

## SEMINAR OFFER

### Management as Art – Artist as Manager

*A practical seminar for theatre professionals and organisers with an international focus.*

The seminar addresses itself to those whose role is to manage both the process of artistic creation together with practical organisation including financing, or to all those who from artistic practice have turned to management, but also those professional managers who wish to integrate the principles of artistic creation in their work.

The aim of the seminar is for one to grasp the basis for international project work, to strengthen self-confidence and to gain in persuasive power in order to launch own projects with artistic freedom. In brief, the objective is to develop one's own position of autonomy and authority.

The seminar's director **Christine Schmalor** draws from over twenty years of valuable experience with theatre work, teaching, project and programme developments, as well as successful conception and implementation of extensive long-term projects supported by the EU. Ten years of presidency over the Theatre Education and Training Committee of the International Theatre Institute have provided her with a full grasp of the intricacies of artistic cooperation in light of cultural diversity and intercultural communication.

With this seminar, her aim is to share this rich experience with colleagues and transfer the know-how she has acquired and developed. It is the specific mixture of competences which need to be cultivated:

- An artistic idea should have a structure and a shape, without its immediacy and vibrancy being destroyed. This is not a simple task when writing out applications for funding. Complaining does not help – better to slip into the role of an artistic director and to celebrate the project creation as an artistic act.
- The presentation of an idea is based on the art of monologue; the application and search for partners requires the art of dialogue – we therefore consciously use our competences as theatre professionals.
- Internationality is becoming increasingly common, but how about my intercultural competences? How do I confront “the Other”? What does communication with different societies mean? How do I integrate other realities, whether they be of personal, social, or even just fiscal nature?

These and many other questions and contradictions concern many artists, small theatre groups undertaking their own productions as well as full-time producers.



Let's get to know our strengths! Theatre artists dispose of so much emotional intelligence, improvisation talent, and flexibility – it is only important to sort through it in order to successfully conduct a production. How do I combine the organisation process with creative chaos and even use this antagonism? Equally crucial is the ability to carry out a so-called *Brainshift* between the artistic and organisational process.

Specific practical Training has been developed for these processes, because learning capacities expand when, instead of sitting in a chair, we use our physical and emotional experiences.

This training is about self-perception, the encounter with the Other, the change of territory, compositional thinking, the way you present yourself and your ideas, the conscious approach towards space as well as the staging of your own appearance.

The fundamental principles of the previously mentioned Art of Monologue and Art of Dialogue will be explored and applied to specific scenarios.

Desk work includes the mediation and exchange of experiences about the following themes:

- I International artistic networks
- II Information platforms, networking and cultural promotion
- III Strategic approaches towards international projects
- IV Development and presentation of a project idea
- V The artistic position in practical management

The seminar aims to give participants an artistic outlook in their role as managers.

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