and to inspire each new group to start fresh and begin again. We can prove the power of truly seeing each other by celebrating our differences, and to find the energy and stamina to keep discovering. Most of all, we need to listen.

The ideas muscle is something that we lose as we grow – surrendering instead to fear of failure, an obsession with getting it right and a desire to please. This is why this work is so essential. We must continue. Only through practice do we find freedom in letting our voices, our true voices, be heard. We must flex and throw our ideas into a space without knowing what will land. Without practice, we will stay safe, secure – existing and reveling only in our past successes, our comfortable triumphs.

Only then, through continual practice, will we begin to train European

artists who can think for themselves – who can provoke and inspire with a truly active and entrepreneurial spirit.

ORGANIZING THE UNPREDICTABLE: ENTREPRENEURSHIP AND THE PERFORMING ARTS

DAVID ANTUNES

In recent years, a constant significance has been given to the relation between the arts and arts education, including the performing arts, and entrepreneurship¹. Not surprisingly, though, the reception to the possibilities and implications involved in this relation is dissimilar. From the arts perspective, which is the one that concerns me, entrepreneurship can be seen either as essentially paradoxical to arts, in the sense that entrepreneurs are, supposedly, driven by defined purposes, roughly described as economical or profit oriented – “Many arts educators, arts students and practicing artists find this prevailing commercial emphasis incongruent with their career values and therefore objectionable” (Bridgstock, 2014: 128) - or as symmetrical to arts, in the sense that entrepreneurs give importance to such factors as creativity, rule and convention breaking, autonomy, independence, and so on. Both reactions, obviously, can reduce entrepreneurship to something not necessary in the arts. In one sense, it is philosophically incongruent with the concept of art, in other sense, it is already present in the arts as, putting it simply, creative methodology and career proceedings.

Putting aside the huge impact of the information technology narrative as one of chance, risk taking action, opportunity recognition, determination and success, exemplified by such characters like Steve Jobs or Elon Musk, the relation between the two (arts and entrepreneurship) and the argument that artists should have entrepreneurial concerns, competences and skills, or that art entrepreneurship is a field of knowledge and practice, require, to my view, some description of three main aspects: the discontinuity between

1- This can be documented from the increasing literature on the subject, mainly from the arts field.

arts education and employment or the professional demands; the potential similarities between being an artist and being an entrepreneur; the persuasiveness of common conceptions of art in arts education. In this essay, I will develop briefly these three aspects, hoping that in the end it is possible to suggest some positive aspects that can emerge from an entrepreneurial approach to art education and curricula design.

The first aspect addresses, I suppose, one of the main concerns of education, that is, of its relation with the professional world. In spite of strong arguments against the idea of a direct and strict continuity between education and the practice of a particular profession, students have the expectation of and the right to expect becoming professionals of something after their undergraduate and graduate degrees and rates of employment are important indicators for the government and accreditation processes of programs. The basic question, thus, is to know if schools are fulfilling their mission of preparing future professionals not only in terms of their competences and skills, but also in terms of the ability to understand and react to contexts of action and expectations, especially in the fluid and global world we live. As Dempster puts it, rather harshly perhaps:

What makes little sense is expecting that we can drive students through four or five or six years of a highly regimented curriculum that affords few choices and asks for little individual initiative, and then expect them to flourish in a world that rewards creativity, opportunism, experimentation, and distinctiveness more than anything else—in short, an entrepreneurial world. (2011: 250)

Evidence of this, be it may in the form of quantitative and qualitative queries, is of course a strong argument for curricula change or reframing but there are some problems². One that is immediately

2- It seems to me that, in the field of arts and, specifically in the domain of performing arts, there is a lack of quantitative or systematic evidence about this issue, especially in Europe. Nevertheless, the assumption that maybe schools should upgrade their missions, objectives, procedures and narratives, comes from the observation of the variable contexts of art and contemporary art objects. In the field of performing arts, this is particularly apparent, since it is clear that both artists and

obvious, assuming that art schools and universities are not answering the right demands of the professional context of art practicing, career building and career sustainability, is the supposition that the remedy for this is one that involves entrepreneurial competences or an entrepreneurial mindset. In fact, that is far from being obvious if one considers that, more often than one might think, entrepreneurship is not synonymous of immediate career success or even short or long term profit, since, by definition, it is involved with risk taking³ and management of uncertainty. Actually, even not taking into account the element of risk, recent literature in entrepreneurship stresses non-economical concerns or venture creating objectives, emphasizing the shift from economical entrepreneurship to social entrepreneurship or putting the accent on the process of creating ideas as one that ideally is without constraints (including risk assessment or market constraints) – “just as artistic practice is often claimed to be disconnected from making money, many entrepreneurs state that their primary drive in novelty creation and innovation is not about making money, but about realizing ideas and being free from restraints” (Lindqvist, 2011: 16)⁴.

So, it might well be that, as Daved Barry says: “entrepreneurship has

the professional world changed the way they organize themselves. For instance, the relative stability that one could find in a theatre company disappeared or almost disappeared, being substituted by an individual career management, multiple professional relations, intermittent projects, and internationalization. If we consider “entrepreneurship as an organizing activity” “an organizing emergence” or “the creation of new combinations” (Gartner, 2015: 4), then it is necessary to understand this changing of paradigm in the performing arts from that perspective, in order to adjust and adapt education institutions.

There is quantitative data and report analysis, referring the USA and Canada. For this, see the work of Strategic National Arts Alumni Project (SNAAP) [<http://snaap.indiana.edu/>] and, specifically, the special report *Painting With Broader Strokes: Reassessing the Value of An Arts Degree*, available at http://snaap.indiana.edu/pdf/snaap_special%20report_1.pdf. See also (White, 2013).

3- The long- term value of an artist, as measured by reputation or sales figures for artworks, and of an entrepreneur starting out with a new venture, does not necessarily reveal itself overnight. Many attempts at measuring the contribution of art to social and economic welfare have been undertaken (...), but the measurable value remains hard to determine. (Lindqvist, 2011: 11).

4- Entrepreneurs are not necessarily motivated by greed and profit (...); indeed, they are more often inspired by the idea of progress, technological or otherwise, or merely fuelled by a desire to fulfill their dreams (...). In this respect they are similar to artists, many of whom reject any association with the more commercial aspects of their field of activity. (Bonnafous-Boucher; Cuir & Partouche, 2011: 32)

more to gain from getting a ride with art than the other way around” (2011: 156) and, consequently, that arts and arts education should pay attention to other fields to supplement their students, practitioners and public needs, for instance, politics, social philosophy or auto-ethnography.

I am not making this disclaimer in order to introduce a skeptical view towards the importance of entrepreneurship in arts. In a sense, I strongly endorse the idea that “contemporary artists may resent being characterized as entrepreneurs, even though the conditions of being an artist today clearly call for an enterprising approach” (Lindqvist, 2011: 10). I am only raising this problem, in order to alter our approach perspective to the equation between arts and entrepreneurship. I am suggesting that, if there are similarities between the two and if art is already entrepreneurial, maybe what we have to discuss and answer are questions such as these: In what way being an artist is already being entrepreneurial?; Is it possible to channel some of the entrepreneurial aspects or attitudes of being an artist towards other objectives, namely the building up of an autonomous and more stable place in the professional world? Is it possible to be socially engaged and still creating ‘without constraints’? Is it possible to connect a ‘meaning-based’ perspective of the world and a ‘need-based’ perspective?

By now, it should be clear that the description of the first aspect that I mentioned in this essay proposition – the discontinuity between arts education and the professional world demands and configuration – overlapped, somehow, the treatment of the second aspect – the similarities between being an artist and being an entrepreneur. This should not come as a surprise, since most of the arguments for an entrepreneurial approach to art depend in the changing of misled conceptions of the word ‘entrepreneurship’ by the art world⁵ and for the providing of artistic examples that entrepreneurial studies refer as

5- Consider, for instance, the significance implied in the title’s essay, already quoted, “Not a dirty word: Arts entrepreneurship and higher education”, by Ruth Bridgstock.

typical of an entrepreneurial mindset. These examples, such as Marcel's Duchamp work, ORLAN compelling vision of herself as work of art, or Andy Warhol's assumptions about money as art, exhibit opportunity recognition or revelation, disruptive creation, rule and convention breaking, altering of established networks of conception, production, distribution and reception, disregard and changing of the aesthetic paradigm, exploring of distant and disconnected trigger inputs or conditions, and so on. Trying to reach a conclusion on this issue, maybe the most emphatic position I found about similarities between both artists and entrepreneurs is this:

The act of becoming involved in entrepreneurship comes under the general category of action which is linked to an absolute beginning and the conditions of freedom. For both entrepreneurs and artists, there is no pre-established order which authorizes a particular type of action or the creation of a company or work of art. The entrepreneur has the capacity to trigger a series of phenomena *ex nihilo* or, in other words, to be at the origin of a complete series of events. This is also true of the artist. (Bonnafous-Boucher; Cuir & Partouche, 2011: 31)

It seems to me that this commonality corresponds to a transcendent or maybe kantian point of departure and I am not sure of agreeing with the authors, at least from a philosophical point of view and from the perspective of the performing arts. Nevertheless, one has to acknowledge the importance of the simple idea of building up something, of unconditioned action, of no pre-established order, and ask if actually this happens or not or if schools privilege this perspective and if it should be privileged. Actually, instead of asking this, one has to ask what kind of disturbance such vision implies in a maybe rather conceptualized, craft oriented and technical centered education that characterizes some institutions of arts education. The bottom line, here, is to consider that from an entrepreneurial point of view and, apparently, from an artistic one, as well, established conditions or rules, that, on the other side, seem very important for educational environments, are inherently paradoxical. The educational and curricular challenge we

have to face is, then, to know if we are able to construct alternative ways of becoming an artist and practicing: “Entrepreneurship in the art world could then be defined as suggesting alternative forms of practice in contrast to and over and above dominant practices” (Lidqvist, 2011: 13).

I pass now to my third and final aspect, that is, the implications of common conceptions of art and the receptiveness of ideas that challenge those conceptions. One of the ideas challenging art today is related to entrepreneurship. In part this also happens because it seems that artists are being pushed to become several things apart from or aside of being “simply” artists, either out of personal necessity or in consequence of an array of visions about art that make of art a substitute for politics, social and civic awareness, spiritual and ethical experience, personal growing and fulfillment, and so on. Of course, I am not reducing the importance of those dimensions in the practicing of arts, and especially in the performing arts, mainly because there is no specific object of the arts but the artist himself or herself, the world at large and other people.

Nevertheless, whenever one has to consider such a topic as entrepreneurship among artists, one has a sense of discomfort coming out, I think, of a common and wide spread notion of art that is related to the idea of art for art’s sake, having its roots in romanticism (*l’art pour l’art*, by the nineteenth century French philosopher Victor Cousin). At the same time, though, artists tend to have, fortunately, strong reasons for doing what they found, sometimes, even mysteriously, compelled to do, that is, art. And these reasons imply usually the consideration of others things or the calling upon what I would describe as external factors that are paradoxical with a strong version of the *motto* art for art’s sake. This is particularly evident, for instance, in the case of performing art students, initiating their studies and not only because of a lack of theoretical argumentation or aesthetic naiveté, but simply because they believe that their future jobs are somehow related with the production of meaning to life. As Bridgstock says:

when artists are asked about their motivations for making art, they give a variety of answers, some of which do indeed imply instrumental reasons for practice at least some of the time. The artistic protean career, with its emphasis on personal motivations for career and psychological success, does seem to involve intrinsic motivations such as artistic fulfillment and growth, creation of beauty, engaging in challenge and creating something entirely new. However, just as often (and often at the same time), artists report extrinsic motivations such as connection and communication with others; building community; recognition from colleagues and career furtherment [*sic*]; contribution to the growth and development of their artforms; and making a living (...). Of course there are also some artists who are strongly motivated by profit. For instance, Warhol (1975) famously stated ‘making money is art and working is art and good business is the best art’. (128-129)

And maybe this is also why it seems that both artists and entrepreneurs are very keen of the objective of creating social welfare, in the process of becoming socially acknowledged.

Be as it may, it seems now important to draw some conclusions from what has been said that are related to arts curricula design. The first thing is that it seems quite persuasive to advocate a relation between arts and entrepreneurship, not because they are incongruent with each other but, the other way around, that is, because they apparently share innumerable aspects, being the salient one the fact that they constitute themselves in the process of acting in a particular form. As Rikke L. Heinsen (2018) suggests, the entrepreneurial approach to arts, specifically, to performing arts, implies “the creation of new learning spaces in order to ‘stretch’ reflection competences through reflection methods” (2018: 1). These are not necessarily theoretical, but characterized by disturbance, changing of positions and decision-making processes that “expand creation possibilities”. Necessarily, this implies rethinking the role of teacher as one that is capable and has the courage to inhabit and to mediate unstable places in order to organize

the unpredictable:

by seeing artistic entrepreneurship as an important and integrated part of a modern performance school and by exploring the position of creation while we look upon entrepreneurship as a creation of new realities, maybe we can cultivate an environment for mediators and curators who are willing to ‘stretch’ themselves, to be unstable, uncertain and keen to expand the field TOGETHER with the students. Mediators or curators who are solidly placed in their different disciplines but who are always curious to enter the field of interdisciplinarity. Learners who are more interested in the interdependent acts and the generative acts than the act of the individual and the talent. (...)We need to make new narratives and disrupt routines! (Heinsen, 2018: 6, pdf. not published)

It seems to me that Heinsen’s view and style are easily related to a few basic ideas that can lead to curricula improvements in performing arts higher education. Following Heinsen, Bridgstock (2014) and Preece (2011), I conclude stressing several aspects. Entrepreneurship can suggest important changing, especially in the pedagogic and methodological dimensions of creation and project oriented work. It is imperative to orient students for the building of an “adaptative career identity”. This adaptative career identity tries to answer, since the beginning, to basic questions such as “Why am I doing this?”; “Do I want to do it?”, “Who am I, while doing this?”, “Who I want to be?”, etc., and emphasizes the studying and understanding of processes and contexts of art, professional contexts of art and organizations of art. Such procedures, as the building of art portfolios, seem determinant, not only after the conclusion of a specific degree, but during all its completion. The acquisition of multidisciplinary skills, including entrepreneurial ones, should not be seen and presented as a response to a specific need, that come as a fixed set of contents, but as a toolbox for expanding the practice and, at the same time, to disrupt and reframe its position, unveiling unexpected opportunities. Project based curricula seems a place for training a diverse set of skills and competences,

potentially encompassing all the creation cycle in its different dimensions and implications, private, collective, and public. Finally, as Heinsen seems to imply when she says “We need to make new narratives and disrupt routines!”, there is an element of passion and courage involved in all this that, maybe, will change our expected biographies and come as a surprise.

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ENTREPRENEURIAL CHALLENGES IN THEATRE HIGHER EDUCATION CURRICULA - WHAT HAVE I LEARNED?

DAVID ANTUNES

My journey through this project, and in particular this specific event that we lived in San Miniato, has been intimately connected with my institutional roles in it: researcher, teacher, coordinator.

The first, thing I want to stress is that, even though these roles are part of your professional biography, are your asset and you are responsible for them, implying the performance of specific tasks, you have to be prepared or available for letting yourself go. As I see it, 'letting yourself go' is not equivalent to loosing ground or going with the flow, without purpose, meaning or intention. It is though connected to a feeling of trust founded in the conviction that what a group of people accomplished and is accomplishing is strong enough and evolved enough to become relatively autonomous, independent and organic. I am not saying that we created an organism that is alive, though it could be a good metaphorical description of it, what I am saying is that the most important element of this thing is that it is made of PEOPLE. Of course it is made of People, you might say, but I am just considering the specificity of something made of people by the same people that is made of, it seems a very difficult thing to do because ultimately you are working and researching on you, without falling in psychodramatic plot.

You are working in what you need, in what drives you on, in the leap of faith implied in experimenting or doing something that you normally not do, in proposing something whose goal is not clear enough but demands a 'massage', to become more clear, in perceiving the proper time an idea has, in making choices, in trying answers that you know that could be better, in having the patient for things that will come after, maybe long after.

Movements, actions and emotions are constrained, and therefore oriented, by physical structures - streets, bridges, a corridor, a very large

room, a smaller room, cloisters, doorways, a timetable, a person in front of you, etc. These are so effective that we don't even notice them. Sometimes we do and we just have a sudden desire for the open, unrestrained and solitary space, but imagine what happens when you have also to build the path that orients and constrains your actions, that supports your freedom? How can you be sure? Well, I think you can't if you only see it as a path, not considering the possibility of its value, added value, by itself. Putting it other way, I am convinced that what I mean is that all the doubts, dilemmas, questions, problems, opinions, emotions, etc. you may found in dealing with this system, say the ones that you could answer by just calling out for your role in it, being a teacher or a student, and so on, don't have essentially the answer or the solution outside the system but inside of it. This means not only that the system is generating knowledge – rethinking roles, contents, pedagogical end methodological positions -, and problem solving strategies and care, but it is also a self-generating system with a specific ecology, an ecosystem, we could call it ‘Santa Chiara artistic entrepreneurship ecosystem’.

Ecosystems are beautiful things because their strength and weakness are very often related to the same aspects or causes, one of the most important is the level of adaptability facing new circumstances and other agents or contexts. In this case, adaptation seems to me a question of will, communication and translation dealing with all the problems that come out of these elements. We dealt with these problems individually and, mainly, collectively around the topic ‘artistic entrepreneurship’ or ‘entrepreneurial challenges to theater higher education curricula’. The simple nature of action - you did what you did - tells me that it couldn't be done otherwise, meaning, that it had to be artistically oriented and challenging, and challenging starting by ourselves. Are we prepared or available for it? Are we prepared to change our practices or at least experiment to inhabit and form other communities of practice? Are we available for at least argument on their impact on us in terms of education, artistic growing and personal

discovery? Are we able to make an effort to describe this chaotic organized way of working to other people? I only can answer for myself, saying yes, because biography tends to be selective and I am pretty sure that this project is an important part of my actual personal and research biography. It scares me sometimes (all the time) to give up of my solutions and knowledge or at least to suspend them for a while, but the promise of the unexpected, if you build space for it, is so tempting, appealing and enlightening. This was the main thing I've learned here and it was particularly impressive the amount of things students want to do, want to say and dare to propose. Trying to be as clearer as I can, I would say that this was my biggest personal challenge during this time and it was clear to me that once again the students, not exactly the students but the one that is in the process of studying or researching, are always the solution.

Now, one of the questions might be: how do we start this all over from scratch? But are we really starting from scratch? Of course not, autonomy and independence come with a strong will to build relations and communities, to become friends with. Friendship happens when we know that we preserved or respected other's autonomy (other's otherness) and nevertheless our personal being is forever formed and supported by that other even if he/she is far away.

By now, you should be asking: yes, but what did you learn or what did we learn? It is clear for me that we can for sure make a mosaic of a few basic topics:

- Art related activities or actions in order to unblock / unlock one's awareness, intuition and artistic growth or drives;
- Building trust and empowerment;
- Space and politics of space;
- Roles, pedagogical roles and relations;
- Cultural differences and community building issues;

- Professional ethics and personal values;
- Project generating ideas, project funding strategies, collective project building, project massaging;
- Collective planning and negotiation;
- Political awareness and Europe;
- Mission of the schools, of an international school;
- Techniques for producing, recording and collecting knowledge;
- Group dynamics and positions;
- The school as a good environment for learning (including its surroundings) opposed to an efficient contained space;
- Marketing and entrepreneurial strategies for arts;
- Money – art – values;
- World awareness and intervention in and with the space;
- Awkward, unexpected, problematic, surprising things.
- ...

For sure, one can still continue to ask about what artistic entrepreneurship means or implies (I do), but, for me, it is plain clear that the research process that we putted in motion has been entrepreneurial and courageous in its choices, strategies, debates and actions and affirms unequivocally our identity as artists. So maybe we are doing the right thing even without noticing it.

San Miniato, 22. 07. 2019

ENTREPRENEURSHIP IN THEATRE HIGHER EDUCATION CURRICULA? WHY ME? WHY NOT!

ELONA BAJORINIENE AND ANDRIUS JUSKYS

In 2018 the research group of the Erasmus+ Project “Entrepreneurial Challenges in Theatre Higher Education Curricula” made interviews with performing arts students in different schools in Europe, asking questions: what does it mean for a student to be an artist, how students imagine their ideal profession and what does the word “entrepreneurship” mean to them. The responses collected from students of Lithuanian Academy of Music and Theatre show that for performing arts students to be an artist in the first line means: a way to get to know themselves better, to share their thoughts with the public and to change it to the right direction, “... create and ... go into a flowing stream”, “(...) to share (...) discoveries and pain with other people and help them to understand things and to talk about it”. The chosen profession also “gives a freedom to fight using artistic means - to express (...) views and beliefs” or “...to be a free person”. The ideal profession the students imagine as being an actor, “being independent” being “ a Hollywood star and to work with Hollywood directors” “(...) participating in the Avignon Festival showcase performance at Palais de Pape...” or even “... not necessarily being in the profession...”. Some students also mentioned importance of an economic drive of the chosen profession: it should “bring pleasure and (...) financial remuneration, because otherwise I will not survive” or “to have a group of people who think like me and with whom I can create what we want. In parallel to have profit making activities - conducting events, advertising for foreign markets”. Students also see different ways how to achieve their goals: “(...) through work and self-improvement only”, “trying to find a contact with course mates and getting together with them”, “(...) doing more than I can imagine” “going abroad for studies or just to going into the market (...)”, “creating a workplace for myself (...)”.

Answering the question what does the word “entrepreneurship” mean two students indicated that “It is a modern form of management, looking for fast, mobile and user-friendly business solutions” or that “it goes in parallel with management, creation of new ideas and their implementation”, however the most common answers were “I never heard about this word”, “I do not know what it is” or “It is definitely not for me”.

The fact that performing arts students do not know what entrepreneurship is should not wonder, because “entrepreneurship” is not one of the theatre terms or commonly use in the artistic field. Despite the fact that artists and entrepreneurs have a lot in common and often share the same personal qualities most of artists avoid any association with entrepreneurs and entrepreneurship, because it may negatively affect their public image or undermine the artistic value of their creations. The researchers are also unanimous on how the “entrepreneurship” in the arts shall be defined. Many definitions focus on new venture development or self-management. Scherdin and Zander (2011) argue that in “the arts entrepreneurship is about the discovery and pursuit of new art ideas, using a multitude of artistic expressions and organizational forms as vehicles by which to express and convey these ideas to the public,” other describe it as the discovery of new “means- ends relationships” (Shane & Venkataraman, 2000) as well as the creation of a new organization to implement a novel idea (Gartner, 1990).

There are also in theory attempts to make the word “entrepreneurship” more attractive for the artists changing it into “Artrepreneurship” or “Musicpreneurship” etc., however if we try to translate these terms into one of other European languages it would sounds really silly. There is also a separation theory between social entrepreneurs and creative entrepreneurs, which are described as investors in talent – their own or other people’s, and often they do not identify themselves as entrepreneurs. When Vilnius University Business School 5 years ago

created and for the first time offered to students of Lithuanian Academy of Music and Theater an open elective module “Entrepreneurship and New Venture Development” (with 16 topics and 8 different lecturers) it was a total failure - none of students of the Academy has chosen it. This course was however very popular between students of design and architecture. Why? Because creating a product they have to think about the end user. Later Lithuanian Academy of Music and Theatre changed the title of the course and offered as its own elective subject to bachelor students of all study programs including Music Performance, Theater Arts etc. calling it “Career Development and Entrepreneurship”. After active “advertising campaign” of its content, lecturers and separate lectures as open lectures the problem was still the same - low participation of students - only 2 to 8 students participated in the lectures. Trying to find out why students are not choosing this subject the coordinator was making small interviews asking students if the content is relevant and why they are not coming to the lectures. The answers were almost the same: “topics are important and useful, but I am too busy” or “I have no time, I need to practice”. Was the word “entrepreneurship” in the title of module the main problem - probably not. After trying different formats Lithuanian Academy of Music and Theatre decided to integrate the module “Career Development and Entrepreneurship” into undergraduate courses “Professional Internship” making it a mandatory subject, however allowing students to choose the module in the second, third or fourth study year.

Talking about entrepreneurship in the context of theatre higher education it is important not to focus on the word itself, but on the content - which skills and knowledge the students should acquire during their studies, necessary dealing with career development uncertainties, risks and aiming to help them making a living from their art. The risks related to career development are mainly related to reduction of public contributions to culture, growing number of temporary employment contracts, competitions in the cultural and creative industries and changing consumer habits. Theatre students very soon learn how to

become a freelancer or self-employed, however often don't know advantaged and disadvantages of being self-employed, what are other options and main risks. "The Magic Carpet" exercise we used several times in the Project meetings asks students to look at their careers from different perspectives drawing fringes of a carpet. This exercise allows students to generate new ideas and to see their career perspective from different angles - from acting in the biggest theatres to teaching activities, singing, creating own theater company. This exercise gives more interesting career projections if the carpet is drawn thinking about their career paths in a foreign environment. For example, asking students a question which career opportunities would have Lithuanian actors in France, Portugal etc. From these brainstorming sessions it is important to go one more step forward and help students finding an answers to what are their strengths and weaknesses choosing specific career path, but also thinking about external issues which may prevent such career or provide new opportunities.

On the one hand the aging theatre audience may be considered as a threat for a career in theatre, however on the other taking into account increasing life expectancy and more active participation in the culture of older audiences it may be also considered as an opportunity. The main goal of an entrepreneurship courses for performing arts students should be to see the bigger picture of what is the audience and analyze it. The audience and its behavior changed a lot in the last 10 years. Culture and media sectors in the broadest sense now also include video games, electronic publishing and print industries (International Labor Organization, 2018). The recent analysis shows that average US adult will spend 3 hours, 43 minutes on mobile devices in 2019, just above the 3:35 spent on TV (eMarketer, 2019). The State of Online Gaming 2019 research report which is based on responses from 4,500 consumers in France, Germany, India, Italy, Japan, Singapore, South Korea, the United Kingdom, and the United States age 18 and older who play video games at least once a week, shows that people who play video games spend an average of seven hours seven minutes each

week playing. Playing time has increased 19.3 percent in the year 2018. Gamers 26 - 35 years old play for 8 hours 12 minutes per week. This increased more than 25 percent in the last year.

People have unlimited wants, but have to face limited resources. Time is one of the scarcest resources we have. So how to attract young people to a theatre in the Information Age, when there is a plenty of choices of leisure activities? The facts we know about the theatre and its positive impact on person's emotional, physical and social development are not sufficient or right arguments to pursue a youngster to choose theater performance instead of playing video games, watching series on VOD platforms or sharing information on social media. Innovative theatre marketing approach and innovative cultural education measures may however contribute to building long-term relationship with new audiences. According to Boorsma and Chiaravalloti (2009) the adoption of marketing principles in cultural institutions is the result of increased pressures on these organizations to be more accountable for their behavior, to become less dependent on public funding, to stimulate audience participation and to compete with the entertainment industry. However, do theaters, actors and theatre directors really know their audience and analyze their behavior which is influenced by different factors: cultural, social, personal, and psychological?

Cultural education is key to audience development. The results of a recent study on Cultural education in professional performing arts institutions in Lithuania (Baleviciute, Juskys, Sindaraviciene, 2018) shows that cultural education projects of Lithuanian professional performing arts institutions lack innovations, long-term planning, these institutions also lack necessary resources for expanding their cultural education activities. The study also showed that one of the most commonly used measures of cultural education in Lithuania is an excursion to a theatre backstage. But is it really a proper cultural education measure building new audiences and creating and

strengthening long-term relationships with it? Probably not. An entrepreneurship course for theatre students shall provide knowledge on how to analyze the market, how to make target audience profile (how to know better the audience - not just who they are but who they could be) or how to develop the audience. Children theatre directors and actors have very clear picture about their audience - children. But do they also think about the decision makers - parents and how to make the performance attractive also for them? Not always.

The quote “Marketing is everything and everything is marketing” (McKenna, 1991) today has even more important meaning, because no business succeeds without good marketing. Marketing today should not be considered as only selling and a tool to generate demand. Marketing should now be considered as “a processes for creating, communicating, delivering, and exchanging offerings that have value for consumers, clients, partners, and society at large” (American Marketing Association). The results of the study “Marketing in Lithuanian Theatres” (Kalanta, Naujokaityte, Jasiene, etc., 2018) showed that Lithuanian theatres lack long term marketing strategies, there is also a lack of cooperation in the marketing field between different parties, theaters tend to define their audience too abstractly and too broadly. For changing the *status quo* theaters usually do not have sufficient funds. This is only one of the reasons for theater professionals to think about themselves as a brand - “actors who build sustainable careers are usually those with the right combination of acting talent and self-promotion skills (Timoney, 2017). Another reason - changing employment conditions and practices. According to the study results of the International Labour Organization on Challenges and opportunities for decent work in the culture and media sectors (2018) in some countries public theatre workers are equivalent to public servants whereas the vast majority of actors and musicians are self-employed workers and precarious. Actor as a self-employed person for succeeding in the world of work needs specialized knowledge on fundraising,

financial planning, marketing, relevant legal frameworks, contractual negotiations and other administrative procedures.

Most business entrepreneurship programs focus on how to generate new business ideas and create ventures. Some authors indicate that arts entrepreneurship educational programs tend to focus on the specific management skills in cultural and creative industries, which should help train artists and cultural managers to promote the fruits of their creative impulses, to cultivate partners and networks, and to adapt their innovative skills and habits of mind to the business side (Kuhlke, Schramme, Kooyman, 2015). Entrepreneurship in the Arts program requires not only creativity, but also managerial innovativeness, which can be integrated through at least three structural blocks: (1) a set of vocational qualifications (essentially limitless and requiring continuous training, adaptation, renewal); (2) a block of social skills (from psychology to intercultural competences etc.); and (3) a block of managerial competences. The content of all these different parts, the applied methodologies par excellence has an open format, changing, requiring constant monitoring and updating, so that the study process corresponds the dynamically changing environment, and resonates with it.

After analyzing 20 different arts/performing arts/cultural entrepreneurship courses available online (mainly from the United States), the authors found out that these courses mainly focus on developing the student's entrepreneurial potential, recognizing entrepreneurial opportunities in the arts, addressing and developing opportunities into an arts related venture, how to explore the feasibility or potential of artistic practice and providing students with a roadmap for converting ideas into project and plan for its implementation. Arts entrepreneurship modules can be easily constructed around creative projects - going one more step further and integrating additional exercises on how to run the project, identifying the risks, thinking about marketing, legal issues related to the project etc. The topics of the

analyzed modules cover subjects from career planning to project management and new venture development: mapping oneself; personal career options; dealing with changes, risks and motivation; artistic mission and vision; choice of legal forms; artist as a brand; developing ideas for cultural service/product; target audience; marketing; partnerships and cooperation; negotiating and contracting; authors' and related rights; business model; business/project plan formulation and presentation.

Lithuanian Academy of Music and Theater very recently made changes to the curriculum of the Master's Program "Theater Arts" and introduced a new module "Creative Project Management". The aim of the module is to provide a structured platform for students' professional self-realization, to stimulate their search for new practical applications of creative activities, to develop generic and subject competences related to the ability to properly initiate and organize creative projects in different socio-cultural contexts. The Creative Project Management module provides knowledge and practical skills on generating creative project ideas, their selection, project vision, planning, implementation and evaluation stages. It analyses the psychological factors influencing the project implementation process, the impact of the creative outcome on the audience and sociology. Theoretical lectures and seminars help to assess the legal framework and organizational environment that influences the performing arts. The acquired knowledge in principle encourage the student to develop the diverse information processing and management skills necessary to successfully realize creative ideas and integrate them into the stream of contemporary performing arts processes.

Topics related with "psychological block" (social skills and self-management)

- 1- The concept of positive psychology and its practical application in the creative process.

- 2- Analysis of creative thinking, strategies, models of creative thinking based on various psychological theories.
- 3- Creative project idea: case study, idea generation and selection. Coaching.
- 4- Vision of creative project: development of creative idea.
- 5- Psychological principles of presentation and presentation of a creative project. Interaction between image presentation and viewer emotion.
- 6- Coherence of personality expression and character creation. (Analysis of Literary Leaders by Alice Miller Contemporary Psychology "The Fight for Freedom Drama and the Unheard of Body Cry of Friedrich Schiller).
- 7- Practical use of self-analysis and proficient methods in the creative process.
- 8- Personal vision and mission of the creator: principles of self-management: portfolio creation, web page presentation.

Theoretical part (lectures and seminars)

- 1- Introduction to Culture and Art Management. Historical examples. Application of classical management basics and theories in the context of performing arts.
- 2- Legal and administrative environment of cultural and art functioning: factors, actors, institutions. The situation of a freelance artist.
- 3- Organizational and legal forms of theatre / performing arts. Theatre organization as an open system. SWOT, PEST as analysis tools.
- 4- Creative project planning: stages, action plan, team building and leadership.

5- Creative project resources: search for partners and funding, analysis of project support conditions, application forms.

6- Creative project implementation: roles and responsibilities in the project, quality supervision. Evaluation of results and impact.

7- Examination (presentation and evaluation discussion of planned / ongoing projects).

Twelve years ago Gary D. Beckman (2007) in the national study of emerging arts entrepreneurship programs in higher education made a conclusion that building successful and relevant curricula it needs three main elements: “reassessing the nineteenth-century romantic aesthetic in arts education; supportive and visionary leadership; and defining entrepreneurship in a manner that informs and guides the effort”. Entrepreneurship courses in theatre higher education curricula will not offer any guarantees for artists, but will increase the likelihood of their career success and will contribute to finding new ways on how to make a living from their art.

HOW TO TRANSFER THE “MIRACLE OF SAN MINIATO” INTO A HAMBURG CURRICULUM?

SABINA DEIHN

The Hamburg Theatre Academy is profoundly changing and rebuilding the directing and the acting curricula. For the last two years the Erasmus + Project has given us a lot of wonderful new impulses und inspiration to rethink our artistic education.

At the beginning the term “artistic entrepreneurship” was alien to us. For German artists it sounds like self-marketing, capitalistic and commercial competition.

German theatre is based on a century-old canon of dramatic literature. We have an impressive tradition of philosophy. And since Goethe and the era of “storm and stress” the concept of the ingenious creator is engraved on the German mind.

The German theatre and orchestra landscape is essentially determined by the 140 publicly funded theatres, i.e. municipal theatres, state theatres and communal theatres. In addition there are about 220 private theatres, about 130 opera houses, symphony and chamber orchestras, about 70 festivals, about 150 independent theatre companies and venues without a permanent ensemble and around 100 tour and guest performance stages without a permanent stage or home base

Nearly 100% of the graduates of our acting classes get a two-year-contract in a publicly funded theatre. Many of our directing students start a career in the state theatres.

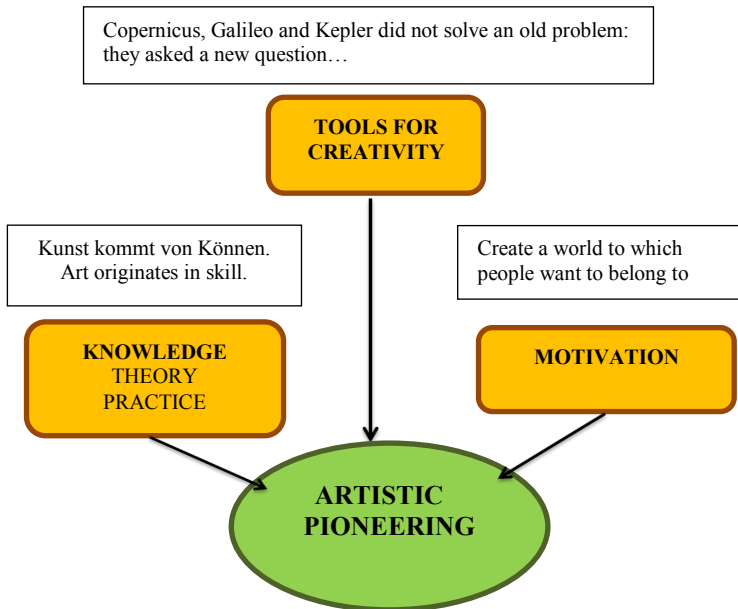
But this cultural paradise shows open cracks. The state subsidies haven't rise since years; the hierarchy is a relic from the 18th century. The audience consists mainly of wealthy and educated citizens and doesn't represent society as a whole. The number of women in leading positions is stuck, since long, at only 22%.

It is time for a revolution and we as a school have the responsibility to

enable the students to move forward to a new era of equality, sustainability and democracy.

In the 21st century humanity faces some of its most daunting challenges. Our best resource is to cultivate our abilities of imagination, creativity and innovation. Our greatest peril would be to face the future without investing fully in those abilities. Doing so has to become one of the principal priorities of education and training everywhere. Education is the key to the future, and the stakes could hardly be higher. In 1934, the great Swiss psychologist Jean Piaget said, “only education is capable of saving our societies from possible collapse, whether violent or gradual”. (Ken Robinson, Out of Our Mind)

The German theatre education has to find the balance between the esteem of the remarkable cultural heritage and the freedom to pioneer a new age of politically and socially relevant theatre-art.



Inspired by Teresa Amabile's model of three components of creativity

Art originates in skill

The European theatre education is based more or less on the tradition of Stanislavsky and the many variations of his theory. As Katie Mitchell points out in her book “The Director’s Craft” it needs a basic-knowledge and competences in researching inspiring information, analyzing scenes, communicating with actors and artistic or technical teams. It also needs a historical consciousness of aesthetics, history of art, politics and sociology.

The new point in our reform will be to offer the students a toolbox containing project-management, failure-management, leading in complexity, ideas of how to pitch, etc. right from the beginning of their first term.

Copernicus, Galileo and Kepler did not solve an old problem: They asked a new question...

All education must lead to thinking for oneself, deciding for oneself, acting in one's own responsibility and living self-determinedly. (Wolf Lotter, Innovation - pamphlet for barrier-free thinking)

The Hamburg education has always included personal development. The opportunity to try oneself out in many projects, to face the tough conditions under which they have to find their teams, to accept the confrontation with their fellow students develops a critical way of thinking.

But the generation Z is different. They are used to learn in strict structures, they quasi live online...

Generation Z is the first generation to be raised in the era of smartphones. Many do not remember the time before social media. “We are the first true digital natives,” said Hannah Payne, an 18-year- old U.C.L.A. student and lifestyle blogger. “I can almost simultaneously create a document, edit it, post a photo on Instagram and talk on the phone, all from the user-friendly

interface of my iPhone. Generation Z takes in information instantaneously,” she said, “and loses interest just as fast.” (<https://blogs.vsb.bc.ca/sjames/files/2012/10/Move-Over-Millennials-Here-Comes-Generation-Z-The-New-York-Times.pdf>, 22.9.19)

They need a special training in concentration, awareness of the ability to discover the real environment, listening to their deeper consciousness (?).

“I definitely think growing up in a time of hardship, global conflict and economic troubles has affected my future,” said Seimi Park, a 17-year-old highschool senior in Virginia Beach, who always dreamed of a career in fashion, but has recently shifted her sights to law, because it seems safer. “This applies to all my friends,” she said. “I think I can speak for my generation when I say that our optimism has long ago been replaced with pragmatism.”

The author of this article sees an analogy to the so-called “Silent Generation”, children of the late 1920ies, who were shaped by war and the Depression and grew up to be the diligent, get -along careerists of the '50s and '60s (...) They got married early, had kids early. Their first question in job interviews was about pension plans.

We have to give them the trust to take risk, we have to push them to think radical out of the box. We have to make them feel free for humour and empathy, to make them sensible for resonance in the sense that Hartmut Rosa stands for. We have to teach them patience and endurance.

Create a world to which people want to belong to

Of course we test the intrinsic motivation of the aspirants. We accept 1% of the acting candidates and less than 10 % of the directing candidates. They all burn for their idea of theatre.

The school has to take responsibility for the extrinsic motivation. There were a lot of elements which made the stay in San Miniato such a

success and we can transfer them to our school: profit from different, transdisciplinary programs like sound-design and play-writing, initiate little rituals to welcome guests, to start a day, to discuss a problem. Focus on the process and not on the result. Encourage peer-to-peer-learning. Keep busy head, heart and hand of your students.

Bring together teachers and students from several schools for transnational laboratories. The difference between our education systems is our richness, although it is difficult to live it. An innovative society needs ambiguity-tolerance, it must be able to endure different positions.

We need confidence in the future, the courage for visions, the belief that our students will save the world that we have left to them robbed and consumed and that they will finally free theatre from the feudalism of its founding era, three hundred years ago.

September 2019

THE GENIOUS IS DEAD

SABINA DHEIN

The Theatre Academy Hamburg works together with the universities in Copenhagen, London, Lyon, Vilnius, Lisbon and Teatro Pisa on the Erasmus Plus project "Entrepreneurial Challenges in Theatre Higher Education Curricula". Since 2017, teachers have been discussing the question of how a forward-looking education system must be structured so that young people can develop creative autonomy, formulate and realize their artistic vision. Cultures and forms of theatre and theatrical enterprise within Europe are highly diverse, and so are the training structures. While entrepreneurship has long been an integral part of the curriculum in some countries, it only sounds like a self-marketing and entrepreneurial thinking, alien to others. A three-week research laboratory with students and lecturers from the participating universities took place in Italy in July of 2019.

The first dinner, careful acquaintance of the students, joyful reunion of the lecturers. The heat is burning over the small village.

San Miniato Alto is situated above Pisa. Along a small road there are churches, monasteries and frescoes framed squares. It is a Renaissance festival, a place where everyday life is far away. We slept in the Franciscan monastery above the village, we worked and researched in the former Santa Chiara monastery below the village. In between, there are small grocery stores, a few restaurants and three cafés/bars, of which the "Centrale" becomes the most important spot for European communication and rapprochement at night.

Search, share, not commit, leave things in the air, walk without touching the ground.

An experiment, a laboratory, in which everyone shares their knowledge, all are learners and researchers. Clear appointments, little rituals. Warm

up together every morning. Every evening we discuss the timetable for the next day together. The lecturers offer workshops (lasting several days) on pink cards and short, unique, repeatable training sessions and tools on yellow cards. Students can make offers on green cards.

We are the school of tomorrow! International, diverse, rich of experiences and knowledge, open to all, equal, curious, continuously growing'(Student)

From week to week, the green cards of the students were more and more present in the timetable, a determined take over of exploding creative joy and freedom.

Three weeks of learning: about the art of learning, about the art of teaching;

Three weeks of sharing: Space, knowledge, ability, experience, stories, fantasies, utopias;

Three weeks of inspiration, inner freedom, lived communality.

In the midst of these centuries-old walls, in the delightful atmosphere of trusting artistic solidarity, the future of the theatre becomes miraculously concrete. The new generation works transnationally, transdisciplinarily, at high level without hierarchies in the team, in the collective. "The genius is dead", students wrote in a manifesto.

September 2019

HACKATHON, BRAINSTORMING AND CREATIVITY

or how artists are entrepreneurs without knowing it

VALÉRIE DOR

Preamble

“Can we reconcile art and entrepreneurship?”

March 31, 2015 - Gabriel M. Chirita

We often wonder what artists and entrepreneurs may have in common. Can the artist comply with the laws of the market? How far can the entrepreneur be creative in his value proposition? Are these two completely different dynamics? We record for you some opinions expressed in the literature on this subject.

(...) Mayeur (2006) considers that there are many similarities between the entrepreneur and the artist. Both are on the lookout for societal developments. They share the same attraction for all that is novelty, they seek it. The enthusiasm of artists for everything new, particularly for everything related to new technologies, is proof of this. Routine is their enemy. The artist as the entrepreneur can not be satisfied. They are in a perpetual search for experimentation; they take an ever more refined look at reality.

(...) According to Daum (2005), the arts sector is a source of inspiration for entrepreneurs. Successful entrepreneurs are pragmatic people and it is not their risk-taker instinct that attracts them to management techniques specific to the arts community. In fact, it is the fact that the project management methods commonly used in the field of the performing arts are among the most effective and consistent. In addition, these management systems are applied consistently throughout the world. Thus, any actor or musician can adapt quickly and easily in any theater or orchestra around the world.»

<https://www.gabriel-chirita.com/single-post/2015/03/31/Peuton-reconcilier-lart-et-lentrepreneuriat>

«What if the entrepreneur was the 21st century artist?»

Pascal GREMIAUX – 02/08/2018

Is there such a big gap between the creative process of an artist and that of an entrepreneur, in search of the idea that will make the difference, who thinks, rethinks, works, whoever changes projects, with the famous pivot, dear to startups, who has nothing to envy to the transition from the pink period to

Cubism at Picasso?

The entrepreneur as well as the artist must take into account in his approach the function and the destination of his creation. His tools are certainly different: his ideas, his dreams, the employees men and women who make up the company, finance, the means of production ... The brush is replaced by a keyboard, the table by a screen. What a difference ?

Like the artist, the entrepreneur faces a long process of reflection, of maturing an idea or a project, of shaping a string of small details. This path is sometimes fraught with pitfalls but allows him to transform a dream into a business idea, and to carry out his project or his work. This approach, although laborious, is itself a source of a sensation of fulfillment and great satisfaction, just like the artist who sees his work finally take shape and can give free rein to his imagination to embark on a new creative process.

The work he creates is alive - the Anglo-Saxons call the nature morte Still life"- rich in human relations. Management is a tool that allows the entrepreneur, as the painter nuances the colors of his palette, to tame, nuance and feed interactions, relationships and emotions, those of his customers, employees, partners and ultimately all citizens in touch with its ecosystem.

What the entrepreneur builds is a living work, in permanent interaction with its actors and visitors, driven by the initial direction or intention impelled by the creator, his inspiration, developed and transcended by the thread of experiences, actions and reactions of the walk. This report was beautifully described by the late Canadian economist and writer Patricia Pitcher, in a book that became famous 'Artists, Craftsmen and Technocrats in our Organizations: Dreams, Realities and Illusions of Leadership.' She wrote: 'Artistic conception, through its problems and creative processes, provides codes of access to decipher the contemporary world and offers new perspectives, necessary for the creation of economic, social and cultural wealth.'

Offering perspectives: this is a superb definition that goes to the entrepreneur as well as the artist."

<https://www.journaldunet.com/management/expert/69565/et-si-l-entrepreneur-etait-l-artiste-du-21eme-siecle.shtml>

Introduction

At the beginning of this European project, the fact is that nobody around the table was really able to enounce a clear definition of «artistic entrepreneurship» that all the people agree with. One year long we were trying to reach the best definition of this notion, but one day, it appears clearly that the thing was impossible: too much differences between the system of theater in the six countries we came from, and the way of thinking, teaching, managing the «arts du spectacle» are so various that we must find another way to reach the goal we try to approach.

Even in our French school, the word of «entrepreneur» appears for a lot of teachers and students as a capitalistic word, a notion that an artist must not be able to play with without imagine something like to win and waste a lot of money with a lot of futility in a Disneyland world.

(cf.1. PPTX ENSATT and Entrepreneurship)

When at our time we had to organize activities for this European project in Lyon, we met some people of a new Department at the University Lyon 2 called BEELYS: they are working to give tools to students who want to be entrepreneur during their studies: management (icebreakers, tools to create in a group on all subjects etc...). (<https://www.beelys.org>)

And all together, we imagine a very short «hackathon» about «The theater school of tomorrow».

And in San Miniato in July, a short workshop with the tools of this hackathon was organized for students and teachers who wanted to try this tools of collective creativity.

We didn't suppose that this kind of thinking in a very short time, with different exercises, can really help all the people to reach the goal we gave at the beginning of this game.

So it appears clearly that young entrepreneurs and artists can use the same tools to organize their minds, even if they look like so different.

Quite simply, because it's about developing human creativity, using «soft skills».

I just want to resume what a real hackathon is, and how we organized this hackathon for artists and managers as a part of this European project.

- 1- Hackathon and definition, with tools for collective creativity
- 2- Hackathon in Lyon
- 3- Hackathon in San Miniato

1. Hackathon for the European project

1.1. Definition of the word Hackathon

“Term derived from the English Hack (get into a system) and French marathon imagined by the communities of developers grouped within the Free Open Source Software movement. The hackathon refers to the gathering of computer scientists for several days and at least one night (often organized over a weekend) to collaborate on cutting-edge and innovative computer programming topics. Each proposed project must be accepted by the participants to be processed. Successful project leaders give their instructions to a team of developers whose goal is to create as quickly as possible a ready-made prototype application. A jury determines the winners. Despite an extremely short realization time and even if the event is rather festive and encourages mutual help, the stakes are serious and the method is rigorous. Developers make themselves known to entrepreneurs and reinforce their knowledge while adopting new working techniques.”

<https://www.e-marketing.fr/Definitions-Glossaire/Hackathon-257022.htm>

«An event, typically lasting several days, in which a large number of people

meet to engage in collaborative computer programming.

'a series of 48-hour hackathons to build new web and mobile services'
<https://www.lexico.com/en/definition/hackathon>

1.2. A Hackathon: Why?

It does not seem necessary to invent and rewrite anything other than the following:

"This concept has been adopted, more broadly, to address the whole spectrum of activities of an organization, public or private. It has become the essential meeting point for those who wish to work differently, opening with their ecosystems. In this case, multidisciplinary teams are formed with employees, customers, suppliers, students, researchers, citizens to reflect together on issues and common themes.

The objectives of a hackathon are multiple:

- create and innovate differently - think but of the box"*
- work in Open Innovation (principle of innovation by which an organization relies on the actors of its internal ecosystem (employees of all services combined) and external (customers, suppliers, researchers, partners, students, retirees, etc.) to think and design innovations iteratively).*
- identify and recruit talent*
- foster an agile and digital culture by adopting new technologies (ubérisation, big data, blockchain, virtual reality ...) and boosting employees with methods of design thinking, lean startup and agile*
- accelerate the resolution of operational problems*
- Rapidly prototype new products and services using the latest technologies*

In short, it is an accelerator of innovation, whatever the nature of the themes it addresses: commercial, organizational, managerial, social, cultural, etc.

(...)

The right brain, guest of honor of the hackathon!

In 1981, the Nobel Prize in Medicine, the neurophysiologist Roger W. Sperry, demonstrates that our brain owes its full intelligence to two hemispheres: the right, center of our creativity and intuition, and the left, responsible for our capacity for rational analysis .

A hackathon is a moment when the senses of the participants are indeed extremely stimulated. The solicitation of the creative part of the individuals brings them to a state of galvanizing and irrational emotion. Thus, this type of comment is often expressed at the end of the event: ". I did not think I was capable of having so much imagination ...," ". I am very happy to have had the opportunity to express my ideas freely ... ," "... I am delighted to work with people I do not know ... ," etc.

This state of mind, sought by the organizers themselves as conducive to innovation, is an indispensable element. Indeed, if it is proven that our two hemispheres are complementary, in the framework of the hackathon, we stimulate above all the emotional hemisphere (right) of the participants, making sure to then trigger the reflexes of the analytical hemisphere (left) .) at the right time and in the most accurate way.

(...)

Conclusion

The hackathon, although ephemeral by nature, can be a continuous and lasting lever for transforming the strategic and operational ambitions of an organization, by revealing the full creative potential of its ecosystem as part of a global approach, ranging from the preparation of the event (and above all) until the implementation of the selected projects. It would seem that the Graal of innovation is at the end of this uncertain path, if and only if the creative initiative is properly undertaken and supported in its concrete and operational implementation, before, during and after the event."

01 mars 2018 - Karima Merabtene

<https://www.orange-business.com/fr/blogs/hackathon-phenomene-mode-ou-solution-davenir-pour-lentreprise>

1.3. Tools for creativity and BEELIZ

Lyon 2 University organized a training cycle on creativity which began in 2019, January the 17th:

- January 17: "How to work well as a team + postures of the host"
- February 1st: "Ideation - Phase 1: Brainstorming and selection of ideas"
- March 13: "Ideation - Phase 2: Deepening an idea"
- April 8th: "Votes, pitch, final jury and examples of complete events"
- May 16: "Let's create / test your format!"

We send to people who can read the French language all the PPTX we received from the university about this formation.

The theme about Ideation: “Brainstorming and selection of ideas” and “Deepening an idea” is exactly what the artists can use when a collective project has to be build, after using icebreaker tools to let people know each other a bit to work together kindly and knowing things about “how to work well as a team”:

“The emergence of ideas is a phase of the ideation process...”



which is part of an approach that is not linear:



2. HACKATHON IN LYON: WEEK OF 2019, FEBRUARY 11TH TO 15TH

2.1. Organisation and goals

As Olivia Château wrote to all participants: (extracts)

“Following the last meeting in Hamburg, the week of activity of Lyon will be a place of experimentation around a common:

- *Autonomy*
- *Empathy*
- *Intuition*
- *Potentiel*
- *Get time*
- *Self confidence*

OSER: «Exister, c’est oser se jeter dans le monde.» Simone de Beauvoir

TO DARE: “To exist is to dare to throw oneself into the world”

Workshops conducted by the different teachers of the partner schools will be offered over 3 days in parallel with the Hackathon.

The hackathon will be held for both groups alternately on Tuesday and Wednesday with a refund and award ceremony on

Thursday afternoon.

SPECIFICATIONS OF THE HACKATHON

Objective of the Hackathon: to test the techniques of project management.

Group of 4 participants (1 student PM ENSATT, 1 former ENSATT, 1 teacher partner school, 1 student partner school).

2 half-days on the theme Theater School of Tomorrow». Creation of a stand to present their school in a student lounge with a poster (paper or video ...), a brochure (paper or video ...).

1 kit will be available: Paper board, a video-project, camera, portable computer....”

The organization of the hackathon is completely related on the PPTX that Léa prepared for the participants and the excel board that you will find in attachment.

(cf.2.Hackathon ENSATT.pptx et 3. Excel board for participants and team leaders)

2.2. Bilan

Each group was composed with students, teachers and researchers of the all schools, even if French students of Administration Department of ENSATT were in higher numbers : the balance in the composition of these groups being a condition for the success of the project.

4 groups presented their work at the end of this short hackathon about the theater school of tomorrow, in so many different ways : ex/ a play, an experience in a garden, a game with all the participants, the presentation of a school like a garden.

All can watch photos and film:

<https://vimeo.com/327232950>

<https://www.facebook.com/pg/Ensatt/videos/>

It is obvious that even if all these projects were not totally realistic, they all include ideas that would bring to each school some ideas to define in other ways time, spaces, the different and innovative ways of transmitting knowledge.

It was really a perfect human European experience.

A French student wrote a e-mail to resume her experience:

Good evening Valérie and Olivia,

First of all, thank you very much for organizing this week and this human experience, international, formative and unifying. I am very happy to have met these interesting and passionate people, as well as to experience the confrontation of methods and points of view on the same subject. I will therefore participate with great pleasure in another Hackaton!

Among the ideas expressed, I mean the need for students to have an open and transversal space (between departments as well as between professionals and students) that would allow a free exchange of know-how, points of view , ideas ... A piece without function"as defined by one of the groups, which would simply bring us together.

The question of rhythm has also often been addressed (especially through the idea of "breaths") and I think that this expressed need must be taken into account. We need time not only to accumulate knowledge (sometimes superficially, "to spit" on a multiple choice that even the teacher deems useless) but also to put it into practice by talking with people from other departments, to concretely implement projects. From my point of view, the temporalities as imagined for the Administration department are to be reviewed with more free time (to explore the school, open to other disciplines and other students, to experiment) and a global organization around projects (highlights such as the Hackathon, joint workshops in several departments, courses outside the walls, opening to other schools: Finally, there is a strong desire to be active in our studies. This goes hand in hand with the question of rhythms (not being passive 7 hours a day on a chair, as exciting as it may be!) But perhaps also with that of creativity. Even if we are in Administration section, it is obvious that each of us has an artistic fiber (otherwise we would be in Business School in cultural project management and not in ENSATT) and

that we need space and time to imagine this administrative-artistic mix that characterizes us.

CNSMD, Fine Arts, Circus School of Lyon...)

Given these different elements, what seems to me the most feasible and the best able to meet our needs would be:

- a space open to all, comfortable -canapés-heating, welcoming, vegetated as far as possible (note the number of green plants in our presentations !!) with a table and chalk to be able to pass messages between students projects or looking for specific skills and walls on which we could write / draw / express ourselves

- a lighter schedule (for example half a day free per week or even greater freedom of attendance for all classes). I understand that this last proposal could lead to undesirable situations (absenteeism, less class dynamics ...). But we could frame this freedom by defining half days or days of possible absence of students per month. For example, say that each student has 3 half-days of absence to go to see modules / courses that interest him particularly in other departments with course, warning teachers concerned and attendance at exams.

- a tool for pooling schedules of all departments (to be able to attend modules / courses of other departments, if only as observers)

- an opening on the outside: courses outside the walls as at the House of Dance with Dimitry or the Celestial-Tramps with Lab 71, a mixture of art school students, concrete projects made in connection with institutions (why not imagine a marketing strategy for the library network of the city of Lyon for example?)

I was a little long but I hope I was constructive. It is certain that, in view of the discussions we have already had with Valérie, Olivia, Laurent Gutmann or other people from ENSATT, there is definitely a desire to improve the career of administrators. The Hackathon allowed us to identify more specifically the stakes of this change and especially to imagine concrete solutions. I hope now that these ideas will be followed by movement.

Once again thank you very much for this rewarding week.(...)”

3. HACKATHON IN SAN MINIATO IN JULY 2019

The success of this way to collective work in short times suggests another application of these tools.

We decide to organize a little hackathon in SAN MINIATO with Elona Bajoriniene, Director of the Theater and Music School of Vilnius (Lithuania).

Look at the excel plan we decided : 2 X 3 hours, two days organized 2 times.

(CF.4. Complete board excel with instructions for the team/ SAN MINIATO Hackathon)

FIRST DAY :

A	TITLE	INSTRUCTION FOR PARTICIPANTS
14:10	Welcome & introducing words, global planning of the hackathon, team buiding	Welcome & introducing words Global planning of the hackathon Final goals Team building: choose a challenge or a subtopic that speaks to you
14:30	Team building game Team cohesion game	1_ Team building game: "tell your team an anecdote related to the school/teaching of the theatre that the Dixit card tells you" 15mn 2_ Team cohesion game: "as a team, you must transform as many circles as possible into recognizable objects in 3 minutes" et 2 mn for discussion
15:00	State of play / mental map	1_ Mental map of the situation/state of play (20 min): > based on the issue you're team is dealing with > state actual facts > use color/form codes to highlight : positive/negative aspects, lacks, dysfunctions 2_ Focusing time (10 min): "Inventory of the state of play" in order to: --> Reformulate the +'s and -'s, be more or less clear with everything that has been mentioned --> Identify the major issues and formulate them into relevant questions --> 2-3 major issues to be identified Deliverable: bring out 2-3 major sub-problems that each team wishes to address

15:35	Idéation #1 : "In the shoes of..."	<p>[20 min] SOLO exercise.</p> <ul style="list-style-type: none"> - choose a character you like/who speaks to you - put yourself in the shoes of this character - bring out as many ideas as possible on post-its to answer the sub-problem(s) chosen by your group <p><i>N.B : you can change characters if you are short of inspiration or if you want to have ideas from another angle.</i></p> <p><i>Be exhaustive, bring out as many ideas as possible!</i></p> <p>[10 min] Free exchanges / relaxation: as a group, share the ideas that have emerged (no rendering objective)</p> <p>[5 min] SOLO : select 3 ideas you prefer among those you have brought out</p> <p>Deliverable : each participant must come out with 3 written ideas clearly and understandable by all on post-its. Keep them with you</p>
16:10	Idéation #2 :	<p>[25 min ideation time]</p> <ul style="list-style-type: none"> * Each of you draws 3 columns on an A4-sheet. * You have 5 minutes to write and detail on your sheet the 3 ideas that you think best meet your challenge * When the 5 minutes are up, pass it on to the neighbour on the left * Then take the sheets of the neighbour on your right. You'll have 5 minutes to complete his/her ideas. * At the end of these 5 minutes, pass this sheet you have just completed on to the neighbour on your left. <p>Etc. up to a full turn.</p> <p>[10 min solo selection + presentation of your ideas to the group] : Take back his or her sheet, read it again in 1 minute and select the idea that seems most relevant to you.</p> <p>Then explain the idea to the other members of the team.</p> <p>TIMEKEEPER : 3 min presentation per idea + questions/answers</p> <p>Deliverable:</p> <ul style="list-style-type: none"> - 4 ideas (1 idea per person) placed on a flipchart, - This ideas will feed your reflexion about the challenge your team choosed - Please also keep the A4 sheets "in case" you want to use them later to develop/confirm/infirm the idea we are working on.

SECOND DAY:

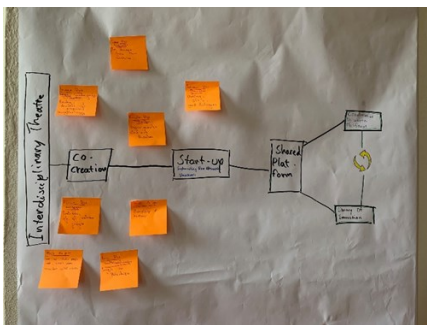
DUREE	DE	A	TITLE	INSTRUCTION FOR PARTICIPANTS
01:00	14:00	15:00	Deepening the idea (persona)	<p>In this exercise, you will focus on deepening the solutions that emerged yesterday From these solutions, you will have to think about:</p> <ul style="list-style-type: none"> - who will live them (=personas) - how these people will live these solutions - how to make the other group understand the experience that these people will be expected to live <p>Your team has received empty canvases to design personas</p> <p>1_ You will first have to imagine personas using the given canvas in order to understand the people your solution is adressed to, their problems, their needs, what they expect, how they see their environment, etc.</p> <p>2_ imagine route(s) that will describe:</p> <ul style="list-style-type: none"> - one typical hour/day / week / year depending on the choosen solution and the simulation that your concept will require - interactions with other people - the person's evolution as they live this experience, etc. <p>+ give operational answers (cf. specifications: time, approx. budget, manpower...).</p> <p>The more the story is told, the more the jother group understands and is empathetic.</p> <p>Again : the person who discovers the solution starts from scratch.</p>

Each time, the participants explained the difficulty to limit their minds, their thoughts in a such short time we imposed, but they all accept to play the game and respect the rules.

At the end, they all were able to present an organization, of the subject they have chosen in a list of themes that we had wrote and proposed :

interdisciplinary theater, theater for minorities etc.

The ideas they present in different ways can be illustrated by these photos :



FESTIVAL OF EUROPE CELEBRATING COMMUNICATION

IDEA: REPRESENTATION OF REALITY IN EUROPEAN COMMUNITIES

FORM: • EUROPEAN FESTIVAL FOR COMMUNICATION AND LANGUAGE DIVERSITY
• DECENTRALISED ORGANISATION AND DISPLAY

METHOD: FUCK THE FANTASY WORLD

COMMUNITIES INVOLVED:

<p>EUROPEAN MIN: i.e. Sinit, 2 Bown, Catalan, Lappland, Sa-Sic....</p>	<p>ASIAN: → FAR → CENTRAL → MIDDLE → SOUTH EAST → NEAR → i.e. FARCI/URDU → INDIAN → i.e. ARAB/TURK/KURD → RUSSIAN / SLAVIC</p>
<p>NON-FULLY-ABLE: → DEAF → BLIND → MUTE → PHYSICAL & MENTAL</p>	<p>AFRIKAN: → MAGHREB / N. AFRICA → WEST → EAST → SOUTH → CENTRAL</p>
<p>LAT. AMERICA: → MIDDLE → SOUTH</p>	

CONCLUSION

It was a great experience to share these tools for creativity with all participants, - teachers, researchers and students – because we have all discovered that it's really interesting to apply this kind of management normally reserved to entrepreneurs with artistic people: with these shares, the collective creativity is decidedly boosted....

Artists, entrepreneurs and researchers, all in the same boat!

In appearance, radically far removed from the socio-economic point of view, artists, entrepreneurs and researchers, regularly threatened by the lack of support for public policies, actually share more than we think.

Creation, a pledge of humility

Above all, artists, entrepreneurs and researchers find themselves faced with the difficult task of the creative process. The very condition of their existence, they must be able to propose original ideas. This exercise requires first of all humility, in that it requires to acknowledge the past. In many cases, the artist has learned from the traditions before detaching himself, the entrepreneur is aware of his industry and his tendencies, while the researcher bends to the exercise of the literature review"of expose his knowledge of previous work before claiming to contribute to it.

Nothing is created ex nihilo. I saw further than the others because I perched on the shoulders of giants."humbly recalled the famous Isaac Newton.

Between innovation and compliance

While creation seems to be defined by the new, it is often part of artistic trends, economic trends or intellectual traditions. To be too different, the risk is to appear marginal, misunderstood and finally devalued; but conversely, melting into the mold can prevent any accession to recognition. It is this delicate balance between innovation and conformity that punctuates the lives of artists, entrepreneurs and researchers.

Moreover, the independent and even solitary nature of these professions must not hide the powerful link that unites them to their community. Professional associations, incubators and research centers encourage the sharing of

ideas. Moreover, collaborative projects are an essential part of this community life.

http://archives.lesechos.fr/archives/cercle/2017/01/09/cercle_164681.htm#LxdHqWXWezIiyDIY.99

Tools of collective creativity and personal management can be share between all humans who just want to create.

If «To exist is to dare to throw oneself into the world»

If “I saw further than the others because I perched on the shoulders of giants”

To exist as an artist is to dare to perch on the shoulders of giants and to throw oneself into the world, isn't it?

Valérie DOR

*Coresponsable Département Administrateurs de spectacle vivant -
ENSATT*

P.J.

1. PPTX ENSATT and Entrepreneurship
2. Hackathon ENSATT.pptx
3. Excel board for participants and team leaders – Hackathon in LYON
4. Complete board excel with instructions for the team/ SAN MINIATO Hackathon)

CREATIVE ENTREPRENEURSHIP

AFTER SAN MINIATO: A REFLECTION FROM EVA FEILER

There is a vitality, a life force, a quickening
that is translated through you into action and,
because there is only one of you in all time,
this expression is unique.

And if you block it, it will never exist through
any other medium and be lost. The world will
not have it.

It is not your business to determine
how good it is;
nor, how valuable it is;
nor how it compares with other expressions.

It is your business to
keep it yours clearly and directly;
to keep the channel open.

You do not even have to believe in yourself or
your work. You have to keep open and aware
directly to the urges that motivate you.
Keep the channel open...

No artist is pleased...
there is no satisfaction whatever at any time.
there is only a queer, divine dissatisfaction: a
blessed unrest that keeps us marching and
makes us more alive than the others.

The Life and Work of Martha Graham (1991) by Agnes De Mille

WHERE I'M COMING FROM

I am an actor. I trained at Guildhall School of Music & Drama on the BA Acting course (3 years), from 2010-2013. Since graduation I have worked mostly in theatre, but in TV, radio and voice over as well. The

training at drama school gave me a wide variety of tools that I draw upon still – which naturally have developed over time and grown with new experiences. I found the most important lessons at drama school were not ones that were framed into a neat workshop, but were moments of real learning in the spaces in between. I found them in the spaces given within a class for an unexpected question to be asked, or where a student was given time to explore and get something ‘wrong’ – not for the second or third time, but for the eighth, ninth, tenth time.

I am a teacher. I direct on the Guildhall summer school, I give classes on the Guildhall Preliminary Acting Course, I teach on the Outreach Programme, I teach acting to opera students, I am on the panel for auditions. No teaching experience has been the same. Each has required different approaches and ways of thinking, and a willingness to go with what the room needs in that moment.

This project and its focus on creative entrepreneurship speaks to me both as an actor and teacher. Taking the example of a rehearsal room as a place for creative possibility: I believe every rehearsal room has the potential to behold something extraordinary. But this does not always happen. As Martha Graham writes in her letter to Agnes DeMille, I am interested in how we can ‘keep the channel [of expression] open’, for both teachers and students, and what might then occur...

SETTING THE TABLE

This Erasmus + Strategic Partnership Project centers around the collaboration of Ecoles des Ecoles members across Europe. From the beginning the pool of knowledge and experience has been rich and varied. The variety of disciplines and backgrounds from each project member has encouraged a curiosity and openness, crucial for this work.

But what IS a creative entrepreneur?

Though attempted at the beginning, it became clear this is hard to succinctly define and agree upon, and not a useful task. Over the course

of the project, many different components have revealed themselves to make up the vast umbrella title of “creative entrepreneur”. Some themes were familiar, and linked strongly to ways of teaching and learning that are already embedded in a drama school training. Some themes were new. And some were so simple that it became apparent they are often overlooked or forgotten about...

On 21st March 2018, I conducted a podcast style interview with Marina Papageorgiou, Enterprise Co-Ordinator on the Guildhall Creative Entrepreneurs scheme. During the interview, she emphasized the importance of demystifying what it is to be an entrepreneur, to students and teachers. So, I have attempted break down the components of what it might mean, and what it could look like. Some of the ‘ingredients’ contradict themselves, which, when seen as a whole, I hope makes sense – this project has not led to neat and tidy work. We have grappled and tussled, but I believe all of the components that I have set out below, have equal importance and value.

COMPONENTS OF A CREATIVE ENTREPRENEUR

SETTING THE FORM

Right from the start of this project, it was made clear by conversations with those experienced in creative entrepreneurship as a way of teaching, that how you set the form as a facilitator is crucial. The ‘form’ can also be seen as the framework. Inger Eilersen, a teacher we met at the Danish National School of Performance Arts, spoke about ‘creating frames rather than content’, inspired by the beautiful example from Russian psychologist Lev Vygotsky – who felt that teachers must be like scaffolding, allowing students to build within it. Inger’s exercise in Copenhagen asked small questions inspired from a set text, which then led to creative improvisations of the answers. With smaller exercises, we as ‘students’ were empowered to create more courageous work, within the set frame of creating a ‘live experiment’. A process was instantly put in motion, and the imagination and excitement in the room

was palpable.

During the development of the course for San Miniato, I spoke to Eliot Shrimpton, Head of Academic Studies at Guildhall. He again emphasized the importance of creating a frame that is both specific and loose – allowing and provoking creativity and autonomy from students. This idea goes hand in hand with getting the ‘teacher’ out of the way as quickly as possible, and therefore breaking the boundaries of a traditional exercise in a classroom...

With this in mind, Grace Andrews (fellow actor and teacher from Guildhall) and I created an arc that would be a rough guide to our time in San Miniato. Giving the title “The Space” to the series of workshops enabled an open structure to explore with the students.

The word ‘laboratory’ as a way of describing the San Miniato workshops was coined during a group meeting in Hamburg, and I feel was essential as a simple framework and starting block for us as teachers/facilitators. It immediately made clear that the time in San Miniato was an opportunity to explore *with* students, to try out new ideas, and most importantly to feel able to make mistakes and fail.

In order to create a generous and supportive working environment that would encourage failure, it was clear that there must be a sensitivity to language. When a new group comes together, it is not only the walls of the room that creates a home, but also a collective language. I noticed how crucial it is to set up an exercise with language that invites curiosity and excitement – by posing a question, or sharing an idea. This then inevitably lends itself to the exercise becoming something that the students can own, and evolve, themselves.

I discovered that setting the form of any exercise will always be helped if there is an understanding of how we are to work as a group – ‘*hengivelse*’ is a beautiful Danish word we came across during our time in Copenhagen, that translates as a *devotion to the work*. What happened in the work space in San Miniato felt most exciting when

everyone in the room was totally immersed and committed – ie. with a real sense of *'hengivelse'*. This commitment and devotion I think can be established early on, with a lightness that doesn't take away from its importance.

BREAKING THE FORM – AN OPENESS TO THE UNKNOWN

I discovered that San Miniato encouraged, and even insisted, upon having an openness to the unknown. As a medieval town in the province of Pisa, it was all completely away from the environment of the drama schools we were familiar with. Exploring and discovering a new space together – as students and teachers – I feel promoted creativity, focus and imagination. Especially imagination, which was fuelled by the unknown and new environment.

The unknown can also come in the form of letting an exercise go beyond the parameters of a brilliant 'plan'. Preparation I feel is essential – but equally as important is letting go. I discovered that once a structure has been offered, time must be given to the exploration of it, so that it has the permission to fly and shape shift and potentially end with something you could not have predicted. Of course this doesn't always happen. An exercise may well 'flop' – but you can only discover this by putting yourself in the vulnerable position of giving an exercise time to develop. I found in San Miniato that even if you felt as a facilitator that an exercise had 'flopped', if you gave it time to breathe, it may well give it life again... and then again not. Giving time to an exercise also encourages a students' voice to be heard, empowering them to offer and develop their own instincts.

Daring to go somewhere new as a teacher is not always – if ever – an easy thing.

Charlotte Østergaard, a teacher from Copenhagen, said that in her work she 'doesn't want to find the complete answer or formula'. This resonated hugely with me – not only does it take away from the pressure, but it encourages playfulness and an appetite for exploration

and a desire for the process, rather than any result.

I felt that doubt and uncertainty can be a hugely invigorating thing to have in a work space – and that you can, as a facilitator, feel settled in your unsettlement. By letting go of your expectations and plans, you also allow the potential to be truly surprised and excited by something. Which I think is something we seek not just as facilitators/teachers, but as human beings...

HIERARCHY AND SPEAKING UP

Something quite magical happened in San Miniato – which was that, over time, Grace and I experienced the roles of ‘teachers’ and ‘students’ beginning to shift and blur. As a place of creativity, the whole set up of it being a laboratory enabled a dynamic and new way of learning – for everyone. I felt that it wasn’t just one element that created this non-hierarchical dynamic, but a whole range of them. From being able to attend workshops as a teacher, and thereby stepping immediately into the shoes of ‘student’ - to eating together at lunch and dinner, and collaborating on creating a ‘timetable’ for the next day.

The idea of how we learn from one another was explored in Charlotte’s workshop in Copenhagen, and she spoke about ‘meeting on common ground’. I have had little experience of this before – essentially a facilitator taking part in their own exercise. I found in San Miniato there was such a blurred fluidity to the traditional roles of ‘student’ and ‘teacher’ that it felt essential to jump straight into the work and become a ‘student’. The work itself wasn’t always easy – but I sensed that by actually showing yourself grappling with work there enables more of an equality in the room, and in turn empowers students to also experiment and push their own limits. I found that it also encouraged more of a direct communication between myself and the people in the room. I realized in San Miniato that once there is a dialogue between students and teachers, the learning can become a two way thing. Students do not need to just ‘receive’, all the time. And by giving the space for them to

offer and speak up, it leads to a culture of learning that is available for everyone.

Speaking up in potentially difficult situations was something I wanted to explore in San Miniato. I offered a workshop in ‘Creative Assertiveness’, looking at exploring what perceptions people had of assertiveness, and how to negotiate ways through challenging situations. Feeling empowered in a rehearsal room context to speak up when something doesn’t feel right, or simply being able to confidently express an idea, is something that I feel creates an artist’s sense of empowerment. I found it interesting to discover how, when assertiveness skills are simplified and broken down, they become tools that can almost be explored as a game. This playful structure lent itself to being a space within which to build up skills in assertiveness.

RISK AND FAILURE

Lidia Varbanova, author of ‘International Entrepreneurship in the Arts’, writes that

‘entrepreneurs are the ones who do not give up if they fail’. Failure I think has always been an interesting subject within a creative context. Because surely there is a scale of failure, the end of which we generally don’t want to fall off...

When creating the ‘arc’ of our San Miniato workshops, Grace and I wanted to give as many opportunities as possible to be daring and courageous. Working with such a range of students – including actors, writers, costume designers – meant that it was crucial we had an awareness and sensitivity to the needs of individuals within the group. Though the concept of creating a workshop for students from across a range of disciplines had felt daunting, I now believe it in fact generated an atmosphere of acceptance and encouragement.

During the time in San Miniato a splinter group of students – self named ‘The Rogue Group’ – was formed. It was unexpected, and sparked from

their desire to further the work.

I attended a workshop of theirs which I found really interesting. The content was led by a student from Hamburg, who was interested in authenticity. Afterwards he said that for him the exercise had never developed in such a way before. It felt that whilst we as a group of researchers/teachers couldn't have anticipated such a group forming, it was something that developed naturally from the nature of the risk-taking work and way of learning encouraged in San Miniato.

OWNERSHIP AND RESPONSIBILITY

For me, a handing over of learning felt like the biggest discovery in San Miniato. Once a responsibility and ownership of skills had been embraced and explored, the learning environment changed – and lifted into something we could not have predicted.

At the heart of the 'students' taking ownership, was the concept of the timetable.

Set out at the beginning with the look of a traditional timetable, over the first week it began to morph into a much freer and open space. It developed into a ritual at the end of the day where the following day's 'offers' were pitched, and those interested could sign up. It felt that there was real passion when people stood up and spoke about their 'offers' – as well as a vulnerability, stemming from the unknown of how many people would attend. I feel that if there is space within your learning to have responsibility and offer something in return, something is set alight within you. This was clear, as we saw the numbers of students offering workshops increase exponentially, until the corridor wall was covered in their brilliant offers...

EMPOWERMENT

Taking ownership in your learning process can often lead to a brilliant sense of empowerment. We were keen in San Miniato to enable a 'lift off' of some kind towards the end of the week. This for me was one of

the most eye opening moments of my time there. With a frame that we explicitly said could be disregarded, in the last afternoon the space became the students', and the students' alone. They created, with such imagination and a sense of beauty, an 'experience' of a space for people to enter. The process was led entirely by them, and resulted in two magical pieces of art.

I would be interested to explore whether this 'lift off' could be introduced earlier into the process of learning, to establish a sense of empowerment from the beginning. We had been careful and focused on creating a real sense of ensemble during the first few days, but it would be interesting to see if in fact a group of students could easily start exploring and creating much earlier. Autonomy and self efficacy run in our blood, and we only have to be given the space and encouragement, for them to come alive. This again reflects the idea of the 'teacher' being pulled away, and the boundaries of a classroom exercise broken. Jacques Lecoq's pedagogy encapsulates the heart of this: 'auto cours'. Or, 'self-course'.

"The pedagogical power of the auto-cours resides in the way it refuses to prescribe collaborative styles, tools, or models but instead induces an urgent creative collision through which students are forced to envision and produce their own theatre. The pedagogical potential of this collision rides on the productivity of unfixed power dynamics. In this light, destabilizing power dynamics within the creative act becomes a pedagogical obligation."

Maiya Murphy & Jon Foley Sherman, *Collective Creation in Contemporary Performance* (2013) Lecoq's Pedagogy

NURTURING AN INDIVIDUAL'S PASSION

I believe that before anyone can start shouting loudly, there has to be an awareness of what the passion is and where it is coming from. If it comes from a real and genuine place, the foundation can hold an entire structure of growing work and ideas. 'What do you care about?' or 'What are you drawn to?' are questions that I think could be given

much more time within the education system – both higher education and early learning. This yearning sparked my idea to delve into the concept of ‘dreams’ with the students. I believe that an openness and interest in someone’s dreams and passions can only be a good thing, and may open the door to a whole array of possibilities.

How can you find your form of expression if we are all doing the same thing? And so we started from texts and images, brought in by the students, that set the them alight.

“I am the master of my fate. I am the captain of my soul”

- A student shared the poem *Invictus*, by William Ernest Henley, from *Book of Verses* (1888)

The strength and passion of their voices, as they shared what they’d brought with them, was electrifying. I wonder if giving a student space to remember what they love, and what they want, gives them fuel not only for that present moment but for beyond too.

The Law of Jante, a code of conduct in Nordic countries, was brought up in the rehearsal space. It is the message that there should be a sense of shame to have any ambition or belief that you may be something special. This resonated with me and the very British value of extreme modesty. Whilst arrogance can push people away from you, I wonder if extreme humility can push down self-worth and value. With this in mind, I developed an exercise that had to start with ‘I want’. Something we very rarely allow ourselves to explore, perhaps because of the fragility of our real hopes and dreams. For me, it was a moment of revelation to feel just how empowering it is to speak with strength and conviction in your own individual future.

Embracing individuality starts with an active curiosity from a teacher – a curiosity of what might already be there in the room. The idea of a student’s ‘resources’ that they bring into a space was coined by a student on the course who was wanting to be heard more.

What makes up a learning culture was touched upon during a project meeting in Hamburg, when freelance lecturers spoke to us about ‘The Change Project’ at Hamburg Theaterakademie. A key component of their learning culture was the idea of potential – having an awareness of the abundance in a group, rather than feeling any lack of it. They also spoke about ‘*unternehmung*’ – a German phrase expressing the idea of planting a seed.

I feel that planting a seed is essential for a teacher to give a student. For me it goes hand in hand with nurturing a passion, or any potential. It can also be interpreted as purely giving a student space to express themselves and explore their own ideas. The ‘seed’ holds the potential of an idea or piece of art far greater than one could imagine.

BUILDING YOURSELF A NETWORK

Before building yourself a network, there has to be an openness and curiosity in the first place. How often do we assume we know or understand something? San Miniato provided a place and time to embrace going back to basics, being curious, and asking simple open questions.

Rikke Lund Heinsen, a teacher from Copenhagen, led a brilliant workshop on ‘Core Values’. She offered the idea of what would happen if we asked each other not the CV focused question ‘what do you do?’, but ‘what are your core values?’ The importance placed on building a network is justified I feel, as creative work is lifted when in collaboration with the right individuals. However, the openness required to hear and explore another’s core values, immediately made the interaction a very human one. It made me wonder what would happen if, when feeling the pressure to ‘network’, one felt able to ask open questions that provoked a conversation that was potentially complex and personal and fascinating.

Working across disciplines with such a huge variety of students immediately lifted the quality of the learning. For me, it felt like there

was no room for laziness or a sense of falling back on what you already know – the interdisciplinary nature of the room demanded a consistent curiosity and questioning and exploring. Especially when devising exercises as a teacher, it required a rethinking of how to provide an equal foundation from which the students could work. It also offered consistent and unexpected surprises of what was being offered, and by whom. Though perhaps daunting at the beginning for some students, it eventually led to a room where those who had hid at the start, over time found strength in their voices and voices. This led to a vibrant network of students and teachers forming over the time in San Miniato.

The wealth of resources that an interdisciplinary group of students brings is immeasurable. In approach, values, humor, offerings... The nature of the group lifted the learning, and was a crucial part of the San Miniato laboratory. Many students are still in touch, and so the network continues to grow and develop.

RIGOUR

I believe there can always be an expectation of a level of work. It of course must have a foundation of understanding and appreciation for the cross disciplines in the room. A costume designer is a different animal to an actor. Both have the same fire and potential, but it comes alight in different ways, as we found in San Miniato. Having a rigour and energy as a teacher to look further than what is front of you is essential. Looking beyond your own assumptions – and preconceived ideas of others – opens up opportunities for you and the students. There seems to be a delicate balance of giving something time and space to grow, but also a healthy impatience to want to shake things up, and question, and provoke.

A PRACTICAL TOOLKIT

From the variety of people we have met and explored ideas with during this project, there has often been an emphasis on how important practical tools are to encourage entrepreneurship in students. Here are some of them, broken down:

- During my podcast interview with Marina Papageorgiou, she spoke of the importance of making routes and options transparent during training – afterwards is too late.
- How and where to apply for funding, and what steps to take
- What resources are available within the school’s set up – being made explicit
- Giving students ‘small experiences’, rather than from ‘nothing to the ‘big idea’ ‘ – an idea from Helena Gaunt.

Helena also spoke about how once her students had been given the confidence and know how, the belief, and the network of support, they had been ‘empowered to think differently’, and one had described the process as having had ‘my whole brain rewired’. With the practical tools in place, the mindset that is at the heart of a creative entrepreneur can begin to flourish...

LAST BUT NOT LEAST: AN INTEGRAL MINDESET - THE HEART OF CREATIVE ENTREPRENEURSHIP

For me, whilst practical ways can and must be in place to lift a creative entrepreneur’s learning, there is nothing more important than an integral mindset. The shift of how we see ourselves and each other, and what we are capable of, starts with our mindset. This shift must, if at all possible, start with the teacher – for once this is in motion, the place of learning transforms for a student.

These two definitions below are ones I have been particularly struck by during this project:

- *To dare* – a vibrant and brilliant idea from Olivia Chateau, key member of this project, which embraces the importance of bravery from both students and teachers in entrepreneurial work.
- Jacques Delors’ concept of ‘lifelong learning’ in the 1996 Delors Report on the four pillars of learning: *Learning to know. Learning to do. Learning to be. Learning to live together.*

BEYOND THE PROJECT

GUILDHALL SUNDAY PRACTICE

- This project has been illuminating for me and my work and development as an artist. I think it is no coincidence that during the process of the project, I was provoked into action to create a new space at Guildhall – now named the Guildhall Sunday Practice.
- Myself and two other actors from Guildhall were speaking about our desire to have a space where we could come together to both take part in, and lead, workshops. We were interested in creating an active alumni network, in a space that encouraged play and mistakes. The Guildhall Sunday Practice now runs monthly, and is supported by the school.
- There are plans to introduce it within the training, and it is a project that is fuelled by both joy and a need to work in a non hierarchical, creative space.

POST TRAINING IDEAS

Potential alumni support for one year (as they had on the Guildhall Creative Entrepreneurs programme), to keep in touch and stay feeling supported. It is an overwhelming and often lonely experience when you graduate, and left to fend for yourself. With a support system in place, I believe new graduates would feel more able to continue the brave and exciting work that the training encourages.

A graduate company – not a new idea, but one that I feel is more important than ever now.

A list of contacts who can be called upon to help develop alumni's ideas. This was something that was brought up by Rachel Roberts, from the Conservatoire in Boston, during the 'Artists as Citizens' week in London, February 2018.

Rachel spoke about how she helps her students obtain grants for their ideas during the training, and then continues the support after graduation.

DURING THE TRAINING

- Identifying and furthering what it is in the training that enables a student to feel empowered. Time must be given to develop this vital sense of autonomy. This was something we could have done more of in San Miniato – letting go of the abundance of preparation and plans, and giving space to what the students were being drawn towards.
- The importance of having a “direct creative debate... there is not enough” (Christian Burgess (Vice Principal and Director of Drama – 2018). This reflects the most exciting work that has been done during this project – when there is a clear channel of communication between teachers and students, enabling creativity to thrive and students to directly influence and shape the course of their learning.
- A further exploration and development of cross collaborative projects. A school with such a variety of disciplines is a hub of potential. I feel that any time put into further interdisciplinary work would be invaluable, and the benefits would grow beyond the structure of the training.
- I believe it is important to integrate the values of creative entrepreneurship, as opposed to treating them as an add on limb – as much as possible. Of course a traditional education model can be used, but I’m not sure the effect would be as great as a real embedding of it into the training. It would be a longer process – but that is what it is. A process. It may not always have an end product, but the process itself will provide far more riches than the end ‘result’. For both teachers, and students.

LAST THOUGHTS

What took place in San Miniato was something that no one could have expected or planned for. I was shown what it is to truly leave behind your preparation, and step into the unknown. I was able to explore, with the spirit of both the teacher and actor within me. I believe it truly is the

way of thinking that must be nourished and given space to. It is this way of thinking that can be implemented in any learning context. We see examples of teachers at primary schools being encouraged to give autonomy and space to their students' voices: this is no different. There is a beauty to the simplicity. It doesn't need to be overwhelming or complicated.

We can help, as teachers, to 'keep the channel [of expression] open'. As Martha Graham also says in her letter to Agnes Demille, 'if you block it, it will never exist through any other medium and be lost. The world will not have it'. I believe that to not block it or shut it down, is as important as keeping it open. And it is the first essential step towards realizing the potential of our students – the potential that it is bigger than our plans, or our expectations, or anything we could have imagined.

DO PERFORMING ARTS SCHOOLS SHAPE THE THEATRE OF TOMORROW OR DOES CONTEMPORARY THEATRE SHAPE TOMORROW'S PERFORMING ARTS SCHOOL?

ELZĖ GUDAVIČIŪTĖ

This international theatre laboratory encouraged me to rethink the responsibility of our work as pedagogues. It convinced me how important it is to create an environment that encourages creativity; how important it is to devise a learning model that identifies and meets students' needs, nurtures their awareness, responsibility and collegiality; and the importance of student participation in the structure of this process and its formation.

During the summer school in San Miniato, teachers and students worked as a team, unanimously searching for ideas, analysing, creating and sharing experiences. We were encouraged to be brave and experiment. Such an opportunity allows the pedagogue to discover new and more interesting teaching tasks and to renew your educational methodology. I came to the conclusion that it is important to experiment, but you have to pay attention to the quality, not only quantity.

After actively discussing creativity, how to foster motivation and to look for creative opportunities, I came to a conclusion that, rather than waiting for offers, we should create these offers, as well as other creative projects, ourselves. We must not only give theatre students information about international development opportunities, but also motivate them to go. I also found myself thinking about contemporary European theatre and its tendencies more constructively, and posed the following question: do performing arts schools shape the theatre of tomorrow or does, in fact, contemporary theatre shape tomorrow's performing arts school?

I divided my insights on the summer school into the following subjects:

Responsibility

- It is important to bring up a young artist who acknowledges and values good things as much as bad ones.
- It is important to create an environment that fosters creativity.
- It is important to develop an educational model that allows for student awareness, sense of responsibility, and that identifies and meets students' needs. It is important to allow for student participation in the process of structural developments.

No Hierarchy

- The lack of hierarchy, and the resulting freedom, does not mean there should be no respect for each other.
- Teachers and students are on the same team, and together they research, analyse and share their experience. This allowed me to pay attention not to what I already know, but to look at the educational process through a different lens. To learn, rather than only teach. To look for new knowledge and skills, rather than only demonstrate those I already have.

Experiment

- The value of having a new teaching idea and an opportunity to experiment with it, and, together with students, to research a specific subject or a newly discovered practical task. When students are told that it will be an experiment, it creates a possibility to discover new and more interesting tasks, and to renew pedagogical methods.
- It is useful to experiment; however, the quality should be more important than quantity.
- Looking for a way to feel comfortable in uncomfortable moments.

Sharing

- This project revealed similarities and differences between the participating European performing arts schools. It suggested some good practices that could be applied in our academy.
- My suggested idea – that half of each day’s warm-up should be led by students from a different country – really worked. This meant that students took more responsibility for the content of the task and had a go at teaching. It is interesting that all the warm-up tasks and exercises were very similar, despite being led by students coming from different countries. I was surprised by this, as I was hoping to see new and interesting exercises. It seems that all schools participating in this project use similar awareness, focus, tempo-rhythm, imagination, etc. exercises, with only small differences and nuances in their presentation.

Inspiration/ Ideas/ Creativity/ Motivation

- We should not wait for offers from others; we should create these offers and creative opportunities ourselves.
- It is important to inform not only theatre students about development opportunities abroad, but also motivate them to go.
- This theatre laboratory provided me with ideas for a few creative projects as well as a post-doctoral theatre research strategy.

Variety of Activities and People

- Different people with their individual experiences, new and interesting contacts, and the overall dynamism of this project stimulated my curiosity and flexibility. Through the reflection on the project and my place in it, I was able to encounter myself anew.

International Theatre School of Entrepreneurial Tomorrow

- It made me think about contemporary European theatre and its

tendencies.

- Do performing arts schools shape the theatre of tomorrow or does contemporary theatre shape tomorrow's performing arts school?
- The actor is dead. As is the director, dramaturg, scenographer and producer. What we need is a collaboration between these different theatre specialisms. The actor can work as a producer, the director can be a dramaturg, the dramaturg is able to act, etc. We need to change our thinking: you will not become a better actor simply by gaining more and more acting skills; in order to become an interesting and influential theatre maker, it is as important to widen your perspective and thinking, and to acquire various non-acting skills. As the old saying goes: love the art within you, not yourself in art.

* * *

A short playful sketch created from the workshop titles of the summer school

THEATER SCHOOL MODEL:

International Theatre School of Entrepreneurial Tomorrow

Aim: Expanding Crafts and disrupting Routines in Time and Space

Place: Il Nostro Giardino: L'Europa

Description:

You will be **entering the space** with a **connecting costume** and **be surprised by answers** in a question **“Can a costume create community?”**

Our **Grand Tour** will include **walking with values** in the **garden of words** while **collecting sounds**. Every morning there also will be a

warming up for the failing voice.

People who will be really pissed off and won't take it anymore are welcomed to go to **Como workshop** for discussing the problem "**Do schools kill creativity?**" and discover an idea of **how can we make art a protest?** We believe that **Tarot reading workshop** will help you write the **Manifesto**.

You will learn **the art of living from the arts** by **arguing on the chain gang with a Martian**. Only by having **definitions and associations** will you be able to **imagine theatre of tomorrow**.

With Love,

Elzė Gudavičiūtė, Anastasija Marčenkaitė

* * *

Student responses from the report on the summer school published by LMTA:

“What is entrepreneurship? This was the main question we hoped to find an answer to during our stay in San Miniato, Italy. I had no idea that an attempt to answer this question would raise so many others, often crucial and necessary for my profession. I benefited most from an opportunity to briefly pause and ask questions, including those we try to answer most of our professional and personal lives. In Lithuania, the word ‘entrepreneurship’ is rarely used and, at times, even seen as a ‘swearword’. However, I can now see that it is probably a key notion, something that will unlock the theatre of tomorrow. And it’s this theatre of tomorrow that we are trying to create, isn’t it? It was an extraordinary opportunity to meet international representatives of various arts professions. The same goes for great new acquaintances and maybe (only maybe) friendships which I hope will continue after the project. This project offered me different approaches to independent learning and working methods, something I cannot wait to try out while I

continue my studies back in Lithuania.”

Laura Kutkaitė, third year BA in Directing, LMTA (course leader Oskaras Koršunovas)

“This project provokes you to view theatre, art and yourself differently. I would describe my time there as a connection. All workshops allowed me to open up and present myself as a creative individual, to discuss and listen to others, and to face some provocative suggestions. I’m not sure what would the ‘theatre of tomorrow’ be like, but I know that collective collaboration, intensity and discussions lead to strong and lasting results. My journey here continues and, when I wake up in the morning, I keep thinking how to sustain it. I will definitely share that collaboration is very powerful in theatre with others on my course.”

Rugilė Sabonytė, third year BA in Acting, LMTA (course leader Oskaras Koršunovas)

“I’m mainly thinking about the artist’s responsibility – to yourself and to others. Responsibility to do what you say, responsibility to have values, responsibility to account for your actions and not always feel like a hero, responsibility to have willpower and responsibility to tell the truth. During this project, it was very interesting to notice how abstract ideas become tangible and how something that seemed disconnected at first, suddenly comes together.

It was also very interesting and useful to find similarities and differences between other performing arts schools and ours. It was the first time that we held such detailed discussions on education, its structures, problems and advantages. It’s as if this project has created a small model of an education system. Students had an absolute freedom to choose which workshops to attend as well as an opportunity to offer a workshop themselves. Such freedom gives rise to order. I’m now

thinking how to hold on to the things I've learnt, how to integrate some of them in my work in Lithuania and how to share it with my Lithuanian course mates and other students.”

Urtė Sėjūnaitė, third year BA in Directing, LMTA (course leader Oskaras Koršunovas)

“The diversity of participants in this cultural project encouraged me to understand and practice two simple, yet difficult to achieve things: to really listen to and respect your partner. This allows us to start learning from each other. During the project, I often faced my ‘inner critic’, which prevented me from really dedicating myself to the work and being completely honest. Together with other participants in various workshops, we tried to understand and see self-criticism as a natural reaction which we should ‘make friends’ with. An adequate view of your shortages allows you to find the here and now, exist in the moment and trust your first impulses. From the professional perspective, these skills are crucial.” *Anastasija Marčenkaitė*, second year BA in Acting LMTA (course leaders Nelė Savičenko and Gytis Ivanauskas)

“In San Miniato we are working very intensely, we have to think on our feet, quickly suggest ideas and reflect, so there is no time left to worry about how we should present ourselves or how to work in the ‘right’ way. Such experience plays a large part in getting to know yourself as well as making peace with yourself. Of course, we make mistakes, but there is an absolute freedom to do so, to create and look silly, which results in a crystallisation of ideas, solutions and values in a non-artificial way.

I begin to see collective collaboration differently. A person who is free to interpret ideas, free to choose a way of thinking and their own philosophy, is able to offer much more and work as an equal part of a

collective. You have to open yourself up to others' ideas, without feeling the constant pressure to be the most clever, talented, etc. Don't be afraid to be vulnerable.

I feel that we (students from different countries in San Miniato) are tired of posing, of artists seeing themselves as cultural icons and the dangerous ignorance of the truth and the outside world.”

Augtumas Harner, third year BA in Directing, LMTA (course leader Oskaras Koršunovas)

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WHAT HAPPENED IN THE ENTREPRENEURIAL LABORATORY OF SAN MINIATO

RIKKE L. HEINSEN

- Or how to write about living experiences during three weeks.
- Or a try out to do an ontological verbalism of something meaningful.

Background

In July 2019 a group of teachers and researchers from 6 European performing art schools invited 34 students and graduates to join a three-week long working laboratory within the field of artistic entrepreneurship. The lab happened in the Italian village San Miniato and is the main event of the two-year long ERASMUS+ project “Entrepreneurial Challenges in Theatre Higher Education Curricula”. Six partner schools have attended the project since 2017 and at its core it is a research project. And so became the stay in San Miniato.

Intro

School has its roots in the Greek *skhole*. Originally the word was connected to the word “leisure,” which evolved into a “place for discussion”. Leisure means “free time” and some of the synonyms of free time is

Freedom

Breathing space

Peace

Recreation

Diversion

Distraction

Fun

Games

Did we make the contours of a future international performing art school in San Miniato?

Did we create a community of practice?

Did we experience to tune in (to) each other in a togetherness of work and creativity?

Did we find a balance between the individual and the common journeys?

Maybe it is not interesting to answer yes or no to these questions? Maybe it is more interesting to find out aspects of what went on, what kind of structures we tried out, what kind of different emotions and creations were made and what kind of future potentials the experiment emerged?

On the following pages I will try to put into words some of my professional and personal learning moments of San Miniato entrepreneurial lab 2019.

New structures – new possibilities

The core group of teachers and researchers in this project have worked together for about two years. We are in different ways connected to our national institutions. Together we represent an enormous amount of experiences and knowledge when it comes to designing learning spaces and teaching programmes, mastering curricula and choosing the content of teaching in higher performance education. Along the way we got more and more convinced that the time we had in San Miniato was precious and a time for us to show that the French word *oser* (to dare) was really a key word for the whole research project.

Instead of designing the whole stay in advance, we invented a managing tool called *Time Table*. In short it consists of a large piece of paper on the wall, arranged into different workspaces (very large room, large room,

small room) and two fixed pauses (lunch and dinner). The core group of teachers had already brought a bunch of workshops to the table, because we had tried out different workshop formats during the last 6 months before going to Italy.

These workshops created the first content of the Time Table but from the very beginning we asked the students and graduate to contribute to the Time Table with workshops and offers. Everyday at five the whole group of participants - that we decided to call *researchers* - sat down and created the next working day. Step by step we took all the workshop suggestions (written on small pieces of paper with theme and numbers of participants) and negotiated about where to put these workshops for the next day. When the day was planned, we all got up and wrote our names on the workshops or sessions that we wanted to attend. Sometimes this creating Time Table –sessions took 15 minutes, sometimes they took 40 minutes, but we all stayed until the next day emerged in front of us.

What did this planning tool do? It definitely created a feeling of togetherness and common responsibility for the leaning space. It also created a more flat structure in terms of how we as a community looked at each other. Being aware of the fact that the emotions and experiences rising from the time table structure were not the same for everyone, I still have the feeling that this way of working gives a lot of new possibilities for inventing new workspaces, workshops, sessions, material, relationships and actions. The Time Table formed a basic structure for a community of practice that little by little was shaped by us all. Let us look into that term for a short while.

Community of practice – in practice

The learning theorist Etienne Wenger has evolved the term *community of practice* throughout his academic career. Wenger describes communities of practice as

“*groups of people who share a concern or a passion for something they*

do and learn how to do it better as they interact regularly.”

The learning that takes place is not necessarily intentional. Three components are required in order to be a community of practice: *The domain, the community and the practice*. Wenger describes the three components as such:

The domain: members are brought together by a learning need they share (whether this shared learning need is explicit or not and whether learning is the motivation for their coming together or a by-product of it)

The community: their collective learning becomes a bond among them over time (experienced in various ways and thus not a source of homogeneity)

The practice: their interactions produce resources that affect their practice (whether they engage in actual practice together or separately)

A community of practice also defines itself along three dimensions:

What it is about: its joint enterprise as understood and continually renegotiated by its members

How it functions: the relationships of mutual engagement that bind members together into a social entity

What capability it has produced: the shared repertoire of communal resources (routines, sensibilities, artefacts, vocabulary, styles, etc.) that members have developed over time.

(Wenger: Community of practice – learning as a social system, in Systems Thinker)

Having read these different aspects of the term, it is possible to see the San Miniato laboratory as a community of practice. A huge part of being a community of practice is the urge to share both experiences and knowledge and to help each other unfolding potentials regardless of roles and labels. In both concrete and abstract ways the sharing, the

helping and the unfolding became general principals in the entrepreneurial laboratory. And even though there were conflicts, frictions, out bursting groups, disagreements and disharmonies the acts of sharing, helping and unfolding potentials continued to be the largest part of the community of practice.

For Wenger there are two essential elements in a community of practice and how we negotiate meaning: *Reification and participation*. These two elements also became essential for the participants in San Miniato. Reification means to treat something immaterial – for instance love or fear – as a material thing to make it easier to comprehend. The time table is possible to see as a reification of very complex immaterial stuff like: self-efficacy, courage, curiosity, togetherness and artistic entrepreneurship.

Wenger writes about the other essential element participation:

”Communities of practice usually involve multiple levels of participation, as do most social learning spaces. Because involvement can produce learning in multiple ways and the domain has different levels of relevance to different people, the boundaries of a community of practice are more flexible than those of organizational units or teams.” (www.wenger-trayner.com)

Further on he helps us defining typical categories of participation in the community of practice:

Core group: a relatively small group of people whose passion and engagement energize and nurture the community

Active participants: members who are recognized as practitioners and define the community (though they may not be of one mind as to what the community is about)

Occasional participants: members who only participate when the topic is of special interest, when they have some specific to contribute, or when they are involved in a project related to the domain of the

community

Peripheral participants: people who have a sustained connection to the community, but with less engagement and authority, either because they are still newcomers or because they do not have as much personal commitment to the practice. These people may be active elsewhere and carry the learning to these places. They may experience the community as a network

Transactional participants: outsiders who interact with the community occasionally without being members themselves, to receive or provide a service or to gain access to artefacts produced by the community, such as its publications, its website, or its tools

It is interesting how these different levels of participation were all at stake in San Miniato, as I see it, and it is interesting to bare in mind the words from Wenger that has to do with the importance of “*movements across levels*”. In most community of practices there is a flow of people and knowledge between the levels of participants, and in our community of practice there were also different kind of movements across levels during the three weeks. Baring in mind the importance of this movement, it could be important for the core group of the ERASMUS + project to invite in new participants to help us look into the future.

Entrepreneurship in performing art

“*Exister, c’est oser se jeter dans le monde*” (Simone de Beauvoir)

Since the beginning of this project and long before we gathered in San Miniato the term *entrepreneurship* has caused the core group of teachers and researchers a lot of wonderful trouble. It makes sense because it is a term with strong connotations and meanings towards business, growth, financial risks and profit. For many people in artistic fields these words are the opposite of artistic freedom, independency, choices and necessity. Along the way the core group discussed and “massaged” the term and its various contents and at some point we

started connecting the term to words like

- Autonomy
- Empathy
- Intuition
- Potential
- Self confidence
- Expansion
- Identities
- Courage
- Disruption

Looking at the possible values and meanings of these words we can investigate more freely what entrepreneurship might be in an artistic field. *Being entrepreneurial* can be seen as being able to approach opportunities in various ways. In literature about artistic entrepreneurship it is often stretched that the entrepreneur has to be able to both **discover** and predict opportunities AND to **create** opportunities – meaning being able to create new realities.

Especially the competences within **creating** (co-creating) opportunities and new realities are important in a world of political instability, capitalistic logics and right wing politicians claiming to bear the true cultural and artistic values. Therefore the entrepreneurial focus in the art schools should be to strengthen the student's competences within expanding their fields of opportunities relying on their artistic skills and heart. We are obliged to help our students to investigate in questions like:

How agile are you?

What does it mean to have a free entrepreneurial spirit?

What does it mean to lead a sustainable artistic life?

How do we redefine terms like success, work and values?

What we have found out during this two-year project and especially in our laboratory in San Miniato is that entrepreneurship within the field of performing arts is connected to creating values in a much broader sense than the economical path suggests. We have to DARE to provide dialogues about togetherness, communities, courage, autonomy, empathy, flexibility, self-efficacy, risk taking, co-creation and liberty. Together with our students.

Entrepreneurship within the field of performing arts has to do with strengthening our trust in action, reflecting upon our own and other people's practises, traversing and challenging our own ways of thinking and working and expanding our needs of creating new communities of practices.

The performing school of tomorrow is international

In the beginning of this text I refer to the root of the word "school". For me San Miniato became a *version* of a free space and a free time for learning and growing. It became a *version* of a workspace with

Time to explore

Time to do research

Time to search

Time to be in doubt

Time to disagree

Time to negotiate

Time to make compromises

Time to choose

The different European schools of performing art that are involved in

this ERASMUS+ project are autonomous, tradition based, national school that, in a way, are independent of each other. But...

What if the performing school of tomorrow was an international, collaborative, Do-it-with-others, participatory, transdisciplinary, dialogical school?

What if the performing school of tomorrow was a workspace for artistic researchers of different ages, generations, nationalities, points of views, professions, gender and tastes?

What if the performing school of tomorrow was a workspace for mixing up formats, ways of learning, ways of producing and ways of creating?

What if the performing school of tomorrow was a workspace for shared experiences and useful inconsistency?

What if the performing school of tomorrow was a workspace of freedom to fail because it is a laboratory - a room-room for experiments without judging?

What if the performing school of tomorrow was a room-room for stumbling and working together towards common goals even if we do not clearly know the goals in the beginning?

What if the performing school of tomorrow was a space for gaps, recognitions and artistic research?

At closure and an opening

I believe in a European future international school of performing art that could take place each year and be seen as a supplement to the national schools. A residency for developing artistic communities of practice, artistic research, new formats of art, new ways of producing, new ways of thinking about performing art products and new ways of being sustainable in life.

I believe that this ERASMUS+ project has all the potentials to grow in

new directions and blossom even further than the project period and the formal closure in October 2019. I believe that we need to help each other in new trans European manifestations of what we find important: A world with access to artistic learning and working, artistic events, artistic rooms, artistic stories, artistic growth. The three weeks of laboratory in San Miniato became the configuration of the core group's ambitions during two years. The next steps are already being taken as I write by the San Miniato community of practice, now spread all over Europe. The international school of tomorrow is not an illusion. It is a Utopia for realists and it is doable.

SAN MINIATO: REFLECTIONS ON AN OPEN FIELD OF POSSIBILITIES

JOÃO HENRIQUES

How do you enter a field of unknown possibilities? A space already alive with beating hearts, passionately engaged in the dynamics of playfulness and discovery? A time decided day by day, through a timetable that became the grounding force in the life of Santa Chiara's Convent, a small *polis*, with the perfect scale to reinvent the original, active democracy? A field of equal rights, where teachers, researchers and students came together as *citizens*, an artistic and politically engaged community, deciding, at the end of each day, what they wanted to do the next: what to initiate, what to continue, what to finish, what to recreate, what to celebrate...? Embracing the unknown, glancing at and flirting with mystery and risk.

In many ways, the days preceding my arrival at San Miniato turned out to be a preparation for experiencing it. I wasn't aware of this until some time later. So, when I finally found myself there, eight days after the group had began its work process, there was a strong and exciting sense of potential in me. There was an invisible *sense of movement* I could touch, somehow superficially. Nevertheless, it was pulling me strongly, as a magnetic force towards *something* my soul really wanted to be a part of: the sort of excitement a child feels when wanting to play with other children.

So, it was only right that before engaging in my 'role' as a teacher – and proposing activities related to my area of teaching: the voice – I would take some time to get a feel of the energy that was already in action. Looking backwards now, I feel very happy to have given myself the time. The energy field I was entering immediately put me in a state of inner quietness and curiosity: something nice was brewing...

I hadn't prepared anything in advance, but instead of feeling anxious, I found myself feeling daring! Allowing that, turned out to be very revealing: ideas started to emerge, possibilities of playing, that I normally don't have a chance to engage with, or even allow myself to. I felt immersed in an *energy field of possibilities*. From there, my ongoing questioning of what the voice can *be* and *do*, beyond the realms of technique and optimal performance, found an opportunity for emerging. In fact, this field provided the ground for experiencing the power of questioning - what it does, how it generates an inner movement, which initially involves the mind, but ends up engaging the whole body. A disturbance, a shivering from that state of constancy, which, in reality, if only lived as such, can be limiting and prevent change.

As soon as I began participating in the activities/experiments/experiences everyone was providing, this feeling started to become stronger and stronger. I could play! Somewhere within myself I was as young as the "students", relating to them as one of them. This was very eye opening: I could be happy there! Relieved from self expectations of having to be a 'teacher', I could free that inner part of myself that still carries some weight of having to be "someone who has learned more" or "knows best" or "can show you *the way*" (Oh, the *naiveté* of these assumptions...).

San Miniato was surprising me with the opportunity for truly owning authority, not based on the autistic idea of authoritarianism (which I was never found of, anyway), but in an emancipated notion of *authorship*, within a social context of artistic research. I see it as a synonym for *entrepreneurship*. Art can definitely do this, as well! All of a sudden, the four years of hard work of everyone involved in this project had lead us to a place where we could all be *authors*, creators of learning experiences and enablers of dreams that can, indeed, turn into new realities.

I was relearning how to play: with materials, with ways of thinking and

writing, with specific tasks... all so different, and yet, all so possible. I was discovering that I can arrive at a place, physically and emotionally unknown to me, and find out more about myself by just allowing myself to *play*. The simple frames everyone was providing in their activities turned out to be the starting point for freedom of expression, a joyous territory for inner *mysterious wisdom* to arise. We were being surprised and, through that, my intuition was being strengthened: I was finding sides of myself that had been kept silent and could now be voiced... so much potential, so much energy – intuitive energy!

This was also the feeling I was having while developing the voice experiments: I found myself making risky invitations of research to people (and to myself!) by daring us to face *failure*, in our voices and in the search for getting in touch with our inner child's voice. Facing (and trying to embrace!) the embarrassment, the fear, the frustration – with a clear notion of putting it out there, exposed to the scary unknown of emotional research, and letting it be voiced out – is something I had never dared to attempt in my regular ways of teaching. Not like this, anyway... Why was I so willing to try it out, there?...

San Miniato promoted true free self-expression (not just the good intentions of it!) in ways I've very seldom experienced before in my life. Anything was allowed to happen: the joyous, the rebellious, the playful, the frustration of expectation, the surprising, the criticism, the meditative, the 'going against', the embracing. The *potency* for expanding inner self-research – voicing it out, writing it down, smiling it away – can, indeed, become the fulfilment of human development.

Isn't this what education is all about?

I think we are on to something big here.

And I feel humbled and privileged to be a part of it.

San Miniato, 22nd July 2019

MY SAN MINIATO EXPERIENCE

LAURA JAKSCHAS

I dived into the atmosphere of the San Miniato laboratory in the second half of the period but, due to the preparation and mutual thinking with the Erasmus + research team beforehand, I felt like I am welcomed home by all the warm hearted people that this *bizlikesounding* [businesslike-sounding] topic brought together. This group is most obviously interested in creating soil for ideas to grow in the heads and hearts of their students, their colleagues, themselves or shortly said: in all of us as professionals, students, reseachers in our fields.

On my first day I joined a workshop that was encouraging playfulness, as well as cocreating, to the point of being able to leave your own creation to the further development of others, curated by Charlotte Østergaard.

This playfulness could be felt all over this special place and in this group of interesting people with strong artistic qualities from all over Europe. An atmosphere like this is quite unique and not necessarily likely among artists, being they strong characters and searching their own ways in their studies.

The mutual exchange was immense as well as the joy to figure out the ways in which people from other countries, backgrounds, traditions would work like.

As well as the other researchers I prepared a few workshop offers and when it came to the daily meeting to create the timetable we decided to create together everyday with everyone participating in the laboratory, I had to pitch my offer and I felt excited- Would people think would it be worth spending their time?

I was lucky. A big bunch of people from all over Europe came and joined me.

We would encourage each other in a little ritual in the beginning of the sessions and then reflect on our artistic statements, together draw a huge grand masterplan of life, as well as putting down in our secret books the three things that hold us back most.

In a big show off of each one the qualities of what everyone LOVES most and is therefore good to develop further could be seen in the arena of our work place, as a result little teams developed nonsense or not nonsense projects.

We exercised our ability to speak up for a recent topic and see it from different angles as well as shouting out an opinion and seeing how people from other contexts physically react on these opinions.

The different angles that opened to me, the love with which people supported the offer I made and took part in it and the good they could get out of this, as well as the fun and strength that arises from truly creating together was a unique moment for learning and offering, researching and playing together, theatrically and also playing with possibilities and daring to be very playful and loving with the topic of how to deal with your career, your life, your future.

We were making future plans for cocreating transdisciplinary and internationally as well as making experiences for a lifetime and delving into the beauty of Tuscany, spending time with a group of people from all over Europe practicing democracy in the timetable for tomorrow in times where this democracy seems at stake, questioning our beliefs and strengthening the beliefs in our artistic selves to act in this world and exchange methods to make it a place we want to live in together. We found out about the truest and often lightest and therefore stunningly most efficient ways to develop our qualities. This was a wonderful course for an artistic career, developing perspectives and a critical mindset, feeling empowerment, making connections and reflecting on the year that has gone and the future to come and therefore

a place I would recommend for every coming or practicing artist in the theatre to come home to for a summer.

THE MAGIC CARPET

LAURA JAKSCHAS



The *Magic Carpet* is a method for mapping job possibilities alongside the theatrical structures of our countries so we ourselves can see, choose and develop together with the young professionals that leave our universities, what they would like to do with the knowledge they got.

The work field of theatre professionals differs a lot from country to country that participates in the research as well as it is immensely diverse in every country itself.

Still there seem to be very clear general goals what ,everybody wants' after finishing school. The strategy of creating a magic carpet follows the idea of:

- Realizing the classic image of the job
- Opening images next to the classic ->The carpet is made of all the strings
- Realizing what skills you developed/ are developing in your studies
- Make a conscious decision about where you want to go
- Aim for becoming more skilled/ train specifically for the field you want to concentrate on
- Define success for yourself
- Come up with your own idea of how, where and what you want to do

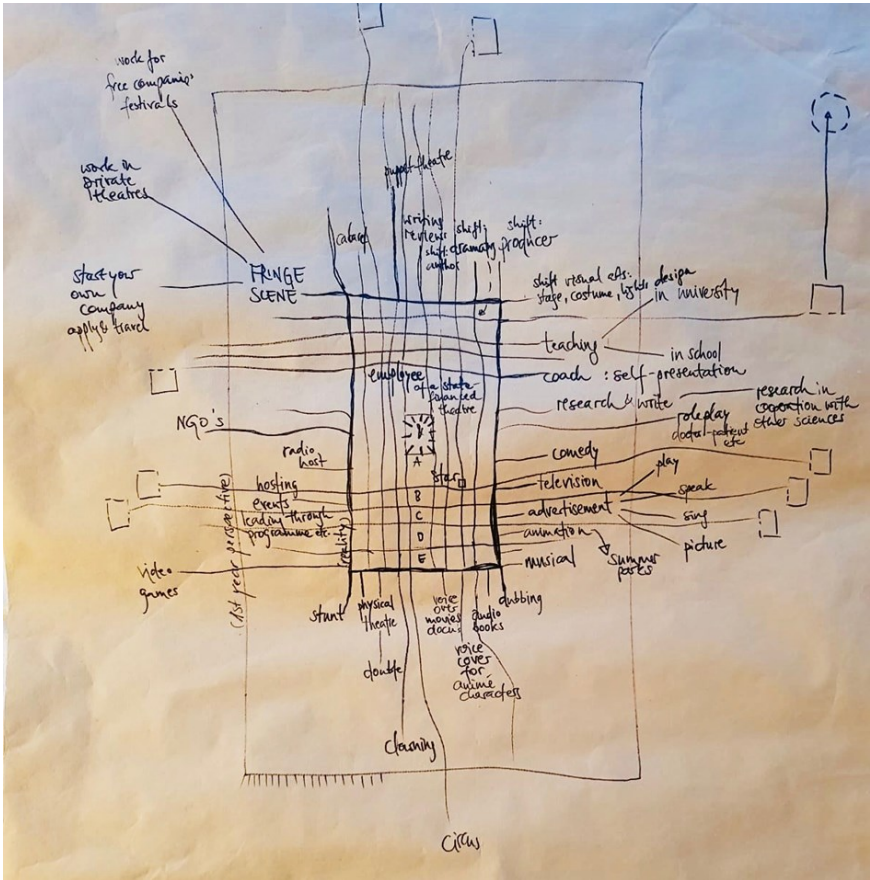
The Carpet Concept is inspired by a talk I had with fellow researcher Grace Andrews of the Guildhall School in November 2018 at a conference in Copenhagen about our perspectives as theatre professionals and the perspective that is taught or coming along at our universities: In the excitement about a job and the dismissal of another by our teachers and mentors in our schools nowadays and 10 years ago.

We came to talk about the fringes of the classical idea of the job, inspired by the name of the fringe scene in opposite to the long-built and safety-promising structure of state subsidised theatres that offer jobs to theatre makers.

The method of the magic carpet works in three phases:

I.PHASE: Landscaping:

- *What does the field look like ?*
- *Where are the paths we already know?*



Since I am from Hamburg, Northern Germany I started by explaining the structure of my country: Germany has strong tradition of theatre culture in fixed stages with ensembles. Nearly every bigger town supports their own theatre mostly including a team of actors on a fixed contract, next to the administrative team, technicians and workshops and the artistic team and leaders.

The biggest cities have up to five A-Class theatres, and one or two free

but highly rated theatres and there are hundreds of smaller private theatres on boats, for kids, in dialect and so on.

The *safe* and famous spot for a young professional claims to be the middle of the carpet: A job in one of the A-Class Theatres, in the big cities, for an actor: On a two years stable contract, alongsides maybe a small career in the movies or a TV show once in a while.

As I studied for a while in Holland and I know the structure there is totally different, I asked my colleagues to create a magic carpet for their own countries as well.

Hereby we found how differently subsidies are given and what the hot spot and most wanted in our countries are.

The way of drawing the carpet is placing whatever we as a teachers group would think are the safest and most high rated jobs in the middle of it, then writing down job possibilities that we see existing already on the fringes of the carpet, like working for an NGO, creating audio guides, dubbing, starting our own theatre company, etc. and all the while exercising not to judge the better and the worse.

II. PHASE

Imagining:

- *What is our white mirror?*
- *What other jobs can we imagine?*

->*Group brainstorming*

In this phase professionals, teachers, researchers brainstorm on the fringes of the theatre of tomorrow and the crafts it needs, and the possibilities they can think of.

III.PHASE Creating:



The third phase contains *forming a template for students containing more fringes with open ends.*

Giving the magic carpet template to the students and then hand them a fresh colour to expand these ideas, come up with totally new ones and weave these new colours into the carpet, as well as be inspired by the rich field that is lying before them.

It is a technique that is supposed to open the minds of the students.

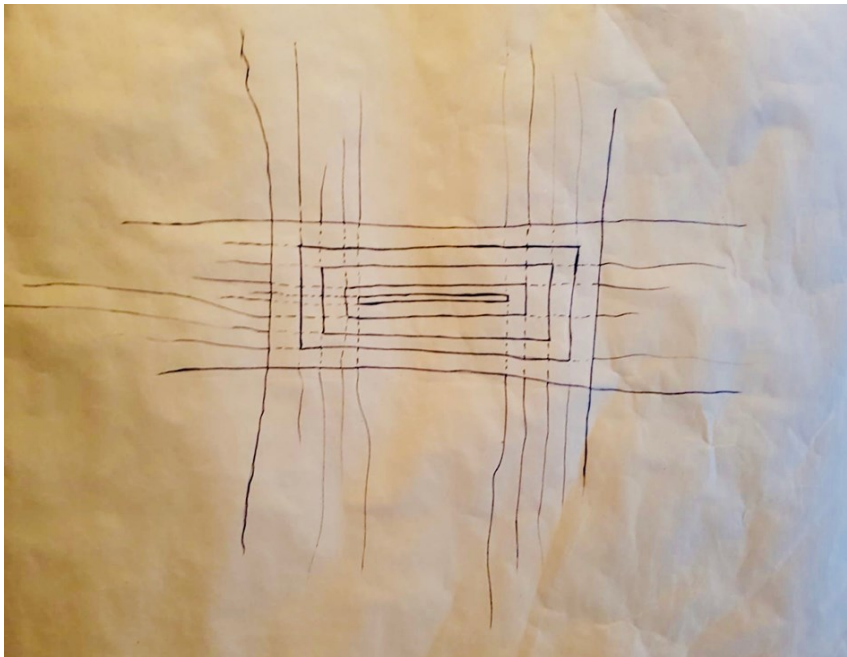
It is there to trigger activism instead of the passivity of a helpless theatre artist that needs to be called by someone with a job offer,

It is there to visualize that the carpet consists of all the different job possibilities, it is there to show that kids theatre is of the same strength in the carpet as a fancy performance and that it is ok to like one better than the other and use your time in what you like best of the strings.

It is also there to relieve people from the one and only goal that needs to be reached in order to not fail for a lifetime at the age of 21 if the *perfect* career isn't coming.

I drew the magic carpet to create a visualisation of the fact that we can all fly after the studies, but maybe on a different angle. Another goal was to show that a carpet is made by strings and fringes.

I wanted to create a landscape for people in order to have a bit of orientation so each one can then start to draw his or her own map/ possible way/ string in it and to give out a tool that opens doors in the mind to weave a different pioneer carpet for oneself.



WHAT IF, WE DARE TO OPEN OUR MINDS TO EXPLORE?

The strategic partnership Erasmus + project Entrepreneurial Challenges in Theatre Higher Education Curricula – San Miniato, Italy, July 5-24, 2019

CHARLOTTE ØSTERGAARD

For me, San Miniato (SM) has been a landmark; personally and professionally. SM has offered me new inspiring insights to explore and develop in my teaching approach and my research in the future. Below I try to share some personal and professional reflection on what I explored, learned and which knowledge I gained. I attended in SM July 14- 24, 2019.

First, I would like to mention that it has been not only interesting but also wonderful to enter the community of the Erasmus+ research team, who has been on a journey for two years developing the field of artistic entrepreneurship together. In November 2018 I shortly meet the core team since I offered a “material sampling” workshop at the “Expanding Crafts and Disrupting Routines in Time and Space” teacher’s seminar held in Copehangen.

My contribution to the seminar was only half a day and therefore, I did not know the team apart from collaborating on a more daily basis with my local colleague Rikke Lund Heinsen (part of the core team) from Copenhagen.

As newcomer to the core research team and to the SM group in general, my experience was welcomed with generosity and open arms. It seems as a fact, that the core research team has different mindsets, options and backgrounds both professionally and nationally, but I do think, it is within their diversity they have found the courage to dare to listen and challenge each other, and maybe therefore, has become a strong and open-minded research community. A generously research community welcoming everyone in SM to collaboratively participate in their research, in the field of artistic entrepreneurship.

The frame for SM: the “timetable”. The core research team’s idea was that SM was not defined by a pre-set fixed schedule, but had a flexible frame that would invite ideas to emerge along the way. Therefore, the research team courageously developed an analog management tool called “timetable” as frame for the daily planning of workshops and other activities.

Naturally, I as teacher beforehand had sketched workshop ideas by describing content, number of participants, duration and working space preferences. But on the other hand, I had no idea when, how or if these workshop ideas would be performed.

As mentioned, I arrived a week into SM. My first meeting with the “timetable” was interesting and very inspiring. Everyone (students, graduates, educators, researchers, admin, principals etc.) gathered at 5 pm in the hallway of the work space and navigated with utmost naturalness in what I would call a loose yet organized planning session of the next day’s activities. Before the “timetable” session, everyone having workshops or other activities ideas (understood as offers) had made a brief description of content, duration and number of participants. This was briefly presented to everyone. Otherwise, the planning was a fluid negotiation where everyone listened to each other; to needs, to wishes and had a flexible attitude, *eg.* some offers were repeated at the request of the group, other offers were postponed to another day and several were added as evening events.

A very interesting aspect of the “timetable” tool was that it naturally invited everyone (regardless of position) to offer ideas and, at the same time, invited everyone (regardless of position) to participate in the offers. Therefore, as participant, I both offered and participated in workshops, conversation reflection sessions and other activities. On many levels, I think, the “timetable” blurred the border between teacher, researcher, student and admin. As a wonderful colleague from Lisbon said; “I see myself more as a researcher than less as a teacher. We research and learn together”.

Another interesting aspect was that several workshops and reflection sessions emerged as ideas between generations, across nationalities, positions (eg. student and teacher) and disciplines in the space in-between. The space in-between described as conversations in the hallway or in the courtyard in breaks, over lunch or dinner etc.

Personally I perceive “timetable” as an entrepreneurial as well as an interdisciplinary tool that has multiple possibilities in theater productions and in education contexts. The “timetable” is a flexible and democratic tool which implicit must tolerate, expect and invite divergent opinions. Therefore, a prerequisite for the “timetable” is not a desire for harmony or consensus but a desire for diversity that allows participants opinion to be heard but, at the same time, requires participants to listen to each other. The “timetable” might not necessarily meet all personal needs but challenges us to be open-minded towards each other. “Timetable” offers a possibility to become a community with the potential of growing together by learning from each another.

Description and reflections on my SM contributions/workshops

I came to SM with a desire to explore collective and co-creative collaboration formats. Co-creation in design or theater context is a working format that invite consumers or audience to participate, to inform and/or give knowledge to a creative process. At the same time, a co-creative team usually consists of different professions. By referring to co-creation, my idea was to create workshops inviting everyone interested regardless of age, position, nationality etc. to participate in exploring material together in a interdisciplinary workspace. At the same time, I wanted to challenge myself to create workshop frames where I dared not to know everything or aim for specific outcomes.

Beforehand I had described the following two workshop offers:

Sampling material - an exploration in-between responding, reacting and reflecting



This workshop is inspired from the “material-sampling workshop” I invited you to join at the teacher’s seminar, “Expanding Crafts and Disrupting Routines in Time and Space”, Copenhagen in November 2018.

This workshop will invite you to work with and explore potentials in simple and cheap daily life materials (paper, tape and pencils) in a non-hierarchical space. By sampling and circulating material, working on each other’s materials and indulging what is happening, we will enter in new dialogues with our self, the material and the others. New working methods and cultural meetings will emerge in a tactile environment.

AweAre - exploring being in-between to wear and to be aware

The center of this workshop is bodily engagement. This workshop is inspired from several artistic research projects on costume. In these projects my curiosity has been to explore how a group of people coming from different disciplines (and therefore enter in a workshop or a workspace with different perspectives) by using their bodies as tool can reflect and develop a common language.



In this workshop I will introduce two multi-person costumes connecting four people. The costumes called AweAre play with a meaning between "to wear" and "to be aware". Wearing and exploring the multi-person costume are dependent on and influenced by the co-wearers. Therefore, the movement is not merely an individual but become a collective

bodily experience. The multi-person costume challenges us to dare to explore an idea of a collective body.



In addition, in conversation with a second year Portuguese scenography student Francisco Sampaio, an idea for a costume workshop “In-between making and wearing” arose, which we jointly planned. The inspiration for creating the costume was a Portuguese poem (translated into English by Francisco). The costumes were preferably created directly on the body, mainly with recycled materials, which we found on site. We asked the participants to work in pairs of two; one as “maker” and the other as “wearer” - after which they switched roles. In between the sessions we asked the participants to write a short reflection; as “maker” on the visual and as “wearer” on the sensory aspect of the costume. Which they subsequently shared and reflected upon together.

As a general note in these workshops, I tried, in various ways - though perhaps completely methodical alike - to explore the idea or potential of an interdisciplinary community as a learning space for everyone participating including me as teacher/researcher. A community not defined by participants with specific knowledge/skills, but more defined by participants bringing different knowledge, skills and interests which they offered, shared and contributed with in the common working space.

In the two workshops, described beforehand, I was curious to investigate how materials can produce nonverbal dialogues between people and which dialogues to occurs. I invited the participants (myself included) to work in silence; to listen to the material with their hands and senses - to physicality engage - to enter, what I call, a dialogue with material(s).

The material understood, partly as the concrete physical material (a

costume or materials as *eg.* paper, tape, plastic) and partly as each other's actions. Wondering if, we would stay in our own individual investigation or if we would get inspired by actions happening in the space.

A common approach in both workshops was an idea of starting with a shorter warmup session focusing on bodily sensations and/or awareness. One warmup session was an exercise where a sensitive touch guided or lead the movement between two people, the other was sharing a story arising from or in focusing on a body part. The idea of starting the workshop with a warmup was to offer all of us a way of arriving in the space, and hopefully simultaneously building contemplation and trust between us.

At the end of each workshop (including the costume workshop, which did not take place in silence), I asked the participants to reflect upon and share what had happened in the workshop as group and individual experiences. It was very thought-provoking to me that several people talked about feeling creatively free (from own and outside expectations, for example, "I forgot myself in the creative process"), being playful (*eg.* "it's a long time since I had so much fun. I realized, I have forgotten how to play."), the engagement with material (*e.g.* "In the material touch, I sensed my body"), that a creative community emerged across professions, positions, ages and nationalities, and at the same time, a professional space emerged where everyone, regardless of knowledge, contributed.

As a teacher/researcher I did set the frame and made my knowledge available in the workshops. At the same time, I tried not to say too much, to give too many directions since I was curious to investigate what happened if I listened to the group. This approach meant, I was not interested in a pre-determined outcome but more interested in exploring what kind of knowledge the group would offer. Several times I was surprised and emotionally touched by what occurred during the workshops between materials and participants.

In the “material-sampling” workshop it was mind blowing to me how quickly individual interactions with material inspired others to react on actions and to interact with each other. The material became the link between us that created a nonverbal free and playful dialogue and collaboration.

In the reflection after the “AweAre” workshop it was interesting to hear the reflections on the impact of the two visually quite similar yet sensorially quite different connecting costume.

One creating a movement hierarchy between the wearers and the other created a playful interaction between the wearers. At the same time, the wearing experience, made the group reflect upon not only the costumes potential in theater context but also on the potential in the costume for collaborative exercises in broader contexts. Which meant the group in their reflection not only unfold the costumes’ narratives potential but also unfolded the costumes’ potential as a collaborative tool. These reflections generously offered me, the maker of the costume and initiator of the workshop, new ideas to developing more costume prototypes with other bodily impacts and new ideas of how to use the costumes as a collaborative tool in other settings outside a theater practice/context.

In the “In-between making and wearing” workshop it was exciting to see the ways participants worked. Some created the costume separately, others worked as teams, but everyone still discussed, helped and explored the material together. In the days after the workshop several participants from different theater positions expressed that they were inspired to use the making and wearing exercise in their own work.

By giving myself the task to listening to the group, I welcomed the unforeseen and unplanned which was surprisingly rewarding. While being actively participating, I was still able to learn from one workshop to the next. For example, in the “In-between making and wearing” workshop, which were held twice, I, in the first edition, shared a shorter

written reflection, inspired by the work of dance theorist Rudolf Von Laban, on how to note material/body quality and movement as inspiration. After the workshop I reflected upon how I presented the written reflection, since I realized, that it was not used, either, since it did not make sense to the participants or, since the time was too short. Therefore, I, in the second edition, did not share the Laban reflection. On a more general note this makes me reflect upon how, why and which kind of material and knowledge I share in a workshop.

What makes sense in context of a main focus in a workshop? In the “In-between making and wearing” workshop, I realized, the main focus was to explore how we as group within a short timeframe could produce rapid and improvised costume prototypes. In a frame of longer temporal workshop *eg.* over two days, the reflection exercise asking participants to write and share experiences of being maker and wearer, the Laban written reflection potentially could inspire and encourage participants to develop and tell narrative- and material stories which then could lead to a development of a next version of a costume prototype. Moreover, in this context, the physical material and the text material hopefully would become material of equal importance as material for a dialogue in a creative process.

As a short conclusion, I in the workshop gained new knowledge and were offered new ideas both as teacher, as artist and as research. Moreover, I find, that the active participating position has great potential as research method.

Participating in workshops

As mentioned earlier I participated in several workshops, conversations and other activities organized by colleagues. I refer to everyone as colleagues. I do not want to differentiate between the position of being *eg.* student or teacher, since everyone generously shared methods, knowledge and reflections.

I won't mention everything I participated in but choose some examples

to reflect upon - to explore which kind of knowledge and inspiration I gained as participant.

In a workshop Paolo Nikli “Mask” made an introduction to the mask from his practice with Commedia dell’arte masks, Balinese traditional masks and Jacques Lecoq neutral masks. Paolo shortly introduction the different mask traditions and unfolded idea of a secret hidden in every mask. The secret as memory of tradition and representation but also formed by the memory of past wearers (sweet tears etc) but mainly a secret as a path for the performer to try to understand it and keep it. The secret as an empty space between the mask and the performers face.

As introduction to wearing the masks, Paolo presented a ritual describing how we bodily should approach and put on the mask. The ritual called for focus and respect, as a preparation for us, the wearers, to explore and become transformed by the secret power of the mask. The ritual offered a transition from one state to another.

As costume researcher the mask “dressing” ritual is extremely inspiring. The ritual offers reflections on and questions to costume dressing situations. *Eg.* reflections on situations before a performance, between a dresser and a performer: Is the costume-dressing a practical necessity in situations with large scale costumes - or is dressing a ritual that is consciously stage that therefor articulate a transition for the performer? Moreover, I wonder, what if the idea of a ritual was introduced in some fitting-room situations? The fitting-room situation often focus on functional and visual aspects of costume. In the fitting room performer, designer, tailor and others discuss the costume fit as the impact of a costume *eg.* function, movement and what the character looks like. What happens if we in education in some fitting-room situations articulates the costumes as a possibility for transition by conscious introducing and developing dressing rituals? By inventing, developing and exploring a costume-fitting dressing ritual, I would be interested to research, which discussions will appear, which reflections will arise and which knowledge will *eg.* a costume and an actor student

gain? Playing with the idea of staging a dressing-ritual, which kind of inspiration will I, as costume designer or/and researcher, gain? Could the idea of a costume dressing ritual be valuable in of a design process?

In the first week of SM a group of colleagues started to develop a Theater Manifesto. When I arrived they several times invited everyone to participate to discuss, share and reflect with them. I participated in one of these sessions. It was interesting to explore how the group generously shared their Manifesto-sketch as fluid shifts between telling personal stories and experiences (arising from different countries, educations systems, traditions and different professional positions) and sharing the general topics they found. Entering their workspace I was invited to explore both their individual and regional challenges, and to discover their common core values defined as core topics. Methodically the listening seemed as the essential tool for the group to define common values. It is thought-provoking that even though the group unfolded the topics by telling personal stories, the topics clearly appeared much more as intercultural and interdisciplinary statements than as different personal opinions.

I was intuitively influenced by their method (the fluid shifts between personal stories and common topics) and therefore I allowed myself to reflect on their Manifesto-sketch from personal reflections on the topics not as truths or judgements but as ways of asking questions to the topics. As a note, I like to mention, that at dinner on the last day of SM the group presented a first draft and it is exiting to learn that the group has continued to develop the Manifesto after SM.

Workshops led by David Antunes “Arguing on the chain gang” and Laura Jakschas’ “I love...” were somehow very different yet, at the same time, offered me knowledge on conversation and reflecting methods. David challenged our conversation skills to become philosophical reflections. Laura challenged us in different ways to formulate individual and common values, to give advice to others and to share something we love.

As teacher their workshops somehow enrolls in an ongoing conversation with my colleague Rikke Lund Heinsen on pedagogical views and approaches. Simultaneously the workshops questions my position, values and approach but also offers me new methods and therefore several more conversation frames/tools/standpoints. The workshops offers me awareness, choices and asks me to be playful and daring. It is important, as teacher, to give answers as a kind of truth or wisdom or do I offer a frame for student to develop their artistic voice and recognize their values? As teacher, am I convinced that skills must be taught based on one specific method? Do I, as teacher, search for a specific outcome?

Do I offer an open frame that invites students to work in and grow in ways I, as teacher, did not expect? Do I invite students to explore workspaces that might differ from and challenge traditions - as hierarchical traditions and positions in education and in the theater business? Am I, as teacher, a judge of taste or a shepherd that guides by asking questions? Am I, as teacher, preoccupied in the process of learning and developing together with students?

The space in-between

Another aspect interesting of SM was the space in-between. In-between as all the time between workshops; time to talk and share in the hallway, in the courtyard, eating together etc. These conversations often started as sharing what we did in different workshops. The sharing was a window into what someone else explored, experienced and realized in a workshop. On one level, it was as sharing knowledge from one workshop to another, on another level the sharing felt like reflection in a broader scale on the theme or the field of artistic entrepreneurship.

One example: In a break Joao Miguel shared a workshop idea on “The failing voice” with me. I should mention, that I did not participate in Joao’s workshop even though several sessions were offered. But in between the sessions we (Joao and I) kept reflecting on the difference

between embracing failure and refining skills. In education it seems as if we only are preoccupied of developing and refining certain skills *eg.* the actors voice but rarely we talk about or work directly with *eg.* the failing voice, our imperfection or the failure as a potential for development. We might say it is ok to fail, but I wonder, if we acutely focus enough on the knowledge we gain from the failure or the imperfection. Which discoveries are there in the imperfection and the failure? I wonder, if focusing mainly on perfecting skills, at the same time and indirectly, we are inviting insecurity to arise. Insecurity as a judgment mainly in our own eyes of not being perfect; as if suddenly will be obvious to everyone that “I have no talent”. I believe, that insecurity is a part of a creative process and is a feeling we, as artists but also as humans, have in common and therefore is something we in education need to address. Maybe the feeling of insecurity is linked to knowledge of being imperfect. One reflection is that the insecurity is longing for perfection and gaining skills, as the ability to do or accomplish something well. But what if we also define skills as the knowledge gained through experience - as a theoretical or practical understanding of a subject? What if we asked ourselves when we become insecure: “which kind of knowledge do I long for? Which skills do I want to develop and which knowledge do I need to gain?”. At the same time, what happens if we dare to fail? What if we see failure as an opportunity to explore new aspects in a research process? What if, we redefine failure as the knowledge we gain in experiments, which might not turn out as expected, which can lead to the next or several more new experiments. Perceiving failure as a potential for new knowledge and reflections, the failure can be an extremely valuable driving force in research and in a learning or developing process. What if we, in education, openly welcome, share and articulate insecurity, imperfection and failure? These reflections make me wonder, if we want develop skills, we, at the same time, need to welcome the failing voice and the imperfection and give them a more equal voice in education?

Another example: SM was characterized by the sound of many different languages and by an ever-changing shift of languages in-between us. This frame indirectly invited everyone to explore how to interact or position oneself in a group speaking an unfamiliar language. Simultaneously, the frame asked us if we as group we're inclusive if we spoke a language that one in the group did not understand. To reflect upon; what is to include or to exclude?

Moreover, being in this intercultural environment challenged many us to step out of the comfort zone of a mother tongue into a second language depriving us from linguistic nuances. On top of this, even speaking the same language, we often used different vocabulary considering a certain generation or a certain professional position.

Somehow and in spite of these linguistic challenges we became a community. Therefore, the question is how much or how little common language and vocabulary a group needs to become a community? Can diversity of vocabulary in language become a strength in a community? Strength understood the linguistic diversity can help me, as participant, or pushes me to dare to try to formulate thoughts and reflections even though feeling lack of vocabulary. At the same time, the diversity asks me to listen in the most possible ways.

Asking if I can listen by looking at facial expression, by exploring body language and if listing also can be asking questions in an attempt to understand and in a search to unfold and to help linguistic nuances to emerge in-between us?

General reflections on an international interdisciplinary workspace

An important lesson, I bring with me from SM, is that it is essential and important to collaborate in interdisciplinary international workspaces both in research contexts but also in developing national educational systems. Daring to be curious and open minded towards the Other - other mindsets, other traditions, other cultures, other generations, other disciplines - challenges my (often unconscious) habitual habits. The

Other provokes, pushes and questions my habits and self-sufficiency. Entering a workspace with the Other offers a mirror where I either point at him/her, or explore what I can learn with him/her.

I must continuously ask myself if I am truly interested in building a community or if am I caught up in prejudice and my own expectations? Do I listen? For me, entering an interdisciplinary international workspace offers an opportunity to explore what happens between us; It offers to us to explore how do you and me become us - become a WE? In the WE, I can examine (and challenge) my mindset and my contribution to the community and simultaneously discover the knowledge the community offers not only to me but to all of us. Knowing that the offers and knowledge we gain in the community might be different depending on who we are, maybe it is in the knowledge of our diversity that WE become an open-minded and strong community?

For me, it is interesting to reflect on how we as Danes can contribute to an international community. On the one hand, my hope is that we contribute with an educational tradition where we expect and inspire courageous action. We dare to act which can inspire others to dare to do the same. On the other hand, we sometimes get caught up in ourselves, in wanting or expecting our voices to be heard in a special way, in an "I am used to", in our own needs and expectations. Maybe an outcome of a Danish political situation where young people are forced to and rewarded for passing through the education system as soon as possible. A political situation that for years has focused on national measurement, management, reporting systems within the education sector with the impact that demands and claims have been paramount. Therefore, I wonder if we subconsciously are less interested in or perhaps trained in LISTENING to what arises between us. In listening, I may discover what I can learn about myself and, moreover, learn from and about interactions in a community.

At SM I have experienced a generous interdisciplinary international community. A generous community across nationalities, professions, positions and generations supporting and developing ideas together, inviting each other to participate in workspaces, challenging each other's mindsets, sharing knowledge and experiences. Participating in international interdisciplinary contexts seems essential and a valuable frame to generate knowledge on how we can create free open workspaces. Spaces for curiosity and exchange. I believe these open spaces are necessary if we want the development of our education systems we continuously need to dare to challenge methods and traditions. Moreover, I also believe, that the open curious workspaces hold a potential for renewal of the theater practice.

The personal and professional impact of SM

As teacher, I ask myself how can we engage and learn from each other, how do we share knowledge and get inspired by what others can offer? In theater education systems, I wonder, what skills we need to learn as artists? What is defined as the most important knowledge; which tools, skills, methods? Is developing and gaining knowledge through a collaborative workspace important? Is developing collaborative workspaces a method, a skill, a pedagogical approach, an important research area?

Is it only in shorter workshops, or whatever we call them, we dare to go into the unknown to explore collaborative processes in new unexpected ways? Can I in a theater production find an openness where my knowledge about costumes is both a source of curiosity for others and opportunity for gaining new knowledge from them? Can the collective mindset, whatever that might be, guide a process? Will listening to my collaborators invite them into the core of my reflections and can my insecurity surprise me to go in new directions?

If we want to change or explore ways of collaborating, where do we start? In the education system or in theater productions? Does change

come from battling systems/hierarchies or by changing our own approach? Will changing my approach have an impact? If I change my own approach, is a system which I often find defined by hierarchies (education or theaters) give me the space in a curriculum or a production to explore and develop new ways of collaborating?

If I feel alone in a system based on certain values, traditions and hierarchies, which I, the older I become, often question, where do I find the energy and courage to keep on trying to change, develop and questioning? If there seems to be no space or interest to develop together? If I feel there are so many potentials in exploring variations of collaborating, if I long to share and explore together with students, colleagues and collaborators, who will challenge my ideas, where do I go? Who wants to play?

I feel so privileged to be invited to join the SM project - to develop The School of Tomorrow. In such short time I have gained so much inspiration and new knowledge in conversations, by participating in workshops and in feedback (verbal or non verbal) on the ideas I shared in workshops. I have been offered a valuable opportunity to explore, develop and learn, not alone but together. For me it is a boost of energy which gives hope and belief in the WE as potential. A belief that a WE, which is curious and open-minded, can active something together (in education and in theater production) maybe beyond my dreams.

I go home with a gift of knowledge about the potential in communities and collective processes. Together with others have I explored how material (in wearing, in making, in sampling together) can be a collective way of communicating, playing and developing together even without words. I see a potential which has given me the desire and courage to keep trying, exploring and developing. Participating confirms my belief in that everything is possible, if I and WE keep on trying, pushing and developing in all possible ways. SM shown me the importance of having a diverse international network of collaborators. Different backgrounds and references, different ages, different

knowledge offers me perspective. A perspective that makes me look at myself - it makes me question my beliefs and open my mind, it awakens my curiosity. SM made me aware that I am more a researcher longing to keep on learning than a teacher teaching a specific course. SM has defined as my core value curiosity. SM have made me realize that core in research is to invite collaborators and to trust that the WE will offer new exiting knowledge.

I am humble and grateful. My hope is that The School of Tomorrow developed by the core research team together with all participants, CAN and MUST continue. A School of Tomorrow that might be without a “traditional” education curriculum but will and must be a school preoccupied in research as a continuous process. An ever changing school developing and expanding workspaces.

What if?

What if, I dare?

What if, I dare to open my mind?

What if, I dare to open my mind to explore?

What if, I dare to open my mind to explore, I wonder
what I will learn?

What if, we dare?

Watt if, we dare to open our minds?

What if, we dare to open our minds to explore?

What if, we dare open our minds to explore together, I wonder
what can we learn - what will we find?

What if, we dare open our minds and keep exploring together, I wonder
what will arise in the haze of tomorrow?

With gratitude.

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1. Die Große Stille

In the early 1980's, the German director Philip Gröning wrote to the prior of the Carthusian Monastery "La Grande Chartreuse" located in the mountains near Grenoble (France) asking the permission to make a video inside the monastery, for a documentary about the life of prayers, work and contemplation of the Carthusian monks. There was no answer until 15 years later when the prior called the director saying "We are ready"¹

The *Great Silence* (Die Große Stille) is a documentary in which even the banalest thing, like a chair, a table or a glass becomes



Ex Monastero Santa Chiara - San Miniato (IT)

1 – *Il Grande Silenzio* review by Maria Pia Fusco (Repubblica , 7th April 2006)

an important tangible presence. The precise aim of the director is to offer to the contemporary society the picture of a possible alternative existence.

This documentary was recommended to me by my Portuguese colleague David Antunes during the meeting Erasmus+ in San Miniato (IT). We were hosted at the ex-monastery “Santa Chiara” to carry out the workshops and meetings we had planned months before together with other European colleagues.

This documentary was recommended to me by my Portuguese colleague David Antunes during the meeting Erasmus+ in San Miniato (IT). We were hosted at the ex-monastery “Santa Chiara” to carry out the workshops and meetings we had planned months before together with other European colleagues.

In the great rooms, in the corridors, in the cloister, we could still perceive the austerity and silence that for centuries dwelt in those spaces and that in some way positively influenced our stay on those weeks.

A few months later, thinking back to the experience of Erasmus+ and Gröning's documentary, I recognized a subtle similarity between the life of Carthusian monks and my being a teacher in a theater school.

Although there are some occasions to talk and collaborate with colleagues, for most of the time in the Theater Academy I organize the lessons by myself, following a program in which I set goals, I develop methods and subjects of teaching, and also experiment models and new exercises with the students. This process not only requires me certain patience and constancy in maintaining the foundations of the teaching methods but also in following the learning by students.

Fortunately, I've never experienced boredom or frustration doing my job. In fact, I'm proud to say that I feel satisfied and happy to be able to teach in a theatre school that also offers me the opportunity to experiment.

In spring 2016 my colleague Michael Jackenkroll involved me in the organization of a workshop for teachers of European theatre schools belonging to the *École des Écoles*. On that occasion, I first understood the importance of being able to share not only teaching methods but also impressions, ideas and questions with colleagues from other countries and cultures.

A few years later, joining the “Erasmus+ Artistic Entrepreneurship” working group opened my point of view even more towards perspectives of exchange and comparison with different international theatrical entities.

The research path, taking part in meetings and workshops in which new forms of experimentation are encouraged, gave me the possibility to share a new vision to frame alternative methods of teaching.

While comfortably living with my “Great Silence”, I realized that I was not the only one who felt the need to open myself up to new exchanges, to fill myself with enthusiasm, share my knowledge and improve my skills by drawing upon the experience of other colleagues.

To share the teaching research with other European colleagues, makes me look at the “school of the future” in which teachers and students, constantly in dialogue, can engage in a process of learning and experimenting, which corresponds more and more to a specific requirement: to become artistic entrepreneurs.

2. My yellow is not your yellow

One of the turning points of the research theme “Artistic Entrepreneurship” was the Copenhagen meeting in November 2018.

On that occasion the colleagues of the Danish Academy organized in-group meetings, workshops and a “reflection room” (coordinated by Rikke Lund Heinsen). Various artistic, creative and playful modes of

communication that emerged in this meeting could be adopted and applied in teaching and in the transmission of knowledge.

Participants in the Erasmus + project come from different countries and cultures, each one with their own histories, languages and traditions, even in the field of theatre.



Sampling materials - workshop
by Chatlotte Ostergard

Although the commonly adopted English language allows the participants to express themselves and communicate, to translate a concept is not enough to be understood by a colleague from another country, at least in some moments.

During the workshop “Artistic response, methods of theatrical co-creation” conducted by Inger Eilersen, the group was able to experience an alternative way to communicate.

Through the elaboration of some studies on Elettra the participants could express their creativity and artistic vision by performing short theatrical actions. The result of this playful method allowed everyone to express their knowledge and ideas by putting them on stage, in a practical way, with actions, gestures, movements, and settings.

The group defined the importance of expanding the possibilities of non-verbal communication. Using different expressive and artistic methods one could overcome the limits of the language that often rely on particular articulations and complicated descriptions.

3. Le cicale di San Miniato

“Ma oh come strillavano le cicale
su la collina di San Miniato nel luglio del 1857!”

Le risorse di San Miniato, by Giosuè Carducci

According to Plato's myth (Phaedrus 258) cicadas were human beings who were so passionate about music that they forget to feed themselves, and willing even to die to continue singing. The Muses, to reward these men's love for music, decided to turn them into cicadas, the insects that could spend their entire short existence singing.

During the three weeks spent in San Miniato, the singing of the cicadas has continuously accompanied the Erasmus+ activities. We could hear it coming from the fields and gardens surrounding the ex monastery Santa Chiara. Early in the morning it came through the windows and then radiated into the salons, corridors throughout the day.

The singing of cicadas is a courtship. Their sound, produced by the vibration of a complex and powerful system of foils and air chambers in the abdomen of the insect, is how the cicada can attract itself to another specimen of the same species. Although the difference is imperceptible to the human ear, each lure is unique.

I would interpret this constant presence of the "Love Call" of cicadas as a possible natural representation of the environment which has hosted about fifty artists, researchers, teachers and students from different parts of Europe, sharing an extraordinary path of meetings, exchanges, experimentation and research.

Like wanting to resemble the behavior of nature, each of the participants was able to find the resources to express their artistic sensitivity, creativity and talent and consequently represent an attraction for the other.

It's a relationship of exchange, interaction, influence that, in the artistic field, is expressed through the affinity of intellect, emotional perceptions and personality.

If we understand this particular attitude of the sensitive soul, we will be able to observe the immediate understanding between a musician and a dancer, between a costume designer and an actor, between a stage designer and a director,...

It is a process of "seduction" because we are not enough for ourselves, on the contrary, we *need* the Other.

We need to make it feel that we are there, that we have our own internal tension, a movement in the soul that vibrates like violin strings and it needs to express itself. We feel something important to share with each other and at the same time we perceive the lack of something equally vital that we could receive from the other.

It's not a shout to be heard, it's a song to manifest our desire for an encounter, a call to no longer be alone.

4. Something Elze

During the meeting in San Miniato, my colleague Jamie Bradley from Guildhall School in London and I organized a workshop entitled "Grand Tour", inspired by historical idea of the Grand Tour that the young elite of the 18th and 19th century undertook by visiting across different cities and Countries of Europe to discover history, art and architecture. Our workshop involved two groups of students gathering ideas and impressions of the participants together to develop an exploration of the contemporary meaning of travel.

The preparation of this activity, which has excited Jamie and me since the first moment, has been enriched not only by our ideas of artistic research but also by our respective cultural affiliations (England and Italy). In the months before the meeting, we exchanged detailed notes about the working directions, themes, methods and exercises that we would have liked to experience in our project.

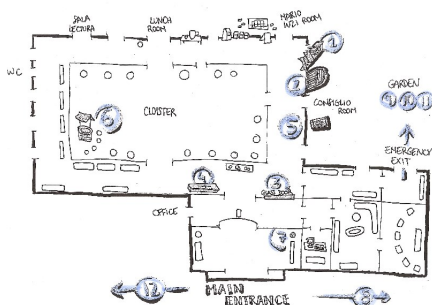
Supported by a certain intellectual affinity, the exchange of ideas to plan the workshop was immediately solidified by a lively and cheerful synergy of intentions. This particular experience, previously unknown to both of us, has taken us to the artistic research following an established track to experiment with a new possible exploration of the concept of the Grand Tour.

During the workshop our ideas took shape. We were both extremely careful and intrigued by the application of each other's teaching methods. Sometimes we have led the exercises alternatively so that we could observe each other's work carefully.

Students creativity has played the most important role of the entire experience: each of them has been able to enrich the creative process through personal insights and developing shared ideas.

An important aspect of the whole experience was the presence of our Lithuanian colleague Elze Gudaviciute during some sessions of the workshop.

In a comfortable atmosphere of sharing collective research, each colleague of Erasmus + project could take part workshops and encourage exchanging impressions on ideas and working methods.



Elze has been more than an attentive audience in our workshop. Though she had asked Jamie and me about the possibility to attend some sessions, with a dedicated attention and respectful silence she sat in a corner of the working room and observed the progress of the activities, writing down in her diary some notes that she would later discuss with Jamie and me. Her reflections about the Grand Tour workshop provided us with a basis for very deep and detailed analyses. We could analyze the different levels we faced while teaching: the artistic vision, the interdisciplinary relationship and the human behavior between the participants.

Thanks to the constructive criticism made by the expert eye of Elze, who is an established actress, director and teacher, we clearly defined the path of exploration on the theme of travel, of real and conceptual places and the ability to transmit the participant's experience.

During my time in San Miniato, I learned also the importance of a trusting fellow traveler who observes me in the specificity of my work and who can generously offer their experience and viewpoints to help me to improve myself.

5. Que vient après? / What comes next?

The theme developed in February 2019 during the meeting at the ENSATT in Lyon was “The theatre school of tomorrow”. Among the many activities proposed, the French colleagues led the research group to explore a possible application of current methodology used in the Information Technology called *Hackathon*.

For many of us, this new word, whose sound evokes almost an Egyptian deity, has become synonymous with timing, efficiency and teamwork in project management.



During the Hackathon Sessions in Lyon, we set up some working groups of 5 or 6 people formed by teachers, researchers and students from the different schools involved in the project. Following a “dynamic timing”, each group has developed a particular aspect of the theme of the meeting, developing ideas, potentialities and possibilities of application.

Looking at the notes of the Hackathon, my group drew up a plan of the physical and conceptual spaces related to the subject “the theatre school of tomorrow”. We recognize that a multitude of versatile ideas came up

in our talks. Notes, drawings, sketches, diagrams, lists, drafts represent the need to communicate an idea and bring it in a shareable dimension.

Each meeting with the Erasmus+ group of teachers and researchers represented an important step in the path of Investigation and experimentation that has connected us for more than a year. It is an intense research experience from an artistic, didactic, personal and emotional point of view.

At the end of every Erasmus+ meeting, in the moment to say "good bye", each member perceives a little feeling of sadness. But everyone can read in the eyes of the other the incentive to keep going. After the meeting in Lyon, a flame that burns in the soul of the group made us say "What comes next?".

The feeling of frenetic curiosity and exciting expectations accompanied us at the end of each stage of our research. We will probably feel it even after completing the Erasmus+ experience.

Something has changed for each of us as individuals, teachers, artists, and researchers. Returning to their "Great Silence", everyone will now be able to perceive with greater attention the need to stop for a moment and reflect on "What comes next?".



February 14th - Valentine's day sur le ciel de Lyon

ENTREPRENEURSHIP **in recent Spanish Education Laws**

ANA FERNÁNDEZ VALBUENA

The term *Entrepreneurship* has existed for centuries but recently, at the beginning of the 21st one, it has reached its maximum diffusion understood as the aptitude and attitude of people and companies to face new challenges allowing progress and innovation, bringing them to achieve new goals of development in the advancement of any activity one can undertake¹.

But the conventional understanding of the concept *entrepreneurship* and *entrepreneurs* is no longer exclusively associated with the promotion of innovation and productivity, on the contrary, it has been consolidated as a way to combat unemployment and social vulnerability, to create jobs for people who have some particular aptitudes to create their own companies and projects... These "other ventures" can also be considered as an object of sociological study and it is the way this Erasmus + project has worked in, applying it into Higher Theatre Education.

We have seen how lately this concept has become extremely important in our society: in the media, in economic and educational policies, as well as in laws aiming to open new channels for companies through new ideas. At their head there are strong young entrepreneurs full of initiative and ground breaking ideas, which are laying the foundations of a new economy and that have, in turn, boosted self-employment. In Spain, especially since the economic crisis changed Spanish society a decade ago, as well as the concept of the business world. In every working field the "oneself made" way has been stimulated as a way for succeeding and the battered theatre professionals have not been an exception. More than ever, trusting on your own initiative has allowed

1 - Javier Atance Ibar *Delimitación del término emprendimiento y su evolución histórica en las leyes educativas españolas* <https://www.fes-sociologia.com/delimitacion-del-termino-emprendimiento-y-su-evolucion-historica-e/congress-papers/3407/>.

young theatre makers to survive along the most difficult years of the economic crisis².

The term *Entrepreneurship* has its origin in the Latin words *in* and *prendere*; from that Roman base, French language coined the novel term *entrepreneur*, which can be translated as a *pioneer*. Our century brought us a growing interest in entrepreneurial activity and the novelty regarding the previous stages was its clear and explicit reflection in the educational laws, which meant a definite support to this modern competence. At a European level a great boost has been given to entrepreneurship, and the publication of the *Green Paper on entrepreneurship* published by the EU (2003) was a prove of it: the conceptual foundations of entrepreneurship are developed there (https://web.archive.org/web/20040611050753/http://www.europa.eu.int:80/comm/enterprise/entrepreneurship/green_paper/index.htm).

In the educational field at the Lisbon European Council in 2000 it was decided to give a great boost to entrepreneurship acquiring the commitment to promote it in educational institutions. In Spain, the latest new educational law known as LOMCE³ has greatly enhanced entrepreneurship education and, in addition to considering it a capacity to work transversally at all levels, it makes possible for any regional administration aiming to have it as a subject in their high school curriculum to implement it under the name of *Iniciativa Emprendedora* (Entrepreneurship). So, it seems that entrepreneurial spirit and entrepreneurship as a cross-cutting subject in the education system is being concretized in some curricula in the Spanish Compulsory Secondary Education System (ESO), the Baccalaureate and even at the University, predicting a more inclusive future towards this learning

2- A specific overview on the Young theatre makers situation along those years can be checked in Fernández Valbuena, Ana - Christian Machiel (2015) “Regards Croisés Espagne/Fédération Wallonie Bruxelles. Le parcours et la situation des professionnels du théâtre. États des lieux et perspectives”, *Etude*, http://fondation-hicter.org/wp-content/uploads/2019/07/christian_machiels_etude_2015.pdf.

3- LOMCE: Ley Orgánica 8/2013, de 9 de diciembre, para la Mejora de la Calidad Educativa (B.O.E. n° 295, 10th December).

issue. The LOMCE recognizes that education is the key to this transformation through the training of active self-confidence people, curious, enterprising and innovative.

In fact, in the former Spanish Educational Law of 2002, the LOCE, (Organic Law 10/2002, of December 23, subsequently repealed) in the statement of reasons to repeal it already stated: "Entrepreneurial spirit needs to deal with the evolution of future employment demands". Among the principles of educational quality cited: "The ability of students to trust their own skills and knowledge, developing the values and basic principles of creativity, personal initiative and entrepreneurial spirit".

The law which followed it (LOE. Organic Law of Education of 2/2006, of May 3), endorsed in the third principle of its preamble the objectives set forth by the European Union in this regard, specifying one of them thus: "The objective is to open the systems to the outside world, which requires strengthening ties with working field, with research and society in general, developing entrepreneurship, improving foreign language learning, increasing mobility and exchanges and strengthening European cooperation." All of them have been objectives fundamentally present in our applied research project.

A wider overview in European context can be collated in *Entrepreneurship Education at School in Europe. Eurydice Report, 2016* <https://publications.europa.eu/en/publication-detail/-/publication/74a7d356-dc53-11e5-8fea-01aa75ed71a1/language-en>

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What happens
when ideas
spark?

↓
THEY BECOME
DANGEROUS

↓
alive

↓
and we become
VULNERABLE
as we hold them

And being here
feels like a
utopia of
learning

↓
BECAUSE WE
ALL SAY YES

↓
and embrace, engage
with and critically
CHALLENGE
each other's ideas ...

but most of all
we give each
other SPACE

↓
TO BREATHE
TO THINK
TO MOVE
TO FEEL
TO TASTE
TO SEE
TO HEAR
TO OFFER
TO GROW

↓
this is luxurious

↓
So how do we
make it normal -
and part of our daily
culture & narrative
in our cities?

WRITE ANSWERS
BELOW!

WE MAKE OUR OWN DECISIONS
WE DON'T WAIT
WE SAY YES