

Report

How Do We Help Each Other Make Better Work?

Gregory Thompson, 15 February 2015

1. Some questions arising from the conversation:
2. Some observations arising from the conversation:
3. What could we do:

1. Some questions arising from the conversation:

Are there things that about directing that can be taught?

What is at the core of directing?

Could we be more open with our rehearsal rooms?

Is SDUK a representational organisation or a collaborative one?

What do we mean by better work?

Could we offer support to each other online?

How could we be an outside eye for each other?

Would you want an outside eye on your process? on your work?

When would you want an outside eye? Rehearsal? Tech? Previews?

Do you have to be cutthroat to succeed? Even though it boxes in your own practise?

Are we all Associate Directors to each other?

What's the culture amongst directors?

How can we be generous?

Would you support another director at the expense of your own career if they made better work?

Would you rather do more work or better work?

Competition is good for us though isn't it?

Should SDUK be a closed shop? like the magic circle?

How do we share process when my process is what I'm selling?

How does peer support make your work better? What's useful and what's just artistic difference?

What's distinctive about me as a director?

Would an outside eye improve a show or destroy a show?

What can SDUK do to improve the quality of directing in the UK?

Is Me Making Work more important than Me Making Better Work?

Would you rather theatre in the UK was better or you got a job?

Is SDUK a collection of individual directors or a community of directors?

How do we encourage small local groups of supportive directors?

2. Some observations arising from the conversation:

Normally we work unobserved by other directors.

Some directors are untrained.

Our unique journeys to the rehearsal room make our practise.

Peer to peer practise development, not assisting or mentoring.

Let's open our creative processes to each other - more than just sharings.

Let's collaborate on process.

My process is my livelihood. We're in competition.

Theatre Bristol and the Young Vic are great examples of supportive collaboration between theatre makers. Why can't more directors be like David Lan? Or Tom Morris? Co-Directing is a skill in itself.

Feedback must be sensitive.

We need to see each other's work.

Let's share the craft, the process of directing.

We could give each other different options.

SDUK could facilitate directors talking to each other.

We're all fighting for jobs, opportunities and resources.

We're addicted to the idea that we're supposed to have all the answers.

Outside eyes are useful.

I worry about someone stealing my process.

Everything we do has been stolen from somewhere.

I want people to use my techniques.

We could prep together.

SDUK to be in touch with theatres and spaces so that empty or underused space could be offered for free.

We don't collaborate more often because of money: no one wants to pay two director's fees.

No other director has your taste, aesthetics, practise etc

SDUK should raise standards and develop new talent and diverse practises.

SDUK is good because it's directors self organising.

It would be very useful to talk to another director while in the middle of the creative process.

The pressure to help other is limited as there are so few opportunities to work and be paid for it.

So much theatre disappoints: we must make better work for it to survive.

Let's expand access to the tools of directing, to best practise by sharing our skills with each other.

Let's pay each other to run workshops.

3. What could we do:

SDUK to curate/organise professional development events?

SDUK to accredit directors in some way?

SDUK to facilitate directors meetings?

SDUK to negotiate with theatres to support directors?

Tags:

#collaboration, #generosity, #peertopeer, #mentoring