



“The importance of the Scenography in the Creative Sector”

Workshop report

Larissa, Greece – 15.10.2013

Introduction

The workshop report intend to provide the information on the implementation of 1st national workshop that took place in the premises of “DIMITRA” ITD, **Larissa, Greece on 15th of October 2013**. The purpose is to highlight the key issues discussed at the workshop along with the main results.

1. Background

The 1st National Workshop aimed to explore the current situation of the scenography sector in Greece as well as to promote and disseminate the ONSCENE project. The workshop was developed taking into consideration the need to explore the scenography for the local community and to share and transfer experiences of activities undertaken in the local community.

2. Participants

The participants were freelancers, representatives of cultural organizations and educational institutions mainly operating in the city of Larissa as well as general public interested in the scenography and stagecraft sector. Despite the fact that they are living and working in the region of Thessaly, where Larissa is located, many of them have worked in several cities all over Greece so they could share their experience and compare it to the local situation. During the research of the project we contacted professionals on a national level therefore not all of them could participate in this first workshop. However, everyone residing in the region of Thessaly attended and showed their support and interest in the project.

3. Activities carried out

The Workshop was developed according to the model design of the Agenda. The workshop was inaugurated with a presentation of the ONSCENE project by DIMITRA’s representative. The aims and objectives of the project were presented to the participants. Special emphasis was given to the awareness about scenography and stagecraft professions in the light of the qualifications framework (EQF) and the European credits recognition systems (ECVET). The identification of the cultural and technological aspects of scenography and stagecraft along with the development of the training material in order to improve skills profiles attracted the participants’ attention.



Later on, the experts that were actively involved during the research phase took the floor and analyzed their personal opinion on the positive and negative sides of the scenography sector in Greece. They shared their experiences and focused on what needs to be improved both locally and nationally. The research process was, then, discussed in detail. Given the fact that many of the participants were the same people that took part in it, they gave input on the research process, confidentiality issues and the strength and weaknesses of the procedure.

Afterwards, a possible utilization of the ONSCENE project was discussed and good practices were mentioned in order to highlight opportunities, to value and improve the educational and cultural potential of scenography. Lastly, in order for DIMITRA to estimate the participants' interests and training needs, they were asked to give their thoughts on these issues. These suggestions were taken under consideration and will be included in the curricula that will be developed in the next phase. Most of the participants focused on the match between handcraft knowledge with new technologies and between learning-on-job and theoretical knowledge. The promotion of intergenerational approaches and the teaching and learning methods took a great part of the discussion. It was agreed by the majority that an active collaboration between universities and creative and cultural industries involving local communities and institutions should take place.

At the end, the evaluation questionnaire was handed out and completed by everyone.