

ABTT Seminar: Design beyond the Proscenium

01:27:50 Elysia Moore: Hello everyone Hope you are well,
We are just letting you in to the room so do bear with us while we do that. Do let us know where you are joining from today!

01:28:50 Jill Standish (she/her): Hi from Ripon Arts Hub in North Yorkshire

01:29:03 Jessica Nicholls: Hello joining from Aldershot

01:29:06 Adam Harrison: Hello Adam in Richmond from Stage Management Association

01:29:30 Elysia Moore: Hi everyone! Great to have so many of you with us. When you respond to us, please do use the "all panelists and attendees" so we can all see your response :)

01:30:23 Christine Stott: Hi, joining from the Pennines.

01:30:44 Elysia Moore: Hi Chris, great to have you with us!

01:30:46 Iain Young: Hello from Glasgow

01:31:01 Elysia Moore: Hi Iain, fantastic to see you!

01:31:25 Elysia Moore: Today is the fifth of six SJC seminars being presented in 2021 – we hope that many of you were able to join us for the previous seminars ‘An Introduction to Stephen Joseph’, ‘Lighting-in-the-Round’, ‘Directing-for-the-Round’ and ‘The ABTT at 60 Years!’.

Joining us today is Anna Furse: Anna Furse directs the MA in Performance Making at Goldsmiths University of London and has been working in the Department of Theatre and Performance for almost 20 years. She is an award-winning professional theatre director and writer. She continues to make new works internationally with her company Athletes of the Heart. Her research interests include feminist performance and the overlaps between theatre and medicine from cultural perspectives.

<https://www.athletesoftheheart.org/>

We also have Klaus Kruse: Klaus Kruse is a director, scenographer, performer, poet and songwriter based in the UK since 2002.

He is a senior lecturer at the Theatre Department at Falmouth University. He specialises in designing and directing immersive theatre productions.

Klaus has a particular interest in the significance of the audience’s physical position in the performance space and his company Living Structures utilises ‘changing spatial reality’ as a tool for storytelling that engages audiences in unusual ways.

<http://www.livingstructures.co.uk/>

We are also joined by Diana Ford. Di Ford is a designer, maker and illustrator based in West Wales.

Throughout her career storytelling has been at the centre of what she creates. Her work has primarily involved puppet design, fabrication and occasionally puppeteering, as well as set design and workshop

facilitation.

It was in Nepal where she discovered a desire to teach and encourage children to continue to be creative, she spent four months in a school in Kathmandu teaching the children puppetry and drama.

<http://www.diford.com/portfolio/puppetry-costume-pro/>

Last but not least we are joined by David Farley who's camera is unfortunately not working today. David Farley is a dyslexic set, costume and production designer for theatre, opera and live events.

He is Associate Designer for Slung Low who specialise in large-scale outdoor community centered productions. David has a passion for technology, materials and making and is a director of The Society of British Theatre Designers.

<https://www.davidfarleydesign.net/>

01:34:13 Adam Harrison:Should we be able to see David???

01:34:21 Christine Stott: Elysia, I can't see this speaker.. Is it just me?

01:34:49 Elysia Moore: Hi everyone, just to let you know, David Farley is struggling with his bandwidth today and as such we have chosen to turn off his camera so that you can better hear him

01:35:22 Adam Harrison:Can't see him and his audio keeps dropping

01:35:24 Elysia Moore: We understand that this is not ideal but we hope this will ensure a better flow of conversation during the event.

Sorry everyone, David is struggling with his internet today, hopefully we will be able to get this resolved so you can hear from him as he has some incredible work to speak about. We will try to come back to David Farley later in the session.

01:38:20 Elysia Moore: The question we are discussing at the moment is: What are your priorities as a practitioner and what excites you?

You can find out more about Klaus's priorities and thinking behind his work here:

<http://www.livingstructures.co.uk/thinking-behind-the-doing/>

01:43:10 Elysia Moore: If you have any questions for our panelists today, please do pop them in to the Q&A tab which should be located at the bottom of your screen.

01:49:10 Elysia Moore: You can see some of the amazing work that Di has created here:
<http://www.diford.com/portfolio/puppetry-costume-pro/>

01:51:34 Elysia Moore: If you have any questions for our panelists about their work, please do pop your questions in to the Q&A tab

01:52:00 Elysia Moore: The question we are currently discussing is: How do you conceive the role of performer within the context you are working in?

You can look at some of Anna's interesting work here: <http://www.iamnotapieceofmeat.com/>

<https://www.dearbodyblason.com/introduction>

<https://www.athletesoftheheart.org/about/>

01:56:32 Elysia Moore: The piece that David is currently talking about is Flood. You can find our more information on this piece here: <https://stagingplaces.co.uk/designers/david-farley/>

Staging Places celebrates the diversity of performance design and making practices today, to inspire young people to invent it for the future and to acknowledge its impact on a wider sense of place and community.

02:02:30 Elysia Moore: Do you have a question for our panelists about their work "outside the proscenium"? Please pop it in to the Q&A Tab and we will ask our panelists during the Q&A section of the session

The question we are currently answering is: What changes are you trying to implement in regards to the relationship with theatre and it's audience?

We will be moving on to our Q&A at the end of this session. If you have any questions for our panelists, please do put this in to the Q&A tab

02:23:23 Elysia Moore: David is currently talking about Slung Low: <https://www.slunglow.org>

Founded in 2000, Slung Low is an award-winning theatre company specialising in making epic productions in non-theatre spaces, often with large community performance companies at their heart.

This session has been curated in collaboration with the SBTB. The Society of British Theatre Designers is a professional association run by designers for designers.

You can find out more about the SBTB and what they do here: <http://www.theatredesign.org.uk/about-us/>

02:30:57 Elysia Moore: The questions we are currently asking is: "do you find that there is a different hierarchy in these fields, more horizontal than the traditional pyramid with the director at the top?"

02:31:51 Elysia Moore: Some great questions coming in from our attendees, if you have a question - please do pop it in to the Q&A tab for us :)

The questions that our panellists are currently answering is: What are you most excited to be working on in the future?

02:50:07 Elysia Moore: The question Matthew asked is: What role do technicians play in productions?

02:53:29 Elysia Moore: Thank you, for an inspiring seminar and thank you to everyone who joined us today for this interesting topic! We hope you are taking something away with you.

This seminar has been recorded and will be available in a few days with captioning on the ABTT website here: https://www.abtt.org.uk/events-and-courses/abtt_seminars/2021-2/abtt-seminar-design-beyond-the-proscenium/

Today's seminar was brought to you by the Stephen Joseph Committee of the ABTT in collaboration with The Society of British Theatre Designers.

Both organisations aim to bring people together and to foster discussion, links to both of their websites will be posted in the chat.

There are several resources that are available on the Stephen Joseph Committee page on the ABTT website, including articles and recordings of previous seminars. If you have found this seminar useful, please consider joining the ABTT, the Stephen Joseph Committee and The Society of British Theatre Designers.

Please consider nominating for the Stephen Joseph Award – it is being launched this year and applications are open until the 31st July. Details of this are available on the ABTT website or you can contact the ABTT office directly for more information.

Thank you to everyone who has worked to make this seminar possible including our panelists Anna Furse, Klaus Kruse, Diana Ford and David Farley; Fiona Watt, Nicky Shaw, Kate Burnett and Greer Crawley at The Society of British Theatre Designers; David Shearing; Dave Wybrow and the team at The Cockpit; Robin Townley, Jessica Nicholls, David Evans and Matthew Freeman at the Association of British Theatre Technicians; Alistair Livingstone, Christine Stott and all members involved with the work of the Stephen Joseph Committee.

Lastly, thank you to all of you who continue to support the work of the ABTT, the Stephen Joseph Committee and The Society of British Theatre Designers. Thank you for coming and we hope to see you soon!