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## REPORT

We finished the Teachers Teaching Teachers programme in Budapest no more than three days ago. Over 7 days, 7 international teachers collaborated with 7 local young dance artists and teachers. Given such a short time frame for reflection and the integration of new information, I am faced with a question: What is possible to say or reflect upon already? What sticks?

When I joined the group, I had no clearly defined expectations or goals for the week. Personally, I had no need to repeat the already familiar structure, where one gives a class and afterwards receives feedback and comments from the others. To my great joy, the group shared an interest in exploring alternative structures for learning and exchanging knowledge. We spoke about possible co-teaching as one alternative, which creates negotiation in an interaction, enabling instant accumulation of knowledge. In the end, instead of co-teaching, we ended up exploring and experiencing the potentials and pitfalls of “open learning structures” as a vehicle for expanding knowledge.

This direction provoked insecurity, uncertainty and questions; yet, it provided us with a rich experience, multiple layers of exchange and communication, group awareness and non-hierarchical structures as a potential for learning. This fed my personal interests thoroughly, since for quite a while now I have been keen to understand and study collective means of decision making. Drawing upon my earlier experiences in similar group situations, I was once again faced with a few matters that required generous attention. The importance of open communication is not limited only to direct topics, but allows for more humanity and personal sharing (where one is free to state their positions). How open is open? The balance between how much is fixed and left free to be discovered remains a mystery to me that I feel needs to be set, based on common needs or agreements, in each separate context. What I would propose for the future is to agree on some guidelines beforehand. They can be as simple or complex as the group wishes, to establish the common playing ground. Also, having a facilitator for each discussion and a time keeper for each day might help the overall functioning of the whole group. These roles could rotate from day to day between all the members of the group.

Communication - for me - is an important aspect of one's art-making and artfulness. Yet, we are always conditioned by our past experiences and

expectations, which bear a direct influence on our abilities to remain aware in our decision-making, aesthetics and notions of taste. Therefore, one simple rule I have found for myself is to take nothing for granted; what might be obvious to me is not necessarily obvious to others and vice versa. This becomes of central importance when it comes to action. How is responsibility shared? How are hierarchies built up internally within a group, especially when it is not imposed from the outside? Who takes/has/uses or refuses power? How are decision made or not?

This week forced me to re-examine some aspects of my everlasting questioning of the role of a teacher: to what extent are “teachers” (in these contemporary times) needed as the holders of knowledge for the transmission of necessary tools and skills. Students’ ability to harness their own resources for creativity is inherent in making art. Maybe we need to view the role of a teacher in an art education much more broadly than we have so far. I like to consider my role rather as the facilitator of a space. I prefer learning that can take place horizontally in an environment where diversity of interests and expression, multiple approaches and interdisciplinary stimulus can co-exist. To think in terms of a holistic art education, I often encounter a lack of emphasis upon future aspects, what happens after school. What are the demands/expectations within the field one aims to enter after completing one’s studies? What kind of tools are needed to support both flexibility and specificity in one’s art-making approach? (This would include more information about funds, auditions, financial possibilities, residencies, etc.)

Returning to my personal reflections of the week, I frequently referred to skills and tools I have gained as an improviser. “*Work with what is*” became an internal guideline for making sense of and navigating moments of confusion, creative tension or possible conflicts, as well as during moments of flow and inspiration. “*Letting go*” of expectations provided me with more flexibility and “*waiting*” allowed me to work with inhibition, instead of reacting or creating responses. Saying “*yes*” increased my ability to agree, which is also a tool to transform individuality into ensemble. How can a group support the individual or the individual support the group? Playing with “*zooming in*” and “*zooming out*” helped me to acknowledge a range of layers of information – from a detail to the larger whole. While working with space, I often asked myself, “*What does the space need?*”

I experience learning as a non-linear and multi-layered pathway. I continue to learn indirectly. I view every situation or person as a potential teacher, depending on my ability to remain aware and open (which changes from moment to moment). Navigating within the constant stimulus of information can be overwhelming, especially since we were a group of 14 (sharing diverse backgrounds and interests), aiming to make decisions collectively, balancing between theory and practice as the process developed, while simultaneously getting to know each other.

It is difficult to say in detail what happened, how successful we were, or what body of knowledge each of us will take further and develop. I am deeply grateful for the TTT-project as a venue for research that operates in such an open way.

For me, this is the core of all art-making and should be increasingly addressed in educational systems and institutions. I will be curious to hear in the future how this experience grows among those who personally shared in this week