

British Council Uzbekistan

Rose Bruford College

Theatre Development Programme

Phases 1 & 2 : December 2015 - April 2019

Report written by Niamh Dowling May 2020



Programme Engagement

Theatre

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1. Summary of recommendations

This report has been commissioned by British Council Uzbekistan and prepared by Niamh Dowling, Head of the School of Performance at Rose Bruford College of Theatre and Performance (RBC).

Over the course of the Theatre Development Programme practitioners from RBC submitted individual reports with recommendations following visits to the Uzbekistan Institute of Arts and Culture (USIAC) (**Appendix II**).

The individual recommendations, aligned with the original objectives (**section 3 below**) and the conclusions (**section 5**), are summarised in four key recommendations.

1.1. An online programme for skills and teacher training

Build on the established work with a programme of in-service training (INSET) days for USIAC staff in movement teaching, supported by voice and master classes for students. These could be delivered online from the UK by RBC staff and associates, with the prescribed number of sessions, programme plan and outputs agreed between RBC and the Uzbek partners.

1.2. Technical training for production

In parallel, a programme of technical skills in lighting, design and stage management for both the professional sector and students should be designed and delivered by RBC staff and associates face to face and online.

1.3. Supporting the establishment of an independent theatre sector in Uzbekistan

Expand employability potential for professional actors and young people in Uzbekistan, and specifically students at USIAC, through learning how to make and produce their own work, form independent companies and tour. These companies would be the beginning of a new approach to production and touring that could transform Uzbekistan's theatre landscape over the next ten years. As this will be a new policy direction for the country it will require a robust development plan, beginning with a series of devising workshops for USIAC faculty, delivered by RBC specialist teaching staff and associates. RBC would then support the progression into a contracted relationship(s) with one or two independent companies in the UK who would, in turn, provide mentorship and models of good practice, with advice and management guidance from a UK sector support organisation such as the Independent Theatre Council (ITC).

1.4. Establishing formal arts management and cultural policy training in Uzbekistan

The British Council to commission a strategy for the introduction of arts management and cultural policy teaching modules for USIAC and to agree a timeline to introduce these modules supported, initially with UK advice and expertise, auspiced by RBC.

2. Programme overview, partners and timeline

2.1. Overview

The British Council's Theatre Development Programme, delivered in partnership with Rose Bruford College of Theatre and Performance (RBC), took place between December 2015 and April 2019.

The programme set out to promote innovative practice in actor training, to take students and teachers through the process of performance production within the framework of an academic curriculum, and to introduce the concept of specialised training in arts management and cultural policy to Uzbekistan.

The programme was instigated following the UK-Uzbekistan Theatre Forum at the Academic Drama Theatre in Tashkent on 5 November 2015. The forum brought three prominent practitioners from the UK together with an invited group of 100 directors and artists from Uzbekistan's 36 state theatres. The forum was organised by British Council and timed to coincide with the Globe Theatre's visit to Tashkent as part of its 197 country tour of *Hamlet*.

On 4 November 2015 the Globe gave two performances of *Hamlet* at the Academic Drama Theatre in Tashkent. The performances attracted an audience of 450, including the 200 regional theatre guests .

The forum explored key challenges and opportunities for the theatre sector with contributions from:

Stella Hall	Independent arts consultant and director of Thrift Festival
Kerry Michael	Artistic Director of the Theatre Royal, Stratford East
Jon Morgan	Director of the Federation of Scottish Theatres

The forum was facilitated by Gregory Nash, the British Council's Director Arts in Wider Europe, and in addition to formal presentations and case studies, included questions and observations from the floor and a lively plenary discussion.

Following the forum, senior staff members and associates from RBC were invited to make a series of visits to Uzbekistan to meet cultural leaders, visit its principal institutions, give public talks and deliver training for students and staff at the Uzbekistan State Institute for Culture and Arts (USIAC).

USIAC emerged as the natural partner for the programme, which was co-designed with senior staff there, with input from associates at the Youth Theatre of Uzbekistan (YTU) and Diydor Studio.

Niamh Dowling, Head of the School of Performance at RBC, became director for the programme, working closely with Jamilya Gulyamova and Indira Ikhlasoiva at British Council Uzbekistan.

In May 2016 Uzbekistan's first Shakespeare Festival took place at USIAC followed by a student tour to 10 higher education institutions in Tashkent and regions of Uzbekistan.

Two USIAC staff members visited the UK for a week in December 2017, moving between the private studio of professional voice teacher John Tucker and RBC's main campus.

The programme culminated in a production of Shakespeare's *Hamlet* for a cast of 11 student actors which was performed in Tashkent and Bukhara in December 2018 and in the UK in April 2019.

Over its four years of activity the programme engaged with:

- Senior officials at the Ministry of Art and Culture of Uzbekistan
- Senior officials at the Ministry of Higher and Secondary Specialised Education
- 75 staff and 170 students at Uzbekistan Institute of Art and Culture
- 20 professional actors at the Uzbekistan Youth Theatre
- 22 students at the Diydor Theatre Studio
- 11 Higher Education Institutions in Uzbekistan and RBC in the UK
- 2,350 audience members at performances in Uzbekistan and the UK.

2.2. Programme partners

- British Council Uzbekistan

The British Council is the UK's international organisation for cultural relations and educational opportunities. In 2016 the British Council celebrated its 20th year in Uzbekistan and its anniversary programme, spanning all areas of its work, celebrated two decades of highly successful collaboration with Uzbekistan and heralded a renewed presence in the fields of arts and creativity in the country. The Theatre Development Programme was one of several strands of activity in this new venture and supported its ambition to enable systemic change in professional education for theatre which would allow the sector to internationalise, innovate and to develop its audiences.

- Uzbekistan State Institute for Arts and Culture (USIAC)

USIAC is committed to the education of creative specialists within higher education and to the spiritual and aesthetic education of the nation. Founded in 1944 as the Institute of Theatre Arts and admitting its first students in 1945, USIAC was the first of its kind in Central Asia to offer professional training in acting and directing. The current faculty consists of four professors, five associate professors and a team of seven teachers. There are 200 undergraduate and 40 post-graduate students spanning theatre, musical theatre and film and each year up to seven performances are presented to the public.

- Youth Theatre of Uzbekistan (YTU)

Founded in 1928 as the Tashkent State Russian Theatre For Young Spectators and received its independent status as YTU on 28 May 1998. Nabi Abdurakhmanov became artistic director of the theatre in 1991 and the current repertoire consists of 40 plays for adults and young audiences. In 1997 YTU became a member of the International Association of the Theatres for Children and Youth (ASSITEJ) and Mr Abdurakhmanov chairman of the association's Uzbek Centre. YTU organised the International Festival of Youth Theatres, Dance and Music (HUMO) and hosted four festivals in Tashkent in 1998, 2000, 2002 and 2004 with the involvement of theatre, dance and music bands from Austria, France, Germany, Japan, Israel, Russia, Georgia, Uzbekistan and other countries. YTU's mission is to expose young audiences in Uzbekistan to the world in its fullest extent and diversity.

- Rose Bruford College of Theatre and Performance (RBC)

Rose Bruford College of Theatre & Performance is a small specialist institution offering university level vocational training. The college offers 16 undergraduate degrees in performance, design,

management and technical arts and has 16 MA/MFA programmes with partners in London, Berlin, Moscow and the US. International exchange is a key component of two of its post-graduate courses and the college is also a partner in the Erasmus programme. In 2018 it was ranked highest in the world¹ for international student mobility. Since 2014 senior staff from the college have run training courses in Georgia, Uzbekistan, Kazakhstan and Azerbaijan in partnership with the British Council.

2.3. Programme timeline

The programme developed via 12 individual activities in two phases between December 2015 and April 2019.

Phase 1 of the programme was designed towards a studio workshop performance as part of the British Council's *Shakespeare Lives* programme in 2016:

December 2015	Introductory visit by the RBC team
May 2016	Shakespeare Festival, voice training and round table
June 2016	Shakespeare Festival tour in Uzbekistan

Phase 2 of the programme was designed to develop a production of *Hamlet* for a tour of Uzbekistan and a visit to the UK:

November 2017	Training for USIAC teachers and television presenters
November 2017	Arts management consultation and advisory visit by Dr Nick Hunt
December 2017	Visit to the UK by teachers from USIAC and UYT
March 2018	Bea Pemberton devised theatre workshop at USIAC
September 2018	<i>Hamlet</i> casting weekend in Tashkent
Nov/Dec 2018	<i>Hamlet</i> rehearsals and performances in Tashkent & Bukhara
December 2018	Niamh Dowling movement workshop at USIAC
December 2018	Theatre development round table in Tashkent
April 2019	Performances of <i>Hamlet</i> in London

¹ www.umultirank.org/university-rankings/top-performing-universities/2018/

3.Objectives, inputs and team

3.1.Objectives

The three objectives for the programme were developed with Uzbek partners and aligned with the British Council's country plan.

3.1.1.

Training for staff and students at USIAC to build on and develop performance and creative skills, and to introduce movement and voice modules to be embedded in professional training and practice in Uzbekistan.

3.1.2.

The development of an effective entrepreneurial ecosystem in arts education institutions in Uzbekistan through exposure to, and experience of, best international practice.

3.1.3.

The building of sector capacity and the development of entrepreneurial skills to enable job creation for young people graduating from USIAC, and in wider Uzbekistan, through a programme of training in arts management and cultural policy.

3.2.Inputs

It was agreed that the objectives for the programme would be realised via these inputs by the RBC team.

3.2.1.

Workshops and master classes for professional staff and students at USIAC, to enhance their performance skills and to introduce innovative approaches to working with Shakespeare, the body and the voice.

3.2.2.

Professional training for USIAC staff in the teaching of movement and voice.

3.2.3.

Support for the development of a new curriculum in Shakespeare, movement and voice at USIAC.

3.2.4.

Development of a Shakespeare production in English with staff and students from USIAC for a tour in Uzbekistan and a visit to the UK.

3.2.5.

Introductory workshops in area of devised theatre (creating work in a collaborative process without a pre-written script) for staff and students at USIAC.

3.2.6.

Consultation with creative industry practitioners in Uzbekistan on sector needs in terms of training in cultural policy and arts management and a review of, and recommendations for, provision within the USIAC curriculum.

3.3. The Rose Bruford College team

A consistent team of five senior staff and freelance associates from RBC - led by Niamh Dowling - supported and developed the programme with British Council colleagues and programme partners. They were Irina Brown, Niamh Dowling, Nick Hunt, Bea Pemberton and John Tucker. RBC technical theatre student Perttu Lahdesmaki also supported elements of the programme.

Biographies for the RBC lead team are at **Appendix I**.

4. Individual projects within the programme

The 12 individual projects that made up the programme are described here in chronological order.

4.1. Introductory visit by Rose Bruford College team, 10-19 December 2015

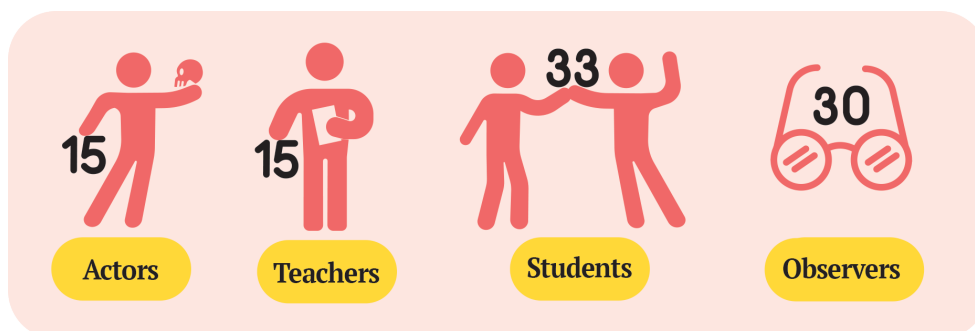
Niamh Dowling, Irina Brown and John Tucker visited Tashkent to undertake a series of key meetings and introductory workshops. The brief was to research and design an introductory training programme which would prepare students and young actors for a planned Shakespeare Festival in Tashkent in 2016.

Workshops with a focus on acting and text, voice and text and movement were conducted with students from USIAC, professional and trainee actors from YTU and students from the Diydor Studio. The focus of the work, directed by Irina Brown, was Shakespeare sonnets and monologues from plays.

On the final day, in an informal 90 minute work-in-progress showing, students came together to individually perform sonnets, speeches and some scenes to fellow participants, a gathering of about 30 of their voice and acting teachers and some representatives of the national media.

The students seemed continually amazed, challenged and delighted by their discoveries during these workshops. They were open and receptive to new ideas, curious to discover a new way of thinking, delighted to discard old-fashioned inherited opinions and thrilled to experience Shakespeare as a contemporary writer who stirred their hearts, minds and imaginations. Many went on to search for new speeches and sonnets to work on and in doing so they became fully engaged in a dialogue with Shakespeare in Russian, Uzbek and even English.

Following the visit Niamh submitted a detailed report (**Appendix II**) including a set of recommendations for the development of the programme.



4.2. Shakespeare Festival and voice training module, 10 - 20 May 2016

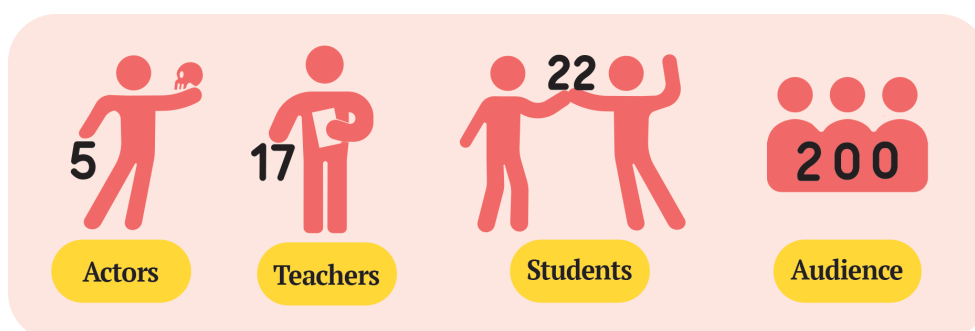
John Tucker returned to Tashkent for two weeks with a brief to plan and direct the first one-day Shakespeare Festival in Uzbekistan, to run a voice training module for students and teachers and to participate in a round table planning discussion for the development of the programme.

4.2.1. The Shakespeare Festival

John spent four days preparing 22 students from USIAC and five professional actors from YTU to perform in the Shakespeare Festival at USIAC on 16 May. 11 students were given new sonnets while a further 11 read sonnets they had prepared in December 2015.

John observed development in the six months since his first visit in December 2015: a 'maturing and internal development' of the students he had worked with and that they were 'open and able to explore new possibilities with their acting on stage'. The working relationship he had established allowed him to work in depth and quickly over the three rehearsal days for the festival.

The students responded well to direction for the festival and, considering the limited rehearsal time, did well in performance. It was beneficial for the USIAC students to work alongside the professional actors from YTU and there was a noticeable lift in student focus and energy when the actors were present.



4.2.2. The voice module

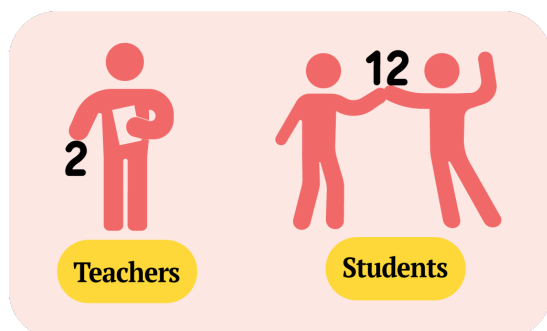
John also led a four day voice programme for six students from USIAC and six from YTU and provided coaching for teachers Anna Ismoilva (USIAC) and Aditya Abdisheva (UYT) who also took part. Teachers from all departments of USIAC, who took part as observers for both events

during rehearsals for the Shakespeare Festival and workshops held during the voice module, were included and made welcome.

The voice module week was a positive experience for the students and teachers involved, the observers, and for John as the workshop leader. Teachers Anna and Aditya engaged in learning techniques in training actors that were new to them and expressed confidence in incorporating these into their own practice. John created a teaching plan to help explain how to apply the learning over two terms of eight weeks each and encouraged USIAC to support the two in their continued development as teachers.

The USIAC students taking part in the module reported that they had been working independently on the new voice and text exercises learned in December 2015. In revisiting the exercises in May 2016 they reflected that it was only under supervision during the week, and working on the exercises every day, that they came to understand and benefit from the exercises. They also reflected that learning within a group/ensemble class was very beneficial as they felt supported by the group and learned by watching others.

John was delighted by the open, friendly and co-operative atmosphere of the observers in the workshop space and reflected that all present took part in a generous, positive and interactive manner.



4.2.3. The round table

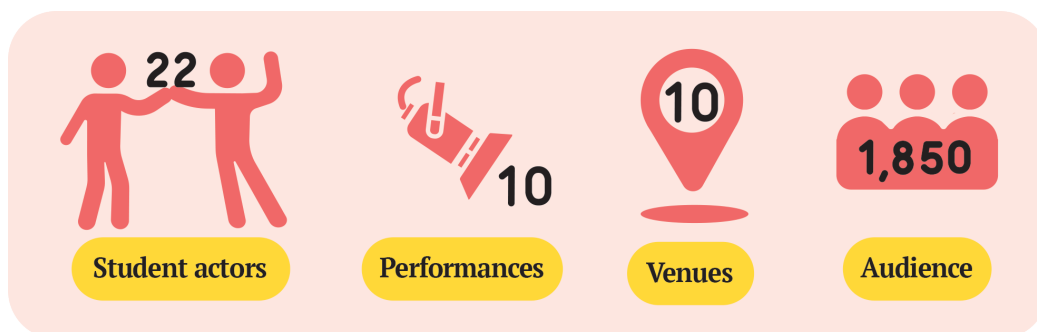
On 20 May John took part in a concluding round table discussion with British Council staff and programme partners to round up the work on phase one. The round table summarised the methodology and outcomes of the Shakespeare work which Irina Brown and John had developed.

Following his two-week programme in Tashkent John submitted a report of the visit, including a series of developmental proposals and teaching notes (**Appendix II**).

4.3. Shakespeare Festival on tour in Uzbekistan, June 2016

Following the one-day Shakespeare Festival at USIAC the programme went on to visit ten higher education institutions in Uzbekistan (audience figures in brackets):

- K Begzad Institute of Art and Design (200)
- Tashkent Textile and Light Industry (180)
- Uzbek State Institute of Art and Culture at Nukus (60)
- Nukus State Pedagogical Institute (250)
- Bukhara State University (250)
- Samarkand State Institute of Foreign Languages (180)
- World Economy and Diplomacy University (250)
- Tashkent Chemical and Technology Institute (150)
- Tashkent Institute of Automobile and Road Engineering (130)
- Karshi State Institute (200)



4.4. Training for acting teachers and television presenters, 22 - 28 November 2017

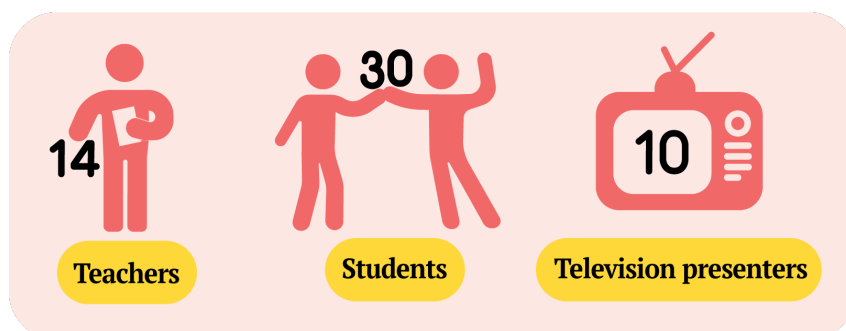
Niamh Dowling and John Tucker spent five days leading a training programme for 14 movement, voice and acting teachers at USIAC focusing on current UK practice in the training of movement, voice and acting drama pedagogy. 30 USIAC students took part in the workshops. At the end of the training, eight teachers each gave a 20 minute mini-teaching session as part of a public presentation, demonstrating the techniques they had learned. The event was supervised by the RBC staff teachers and a video recording was made of the session.

The movement exercises taught to the teachers in training are one part of the ongoing development of Niamh Dowling's pedagogical practice-research body of work. The teachers in Uzbekistan who have been through the training understand that the work is more than the sum of the exercises and that there are principles and philosophies that underpin this work which give them an underpinning for the development of this work for themselves. There are choices about use of language that play a major role in the teaching of the movement work with a fluidity between the anatomical, technical and metaphorical language of teaching, layering each on top of the other to give a nuanced vocabulary and therefore learning experience. The teachers in training are already teaching at USIAC and for the purpose of this programme have been students and teachers at the same time. To reduce the training to a set of exercises misses the underpinning that experiential learning has given these teachers.

A separate day's workshop explored how to connect the actor to the speaking of text using exercises typical in the training of actors in UK drama pedagogy and there were movement and voice workshops with students from YTU.

Niamh and John also undertook speech and voice/presentation skills training for four young British Council television presenters and 10 professional presenters at the State Television of Uzbekistan, supporting British Council programmes in this area.

At the conclusion of the training they submitted a full report and summary of the exercises for the teachers to have an aide memoire for future work (**Appendix II**).



4.5. Developing arts management training at USIAC, 22 - 25 November 2017

Dr Nick Hunt, Head of the School of Design, Management and Technical Arts at RBC, undertook a four day visit to Tashkent which overlapped with the programme at 4.4 above. The focus of his visit was to explore the viability of enhancing the curriculum for arts management and cultural policy curriculum at USIAC in order, in the longer term, to develop the cultural infrastructure and creative industries sector in Uzbekistan.

His programme included:

- a meeting with academic tutors and managers responsible for arts management programmes and a discussion: The future of arts management in Uzbekistan
- a meeting with key managers/leaders from cultural institutions (theatres and museums) and a discussion: The needs of industry
- a visit to UYT and meeting with key staff
- a visit to the Museum of Applied Arts and a meeting with key staff. a presentation to academic staff and students at the Institute on the theme: Education for the Arts and Creative Industries in the UK
- a discussion forum with 20 academic tutors and managers responsible for arts management programmes, also attended by Niamh Dowling on 24 November: Developing Arts Management Education in Uzbekistan.

Following his visit Dr Hunt submitted a detailed report and series of recommendations (**Appendix II**) but to summarise his conclusions:

The current arts management curriculum is based on a traditional model that does not meet the current and future needs of students, industry and government. Several of the people I met, including teachers at the Institute, spoke with passion and commitment about the ambition in Uzbekistan for a more dynamic, internationally-connected arts scene, and it is this ambition that will drive change and development. Representatives from industry also recognised the need for change, and their views of what is needed largely aligned with those of teachers and students. There is some established practice and expertise amongst the teaching staff (especially those who are also professional practitioners) that is relevant to the new type of learning and teaching; it is not a matter of starting from scratch, but of building confidence and providing models for both the pedagogy and the curriculum content.

The sector comprises the state-funded sector and a commercial sector. The needs of each are likely to be different, at least under the current state-funded model of centrally-determined staffing structures and roles. A key question to settle early on in developing arts management provision will be whether it should be aligned with the state-funded model or with the developing, more entrepreneurial culture. It is clear that industry is ready to engage with the development of arts management education, but it will need guidance and development in terms of its expectations of students, graduates and the relationship with USIAC.

The scale of change required to meet the objectives identified by students, teachers,

industry and government is substantial. There needs to be a planned programme of change, agreed with the Ministry of Culture, to give everyone confidence in the direction of travel, while being delivered in manageable stages. The plan needs to address the question of where the expertise will come from to lead change and deal with the challenges that are bound to arise.



4.6.UK visit by Adilina Abdishaeva and Venera Yusupova, 14 - 20 December 2017

Adilina and Venera are teachers at USIAC and were involved in the programme from the outset. They spent five days in the UK observing classes, rehearsals, showings and productions. They had one to one mentoring with RBC staff members and practical sessions with teachers of the Alexander Technique. They spent 10 hours observing John Tucker coaching professional British actors in his private studio in London and visited RBC where, over five days they observed singing and movement classes, physical theatre workshops and two devised performances in physical approaches to performance. During the week they had a morning with Bea Pemberton, providing an opportunity for hands on learning and mentorship support.



4.7.Workshop on devised theatre, 4 - 9 March March 2018

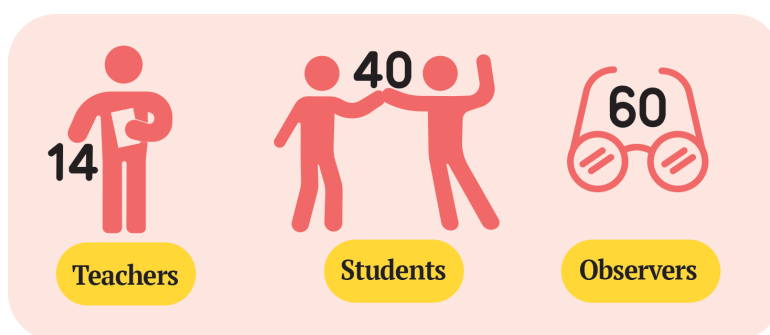
This was Bea Pemberton's first input to the theatre development programme and the objective for her visit was to build on the movement work established by Niamh Dowling and to introduce principles around physical theatre, mask work and the devising skills inherent in the work of the French practitioner Jacques Lecoq.

Over the five days Bea covered the principles of the Alexander Technique, cultivation of awareness (in the self and the ensemble), neutral mask, understanding and sensing space (within the body and in relation to others), taking the physical into the voice and the the importance of play in the creative process. There was a presentation on the final day during which a selection of games and exercises were shared and filmed.

Bea felt that a sense of listening and ensemble playing had been achieved through the workshop. She got an enthusiastic response to everything offered and she found participants to be open and respectful. After visiting Ilkhom Theatre to see a production of *A Dogs Heart*, she could see the potential for a truly physical approach that reflects the very visceral experiences of the change happening in Uzbekistan today.

Following her visit
short report

Bea submitted a
(Appendix II).



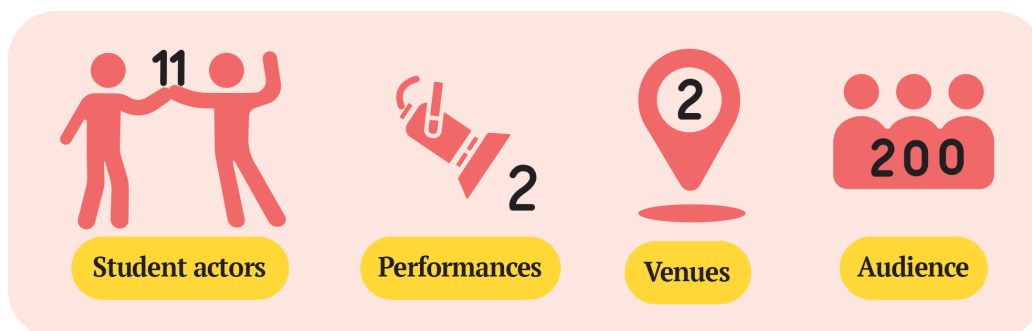
4.8. Hamlet casting weekend, 22 - 26 September 2018

John Tucker travelled to Tashkent to cast the production of *Hamlet* to be presented on tour in Uzbekistan and at RBC in 2019. 23 actors were auditioned for nine roles, with individuals chosen for strong vocal and physical technique, the facility to articulate and engage with the to connect to the imagination. The majority were first or second year students at USIAC. During his visit John also agreed the rehearsal and production schedules and produced a guide to the production - and rehearsal etiquette - for the actors.

It was agreed that USIAC teachers Adilina Abdishaeva and Venera Yusupova would support the production with voice and movement classes for the cast and that Ruzimammedov Bunyod would be assistant director for the production. Adilina, Venera and Ruzimammedov all received online coaching from John in the lead up to rehearsals.

4.9. Hamlet rehearsals and production, 13 - 15 December 2018

John Tucker was in Tashkent throughout this period, leading the process of rehearsal through to performance and working, for the final ten days, with Perttu Lahdesmaki, an RBC lighting design student. USIAC students acted as assistant directors on the production and received training within the rehearsal process. Introductory sessions in stage management were led online by Niamh Dowling prior to travelling to Tashkent. There was one performance of *Hamlet* at USIAC, attended by staff, fellow students and industry and other professionals, and a second at Bukhara State



University.

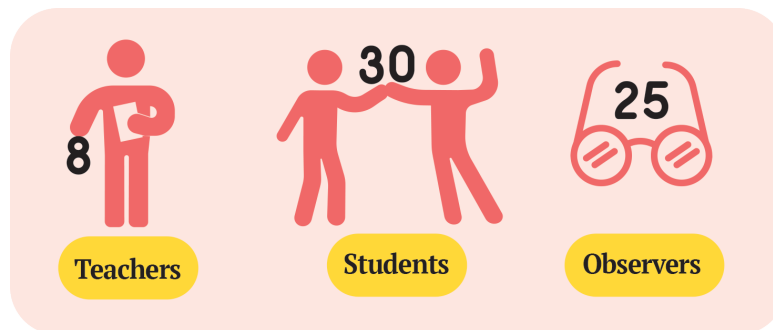
4.10. Movement workshop, 10 - 15 December 2018

Niamh Dowling led a five day workshop at USIAC with four clear objectives:

- to reinforce for the students the work they had done over the preceding years and that they, as actors, could manifest in performance the connection between the physical, vocal and acting demands of *Hamlet*
- to continue the work with the movement teachers so that they worked alongside Niamh as she built on the class work and moved into working with the body in transformation and in performance. At this stage Niamh was working with the *Hamlet* cast as both movement teacher and movement director and supported the staff to lead work themselves with supervision, mentoring and feedback

- to ensure that the training approaches to movement and voice established during the programme were now embedded in the curriculum and to offer lecture demonstrations and in-service training for the rest of the faculty
- to demonstrate to USIAC management the culmination of the teacher training strand of the programme and for them to see how this work was now embedded in the future curriculum by virtue of the teachers being able to deliver this aspect of the programme.

This was a wonderful culmination of the work achieved by the teachers. They were confident and calm with the content of their sessions and had allowed the new material to be an underpinning of their work with the actors. They were comfortable and details in their work and it was clear the actors were improving in every contact with the teachers.



4.11. Theatre development round table, 13 December 2018

The British Council organised this one-day event in order to:

- reflect on the programme so far and how the Shakespeare master classes and festival, voice coaching and movement teaching skills can be adopted in the framework of an academic curriculum
- discuss the role of international partnerships in developing a critical path for the development of contemporary theatre and to plan next steps in collaboration with the UK.

Taking part for RBC were teachers Niamh Dowling and John Tucker and technical student Perttu Lahdesmaki, with contributions from USIAC staff members Venera Yusupova and Isoqtoy Djumanov.

The audience of 50 comprised individuals from other university departments and from the theatre sector, including theatre managers, freelance directors and artistic directors of regional theatres. There was a great interest in the project and its development over the four years, specifically in the model of using a production led by professionals as the vehicle for a range of training practices and skills input and the introduction of the area of lighting as a response to local need for training and expertise.

There was a particular fascination about the new translation of *Hamlet* which provoked much interest and discussion as Uzbek directors learnt what the rehearsal process had revealed about the most popular Uzbek translation. Indira Ikhlasova worked with John Tucker to create a new translation. The existing translation into Uzbek by Jamol Kamol was examined and compared to the English translation. The process of translation offered a particular uniqueness to the work. For the most part, particularly the text involving dialogue, Kamol's translation of Hamlet follows Shakespeare's verse and prose line for line. In the monologues, however, the Uzbek version tended not to follow Shakespeare's thought structures, in particular the many breaks of thought that take place in the middle of the line (mid-line break) rather than coinciding with the end of the line (end-stopping). A mid-line break of thought - a sentence finishing before the end of the verse line - is known as the *caesura*. Throughout the monologues in *Hamlet*, Shakespeare makes much use of the caesura to create dramatic tension that expresses the heightened emotional state of the characters. John Tucker ensured that, in his version of the Uzbek translation, Shakespeare's caesura's were reinserted to the text to restore their original dramatic arc.

While Shakespeare punctuates his phrases with colons, semi-colons, question marks and full stops, frequently employing mid-line caesuras, Kamol dramatises his version of the text by completing thoughts at the end of the verse line with the help of exclamation marks. It is interesting to note that Shakespeare only utilises the exclamation mark 40 times whereas Jamol Kamol uses it more than 3,000 times. The difference in effect is substantial: Shakespeare's original text, with its colons, semi-colons, full stops and question marks structuring a multitude of sub-clauses and clauses, makes for a clearer, varied and subtler delivery than Kamol's more emphatic translation.

Another area of curiosity in the discussion was the choice to perform in the round, an unusual format in Uzbek practice. The impact of this arrangement of the seats makes the audience engage intensely with the action of the play. When the audience looks beyond the performers, they see other audience members. And they draw the conclusion that if they can see other audience members, that must mean that other audience members can see them. We all become performers, we're all 'on stage'. This places extra demands on the actor. The audience is so close you can't help but see them. When you look your scene partner in the eyes, you're also seeing

the audience in your periphery. A great demand for young actors which did not phase the young actors from the institute at all and they rose to the challenge beautifully.



4.12. Hamlet at the RBC Symposium and Uzbek Embassy London, 6 April 2019

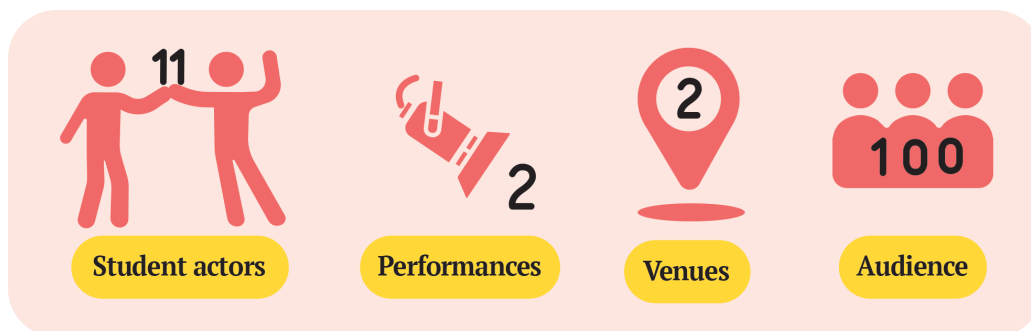
The RBC symposium is an annual festival of student and professional work which includes up to 25 shows and associated panels, talks and exhibitions. 11 students and two staff members travelled from Tashkent in order to give a performances of *Hamlet* as part of the symposium and at the Uzbek Embassy in London.

Bringing the students and staff from Uzbekistan was the perfect culmination of the project and it opened their eyes to potential and possibilities in the UK. The Uzbek students spoke of wanting to learn better English, of wanting to study for MAs and how their confidence in travelling outside Uzbekistan had grown.

It is also valuable to notice the impact for the RBC community. Having a group of actors who are international visitors from a relatively unknown (to them) region of the world made a considerable impression on the institution in that it provided opportunities for unique cross-cultural experiences.

International students performing *Hamlet* at the symposium brought a range of benefits to UK students who have not had the opportunity to travel to Uzbekistan:

- incoming international students from Uzbekistan working alongside RBC students contributed greatly to increasing the social and cultural diversity of the college, bringing new perspectives and practices, enriching our learning and research environment
- the experience helped RBC students to develop internationally relevant skills and understanding and to recognise the international portability of their theatre practice
- working, socialising and collaborating with the Uzbek students helped to open the RBC students' minds and avoid stereotyping and to embrace more compassionate, informed opinions. They had to confront different communication styles and interactions which made them more confident, better communicators, active listeners and critical thinkers
- RBC staff and students found themselves part of a wider international network of personal and professional contacts which will have long term educational and professional benefits.



5. Conclusions

Making *Hamlet* provided a range of wonderful opportunities for both staff and students from USIAC and RBC. It was the culmination of four years of collaboration between the two institutions, supported by the British Council. Permanent staff and freelance associates from RBC spent time in Tashkent teaching voice, movement and text. They were Niamh Dowling, Nick Hunt, Irina Brown and Bea Pemberton and the student production of *Hamlet* was directed by John Tucker. Staff from Tashkent spent time at RBC - the culmination of three years training for the voice and movement teachers from the Institute who ran movement and voice class each morning for the actors.

The morning class provided a valuable start to each day followed by rehearsals for *Hamlet*. The fact that the voice tutor was also the production director gave a sound underpinning to the project.

This was a unique factor in this process: the voice work led seamlessly into text work and then built towards the production over three years of ongoing training in both Uzbekistan and UK. There are a number of significant areas to be noted as the outcomes of this programme which have produced a fundamental and systemic change in both actor training and the wider higher education landscape in Uzbekistan:

- the UK involvement in leading this programme, and the subsequent travel for both staff and students to the UK, has met the Uzbekistan National Strategy for Arts Development and International visibility
- the programme was initiated by meetings with employers and the industry following the UK-Uzbekistan Theatre Forum in November 2015 which led to this four year programme
- through the deployment of trained professionals and a professionally led production as the instruments of the teaching and learning the nature of the programme has been innovative for Uzbekistan and its impact far-reaching
- there was regular experiential training for students as part of their curriculum over their years at USIAC. This commitment to accumulative experiential learning has opened the commitment to returning each year and being able to build on the work of previous years
- enhanced capability of the Uzbek education professionals was achieved through a sustained teacher training programme included observation, participation, studio training, supervision, mentorship and INSET days. This is the case for both voice and movement and the relationship between the two and how these two areas relate to and are the underpinning to actor training
- the transformational impact of this programme on higher education in Uzbekistan is palpable. The curriculum at USIAC has altered in its philosophy, content and structure through training teachers, students and faculty in new approaches to teaching and learning
- the continued involvement of employers and the industry in Uzbekistan has meant that the reach goes beyond the institution. Actors, directors and television channels have witnessed work, taken part in discussions and offered ways that the work can influence professional work in Uzbekistan
- RBC staff and students have experienced opportunities to review their practice in any ongoing way and to summarise a process of exploration and research into their pedagogy

-
- the introduction of devising work could open another potential area of training and employability for young creatives in Uzbekistan should the recommendation about training in this area be taken on board.
 - the establishment of an independent theatre sector in Uzbekistan is an ambition but will require the creation of arts management modules, INSET training and masterclasses to provide necessary skills and promote the confidence to produce, promote, market, light, stage manage and tour their companies.

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Appendix I : Rose Bruford College team biographies



Irina Brown

Irina is a freelance theatre and opera director, theatre pedagogue and Curator of the Stanislavsky Centre for Contemporary Practice at Rose Bruford College. She was Artistic Director of the Tron Theatre, Glasgow (1996 - 2000) and Natural Perspective Theatre Company, London (2006 - 2011). She has directed at the Royal National Theatre; London West End; Royal Opera House, Covent Garden; Scottish Opera; Open Air Theatre, Regents Park, and a number of leading repertory theatres. She also directed in America, Russia, Monte Carlo, Greece, and Germany. Brown was the Granada Artist-in-Residence at the University of California, Davis in 2004 and 2008.

Dr Nick Hunt

Nick is Head of the School of Design, Management and Technical Theatre at Rose Bruford College. During 10 years as a professional theatre technician and School of Performance at Rose Bruford College, he trained as a graduate of the Alexander Technique and worked with Olga Pogorelec in Paris. Nick's research interests include the relationship between close-up acting and photography, the performative potential of the lighting artist, digital approaches to the history of theatre lighting, and the role of the performer in the design of the teaching environment for which she is making.





Bea Pemberton

Bea trained in theatre at the Lecoq School of Physical Theatre in Paris, then spent many years performing, touring and directing theatre. She added to her physical repertoire by training in the Alexander technique. She has been teaching devising, movement and physical theatre, including at London's Circus Space, East 15 theatre school and Rose Bruford College. She is a member of the creative learning team at Complicité.



John Tucker

John is a vocal coach and director working in theatre, film, television and radio. He teaches on the faculties of the British American Dramatic Academy, Royal Academy of Dramatic Art and Florida State University. He holds an MA in Voice Studies from the Central School of Speech and Drama and an AGSM Diploma in Singing from the Guildhall School of Music and Drama. From 2007-2013, John held the position of Voice Associate at HighTide Theatre. He is a member of the British Voice Association (BVA), the Incorporated Society of Musicians (ISM) and the Voice and Speech Trainers Association of America (VASTA).

Appendix II : Reports from individual projects and visits

Numbering in this appendix corresponds with the list of projects in **section 4** of the report (pages 10-21). There are individual reports for projects **4.1.**, **4.2.**, **4.4.**, **4.5.** and **4.7.**.

4.1.

Tashkent, Uzbekistan British Council, Uzbekistan and Rose Bruford College December 2015

Three UK practitioners with different specialisms:

Irina Brown - Director,

John Tucker - Voice and Text Coach

Niamh Dowling - Movement

Groups:

- Shakespeare Workshops at the State Institute of Uzbekistan Arts and Culture
33 undergraduate students (6 days)
- 15 Voice and Acting Staff from the Institute of Arts and Culture (Observers)
- Masterclasses / workshops with actors and trainee actors from the Uzbekistan Youth Theatre (4 days)
- Masterclasses / workshops with Diydor Studio students (4 days)

Brief:

The initial brief was to set up an introductory workshop and a series of masterclasses to prepare students and young actors for a Shakespeare Festival in Tashkent in 2016.

Three theatre practitioners from UK worked with three different groups, each practitioner bringing a different specialisms: acting/ text, voice/text and movement.

- For the workshops at the Institute of Arts and Culture students were split into two groups, allowing a more detailed individual work on the text.
They started their days at 9.15 with a vocal and physical warm-up, followed by a 3,5 hours long acting and voice workshops each, finishing at 6pm
- A number of Youth Theatre professional actors and trainee actors as well as the Diydor Studio students took part in the movement and voice workshops as well as acting masterclasses. The groups were combined on Wednesday (for movement), Thursday (for voice/ text) and Saturday (for acting masterclass), while on Friday they were given separate workshops (the Youth Theatre participants – voice/ movement/ acting; the Diyor Studio – movement/ acting)

The project was thoroughly discussed and thought through prior to the visit. The objectives and practical details of the project were clarified in dialogue with Jamilya, Indira and the Staff from the Institute of Arts and Culture. As the result we were able to provide the workshop/ masterclasses schedule in advance, as well as the information for the participants on the preparation required.

Jamilya and Indira took note and made sure that the communication between all the groups was well coordinated.

- Irina and John worked with the students from the Institute of Arts and Culture for 6 consecutive days, followed by three days with the Youth Theatre and Diydor Studio.
- Niamh worked with the students on the final day, and for four days with the Youth Theatre and Diydor Studio.
- Overall the Institute of Arts and Culture had six days; and Diydor Studio and Youth Theatre - four days. See schedule below.
- The Institute of Arts and Culture undergraduates came from a variety of disciplines (Puppetry, Acting, Directing, Film & Television, and Musical Theatre). They did their best to prepare the required speeches and/ or sonnets for the arrival of the team. They were not required to learn them in advance.
- Various speeches/ sonnets were also prepared by the Youth Theatre and Diydor students and actors. A few participants learnt the text by heart.
- During the first introductory session at the Institute, after an intensive and exciting introductory voice workshop with John Tucker, all the undergraduates were asked to share a speech or a sonnet they had prepared in a communal circle. This gave Irina and John a chance to assess both their ability and their level of knowledge and understanding of the material. Most of them clearly had not read or understood the text they were reading or reciting well but were very eager to learn.
- During the week the students were given an intense cohesive detailed introductory training in vocal methods and techniques, approaches to working with Shakespeare's text, and the specifics of the acting process, while being alerted to the role of the body and movement in relation to voice and text.
- The students seemed continually amazed, challenged and delighted by their discoveries. They were open and receptive to new ideas, curious to discover a new way of thinking, delighted to discard old-fashioned inherited opinions, thrilled to experience Shakespeare as a contemporary writer, who stirred their hearts, minds and imagination. Many went on to search for new speeches and sonnets to work on (most of them started by learning one and the same sonnet – number 13, having been led to believe mistakenly that it was a moral instruction by Father to his son). They got fully engaged in a dialogue with Shakespeare in Russian, Uzbek and even English. On the final day the project culminated in an informal hour-and-a-half work-in-progress showing. Both groups came together in a circle, getting up one after another and doing their sonnets, speeches and a few scenes with and to their colleagues in the circle, as well as a gathering of about 30 of their voice and acting teachers. And the national media.
- All the young people and students we came in contact with were were disciplined, enthusiastic, hungry for learning, curious and receptive. They took part with much willingness, ready to take risks that ensured the quality and the development of the work was at times astounding.
- The teachers watched all the sessions at the Institute of Arts and Culture, some took part in John's sessions, and a couple of the younger staff also took part in the Youth Theatre sessions. They requested that future workshop could be provided for them as well.
- The Youth Theatre professional actors, older and more experienced, were equally open and prepared to work and learn from the British practitioners. However, they were caught in much stronger habitual physical and vocal patterns than the younger participants. Some bodies and voices were tight and tense

and a number of actors spoke of injuries and vocal nodes. Somewhere in the journey between earlier student training and subsequent professional careers strong harmful habits had developed.

- The actors responded to the work with the eagerness of beginners. They flocked to the voice and movement sessions whenever they had a break in rehearsals. In an acting masterclass a well-known actor chose to work on a Hamlet soliloquy. He started in a mannered and bombastic fashion, milking every word with no rhyme nor reason: O that this too too solid flesh should melt... - clearly with no idea whose 'flesh' he was speaking of. Forty-five minutes later, having used every one of the forty or so young students sitting in a circle around him to help him sculpt Hamlet's images, having done a number of other simple exercises, he became playful, wicked, real, present in the room, in his body, and in the text – talking to us, engaged and engaging. He confessed later that he felt Hamlet in his bones for the very first time.

The week was an excellent combination of talent on part of students and actors, quality of the teaching and the context set up by British Council with the partners involved.

Future possibilities

1. Celebration of Shakespeare 2016

Continuing work on Shakespeare with a view to Shakespeare day which could be a Shakespeare day in park/an event at Ambassadors residence/sonnets at new bookshop/British Home Shakespeare Festival (BHS) We can talk further at any stage you would like.

2. Future CPD training for staff

Deliver CPD courses in voice and/or movement/body for teachers. It would be useful to ask staff at Institute of Arts and Culture what they felt about the week and what they identified their own future needs to be and that of their students. Same for Studio Theatre and Diydor.

3. Further training for students/actors

We identified an articulated need from the actors to set up ongoing training, particularly in areas that were completely alien voice and body/movement work. Other projects such as student/staff exchange, putting on play in Uzbekistan with UK/Local actors also suggested in the week

4. Other short course training e.g. lighting, stage management, design

Explore options of one week courses in Tashkent run by School of Design Management and Technical Arts in lighting, performance sound, design or stage management or staff or students from Tashkent coming to Rose Bruford College short courses in UK.

5. Potential long term development. e.g. blended learning MA

Long term possibility of forming consortium in Tashkent with British Council, State Institute of Culture and Arts, Rose Bruford College making application to Erasmus plus for funding for exploring and setting up options around Rose Bruford College delivering specialist MA training in Uzbekistan and UK including blended learning delivery for professional development. May develop into certificate/postgraduate certificate or MA. Developing a model that is repeatable in other countries in the region.

6. Erasmus plus application to fund

The MA proposal is one which would need time to develop and is probably the culmination of many of the suggestions above.

Contact Niamh Dowling

4.2.

REPORT ON THE 2016 SHAKESPEARE FESTIVAL AND VOICE MODULE AT THE ARTS INSTITUTE OF TASHKENT SUPPORTED BY THE BRITISH COUNCIL by John Tucker

WHAT I PLANNED

Practitioners

I was the sole director and voice practitioner on this trip: John Tucker - Director/Voice and Text Coach

Brief

My brief was to achieve three main objectives:

- 1. Plan and direct the first Shakespeare Festival in Uzbekistan
- 2. Plan and run a Voice Module
- 3. Write a report discussing my experiences and feedback to a round table discussion.

Working with the British Council, the Arts Institute and the Youth Theatre

- Communications with the Institute of Arts and Culture (here on referred to as the Arts Institute) and the Youth Theatre was professionally co-ordinated through Jamilya and Indira at the British Council in Tashkent. Indira set up an inspired online site for the students and went to the Arts Institute to meet students and teachers. Jamilya inspired all involved to do more than their best.

Participants and Work Space

- Rehearsals for the Shakespeare Festival and Masterclasses for the Voice Module were held in a studio theatre space at the Arts Institute.
- 22 students from the Arts Institute and 5 professional actors from the Youth Theatre took part in performing in the Shakespeare Festival (4 days).
- 6 students from the Arts Institute and 6 students from the Youth Theatre took part in the Voice Module program (4 days).

- Teachers from all department of the Arts Institute took part as observers for both events during rehearsals for the Shakespeare Festival and the Workshops held during the Voice Module.
- There was a two hour one round table discussion held on the last day with everyone present: myself, Jamilya Gulyamova and Indira Ikhlasova from the British Council, various teachers and heads of departments from the Arts Institute, 2 training teachers Anna Ismoilva and Aditya Abdisheva, 6 selected students, and the interpreter Jahongir.

- **Teachers being trained**

2 teachers were trained by me during the Voice Module program: • 1 teachers from the Arts Institute Anna Ismoilva

- 1 teacher from the Youth Theatre Aditya Abdisheva

Planning the first Shakespeare Festival in Uzbekistan

- My visit was split into two parts: 1. the Shakespeare Festival in the first week; 2. the Voice Module in the second week.
- It was not possible for the Shakespeare Festival performance to be held on a Sunday. Saturday was chosen as the day to hold both the dress rehearsal in the morning and the performance in the afternoon. This left me with three days Wednesday to Friday to rehearse students from the Arts Institute and professional actors from the Youth Theatre.
- As the students from there Arts Institute had already prepared and memorised their sonnets and monologues from the workshops in December 2015, I judged this to be sufficient rehearsal time to prepare for the dress rehearsal and performance.
- My briefing was to follow the structure of the December 2015 performance: sonnets in the first half and monologues in the second.
- I decided to change some of the sonnets as many students were reading the same sonnet, which would not be interesting for an audience. I also wanted to cover a greater selection of the 154 sonnets in Shakespeare's cycle to represent better the dramatic journey of the poet and his love.
- Twelve students were given new sonnets and twelve students read the sonnets that had prepared in December 2015.
- Learning a new sonnet should not be a problem. A sonnet is only fourteen lines long. An actor needs to be able to learn lines quickly. In filming, for instance, script re-writes can occur daily. A training actor needs

the challenge of memorising lines. By offering half the students a new sonnet I was providing the students with such a learning curve.

- In May 2016, every student taking part in the Festival read a sonnet publicly. This was not the case in December 2015.
- Only chosen students were asked to perform monologues.
- I extend by a few lines many of the monologues to include other incidental characters in order to involve more students in the performance at the Festival and give the sense that dramatic scenes were being performed from Shakespeare's plays. This would be more exciting for the audience.
- I also changed the running order of the monologues/scenes for effective dramatic purpose of the whole performance.

Planning the Shakespeare Festival Program

December 2015

1. Sonnet 13 - AKMAL
2. Sonnet 13 - OTABEK
3. Sonnet 14 - SHERZOD
4. Sonnet 18 (English) - DZHAMSHID
5. Sonnet 18 - DEYOR
6. Sonnet 23 - SARDOR
7. Sonnet 23 - LIRA
8. Sonnet 25 - NIGORA
9. Sonnet 28 - DZHASUR
10. Sonnet 29 - SHOMANSUR
11. Sonnet 32 - ZOKIR
12. Sonnet 35 - REGINA
13. Sonnet 36 - LAZIZ
14. Sonnet 39 - SANJAR
15. Sonnet 46 - TEMURBEK
16. Sonnet 47 - DEYOR
17. Sonnet 54 - MUKHAMMAD
18. Sonnet 90 - ZAYÓDULLÓ
19. Sonnet 91 - SEVARA
20. Sonnet 91 - MAKHLIYO
21. Sonnet 97 - UMRBEK
22. Sonnet 102 - KHABI
23. Sonnet 115 - LEILA
24. Sonnet 117 - MASHRAB
25. Sonnet 130 - RASULJON
26. Sonnet 130 - DILYORA
27. Sonnet 140 - ANASTASIA
28. Sonnet 147 - SHEKHURUZ
29. NO SONNET - AZIZA
30. NO SONNET - SAIRAM

May 2016

1. Sonnet 1 - OTABEK
2. Sonnet 2 - MALIK
3. Sonnet 8 - ALFONSA
4. Sonnet 13 - AKMAL
5. Sonnet 15 - TEMUR
6. Sonnet 18 - DEYOR
7. Sonnet 27 - KHABI
8. Sonnet 28 - DZHASUR
9. Sonnet 29 - SHOMANSUR
10. Sonnet 30 - SHERWOOD
11. Sonnet 52 - VARAKUTA
12. Sonnet 56 - SARDOR
13. Sonnet 61 - MAKHLIYO
14. Sonnet 65 - UMRBEK
15. Sonnet 66 - NIGORA
16. Sonnet 73 - SAIRAM
17. Sonnet 87 - OBID
18. Sonnet 91 - ZAYÓDULLÓ
19. Sonnet 94 - KAMILLA
20. Sonnet 109 - DENIS
21. Sonnet 121 - SHAKHZODE
22. Sonnet 127 - ZOKIR
23. Sonnet 129 - REGINA
24. Sonnet 130 - DILYORA
25. Sonnet 140 - ANASTASIA
26. Sonnet 147 - LEILA
27. Sonnet 154 - RASULJON

SONNETS prepared in December 2015 and May 2016

MONOLOGUES prepared in December 2015 and May 2016

DECEMBER 2015 - SHAKESPEARE'S MONOLOGUES FROM VARIOUS PLAYS

1. SEVARA - Viola: 'Make me a willow cabin at your gate' from *Twelfth Night* (ACT I scene v)
2. REGINA - Mistress Page: 'What, have I scared love-letters in the holiday time of my beauty' from *The Merry Wives of Windsor* (ACT II scene i)
3. ZOKIR - Angelo: 'From thee: even from thy viture. What's this? What's this? Is this her fault, or mine?' from *Measure for Measure* (ACT II scene ii)
4. AZIZA - Emilia: 1. 'But I do think it is their husbands' fault' (ACT IV scene iii)
5. TEMURBEK - Edmund: 'Thou Nature art my Goddess, to thy Law' from *King Lear* (ACT I scene ii)
6. MUKHAMMAD - Richard: 1. 'Was ever woman in this humour woo'd?' (ACT I scene ii)
7. KHABI - Romeo: 'But, soft, what light from yonder window breaks?' (BALCONY) from *Romeo & Juliet* (ACT II scene ii)
8. DILYORA - Juliet: 'O Romeo, Romeo, wherefore art thou Romeo?' (BALCONY) + ZOKIR from *Romeo & Juliet* (ACT II scene ii)
9. SARDOR - Coriolanus: 1. 'He that will give good words to thee will flatter' (ACT I scene i)
10. MAKHLEYO - Juliet: 'Farewell! God knows when we shall meet again' from *Romeo & Juliet*
11. RASULJON - Anthony: 'Unarm, Eros; the long day's task is done' (ACT IV scene xii) from *Anthony & Cleopatra*
12. UMRBEK - Hamlet: 'Alas, poor Yorik' from *Hamlet* (ACT V scene i)
13. NIGORA - Viola: 'I left no ring with her' from *Twelfth Night* (ACT II scene ii)
14. SAIRAM - Juliet: 'What's in a name' from *Romeo & Juliet* (ACT II scene ii)
15. ANASTASIA - Katharina: 1. 'No shame but mine. I must forsooth be forc'd' (ACT III scene ii)

MAY 2016 - SHAKESPEARE'S MONOLOGUES FROM VARIOUS PLAYS

1. REGINA - Mistress Page: 'What, have I scared love-letters in the holiday time of my beauty' from *The Merry Wives of Windsor* (ACT II scene i)
2. ZOKIR - Angelo: 'What's this? What's this? Is this her fault, or mine?' from *Measure for Measure* (ACT II scene ii)
3. RASULJON - Anthony: 'All is lost: This foul Egyptian hath betrayed me' from *Anthony & Cleopatra* (ACT IV scene xii)

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4. MAKHLEYO - Cleopatra: 'No more but in a Woman, and commanded' from *Anthony and Cleopatra* (ACT IV scene xv)
 5. SARDOR - Coriolanus: 'He that will give good words to thee will flatter' from *Coriolanus* (ACT I scene i)
 6. KHABI - Romeo: 'But, soft, what light from yonder window breaks?' from *Romeo & Juliet* (ACT II scene ii)
 7. DILYORA - Juliet: "'O Romeo, Romeo, wherefore art thou Romeo?'" from *Romeo & Juliet* (ACT II scene ii) from *Romeo & Juliet* (ACT II scene ii)
 8. OBID - Hamlet: 'O that this too too solid Flesh, would melt' from *Hamlet* (ACT I scene ii)
 9. KAMILLA - Ophelia: 'Alas my Lord, I have been so affrighted' from *Hamlet* (ACT II scene i)
 10. TEMURBEK - Edmund: 'Thou Nature art my Goddess, to thy Law' from *King Lear* (ACT I scene ii)
 11. NIGORA - Viola: 'I left no Ring with her: what means this Lady?' from *Twelfth Night* (ACT II scene ii)
 12. ANASTASIA - Katharina: 'No shame but mine. I must forsooth be forc'd' from *Taming of the Shrew* (ACT III scene ii)

INTRODUCTION TO A DEEPER UNDERSTANDING OF THE BODY FOR MOVEMENT TEACHERS WITH AN UNDERPINNING IN THE PRINCIPLES OF ALEXANDER TECHNIQUE AND SYSTEMIC CONSTELLATIONS

Summary of movement practice and exercises

Niamh Dowling

Introduction: The Practice

These exercises are one part of the ongoing development of Niamh Dowling's practice-research body of pedagogical work based in both Alexander Principles and Systemic Constellation work. This is an outline and summary of the exercises that were taught and which are listed here without a contextual or theoretical framework. The objectives within the movement practice are twofold:

1. Movement training of teachers and acting students with an underpinning in the principles of Alexander Technique and Systemic Constellations
2. Developing this foundational and principles into voice and actor training and to making a production of Hamlet for Uzbek and UK tour.

The teachers in Uzbekistan who have been through the training understand that the work is more than the sum of the exercises and that there are principles and philosophies that underpin this work. There are choices about use of language that play a major role in the teaching of the movement work with a fluidity between the anatomical, technical and metaphorical language of teaching, layering each on top of the other to give a nuanced vocabulary and therefore learning experience. The teachers in training are already teaching at USIAC and for the purpose of this programme they have been students and teachers at the same time. To list the exercises in some way misses the underpinning that experiential learning has given these teachers

These exercises are focussed on ways to encouraging your students to put their attention to how they use their body use in everyday life and in performance. Central to the work is for you to gain a clear understanding of how you use your own body habitually and to identify how to release your tensions in order to open the possibility of a free and open body and voice. If you understand it in your own body you will be able to introduce it to your students. It begins by focussing on the preparatory work for the performer, how we use our body, the positions we put it in and the movements we make getting from one position to another. We notice our habits, the things we do, physically, vocally, emotionally, without consciously having to think about it, that may restrict our physical or vocal freedom, or the possibility of transformation to another character. The exercises are addressed to you as participant.

Reminder of the Alexander directions:

- Release the neck
- In such a way as the head moves back and away from the spine (forward and up if you are standing)
- Back lengthening and widening
- Widening across the upper part of the arms
- Knees moving forward and away

Habitual use

Exercise One: Following your partner

Objective: to understand your habitual use.

- a. Following your partner and copying the way they walk. Noticing the rhythm of their walk, where they place their weight on the feet, whether feet turn in or out, the movement of their pelvis, their shoulders and back, the movement of their arms, their focus, the relationship between their head and their neck. Do this throughout the whole of their body as you follow them around the room.
- b. Allow time for your partner to watch you as you embody their walk.

The information you have written down is your habitual pattern, your startle pattern, your habits which become exaggerated in situations of stress, such as performance. Stepping out on stage we respond as if “There is a tiger coming!” or “A bus is coming!” and we freeze our body, we collapse, we tighten, we look away, we run away, we hold our breath, tighten our throats, lock our knees, as a response to this situation of stress. It is this habitual response as

training performers we aim to change. Performance is a situation of stress, a situation where adrenalin will be created and we want to use it, but we don't want it to fix us into our pattern. Now each of you has identified a pattern, that is your response. In some places you will find you are holding, some places you will find that you are collapsing, some places you will find you are pulling back, each part contributing to your individual pattern. In a performance situation these habits will be exaggerated.

The startle pattern causes changes in our posture, changes in the musculature, changes in the diaphragm, the breath, shape of body, changes in the body's relationship to gravity, and it alters our feelings our emotions and our thinking. There is adrenalin, something is going to happen, we are waiting and we are open.

Semi Supine

Exercise Two: Lying in Semi supine

See sections from Glen Parks book *The Art of Changing: Exploring the Alexander Technique and Its Relationship with the Human Energy Body* Paperback: Aug 2000

Semi Supine is the position of maximum efficiency for the body. The relationship of each part of the spine, the relationship of the head towards the spine, the use of the floor to align the spine, the fact that the knees are going up towards the ceiling, the fact that the spine is going towards the floor, opening across the chest and arms, the curves of our spine tend to become over compressed due to the way we use ourselves and due to the force of gravity which acts through the spine as we are upright. Through these daily patterns and use there is a compression on the spine which prevents the discs between the vertebrae from receiving body fluid. Lying down, the weight of the head is on the floor, the weight of the pelvis is on the floor, and the weight of each of the vertebrae is on the floor; so, there's no weight pushing on the spine and no compression on the discs. And each little disc is like a sponge, and so it begins to swell up with body fluid. And as it fills up it pushes the vertebrae on either side of the disc away from the disc producing a knock-on effect of elongation through the spine.

- a. Take some time to colour in the pictures of the spine from the colouring anatomy book identifying each area of the spine and particularly notice the discs between the vertebrae.
- b. Begin by lying flat on your back in the supine position. We begin this story of re-aligning the spine in relation to the floor, because the floor gives us a good solid support. Notice how your lower back is pulling off the floor. Now put your feet into 'semi supine' or 'constructive rest' position which should ease the lower back and allow it to be closer to the floor.
- c. Put a book under your head in order to give a very gentle stretch to the muscles at the back of the neck. Rest your hands on your stomach.
- d. Begin to visualise the spine and the information about the spine you have accumulated so far. See the spine resting on the floor. See the spine at the area of the neck, at the area

of the ribs, at the area of the lower back and notice its connection to the pelvis through the sacrum. See the pelvis, the legs, the lower legs and the feet, see the shoulder blades and the arms and the lower arms and the hands throughout the spine.

- e. Reminding yourself of the story of what is happening to the discs in your spine, that the discs between the vertebrae are swelling up as you lie there. And as they swell up they push the vertebrae at either side away from the disc so the spine begins to lengthen. Your body is on the floor and the weight of each vertebra is on the floor. So as the discs begin to fill with body fluid it pushes the vertebrae on either side away from the disc causing a knock-on lengthening throughout the spine. And the knock-on effect allows the pelvis to move in one direction and the pelvis to move in the opposite direction.
- f. **Sitting:** Sit and close your eyes and picture the first vertebrae, **the atlas**, the saucer, and move your head very slowly around it, picture the pinnacle of **the axis** and the pivot point on which the head rests. Notice the head is balancing here on the top of the spine.
- g. To begin the action between the skull and the atlas, start with a small nodding of the head, in the action of a small “yes”, letting the weight of the head fall forward and backwards very gently. Feel the skull moving here on the first vertebra. The action between the first and second vertebrae, the atlas and the axis, is moving the head from side to side in the action of a “no”. Move the head between the small nodding and shaking of the head.
- h. Coming to stand
- i. Standing: exploring movement through each part of the spine to see how you can isolate the cervical/thoracic and lumbar areas of the spine.

Body Scan

Exercise three: Scanning the body

- a. Notice as you are lying on the floor that you are bringing your body to stillness. There is nothing to do here, there is nothing to shift, you just have to be here. Look at your body as you lie on the floor and notice any responses you might have to the fact that you do not have to do anything. Notice the thoughts that pass through your consciousness. Listening to sensations you have, feelings you have, thoughts you have, things you hear, notice all those things. Noticing them and not judging them.

You might find yourself becoming irritable or bored or angry, notice those things and let them pass by. Put your attention to your back and notice the parts of your back in contact with the floor. Scan through all the parts of your body that are in contact with the floor and just notice them, notice whether the right and left foot feel different, and whether the right and left side of the body feels different. Notice the shoulders, the elbows on the right and left, and notice the rib cage, and see whether your body feels symmetrical or asymmetrical.

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- b. Scan through your body, allowing your attention to pass through the body starting from your head, let your attention pass, as if somebody is holding a torch, so the light is passing over each part of your body.

First of all you scan over your feet and slowly pass the light up the lower part of one leg, down the upper part of the leg to the pelvis, the light passes across the pelvis, up the other leg to the knee, down the leg to the ankle to the heel, the toes, and do nothing but let your attention pass through the pelvis, around the pelvis to the lower back and into the stomach and let your attention pass up into the rib cage, let your attention pass through the bottom of the rib cage, the middle of the rib cage to the upper part of the rib cage, let your attention pass across the collar bone, to the shoulders, to the upper part of the arms to the elbows, to the forearms, wrists and hands. Let it pass through the spine and across to the lower part of the back to the spine, travelling through the spine to the lower part of the rib cage, to the upper part of the rib cage, through the spine at the area of the neck and then to the head. Let your attention pass across your forehead to your eyebrows, let your attention go around your eyes and pass across the nose to your ears and let it pass down around the lips and into the mouth, through the tongue down into the throat. Notice your breath but do not change it. Notice your breath in your back, and stomach, rib cage, front of your throat, in your mouth and nose and on the inside of your nose, just watch your breath.

Head Neck Relationship **Exercise Four: Working with a partner**

Objective: To release the muscles of the neck
Lying in semi supine

- a. Take some time to colour in the pictures of the skull from the colouring anatomy book.
- b. The first thing you want to achieve is to encourage the muscles of the neck to release. In standing, the muscles of the neck work unnecessarily to hold the weight of the head on the spine. By taking the weight of your partner's head, the muscles of their neck have no work to do so they can release and let go.
- c. Begin by taking the weight of your partner's head as they are lying in constructive rest position. Holding your partner's head in your hands and allow the weight of their head to fall into your hands and the weight of your hands to fall into the floor. Ensure you are sitting comfortably and keep breathing!
- d. Gently put your partner's head down on the floor and use your hands to mark over your partner's head, over that swimming cap muscle, the big muscle called the occipitalis frontalis which begins at the eyebrows and runs over the skull and down to the back of the neck. Keep your hands open, firm and gentle to mark that swimming cap muscle.

And the people who are lying on the floor, just imagine that as your partner's hands are moving over that muscle, it is becoming warmer and softer, and as it becomes softer it widens and so it expands. And as it expands it allows the bones of the skull to widen into it, as the muscles of the skull widen so the bones of the skull widen creating a space between the suture joints

that make up the skull, widening and creating a space between the right and left side of the skull and a space between the front and back of the skull. Holding your hands on that frontal occipital muscle, both of you can imagine and encourage that widening.

This can take some time and the person lying on the floor is having to learn how to do nothing. As your partner holds your head, notice any tendencies you might have to help by 'doing' something like tensing the back of your neck. Try to give all the weight of your head to your partner's hands.

- e. Cup your hands and put them over your partner's eyes. Make sure you are not touching the eyeball but contacting the outer edges of the eye sockets.

Remember the depth of the eye socket and notice the space above the eyeball and the space behind the eyeball, and so the eye falls back to rest in the socket, to a deeper place in the skull, a wider and deeper place from which to see. The eyes are not tightening at the front of the face but they are softening deep in their sockets at the back of the skull.

- f. Now place your hands over your partner's ears, covering both ears with your hands and see the relationship between both of your hands like an accordion, so the hands connect into each other.

In order to make a connection between your hands, you may want to begin by slightly pushing your hands towards each other, narrowing the head, narrowing the accordion, and then begin to think your hands away from each other like you are opening an accordion, all the time maintaining contact with the hands over the ears but now thinking the hands away from each other, so the head begins to widen.

- g. In order to increase this thought, you could pull very gently on each of your partner's ear lobes to help them work with the image of the head widening.

And as the skull at the level of the ears begins to widen and expand notice the knock-on effect throughout the whole of the skull. And as the skull widens, notice the knock-on effect in the neck and the throat, and particularly into the spine and the seven top vertebrae of the spine.

- h. You can move your hands to your partner's shoulders

And as the throat and the neck begin to expand notice the knock-on effect into the shoulders and arms. And as the shoulders and the upper part of the arms begin to expand, notice the effect into the upper part of the rib cage and into the middle part of the rib cage and the lower part of the rib cage. And as the rib cage begins to expand notice the effect on the spine and the twelve vertebrae at the area of the ribs.

Now you are really beginning to work with your conscious thought and using your thought to affect change in your body.

- i. And as the ribcage begins to expand notice the expansion in the lower back and particularly the five lumbar vertebrae of the lower back. Notice how the lower back widens

and allows the sacrum to expand and as it begins to expand notice how the pelvis begins to expand.

You are beginning to use your thought process, your imagination, to visualise the anatomy and understand it experientially, to release any interference in the head and spine and pelvis. Just as later in the process, we will use our thought to effect transformation.

Shoulders and Arms

Exercise Five: Releasing shoulders and arms

Objective: To release your shoulders and connecting arms into the back

Starting with your partner in semi supine.

- a. Partner in semi supine. Lift your partners shoulder with one hand and put your other hand underneath your partner's shoulder between the shoulder blade and the spine. Wait a few minutes. When you take the hand out slowly allow the shoulder to come back onto the floor.
- b. Take your partners hand and lengthen their arm away from the spine. Move the arm so that your partner can connect the arm into the upper back and then with the lower back. Moving the arm so that they can work with the image of the arms as wings connecting into the whole of the spine.

Legs and Hips

Exercise Six: Releasing the Legs and Hips

In semi supine. Taking the weight of your partners' leg on yours. This will encourage the hips to release and sets the condition up of knees moving forward and away from the lower back. Roll the leg slowly. Move the leg by supporting underneath the knee and moving it slowly in the hip socket. Stretch the leg away from their head.

When your partner comes to stand make sure they understand what it is like when the knees are locked, released or bent. You can make that distinction by asking them to do each of these stages when they come to stand. Then gently touch the back on the knees as they walk.

Visualisation

Exercise Seven: Visualisation in semi supine

- a. As you are lying on the floor, see the core that makes up the body, the pelvis, the head and the spine with the ribs attached, and begin to consider ways in which you could move bringing your head and pelvis closer together.

You might like to start by rolling on to one side and curling the body to bring the head and pelvis closer or stretching it to bring the head and pelvis closer. It might involve staying close

to the floor and moving extending or flexing the body or stretching in one direction, or to spiral in one direction, or to bring the head up to meet the pelvis or the pelvis up to meet the head. Begin to look and see what it is possible to do bringing the head and pelvis closer together.

- b. This can also be a partner exercise where one person follows with hands on head and lower back.
- c. As this exercise progresses you may like to add music

Visualisation for grounding and directing standing
Exercise Eight: A fast way to achieve a technical aim.

Stand with an awareness of the space in front of you, behind you, to the sides. Visualise yourself standing in a pool of water right up to the base of your neck. The water level begins to drop and drains off your neck and upper part of your arms until you are standing underneath the armpit high in the water. It continues to drain until you are waist high in the water and then top of the legs high in the water. The water continues to drain until you are knee high in the water gently touching the back of your knees. The water continues to drain until you are ankle high in the water and eventually the water drains off your feet.

Whole body in movement
Exercise Nine: Leading your partner

A leads and B is being led. B eyes are closed. Partners hands are resting on yours. Your hands are not gripping or controlling but rather open and listening and leading your partner in the space.

- a. Slowly taking their partner forward and backwards in the space, towards the floor, on hands and knees, in circles and spirals and beginning to set up the primary condition of the head leading and the spine following.
- b. This may be a good point to add **music** into the session to allow the exploration to continue and to encourage a deeper, slower movement and connection in both partners.

Pair work
Exercise Ten: Working in Pairs from standing

One partner can be sitting or standing and begins to roll their head on top of their spine in order to understand that the head is balancing on the spine and is not in a fixed place.

- c. Participant A: Begin by finding the small nodding and shaking of your head. Very small movements high up in the top of the skull where the head and neck meet. In order to move your head further, you might like to imagine your head as a beach ball filled with sand or water. As the weight of your head falls forward so the weight of the sand filters forward filling up the front of your skull and as the weight falls sideways so the sand falls to the side of your head or face.

Work with this image in order to allow the weight to be the governing factor in the relationship of the head to the spine. When the head rests on the spine, the weight filters down the spine like sand in an egg timer. There is no fixed place, only a point of balance.

- d. Participant B: Mould your hands over your partner's head, keep your hands open, and follow. Your hands may be at the front and back or on sides of the head but soft and open wherever they are. As your partner moves their head, keep your hands on their skull. Both partners notice the atlas and axis and how the head is moving around these two top vertebrae.
- e. Without changing the position of your hands both continue the exercise, with the hands-on person slowly taking over as leader, making as little change to the quality of your hands as is possible.

Your hands are not gripping or controlling but rather open and listening and learning the relationship of your partner's head to their neck. Both of you notice the freedom in the neck.

Develop this leading of your partner's head with an awareness that the head is leading and the spine is following and that through this exercise you are setting that condition up in the body.

- f. Slowly taking their partner forward and backwards in the space, towards the floor, on hands and knees, in circles and spirals and beginning to set up the primary condition of the head leading and the spine following.

Picture tigers walking, birds flying and dolphins jumping and keep this image of the head is leading and the spine is following.

- g. This may be a good point to add **music** into the session to allow the exploration to continue and to encourage a deeper, slower movement and connection in both partners.

Exercise Ten: Visualisations Individual and Character

Before using this exercise with characters within a play set it up in a personal context. Having done the grounding and directing exercise start this exercise standing. Behind you there stands two parents, four grandparents, eight great grandparents, sixteen great, great, grandparents, sixteen great, great, great, grandparents, thirty-two, sixty-four, one hundred and twenty-eight, two hundred and fifty-six, and so on with generations standing behind you. This may be emotional for some students as it can be profound.

- a. The exercise can be done to include creative, political, religious or historical contexts and gives a context for deepening an actors understanding of themselves.
- b. The exercise can be repeated for your characters to give them history and context and position the character in the given circumstances of the play

Planning the Voice Module Program

1. TIMETABLE FOR THE VOICE MODULE

- Monday 16th May: CLOSED SESSIONS TO PUBLIC.
- teaching session with me where selected singing tutors learn new speech and voice skills in BODY BREATH VOICE
ARTICULATION TEXT 10.00-11.00 / selected singing teachers shadow me coaching selected institute actors and studio theatre
actors 11.00-13.30 & 14.30-17.00 / debriefing of selected singing tutors 17.00-18.00.
- Tuesday 17th May: CLOSED SESSIONS TO PUBLIC.
- teaching session with me where selected singing tutors learn new speech and voice skills in BODY BREATH VOICE
ARTICULATION TEXT 10.00-11.00 / selected singing teachers shadow me coaching selected institute actors and studio theatre
actors 11.00-13.30 & 14.30-17.00 / debriefing of selected singing tutors 17.00-18.00.
- Wednesday 18th May: MASTERCLASS SESSIONS OPEN ALL DAY TO INVITED GUESTS.
- teaching session with me where selected singing tutors learn new speech and voice skills in BODY BREATH VOICE ARTICULATION TEXT 10.00-11.00 / selected singing teachers shadow me coaching selected institute actors and studio theatre actors 11.00-13.30 & 14.30-17.00 / debriefing of selected singing tutors 17.00-18.00.
- Thursday 19th May: MASTERCLASS SESSION AND PUBLIC WORKSHOP PERFORMANCE OPEN ALL DAY TO INVITED GUESTS. teaching session with me where selected singing tutors learn new speech and voice skills in BODY BREATH VOICE ARTICULATION TEXT 10.00-11.00 / coaching sessions with selected institute actors and studio theatre actors 11.00-13.30 / WORKSHOP PERFORMANCE involving selected Institute and studio theatre actors with singing teachers shadowing me coaching and coaching themselves selected institute and/or studio theatre actors performances 14.30-16.30 / CLOSING QUESTION AND ANSWER SESSION with selected singing tutors, institute teachers, studio theatre directors and coaches, national theatre directors and coaches, and invited guests 16.30-18.00.
- Friday 20th May: a two hour round table question and answer with all involved.

2. STRUCTURE OF THE VOICE MODULE

- I proposed that the first two days of training were not to be NOT OPEN to to the public. I proposed that the last two days of training were to be OPEN TO ALL invited guests.

WHAT I FOUND

REHEARSING FOR THE SHAKESPEARE FESTIVAL

Overview

Overall, the first ever Shakespeare Festival in Uzbekistan a triumphant success. Every student from the Arts Institute and every professional actor from the Youth Theatre exceeded themselves in performance. Both the students and the actors over came any personal issues they had to face during the rehearsal period giving a performance that was accomplished. The performance was well timed, slick, clear in delivery, dramatic, well delivered in both voice and emotion, mostly well acted, and of a professional standard. The points listed below are issues that arose during the rehearsal period related to the development of the students during rehearsals.

- It is my understanding that the student actors training at the Arts Institute is mainly theoretical rather than practical. It is apparent that as a result that the students need training in basic skills to better handle a rehearsal period and to cope with the demands of working on a stage.
- The students training at the Arts institute lack skills in memorising texts. Half of the group had not prepared or memorised their texts fully on the first day of my arrival. This was a concern for me as we only had 3 days to rehearse for a public performance, which would be taking place in front of dignitaries, TV, radio, and local press.
- My solution to this problem was to tell the students that whoever had not memorised their texts over night by the next morning was not going to be allowed to perform in the Shakespeare Festival. Naturally, every student had memorised their text the next day. This experience proves that students perform tasks well when working within an environment that is set up to be professional. In the world of acting there is no room for slack or an unprofessional behaviour.
- Many of the students at the Arts Institute lack the focus of a strong work ethic, which they need to function as professionals in a rehearsal and or performance.
- Skills the students need to develop to function better as actors are: better punctuality; showing respect and generosity to those you are working with; being fully present in a rehearsal room; not talking or looking at a mobile telephone; understanding that one can learn by listening and watching what others are doing; showing a sense of commitment to following the work of peers.
- Learning for the actor is a journey. This journey can't be rushed or skipped over. The six months from December 2015 to May 2016 saw a maturing and internal development of the students that was the result of the journey of the 6 months involved.

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- I found the students to have grown enormously since December 2015. The students were open and able to explore new possibilities with their acting on stage. I do not think this would have been possible 6 months ago when I first met them.
 - The working relationship I had in place with the students allowed me to work in depth quickly. This was important as we had only 3 days to rehearse.
 - The students performing in the Shakespeare Festival in May 2016 responded well when asked to delivery their performance in a manner that was new to them i.e. one that is more internalised and less presentational. This was in part was due to the trust the students had in me as their director.
 - The students performing Monologues seem to lack certain stage skills to be able to fully follow through my stage direction. Most of the students are not ‘in their bodies’. They are living and moving with physical tensions in the upper body and shoulders or in their head and neck. These tensions inhibit them successfully being able to work on stage with say a simple fan, or to be able to simply stand still while acting.
 - I have to admitted that there was very little rehearsal time to work with and that this was a factor working against the students. Considering how little time the students had to prepare themselves in rehearsal, they did remarkable well in performance. This underpins that there is an enormous amount of talent present amongst the student actors.
 - It was most beneficial for the student actors of the Arts Institute to be working alongside professional actors from the Youth Theatre. There was a noticeable lift in focus and energy from all the Arts Institute students when the professional Youth Theatre actors were present and working with the Arts Theatre students in the rehearsal room.
 - The professional Youth Theatre actors were always punctual, present and focused upon the work at hand in the rehearsal space and working on stage. They never talked amongst themselves or looked at their mobiles while others were working but were always concentrating on who was working at any given point in time in the rehearsal space. This is what one expects of professionals. Such a professional model of behaviour when witnessed by the Arts Institute students can only inspire them and encourage them to also want to work professionally even though they are still students. I felt that such a collaboration amongst professionals and students is only to be encouraged and fostered.

VOICE MODULE TEACHER TRAINING PROGRAM

Overview

The Voice Module week was an exceptional experience of learning for the training teachers involved, the

observers, and for myself as the workshop leader. The two training teachers Anna Ismoilva and Aditya Abdisheva successfully engaged in learning new techniques in training actors and took ownership of these techniques to be able to incorporate their new skills into their teaching practises. I hope that these two teachers Anna Ismoilva and Aditya Abdisheva will be given weekly teaching slots at the Arts Institute and Youth Theatre where they can put their new skills into practice. I have drawn up a brief teaching plan to help explain how what they have learnt is enough material to work with actors teaching them over two terms eight weeks each. I hope that the skills and learning taught by me during the Voice Module week will continue to be practised and have an impact on future actors training in Uzbekistan. This will be the case if Anna Ismoilva and Aditya Abdisheva are given chances to teach that they have been taught. I was delighted at the open, friendly and co-operative atmosphere of the observers in the workshop space during the Voice Module week. All the teachers and students present who observed the teacher training workshops did so in a most generous, positive and interactive manner.

- The two training teachers Anna Ismoilva and Aditya Abdisheva who were being trained by me during the Voice Module week were excellent in every way, which reflects extremely well upon the productive and open atmosphere of teaching and learning within both institutes: the Arts Institute and the Youth Theatre.
- The two training teachers Anna Ismoilva and Aditya Abdisheva were both successful in learning new skills being taught and developing a new language with which to teach. This last point most excited me, as it meant that the new skills the training teachers had learnt were real and would be carried over into their own teaching practice after I had left.
- The training teachers Anna Ismoilva and Aditya Abdisheva learnt to sit in a circle with their students to reflect. Sitting in a circle creates trust where the student can speak openly and freely.
- Both training teachers needed guidance to learn how to encourage the students to speak in moments of reflection. It is important that the training teachers do not lecture students when the students are reflecting. These moments of reflections are important learning curves for students.
- Even though I explained and privately taught the exercises of the day to the training teachers in the hour before students arrived, once the training teachers Anna Ismoilva and Aditya Abdisheva started teaching themselves they still needed to be reminded as to the true purpose and focus of the exercises. This shows that a training teacher needs to teach in order to learn to teach. This was the purpose of the Voice Module week, to train teachers by getting them teaching new techniques.
- On the last day of the Voice Module, both training teachers Anna Ismoilva and Aditya Abdisheva had to deliver a 45 minute program teaching their new techniques. They were both successful.

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- In this last 45 minute teaching program, both training teachers Anna Ismoilva and Aditya Abdisheva were given two new exercises to teach that day. Both training teachers Anna Ismoilva and Aditya Abdisheva were able to successfully incorporate the new exercises into their teaching.
 - The students of the Arts Institute who took part in the Voice Module week said that they had been working independently on the new voice and text exercises given to them in December 2015. In revisiting the same exercises with the students in May 2016, it was obvious that without full and proper supervision by a tutor, these students did not remember exactly how to properly engage with the exercises they had been practising. They lacked a true understanding as to the focus of exercises they were using. This is normal, as it is my understanding that students need constant supervision in order to develop and engage in a new learning process.
 - Having revisited the exercises taught to the Voice Module students in December 2015, these students were all able to correct their engagement with the exercises, deepen their understanding, and finally take ownership of a learning curve to fully gain benefit from the exercises.
 - All the students reflected that it was only under supervision during the Voice Module week, and working on the exercises every day that the students finally came to understand and benefit from the exercises shown them first in December 2015. This highlights the fact that the training actor best develops over a period of time with the support of a teacher.
 - The students from the Arts Institute reflected that learning with in a group/ensemble class was very beneficial to their learning. A student in an ensemble feels supported by the group, learns by watching others as an example, and learns by hearing other students explain what they themselves are experiencing.
 - There were still negative issues present in the actors such a physical tensions and off set centre affecting the actors use of BODY that I had no time to address rehearsing the Shakespeare Festival. Those students that then went onto take part in the Voice Module were able to address these physical tensions and improve their use of BODY when engaging in stage techniques or when helping them speak their text more effectively.
 - All the students involved spoke of the benefit of learning consistently over a period of time. Time allows the actor to embody the work presented and take ownership of learning.
 - The students at the Arts Institute or the Youth Theatre do not seem to have many classes exploring, experiencing or developing text within a group/ensemble class. The benefits of learning within a group/ensemble are many, as I have shown. Such a group/ensemble class should not be theoretical but practical.

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- In connecting voice and text, it is important for the actor to voice a text out loud accompanied by movement. In such a class one can also teach the style of an author, say Chekov or Shakespeare. The one session I had directing the students to connect voice and text through movement proved to be new and strange for the students. Unfortunately, I felt that I did not have enough time available to fully explore the exercises connecting movement and voice and text and show the benefits these exercises offer the training actor.

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WHAT I PROPOSE

TRAINING THE ACTORS BODY

Overview

The one common technical area which requires attention with both the Arts Institute students and the professional Youth Theatre actors and students is that of a lack in their training of the efficient use of the actor's BODY. My general experience as director and voice practitioner overall has been that both students and actors alike are not physically 'CENTRED'. Students and actors are all holding and carrying undue tensions in their UPPER BODY. This UPPER BODY tension has a negative impact on not just the use of VOICE, but BREATH, ARTICULATION, and it becomes worst in PERFORMANCE. The Arts Institute students who I know and have already worked with, were beginning on my second visit to see the light and understand how important it is to engage an effective use of BODY. During the Voice Module week, the Arts Institute students were beginning to consciously and successfully work the manner that I have been training them. This is also in part the journey of time they have experienced, from first meeting in December 2015 to May 2016 is a total of 6 months. It takes this much time for a training actor to get to know his/her BODY and fundamentally change and develop an efficient use of his/her BODY.

My hope is that the two teachers I have trained continue to teach now I have returned to the UK the skills and exercises they have been taught, that all the time and effort put in by everyone at the Arts Institute and British Council organising these two visits is not lost. Now is the moment where the two training teachers Anna Ismoilva and Aditya Abdisheva could help the Arts Institute students take ownership of their new skills and exercises they have been taught by offering weekly workshops over a period of 8 weeks, as I have laid out in my 2 term weekly plan below in this report.

In contrast, the Youth Theatre students were less successful overall as the techniques been taught them were completely new. This fact highlights that you cannot learn profound skills and exercises overnight. The Youth Theatre professional actors and students, however, were excited to engage in the new skills and exercises being taught. The two training teachers Anna Ismoilva and Aditya Abdisheva could also help the Youth Theatre

professional actors and students take ownership of their new skills and exercises they have been taught by also offering weekly workshops over a period of 8 weeks, as I have laid out in my 2 term weekly plan below in this report.

- It is only once a teachers starts teaching that they learn how to teach. Thus I would like to propose and encourage that the two training teachers Anna Ismoilva and Aditya Abdisheva are given every opportunity to teach the new techniques that have been taught to them.
- It would be beneficial for the actor's in their training at the Arts Institute and the Youth Theatre for more time to be spent training the actors within a group/ensemble class rather than just individually.
- Group/ensemble class training allows the student to learn by listening and within the development of other students around him/her, not just by what they are learning themselves.
- Group/ensemble class training helps set up professional standards in the training of the student as the student as to think about others to just themselves. Issues such as punctuality, sharing, concentrating though listening and watching, and simply supporting other students in their curve of learning not just their own can all be addressed when teaching students within a group/ ensemble class.
- Group/ensemble class training would benefit from the inclusion of games at the beginning of sessions, encouraging more free and creative contact between the students. Games not only wake students up and warm them up but develop listening skills as a group/ensemble, and of the individual.
- More focus needs to be place on skills training the actor's BODY. Overall focus should be on the free release of the upper body allowing the actor to engage his centre.
- These BODY classes should be done within a mixed male female group/ensemble class as set up during the Voice Module. Such a class prepares the actor to work as a professional with other actors in a professional theatre, both in a rehearsal room and on the stage.
- I propose that a class focusing on developing effective BODY use should be added to the present curriculum.
- One BODY class a week two hours long, or two BODY classes a week each one hour long, would allow the actor to develop and explore effective BODY use as taught during the Voice Module week. These BODY exercises would greatly benefit the training actor, helping them develop their technic.
- BODY exercises shown during the Voice Module week were FLOOR WORK: 1. Semi-supine exercises; STANDING WORK: 1. Centred and Balanced; 2. Spine Curls; 3. Hip Swings.

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- The establishment of good BODY use in the actor is vitally important to allow the actor to successfully explore engage the effective use of BREATH, VOICE and ARTICULATION.
 - It would greatly benefit the students to have regular term department performances, to develop skills memorising, acting and performing.
 - A visit from a certified Alexander teacher would be beneficial to the Arts College. Most of the BODY training for actors in the UK is based upon Alexander Technique. It may be helpful at some point that a certified Alexander Teacher from Rose Burford College works along side teachers at the Arts Institute to further the understanding of the principle of good BODY use when training actors. This could be a 2 to 3 term project.
 - A visit from a UK Movement teacher would be of great benefit to further show and expand how to develop both the mind and imagination of the BODY when training actors.
 - A follow up visit from a UK Voice Teacher in a year's time would allow the techniques taught so far not get lost but to be built upon as a developing new language of practise and thought within the college both for the students, training teachers, and department teachers who were observing.
 - A follow up visit from a UK Acting Teacher would be beneficial in sharing and developing skills of acting within the departments at the Arts Institute and benefit the training teachers.

TRAINING NEW TEACHERS

Overview

What I recommend is that the two training teachers are given every opportunity to teach what they have learnt during the Voice Module. To become a good teacher you need to be given the chance to teach.

- I recommend that the 2 training teachers would really benefit if they were given a regular weekly teaching slot to put into practise what they have learnt during the Voice Module. This is Anna Ismoilva based at the Arts Institute and Aditya Abdisheva based at the Youth Theatre.
- I have have laid out below an 8 week plan as a regular weekly teaching slot to help the training teachers trained follow though the BODY exercise they were taught during the Voice Module. This plan is a guide to help show them how to set out a SEMI-SUPINE exercise plan each week. Such a teaching plan would greatly benefit the training actor as the journey of the learning curve allow the student to profoundly take ownership of the learning.

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- This is a suggested plan around which many other exercise, i.e. 1. Centred and Balanced; 2. Spine Curls; 3. Hip Swings, can be introduced as the teachers including explaining and demonstrating the use of BREATH, VOICE, ARTICULATION AND THEN TEXT as they see fit.

Autumn Term

- - Week 1 - Semi-supine (releasing the skeleton softening all your joints)
- - Week 2 - Semi-supine (do the above also lengthening your spine and widening your shoulder and hips)
- - Week 3 - Semi-supine (do all the above also sensing that your mouth and throat are wide open and soft , and imagine that you are connected through a wide open soft tube down to your centre)
- - Week 4 - Semi-supine (do all the above imagining that you are lying on warm sandy beach)
- - Week 5 - Semi-supine (do all of the above imagining that you are lying in a pool of sound into which you are humming)
- - Week 6 - Semi-supine (do all of the above and lying curled on either side of your body humming and speaking /S/ feeling the rib cage moving down to the floor and opening again on the intake of air)
- - Week 7 - Semi-supine (releasing the skeleton softening all your joints, lengthening your spine and widening your shoulder and hips, also speak every Plosive and Fricative sensing a pulse of energy coming from your centre where you hands are lying, connecting your hands to your tongue)
- - Week 8 - Semi-supine (releasing the skeleton softening all your joints, lengthening your spine and widening your shoulder and hips: also lie 1. listening to the sounds in your body; 2. to the sounds around you and in the room in which you are lying; 3. to the sounds outside in the hall way and other rooms where you are, indeed on the street or even in the sky. Bring your listening back into the room in stages: 1. first outside; 2. then back into the room you where your are lying and around your body; 3. then only listening to the sounds in your body.

Spring Term

- Week 1 - Semi-supine, Centred and Balanced, Spine Curls, Hip Swings, developing the use of BODY, BREATH, VOICE, ARTICULATION and engagement exploring TEXT.
- Week 2 - Semi-supine, Centred and Balanced, Spine Curls, Hip Swings, developing the use of BODY, BREATH, VOICE, ARTICULATION and engagement exploring TEXT.
- Week 3 - Semi-supine, Centred and Balanced, Spine Curls, Hip Swings, developing the use of BODY, BREATH, VOICE, ARTICULATION and engagement exploring TEXT.

- Week 4 - Semi-supine, Centred and Balanced, Spine Curls, Hip Swings, developing the use of BODY, BREATH, VOICE, ARTICULATION and engagement exploring TEXT.

- Week 5 - Semi-supine, Centred and Balanced, Spine Curls, Hip Swings, developing the use of BODY, BREATH, VOICE, ARTICULATION and engagement exploring TEXT.

- Week 6 - Semi-supine, Centred and Balanced, Spine Curls, Hip Swings, developing the use of BODY, BREATH, VOICE, ARTICULATION and engagement exploring TEXT.

- Week 7 - Semi-supine, Centred and Balanced, Spine Curls, Hip Swings, developing the use of BODY, BREATH, VOICE, ARTICULATION and engagement exploring TEXT.

- Week 8 - Semi-supine, Centred and Balanced, Spine Curls, Hip Swings, developing the use of BODY, BREATH, VOICE, ARTICULATION and engagement exploring TEXT.

- Both training teachers Anna Ismoilva and Aditya Abdisheva were able to successfully teach two new exercises given to them on the last day which they had to incorporate into a final 45 minute teaching program that had been set. This shows that Anna Ismoilva and Aditya Abdisheva are able to quickly and successfully handle and develop new teaching material. I could also share and develop exercises with the two teachers via email or conference call.
- I would be happy to co-ordinate any teaching undertaken by these two young teachers. This contact and support could be set up by the British Council either as a conference call or an online communication.
- A return visit from a Uk Voice/Acting/Movement Specialist would also be beneficial to the training teachers Anna Ismoilva and Aditya Abdisheva. Such a visit would help focus their teaching, and would be an opportunity to offer them new skills and exercises.
- If there is any opportunity where the training teachers can try out their new teaching skills and exercises this should be encouraged. For instance, they could offer to teach presentational coaching in the business sector, such as at the British Council, using the same skills they are using to train actors at the Arts Institute and Youth Theatre.
- If there are any regional student acting tours taking place in Uzbekistan which say the British Council organises, if the two training teachers Anna Ismoilva and Aditya Abdishevawere to accompany the student actors, they could offer voice training in the region visited as a half or whole days workshop. This would offer the two training teachers the chance to establish themselves as teachers by giving them the opportunity to teach.

4.4.

British Council visit to Uzbekistan November 2017

Run in collaboration with Rose Bruford College

Trainers: Niamh Dowling and John Tucker

This is one of a series of visits to Uzbekistan in putting in the areas of movement and voice to actors, teachers and students.

This visit to Tashkent included:

- The teacher-training of 14 movement, voice and acting teachers at the Institute of Arts and Culture in the techniques of British movement, voice, and acting drama pedagogy. 30 students from the Institute of Arts and Culture took part in the workshops.
- At the end of 5 days teacher-training, 8 teachers each gave a 20 minute micro-teaching class as part of a public workshop presentation at the Arts Institute demonstrating new techniques learnt. The event was supervised by the two visiting British teachers.
- A separate days workshop exploring how to connect the actor to the speaking of text using exercises typical in the training of actors in British drama pedagogy.
- The speech and voice/presentation skills training of 4 young British Council TV presenters and 10 adult TV presenters at the State Television of Uzbekistan.
- Movement and voice workshops with students at the National Youth Theatre

Both John and Niamh submitted a summary of the exercises for the teachers to have an aide memoire for future work.

The week was followed up by visits to UK by Adilya and Vanera to observe classes, rehearsals, showings and productions. Over the week, Adilya and Vanera spent ten hours observing John Tucker coaching professional British actors in his private studio in London.

They visited Rose Bruford College for a few days where they observed singing and movement classes, physical theatre workshops and two devised performances in physical approaches to performance. The work they observed was mostly related to the work of the European Theatre Arts and American Theatre Arts students as well as the Masters In Acting and Performance students. During the week Adilya and Vanera had a morning for themselves with Bea Pemberton, Associate of Theatre Complicite who is one of our teachers of the Alexander Technique and also a movement teacher. This gave Adilya and Vanera the chance to experience one to one hands on work and mentoring where they were the student.

Body and Movement

The week in Uzbekistan introduced a deeper understanding of the body underpinned by the principles of the Alexander Technique through a series of release exercises. These exercises are directed to encouraging teachers and students to putting their attention to how they use their body use in everyday

life and in performance. Central to the work is for them to gain a clear understanding of how they use your body habitually and to identify how to release tensions in order to open the possibility of a free and open body and voice. If the teacher understands this in their own body they will be able to introduce it to their students. It began by focussing on the preparatory work for the performer, how we use our body, the positions we put it in and the movements we make getting from one position to another. We noticed our habits, the things we do, physically, vocally, emotionally, without consciously having to think about it, that may restrict physical or vocal freedom, or the possibility of transformation to another character. Participants were taught series of hands on exercises that gave a way for participants to work somatically with each other and with their students. The teachers were very keen for the knowledge for themselves and as an underpinning for their own work with students and actors. The workshop included a reflection on teaching and practice and participants were particularly interested in a practice based workshop that has a theoretical underpinning and where the theory is taught through the practice.

Voice and text

Following on from the first teacher-training week run by John Tucker in May 2016, this visit continued the teacher-training of movement, voice and acting teachers at the Arts Institute in Tashkent in the techniques of British movement, voice, and acting drama pedagogy.

This week re-visited the fundamental voice techniques set out by John Tucker in May of 2016, covering the topics of BODY, BREATH, VOICE, ARTICULATION and SUPPORT. New exercises were offered to extend all vocal skills. Training in Niamh Dowling's movement classes focused on teachings of Alexander Technique. The principles of Alexander Technique underpin John Tucker's approach to voice technique connecting the actor to the engagement of BODY, BREATH, VOICE, SUPPORT and TEXT. Training is to establish that the actor's BODY – the actor's very being – should be understood as an instrument. The actor needs to be in charge of his body rather than the actor allowing his body to be in charge of him. Any tension that the actor holds in the upper body will restrict the actor to naturally release BREATH, VOICE and TEXT. Training introduced the exploration of TEXT using exercises typical in the training of actors in British drama pedagogy. These exercises connect the actor's voice to text through the explorative use of imagination, imagery, the senses, and thought. The actual texts presented in the workshops were not prepared in advance in by the students. The first contact the students had of any text occurred only when speaking the text out loud whilst engaging in physical activity, such as walking, running, jumping, or exploring physical qualities such as light and heavy. Engaging in physical activity whilst speaking has the effect of confusing the actor so that, as Cicely Berry writes, "the actor's first response to any meaning in the text is on the level of the subconscious". Thus the actor's experience of expression in the text is 'in the moment' – or truthful - and not a prescribed 'interpretation'. Training in the workshops introduced 'question & answer sessions' (Q&A sessions), which are a typical in the training actors in Britain but not in Uzbekistan. Q&A sessions are moments in teaching which allow a training actor to be truthful, open and vulnerable, reflecting on the work in the classroom. It is important for an actor not to hide, that who you are has a huge impact on your acting. These sessions were also successful in allowing for a cross fertilisation of skills, methods and ideas to occur between departments. By the end of the week, the Q&A sessions had become more specific, detailed and generous amongst training-teachers and students alike. Watching the training teachers and students during the classes over the teacher-training week, it was clear that by the end of the week that they were both taking ownership of the exercises and the concepts being presented.

British voice practitioner exercises presented include: Cicely Berry, Patsy Rodenburg, Barbara Houseman, Michael McCallion, David Carey and Giles Block.

British acting tutors and directors exercises presented include: Declan Donnellan, Deborah Warner, Mark Rylance, Adrian Noble, Sir Peter Hall and John Barton.

Recommendations and future plans

Movement/Body/Acting recommendations

- I would suggest we continue this work with teachers with specific reference to how the Alexander Technique can be an underpinning for voice and the role the body work plays in voice work.
- A specific area to consider is whether we want to look at the training of movement teachers which is different from voice teachers. I would suggest a discussion with movement teachers from the group, specifically Olga may reveal what she would like.
- This could include work that comes from physical practices such as release based dance improvisation, contact improvisation, Jaques Lecoq, Viewpoints, Complicite, Clowning, Acrobatics, Mask, Grotowski based physical/singing work. This would all provide a framework and structure for freer, improvisational approaches to movement training.
- Relating all of the work of both movement and voice to the acting curriculum

Voice/Acting recommendations:

I recommend that a return visit needs to offer the continued:

- exploration of movement and voice techniques using the exercises shared so far, including the training of Alexander Technique as a fundamental concept to the training of an actor.
- speech and voice/presentation skills training of TV presenters at the State TV Station.
- sharing of drama skills from visiting British teachers with students at the National Youth Theatre.

I also recommend that a return visit needs to offer new insights in:

- the exploration of text as in the training of actors in British drama pedagogy to allow the training actor to access and develop imagination.
- the exploration of text as in the training of actors in British pedagogy to allow the training actor to develop the power of thought, such as when speaking single words or whole sentences, core skills when training actors in British drama pedagogy.
- the teaching of the text structures in Shakespeare's writing as in the training of actors in British drama pedagogy to help the training actor be able perform verse.

As a result of this week we are considering options for future development of the training that has begun. Both the voice and movement work with an underpinning of the principles of the Alexander Technique, which plays a major role in providing a coherent underpinning to both movement and voice training. We propose that we make a commitment to these principles and continue the training recognising and articulating more publicly the role that these principles play for the actor and specifically within their voice and movement training and how this relates to text and transformation and therefore acting. This would involve staff from both movement and voice departments and in time

would feed well into the Stanislavski/Chekov work of the acting department. We propose a follow up week for:

- Voice teachers
- Movement teachers
- Actors
- Lecture demonstration to acting teachers in the department to understand how this relates to the actor in training

Niamh Dowling
John Tucker
December 2017

4.5.

Report: Developing Arts Management Provision at the Uzbekistan State Institute of Arts and Culture

Dr Nick Hunt
Head of School: Design, Management and Technical Arts
Rose Bruford College of Theatre and Performance, London, UK
November/December 2017

Executive Summary

1. The Uzbekistan State Institute of Arts and Culture has two degree programmes related to Arts Management, at Bachelor's and Master's levels.
2. The current arts management curriculum is based on a traditional model that does not meet the current and future needs of students, industry and government.
3. Teaching staff, students and industry have the appetite for a move towards a more practice-based curriculum that is relevant to the industry and develops the knowledge, skills and attitudes that graduates need.
4. There needs to be a planned programme of change, with the following three elements:
 - a. Developing a new practice-based curriculum, that links with and is supported by the industry and potential employers.
 - b. In parallel with (a), developing the pedagogy of the existing teaching staff.

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- c. Arts Management students need people and activity to manage; consideration should be given to an annual arts festival with professional leadership but student teams delivering.

Context and Initial Investigation

5. The Uzbekistan State Institute of Arts and Culture has two degree-level programmes related to Arts Management: a Bachelor's degree in Organisation and Management of Cultural and Art Institutions, and a Master's degree in Management in Culture and Arts. Responding to concerns by the Institute and the Ministry for Culture that these programmes might not be meeting the present and future needs of students, industry and government agendas, the British Council and the National Foundation for the Development of Art and Culture undertook to sponsor some development work. I was commissioned to carry out an initial scoping exercise: to compare the Uzbek provision with that found in the UK; to identify the strengths and weaknesses of the current provision; and to make recommendations for future development.
6. Based on a paper-based review of the current programmes, my initial observations were:
 - a. The overall design of the programmes follows what in the US and some other parts of the world is called a 'liberal arts' model, with general subjects such as history, languages, cultural studies and mathematics included alongside the specialist subjects. This is quite different to the model found in the UK, where generally degrees are entirely or largely made up of the specialist subject.
 - b. The Bachelor's degree is a four-year programme, taught for 32 hours a week and 34 weeks a year. In the UK, Bachelor's degrees are usually three years long, taught for 30 weeks a year, with much lower teaching hours (as low as 6 hours a week, and rarely more than 20). This means UK students must learn to be independent, which may be a significant difference.
 - c. The Master's degree is a two-year programme, taught for 36 hours a week over 78 weeks. In the UK, Master's degrees are usually one calendar year long, taught for 45 weeks, again with much lower teaching hours (as low as 6 hours a week, and rarely more than 20). An MFA (Master of Fine Arts), which is a concept well established in the US and becoming more common in the UK for arts-based Master's degrees, will typically be two years over 60 or more weeks, and so more comparable with the Institute's programme. Many Master's programmes in continental Europe also follow the two-year model.
 - d. Much of the curriculum is delivered through lectures and seminars. This is a familiar model in the UK in some subjects, but professionally-oriented programmes in specialist arts universities (such as Rose Bruford College) are generally delivered largely through projects and practical learning. This includes 'problem-based learning', where students have to solve problems that are often based on 'real world' scenarios. Students work together on many of these projects, so collaborative learning is another important element in this model.

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- e. Arts Management degrees vary in the UK depending on where in a university they sit. Some are in business schools, and so are more business-oriented, perhaps sharing some curriculum with other business and management programmes. In other universities, Arts Management sits with other arts programmes, and may be more practically based.
 - f. In the UK there are many arts management programmes that specialise in certain sectors of the arts, such as fashion, music, visual arts, festivals, heritage, etc. There are also related programmes in event management, production management and theatre stage management, as well as programmes specialising in management for the leisure, tourism and catering industries.
 - g. More and more programmes in the UK include 'workplace learning' or 'placements', where the student spends time with a professional arts organisation or similar professional workplace. Furthermore, specialist arts universities such as Rose Bruford College are increasingly working with partner organisations to deliver the curriculum. In addition to placements, we work with theatre companies to co-produce productions, and attach students to professional events and projects. Students value this aspect of their learning greatly, and it often leads to employment after graduation. This type of activity is not a substantial part of the Institute of Arts and Culture programmes at present.
7. Prompted by this initial analysis, I drew up a series of questions/prompts to guide a focus group discussion with representatives of the industry, carried out by British Council and Ministry of Culture representatives (Appendix 1). I also planned a series of meetings and discussions with staff and students of the Institute, and representatives of cultural organisations and industries. I undertook these meetings with my colleague from Rose Bruford College, Niamh Dowling, during my visit in November 2017 (Appendix 2). A summary of the key points arising from these various meetings, as well as informal conversations, are set out below.

Findings 1: The perspective of the industry

8. Representatives from the state-funded cultural sector (museums and theatres) identified the following areas of concern:
 - a. There is a shortage of staff with the necessary skills and experience. Low pay means some roles are not attractive. The standardised staff structures and roles set by the Ministry of Culture inhibit innovation and development.
 - b. It is hard to attract audiences; marketing is a significant issue (including developing websites, online ticket sales, the use of social media to connect with audiences) due to a lack of budget and skills.
 - c. The new system of attaching sponsors to organisations is not always proving useful, partly because neither side yet understands what the relationship is intended to deliver, and how it creates value for both parties.
 - d. Venues lack suitable technical equipment (lighting, sound).

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9. The state-funded sector is seeking graduates with the following qualities:
 - a. Practical experience of administration and logistics, including setting up and managing projects.
 - b. Good team work and interpersonal skills, including communication, presentation and negotiation skills.
 - c. Relevant knowledge: how the industry sector works and external expectations (e.g. laws and regulations); knowledge of the 'product' – awareness of theatre and art, so it can be marketed appropriately to the right audience.
 - d. Creativity, initiative, responsibility, progressive thinking and a desire for continual self-development.
 - e. Language skills and an international perspective.
 10. In the commercial sector, staffing models are more flexible: companies employ a core team of managers, and then out-source services as required for particular projects (e.g. marketing).
 11. The state-funded sector sees graduates as filling quite low-level jobs (cashier, administrator, box office); there is an important question for the Institute, the Ministry and the industry about what they consider to be graduate level jobs.
 12. There is an appetite for international links and exchange, to promote Uzbek culture externally and bring innovation and wider perspectives into the country.
 13. The industry recognises the need to engage with students on placements, not just have them observe or use them as 'cheap labour'.

Findings 2: The perspective of teachers

14. The teaching staff at the Institute (or at least those that attended the meetings) have an appetite for change and academic exchange, nationally and internationally.
15. There is currently a small (15%) element of practice- and project-based learning in the curriculum. Some members of staff are familiar with this approach and have workable and effective ideas for extending it, although they would benefit from some additional guidance to further develop the curriculum.
16. Some staff are both teachers and practicing professionals; they are likely to be particularly useful in reforming the teaching and learning on the programmes, as they have the greatest experience and ability for practice-based learning at this point.
17. From my observations, the teaching staff don't appear to be very aware of their own pedagogy, or of different approaches to learning and teaching. In particular, not all the staff seemed to be consciously aware of the difference between learning and teaching: i.e. that a student might be learning even though they are not being taught at that moment by a teacher. Developing strategies for students to learn independently will be an important part of the reform of the programmes, as this independence is a vital part of graduates achieving the qualities identified above by the industry.

Findings 3: The perspective of students

18. Students feel that the current programmes lack curriculum content specific to arts management. They desire more international experience and practices within the programmes, as well as more ‘hands-on’ learning and less theory and ‘chalk and talk’ delivery.
19. There is a student-run arts festival, with an aspiration for it to become international. Although I didn’t have time to learn more about this festival and how it works, it points to an encouragingly high level of ambition in at least some of the students.
20. Students would like more engagement with students at other universities, and opportunities to learn from each other.

Conclusions and Recommendations

21. The current arts management curriculum, at both Bachelors and Masters levels, is based on a traditional model that does not meet the current and future needs of students, industry and government. Several of the people I met, including teachers at the Institute, spoke with passion and commitment about the ambition in Uzbekistan for a more dynamic, internationally-connected arts scene, and it is this ambition that will drive change and development.
22. Teaching staff and students have an appetite for change, and a move towards a more practice-based curriculum that is relevant to the industry and develops the knowledge, skills and attitudes that graduates will need to make a successful contribution to the developing arts and cultures in Uzbekistan. Representatives from industry also recognised the need for change, and their views of what is needed largely aligned with those of teachers and students.
23. There is some established practice and expertise amongst the teaching staff (especially those who are also professional practitioners) that is relevant to the new type of learning and teaching; it is not a matter of starting from scratch, but of building confidence and providing models for both the pedagogy and the curriculum content.
24. The arts and culture sector comprises the state-funded sector and a commercial sector. The needs of each are likely to be different, at least under the current state-funded model of centrally-determined staffing structures and roles. A key question to settle early on in developing the Arts Management provision will be whether it should be aligned with the state-funded model or with the developing, more entrepreneurial culture. It may be difficult for graduates to be fully prepared for both models.
25. It is clear that industry is ready to engage with the development of Arts Management education, but it will need guidance and development in terms of its expectations of students, graduates and how the relationship with the Institute should work.

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26. The scale of change required to meet the objectives identified by students, teachers, industry and government is substantial. There needs to be a planned programme of change, agreed with the Ministry of Culture, to give everyone confidence in the direction of travel, while being delivered in manageable stages. The plan needs to address the question of where the expertise will come from to lead change and deal with the challenges that are bound to arise.
27. The plan for change needs to include plans for the following three elements:
- d. Developing a new practice-based curriculum, that links with and is supported by the industry and potential employers. Models from the UK and elsewhere can provide a template, but it will need to be developed in a way that suits the Uzbek context, and with the input of the teaching staff who will have to deliver it.
 - e. In parallel with (a), developing the pedagogy of the existing teaching staff. Again, models from the UK and elsewhere can provide the template, but it will need to be adapted to suit the local context. It will be essential to begin by recognising the skills, knowledge and experience the teaching staff already have, and build from there.
 - f. Arts Management students need people and activity to manage; this is the central paradigm of a practice-based curriculum for managers. Bold thinking is required here: I want to propose as the centre of the curriculum for both Bachelors and Masters programmes an annual arts festival across the city of Tashkent, presenting invited national and international artists at all career stages, with professional leadership but student teams delivering. Funded by the Ministry of Culture (perhaps via the National Foundation for the Development of Art and Culture), such a festival would not only meet the educational needs, but be a unique model and vehicle for promoting artistic, cultural and educational exchange internationally.

Appendix 1: Focus Group Questionnaire

Potential Students

- What kind of people are interested in a career in Arts Management?
- What education do they have already? What knowledge and skills?
- Are they very similar, or very diverse?
- How much do they know about the arts and industry they will be working in?
- What are their expectations of how education works and what it will do for them?

The Industry

- What is happening in the industry now – what changes are taking place? What do audiences and government want from the arts?
- What kind of jobs exist for Arts Managers? What does Arts Management include?

- What kind of new jobs are being created?
- What are the current and future skills shortages?
- What does the industry expect from Arts Management education?

Training and Education

- To take students from where they start to being ready to work as Arts Managers, what do they need?
 - Knowledge – what do they need to know?
 - Skills – what do they need to be able to do?
 - Attitudes – what values and attitudes should they have?
- What learning processes will work best?
 - Lectures and seminars
 - Practical projects and simulations of ‘real’ work
 - Work place learning (placements in industry)
- Who should teach?
 - Academics/teachers
 - People from industry
- How do we know when it is working? Who can tell us?
 - Teachers
 - Students
 - Graduates
 - Employers

Appendix 2: Activities undertaken

Wednesday 22 nd November 2017
Meeting with academic tutors and managers responsible for the Arts Management programmes. Discussion – “The future of arts management in Uzbekistan”.
Thursday 23 rd November 2017
Meeting with key managers/leaders from cultural institutions (theatres and museums). Discussion – “The needs of industry”.
Visit to Youth Theatre, meeting with key staff.

Visit to Museum of Applied Arts, meeting with key staff.
Presentation to academic staff and students at the Institute: “Education for the Arts and Creative Industries in the UK”.
Friday 24 th November 2017
Discussion forum: “Developing Arts Management Education in Uzbekistan” with academic tutors and managers responsible for the Arts Management programmes.

4.7

Teaching at the Institute, Tashkent.

March 4th to 9th 2018

Objective: to build on the movement work that has already been introduced by Niamh Dowling and to begin to introduce principles around physical theatre, mask work and the devising skills inherent in the work of Jacques Lecoq

After Day 1, Monday, it was clear that the continuum of the week was the teachers so focus was on exercises that the teachers could use. The material from the morning class was developed with the afternoon class. In the first session 9-10.30 every day the teachers were given a rough outline of the rest of the day. Then I did basic principles of The Alexander technique.

The afternoon classes were on the whole more Russian and the mornings were largely Uzbeks. This was I think not intentional.

The sessions were 2.5 hours each with the students- 10.30-1 and 2-4.30. Then a round up session with the teachers 4.30-5 each day.

Areas investigated-

The importance of cultivating a delicate awareness – in the self and also the ensemble.

What is the Neutral?

Space-within the body / in relation to others/physical space

Taking the physical into the voice.
The importance of games... 'Le Jeu'

Day 1 Exploration of the Body in Balance- head- neck relationship, 7 states of tension. Improvisation.

Day 2& 3 2 days of Neutral Mask-
--Waking up and discovering the world for the first time.
-Throwing the stone- what is the generic throw
-Saying goodbye sans regret

The elements – and their relationship with space-

- Going into text and voice.
- How does the body affect the voice when the centre of each of the elements is from different places in the body.

Day 4 Bamboos- re. space-connecting – relationship with the spine. Readiness to go on stage
Creating space, playing with different spaces
Connecting games to play with text

Day 5 Presentation and final get together....

The teachers and I had a meeting on the Thursday to decide what they wanted to show the following morning...there was a lot of possible material, the favourite was chosen. We only managed a fraction of the material on the day. We presented a selection of games and exercises on the final day – which only had about 30 minutes in the end as there were speeches and a certificate awarding ceremony – all filmed.

I think what was achieved was a sense of listening, and the ensemble playing ...

The work we did on Hamlet was not ready to be shown. They hadn't learnt any of the texts, We began on the hard work getting them to think about the words as coming from and affected by the physical whole.....There was a lot of acting and very little truth...

I was invited to go and watch a 3rd year piece by the teachers – the Arabian Nights- which took an hour out of one afternoon– it was agreed, it was interesting to see their work in action.

Overall, I got a very enthusiastic response to everything I offered. They were incredibly open and respectful to me. And after going to the Ilkhom Theatre to see a production of A Dogs Heart, I could see the potential for a truly physical approach that reflects the very visceral experiences of people of the change clearly happening in Uzbekistan today.

Bea Pemberton

Appendix III : Literature review

34 documents relating to the programme are on file at RBC and shown here in alphabetical order according to the original name.

Date	Name of document (content)	Au
Undated	An introduction to stage management v1	ND
Dec 2017	Art, Theater (Report of ND/JT visit to UZB Nov 17)	ND
Dec 2017	Arts Management Report (Developing arts management provision at the USIAC)	NH
Undated	Audio-visual text form_Hamlet (Consent form to use student material for BC purposes)	JT
March 2018	Bea Pemberton report devised theatre workshop	BP
Undated	British Council project proposal to be updated (draft proposal for three-year programme across 5 SC/CA countries with output visit to Edinburgh Fringe)	No
2016	British Council Report 2016 (Report on the 2016 Shakespeare Festival and voice module at the Art Institute of Tashkent supported by the British Council)	JT

Date	Name of document (content)	Au
May 2019	Creative Spark Application (Expanding employability potential for students at USIAC)	ND
Undated	Curriculum of art management (Bachelor's degree on Organisation and management of cultural and art institutions)	No
Undated	Email on touching (discussion of issues of physical contact in devising process and production)	JTu
Undated	Erasmus mobility Uzbekistan copy	No
Undated	Hamlet Actors' handout (Rehearsal process and etiquette guide)	No
Undated	Handbook development (Detailed notes/practice guides in use of body and voice in performance - English with Uzbek translation of voice section)	ND
Undated	June 2018 and September 2018 notes and summary (Hamlet production meeting and production schedules0	No
November 2018	November - December timetable appendix	No
November 2017	Programme arts management - ND/NH (Visit programme for Niamh & Nick. Programme for John Tucker also appears at close)	BC
Undated	Programme for Uzbek teachers in the UK - 4	No
Undated	Props list (props and costume list for Hamlet production)	No
December 2015	Report from Niamh Dowling Tashkent Dec 2015 (report of visit also including Irina Brown and John Tucker)	ND
December 2015	Shakespeare final schedule.. (Detailed programme for Dec 2015 visit IB, ND, JT)	No
December 2019	Shakespeare module (Draft Shakespeare module USIAC)	ND
Undated	Some press coverage (links to press articles and video clips relating to 2016 & 2019)	No
Undated	Standards of Excellence JT	JTu
Undated	Statement about Hamlet April	BC
Undated	Statement on Hamlet	No
Undated	Statement about translation Hamlet April	JTu
December 2015	Studio class schedule 2015 programme	BC
Undated but possibly 2019	The impact of internationalisation, innovation and globalisation on the curriculum at RB..	ND
Undated	Theater partnership project	BC

Date	Name of document (content)	Au
December 2018	Theatre development round table	No
December 2015	Update timetable...Irina workshops Tashkent	No
Undated	Uzbek-Hamlet budget (Costs breakdown for Hamlet performance in UK)	No
Undated	Voice warm up for Olga and Verena	JTU
Undated	Youth Theatre of Uzbekistan (chronological narrative)	No