



**WP3 RESULTS EXPLOITATION**  
**Deliverable 11. FOCUS GROUP no.2**

**Purpose of the Focus Group**

Both focus groups implemented in Greece addressed the required qualifications and aimed to promote the scenography and stagecraft skills. Focus group's participants were asked questions in an interactive setting and were encouraged to discuss thoughts freely with other participants.

**Place of training**

Same as in the 1<sup>st</sup> focus group, the 2<sup>nd</sup> focus group was taken place in Larisa, at the premises of DIMITRA ITD, 19 Palaiologou str., Larissa.

**Date and number of hours**

The 2<sup>nd</sup> focus group was structured as the first one. It was carried out on 6 meetings between March 31<sup>st</sup> 2014 and May 5<sup>th</sup> 2014 and the duration was 2 hours approximately. The exact dates where the meetings took place were: Monday 31/03, Thursday, 03/04, Thursday 10/04, Friday, 11/04, Monday, 28/04 and Monday, 05/05/2014.

**Number of attendants**

The individuals invited to the 2<sup>nd</sup> focus group were representatives from 3 educational institutions, specialized in **theatre, dance and music technology**. The following table gives a brief description of the institutions and participants who participated in the focus group.

## Profile of the participants in the Focus Group no.1

(List of Institutions already involved)

Organization	Type	Field of work of stakeholder organizations	Role in the organization
University of Thessaly	Public institution	<p><b>Public University :</b> University with its own identity and with a prominent position in Greek national educational system, known for its quality in teaching, research, human resources, spirit of cooperation at all levels and a dynamic presence in the society.</p>	Choreographer - Lecturer at the University of Thessaly
National and Kapodistrian University of Athens	Public institution	<p><b>Public University - Faculty of Music Studies &amp; Faculty of Theatre Studies.</b> <u>Aims to:</u></p> <ul style="list-style-type: none"> <li>– To promote the science theater.</li> <li>– To cultivate the art and at the same time to maintain, utilize and promote the rich Greek heritage.</li> <li>– To convey knowledge through systematic study and research in the field of theater.</li> <li>– To provide the necessary skills to ensure that graduates of successful academic and professional career.</li> <li>– Develop specialized staff and well-trained teachers for the growing needs of cultural institutions and education</li> </ul>	Professor at the Department of Theatre Studies of the University of Athens
Higher Professional Dance School “Rallou Manou”	Private Sector	Dance School	Choreographer
Centre of Culture and Arts	Centre of Culture and Arts	<p><b>Stagecraft company:</b> Organizes film festivals, theatrical plays</p>	Scenographer & Choreographer

## Presentation content

For the purpose of the project activities, the 2<sup>nd</sup> focus group was conducted in six meetings over the project activities. At the beginning of the 1<sup>st</sup> meeting, the facilitator, welcome everyone and all the members of the group introduced themselves. The facilitator introduced the meeting purposes and gave an overview by mentioning the background talking points. The topic areas were mainly about **training and professional and entrepreneurial mobility initiatives, with specific attention to stagecraft and scenography.**

### Professional and entrepreneurial mobility initiatives

The participants emphasized that mobility must be seen and communicated as a strategic initiative, demonstrably valued “from the top” as part of the organization’s talent management and career development support strategies for staff.

They all agreed that mobility in the field of cultural and creative industries is essential because improves the career opportunities of artists and culture professions by creating new jobs in the culture and creative sectors, it buds partnerships and contacts and it creates networking.

No matter the advantages of the mobility initiatives, all the participants stressed out that not much exist in the field of scenography and stagecraft in Greece and emphasized to the need of development of these kinds of initiatives.

### Training and Education in the scenography and stagecraft sectors

The second topic of the focus group concerned the training in the field of stagecraft and scenography. The representatives of the two Universities (*University of Thessaly – National & Kapodistrian University of Athens*), as public officials and public employees, pointed out that are there to serve the public, and are responsible to listen to community concerns. According to what they said, their major concern is that the theatrical studies are available in the highest education (universities). However, all of them (coming from public and private sector), stressed out that the educational and training institutes in Greece have high-educated staff, modern facilities and a comprehensive training syllabus and are willingly and positive to contribute to the development of those both sectors.

### Achieved results

The facilitator was trying to expand the discussion to draw out specifics and results coming out of the 6 meetings. The main achieved results are listed below:

1. Verification of the need to develop an innovative curriculum in the scenography sector, especially due to the lack of such curricula existence within the public educational system in Greece.
2. Discussion on the educational needs to cover major current requirements of the scenography professional sector in Greece.
3. Despite funding cuts, there is a commitment from organizations to pay great attention to scenography.
4. Identify new dissemination ways of the ONSCENE project amongst private and public institutions.

Generally, all the participants agreed that the focus groups proved to be a good way for introducing new ideas, for improvement of scenography and stagecraft skills and for networking (sharing ideas and knowledge, creating synergies, Building Opportunities for future cooperation)