

*Actor Training as a Method of Directors.
Training in Context of the Odin Teatret's Creative
Work and Higher Education*

Gábor Viktor KOZMA¹

Abstract: In my recent research, I am interested in investigating the logic of actor training practices in different approaches, such as the training of the Odin Teatret, the Suzuki Method, or the Viewpoints technique, trying to compare them and expose the training's common logic. The present paper focuses on the analysis of training at the Odin Teatret and tries to employ a deconstructive analytical technique to analyze this training according to a straightforward set of standards: (1) From where? – the context and history of the training practicing company (2) What? – a comparison of several concepts of training (3) When? – the scheduling of training inside the companies (4) For what? – the training's objectives and the ideal actor image they create (5) How? – the training tools. To set the stage for my article, I will first define the term “training” as I use it, then I will examine Odin Teatret's methods, and lastly, based on all of these, I will summarize the notion of training as a directing method from an Eastern European perspective.

Keywords: Actor's training, Odin Teatret, education, Eugenio Barba.

Education or training?

“Training is an extremely malleable word that shifts and changes according to its many contexts and those involved, be they teachers, trainees,

¹. Faculty of Theater and Film, Babeş-Bolyai University, Romania. gabor.kozma@ubbcluj.ro.

students, workshop leaders or others.”² - Paul Allain writes. The term “training” refers to two distinct concepts: (1) a learning or teaching process of skills; and (2) physical exercises one engages to maintain good health or get ready for a competition.³ The two functions are frequently difficult to clearly separate.

From a French-language perspective, theatre historian Josette Féral writes about this topic. He asserts that the English word “training” has French origins based on the grammatical and semantic history of the term. He also makes the observation that once the term “training” entered Anglo-Saxon theatre jargon, it was used to refer to all facets of actor education, including the learning phase, the exercises for the performance, as well as for self-training and conditioning outside of a production’s context. Féral divides the training process into two phases based on the theories of Eugenio Barba and Jerzy Grotowski. (1) the learning phase, during which the student learns the technical foundations of a certain technique or way of acting (2) the challenging phase, during which exercises are used to test one’s current condition. The terms training and entraînement, which are now in use in French, distinguish the many purposes of training.⁴ “The use of the English (training) seems to prevail in the case of a structured preparation done within the formative framework of a specific method (Suzuki, Barba), while the notion of entraînement seems to dominate in artists’ daily practices when they devote themselves to exercises in order to prepare for a performance: stretches, physical work-outs, even ‘warming up’.”⁵

If we approach the matter from the perspective of sets, education surely defines a bigger set, of which training is, or can be, a subset. Training in the sense of practice, in comparison, describes a specific space-time framework with multiple functions, time management and relation to production. In my study I separate the words training and education according to their didactic

2. Paul Allain, “Physical actor training 2.0: new digital horizons,” *Theatre, Dance and Performance Training*, Vol. 10, No. 2, (2019): 170.

3. Stephen Bullon (ed.) et al., *Longman Dictionary of Contemporary English*, (Essex: Longman, 2003), 1764–1765.

4. Josette Féral, “Did you say »training«?,” *Performance Research*, Vol. XIV, No. 2, English trans.: Leslie Wickes, (2009), 23.

5. Féral, “Did you say”, 25.

function. By training, I am looking at the logic of entraînement, the specific and systematised practice of each theatre company. My research focuses on ongoing self- and group-training, on the subject of continuing to be in training, rather than institutional education.

Training, according to Ian Watson, is a multidimensional process that involves Method Acting in New York City studios, French classical conservatory work, the introduction of mask at the Lecoq schools, Kerala kalaripayattu, and more. According to Watson, the term “training” is a general one that different practitioners use to refer to various activities.⁶ He also wonders why the actor’s engagement in learning is described as “training” rather than “studying.” Unlike the activity described by train, which involves both cognitive and physical activity, Watson views studying as a cognitive learning process. Watson highlights the significance of this skill-learning aspect of training. “Acting may well be an art, as may have suggested; there is no question that it is a craft.”⁷

Watson makes a distinction between “indirect” and “direct training”. He refers to indirect training as a methodology frequently utilized in the West, whereby the trainer or student learns techniques for the body and voice, diction, interpretation, body language, dance, singing, etc. that can be used to participate in creative processes. Direct training comprises the codified performing arts training logic, in which the apprentice learns specific abilities for fixed performance structures and fixed character types in order to be able to perform them later within the context of a performance. In this way, the learner gains a set of practical abilities rather than a general collection of tools. These include instruction in performing arts such as kathakali, noh, kabuki, odissi, and Peking opera.⁸

Despite the differences, Watson believes that training’s common objectives should be to prepare the trainee or apprentice for performance, enhance their talents, give them a way to engage in the creative or performing process, and get them ready to interact with the audience. Although the phrase can be used to theatrical practice, it does not seem valid to me if

⁶. Ian Watson, “Introduction,” in: *Performer Training – Developments Across Cultures*, ed.: Ian Watson (New York and London: 2001), 1.

⁷. Watson, *Introduction*, 1.

⁸. Watson, *Introduction*, 2.

I consider training just from a little wider viewpoint, such as in the context of Grotowski's paratheatrical activity. According to John Matthews, rigorous ensemble training through repetition enables learners to refine not only their performing abilities but also their awareness of their own social and physical selves. He claims that trainees develop themselves within the "negative" limits of the exercises. Regular practice allows the trainees to feel a "positive" sense of freedom in the process of "self-actualisation".⁹

Training can therefore refer to both learning and practicing. It could involve direct or indirect, character-related training. Although there is not enough space to go into more detail in this study, I have identified six characteristics that training shares: (1) it is always developed within a defined time-space framework, typically in a closed, "group theatre"¹⁰ environment; (2) it is repetitive, continuous, and systematic. They develop new routines that assist the performers in shifting their attention to other things.¹¹ Here, it's crucial to notice that they instead create space for a new level of focus and involvement rather than promoting the "normal or daily mindset of work." (3) They serve as an "ethical framework"¹² in each group by encoding the actions that represent each group's culture and value system. (4) Body-centered: it takes into account the whole of the "bodymind"¹³ or "body-world"¹⁴; (5) it is structured by techniques and exercises, therefore organized according to a structured logic; and (6) there is a person who establishes the framework for these or contributes to their creation. The trainer can be analyzed as a role or function that has an impact on each of the key outcomes of the didactic activity. According to this interpretation, training establishes an ethical

⁹. John Matthews, *Training for Performance: a Meta-Disciplinary Account*, (London: Methuen, 2011), 216.

¹⁰. Barba's term: Eugenio Barba, *Beyond the Floating Islands*, English trans.: Judy Barba (New York: Performing Arts Journal, 1986), 70.

¹¹. Frank Camilleri, "On habit and performer training," *Theatre, Dance and Performance Training*, Vol. 9, No. 1 (2018): 41.

¹². Frank Camilleri, "Of Pounds of Flesh and Trojan Horses: Performer training in the twenty-first century," *Performance Research*, Vol. XIV No. 2, (2009): 27.

¹³. Phillip Zarrilli, *Psychophysical Acting – An Intercultural Approach After Stanislavski*, (London and New York: Routledge, 2009), 4.

¹⁴. Frank Camilleri, *Performer Training Reconfigured*, (London, New York, Oxford, New Delhi, and Sydney: Methuen Drama, 2020), 62.

framework for ongoing training based on the logic of consistent practice. Training serves as a transitional tool between a performer's civil, creative, and character selves by forcing daily confrontation with the artist's current state.

The relationship between training and performance at the Odin Teatret

I frequently encounter the idea that a specific training supports a certain theatrical aesthetic. Questioning this idea, a complex interaction between training and performance at Odin Teatret will be shown in the following section, together with an analysis of the texts of Barba, the Odin actors, and theorists. Although training shapes a mindset, it cannot be directly linked to the performance's aesthetic that is generated in conjunction with or as a result of training.

Barba founded his company in Oslo, Norway in 1964. In 1966, the Odin relocated to Holstebro, Denmark, and they still regard it as their home today.¹⁵ The training and performances of Odin Teatret have been in ongoing, evolving communication with one another. The training has always been present in the company in varying forms, but always as a point of professional reference. Training and performance existed in full parallel during the early years of Odin, adding to one another but being kept separate.¹⁶ Since the majority of the group consisted of amateur performers, training was essentially an autodidactic process.¹⁷ This also applied to Norway's beginnings and the early years in Holstebro. The Teatr Laboratorium, with whom Barba collaborated between 1961 and 1963, and the work of Jerzy Grotowski served as his primary sources of inspiration.¹⁸ Barba adopted Grotowski's training practice as well as his general view of training, according to which training constituted

¹⁵. Eugenio Barba, *The Floating Islands*, ed.: Ferdinando Taviani, English trans.: Judy Barba et al., (Holstebro: Drama, 1979), 15.

¹⁶. Eugenio Barba, "The Ghost Room," *Contemporary Theatre Review*, Vol. 19 No. 2, trans.: Judy Barba, (2009), 218.

¹⁷. Barba, *The Floating*, 12–13.

¹⁸. Eugenio Barba, *Lands of Ashes and Diamonds*, English trans.: Judy Barba, (Aberystwyth: Black Mountain Press, 1999), 15-33.

an escape from the features of conventional theater.¹⁹ In contrast to the Odin's initial self-image as self-educated amateurs, Barba saw the Teatr Laboratorium as "aristocrats" who created their group's identity by rejecting the legitimacy of their original theatre culture.²⁰ The development of fundamental skills and conditioning was therefore the focus of training at this time, serving as a replacement for formal schooling. The ensemble debuted their first performance, *Ornitofilene* in 1965.²¹

Moving to Denmark in 1966 has brought significant changes. Due to a lack of performing opportunities, among other things, they were unable to continue with their previous performance. As a result, Odin changed its self-definition and established the Inter-Scandinavian Theatre Laboratory for the Art of the Actor, or *Nordisk Teaterlaboratorium* (NTL) for short.²² Because there were not enough audience, the actors could not communicate with them, and Barba lacked the directorial ability to come up with quick ideas, he knew they wouldn't be able to perform every day. Barba had to provide the mayor with a reasonable justification for why they would not play every day, though. He began by describing the company as a theater laboratory.²³ The Holstebro invitation was greatly appreciated by Odin, who was having financial difficulties in Oslo and had no genuine possibilities in their future.²⁴ Barba was compelled to make this choice by the circumstances; he had not planned to adopt the model of the theatre laboratory program he had observed in Poland. Tatiana Chemi notes that in this way, Odin's research and educational endeavors, which took the shape of training and methodological study, served as the foundation for the organization.²⁵ Training in this situation was already a force of group-identity and organized the way people worked.

¹⁹. Barba, *The Ghost Room*, 216.

²⁰. *Ibid.*, 216.

²¹. Ian Watson, *Towards a Third Theatre – Eugenio Barba and the Odin Teatret*, (London: Routledge, 1995), 2.

²². Barba, *The Floating*, 15.

²³. Tatiana Chemi, *A Theatre Laboratory Approach to Pedagogy and Creativity – Odin Teatret and Group Learning*, (Melbourne: Creativity, Education and the Arts, 2017), 17–18.

²⁴. Watson, *Towards a Third*, 2.

²⁵. Chemi, *A Theatre Laboratory*, 18–19.

Although it is unclear when training began to have a more significant influence on the creation of performances, their coexistence and hence their mutually inspiring effect are undeniable. The phases of training and creation were still separate at this time. The company's actors Torgeir Wethal, Else Marie Laukvik, and Iben Nagel Rasmussen also discuss the connection between their recent training and their earlier roles in *Ferai* and *My Father's House*.²⁶ Before they performed *Ferai* in 1969, according to Laukvik, their technique had transformed into a type of strength training that included composition, slow-motion movements, and individual training.²⁷ Wethal summarizes this process by stating that in the initial years of training, they used fixed elements such as the "pictures" they had inherited from Grotowski's approach, among other things.²⁸ After some time, the company realized that they had started to express their emotions using certain "psychological clichés," which had a negative impact on their performance. At that point, they took the decision to change the direction of their training to one that was more physically demanding, "(...) like athletic training: a physical obstacle to be overcome, a result to be made better, improved."²⁹ Laukvik claims that the training got considerably shorter, more rigorous, and freer during the rehearsal period at *My Father's House*. "It was no longer skill training but impulse training, which is a warm and expressive training, a wave flowing through the body, causing the body to act without stopping, fluently, but yet with variations."³⁰

In support of what has already been said, Barba writes that "(t)he performance reflects the training. If you have a training which tames the body, this is seen in the performance. Training, even if it impresses the observer because of its technical and expressive results, is actually a means of colonizing the body, of forcing it to accept a new form of culture which the brain has decided is the right one. All this is visible in the performance.

²⁶. Erik Exe Christoffersen, *The Actor's Way*, English trans.: Richard Fowler, (London and New York: Routledge, 1993), 34, 36, 48.

²⁷. Christoffersen, *The Actor's Way*, 34.

²⁸. Ibid., 48.

²⁹. Ibid., 48.

³⁰. Ibid., 36.

If you have a muscular training, you have a muscular performance. If you have a soporific training, of the psychological type, the performance will show it. The voltage remains the same. If training is at 220 volts, the performance will also be at 220 volts; if training is at 6 volts, the performance will be at 6 volts. The quality of energy which drives the actor in his training is the same as that which drives him in the performance.”³¹ Therefore, Barba agrees that there is a clear link between training and performance, but this does not imply that one’s aesthetic defines another’s.

In other places, Barba openly denies the effect of training on learning and development: “(...) does not prepare to perform nor does it teach something. Rather, it makes us ready to estrange ourselves from our usual behaviour, the so-called spontaneity or conventional theatricality.”³² Comparing the two claims, we might draw the conclusion that there are two opposing, but not mutually exclusive, points of view on the same issue that, ironically, are both still relevant in the twenty-first century. However, in the early 1970s, the connection between training and performance served as a kind of psychophysical foundation for the company to lay, where the performances might develop.

Odin Teatret participated in two extended residencies in southern Italy’s Campignano and later in Campignano and Sardinia in 1974 and 1975. These residencies had a significant impact on the development of training and can be seen as a phase boundary in the relationship between training and creative work. Alongside the *Come! And the Day Will Be Ours!* rehearsals, the training continued, although it was no longer conducted indoors but rather in the courtyards of villas, on the beach, and in the fields. The ensemble, according to Roberta Carrieri, went running at morning, worked hard physically until midday, then took a siesta owing to the heat. Carrieri received additional training from Barba as a newcomer during the siesta.³³

³¹. Barba, *Beyond the Floating*, 72.

³². Barba, *The Ghost Room*, 216.

³³. Roberta Carreri, *On Training and Performance*, English trans., and ed.: Frank Camilleri, (London and New York: Routledge, 2014), 15–16.

Jen Christensen and Iben Nagel Rasmussen started experimenting with long sticks that had ribbons attached to the ends of them. Barba took notice of this and encouraged his actors to try out various objects that might be used in open spaces. They “were searching for the life in the requisite” according to Nagel Rasmussen; they investigated the creative uses of props, the interaction between body and objects, and their relationship with movement. The actress’s description also emphasizes that the examination of the relationship between the object and the human being, rather than the usage of props, was the main focus. The vocal training was organized by the intention of functionality and the nature of the space. Without sound amplification, the ensemble had to make themselves audible to the spectators in public areas. The group began experimenting with stilts to let the audience look through due to the open-air design as well.

Because verbal communication with the locals proved challenging, they created their clown performance *Johan Sebastian Bach* (1974), which was based on a workshop the Colombaioni Brothers led in Holstebro. The majority of the performance’s expression was non-verbal.³⁴ This application of training can be thought of as a form of direct training instead of the previous indirect way.

Watson claimed that the audience frequently requested more from the company. The ensemble started presenting the training exercises as performative pieces because there were no alternative ready-made productions available. This led to their performance *The Book of Dances* (1974), which gave the previously closed research a whole new perspective. Training and performance were previously distinct; training exercises could not contribute to the physical score of the performance.³⁵ The link between training and performance was altered by the creation of *The Book of Dances*. As a result, there is now a more complex relationship between learning, training, rehearsal, and performance: training serves a different purpose inside the company. The boundary between training, rehearsal, and performance has blurred due to the inclusion of training in the performative act, making the concept of training in terms of time considerably more complicated.

³⁴. Watson, *Towards a Third*, 53.

³⁵. Barba, *The Ghost Room*, 217.

In 1979, the “work demonstration,” as Odin refers to it, first appeared. The phrase describes a one-man performance when actors showcase their varied vocal and physical training techniques, some of the characters they play in shows, and their etudes using costumes and masks. The performative elements are connected by didactic explanation. The work demonstration can serve as a transition between the three phases of training, rehearsing, and performance because it is both a performative and didactic act. Nagel Rasmussen’s *Moon and Darkness* (1979), the first example of this work, was followed by numerous other similar productions. According to Janne Risum all experienced Odin performers have produced their own work demonstration.³⁶

The practice of “fiskedam” and “vaeksthus” was the final significant alteration in the link between training and performance. The fiskedam activity was first introduced in the company’s training in 1977. The Danish word “fiskedam” means “breeding pool,” “fishpool,” or “fishtank.” In their respective utterances, Carreri and Watson take different positions on the metaphor. Fiskedam, as translated by Carreri, means “breeding pool,” where, according to her, both Barba and the performers fostered their fresh ideas. The actors were free to experiment with any role they were creating for the next production, as well as props, costumes, music, and lyrics. Barba continuously found inspiration in the performers’ experimenting as he watched.³⁷ “(...) the creative freedom I had experienced with in the Fiskedam never left me”³⁸ - says Carreri. Watson refers to a fiskedam as a fish tank. This type of training is defined as a time when the company was involved in a range of activities in the same space and at the same time, all of which, according to Carreri, continuously inspired, stimulated, and motivated the work of the other actors. In the fiskedam metaphor, Watson sees the practice as the water, the actors as the fish, all connected by the body of water and engaging with one another at every turn. In a similar way, Chemi translated fiskedam to fishpool that characterizes the actors as

³⁶. Janne Risum, “A Study in Motley – The Odin Actors,” In *Performer Training – Development Across Cultures*, ed.: Ian Watson, (Amsterdam: Harwood Academic Publishers, 2001), 114.

³⁷. Carreri, *On Training and*, 88–89.

³⁸. *Ibid.*, 92.

cooperating yet acting independently.³⁹ According to Taviani in 1979, the company had created its own Odin culture through *fiskedam* rather than imitating its ancestors (Stanislavsky or Meyerhold).⁴⁰

The so-called *væksthus* [greenhouse/grow house/plant nursery] system is still used in the ensemble's training practice, and it is conceptually similar to, or a version of, the *fiskedam*. A place for character investigation directly related to a production is offered by the *væksthus*. The actors practice exercises, improvising with costumes and props that aid in character development in a shared space and time. In his account of the rehearsal process for *The Chronic Life* (2011), Carreri recalls a regime that ran from 8:00 to 10:00 a.m. until the rehearsal started.⁴¹ Donald Kitt told me in a personal conversation that the greenhouse practice is still part of the company's work today.⁴² The actors have a lot of freedom during the greenhouse since they may plan their work around their individual requirements and physical capabilities. Work may also include practice and technical learning. The *fiskedam* and *væksthus* have very similar logic, but the *væksthus* practice is more oriented toward practicing the performance in advance and is hence comparable to a free self-rehearsal.

The relationship between training and performance became more and more entwined as the training framework became more flexible, the practice became more diverse, and actors had more freedom to explore in accordance with their own interests within the ethical framework they had jointly developed. Individual research resulted in the production of performative aspects such as characters, costumes, songs, and lyrics that were subsequently employed in specific performances. The performative components that Kitt has come across, played with, or created but has not yet been used in any Odin or NTL production are kept in a separate notebook, he personally revealed to me. So that he can check his list before a new production to determine if he has an *etude* or performative component in stock that fits the director's notion.

³⁹. Chemi, *A Theatre Laboratory*, 70.

⁴⁰. Ferdinando Taviani, "A Point of View", In *The Floating Islands* by Eugenio Barba, ed.: Ferdinando Taviani, English. trans.: Judy Barba et al. (Holstebro: Odin Teatret Forlag, 1979), 54.

⁴¹. Carreri, *On Training and*, 70, 151–152.

⁴². Donald Kitt, Personal conversation, Holstebro, 2019.

The practice of *fiskedam* and *vaeksthus* has given rise to, fostered the growth of, and allowed for more reflection on characters of many iconic Odin performances. As a result, the training serves as a kind of individual rehearsal for the performance in rehearsing period. On the other hand, if this occurs after the performance has already been created, a new purpose of the training can be observed: it allows to dig deeper into the characters and materials of the performance. In contrast to repertory theater, where the rehearsal period lasts until the performance, in Odin's practice the training continues to exist as a sort of space-time framework alongside the performances that are already in progress, allowing the actor to experience and thus deepen his or her relationship with the character outside the fixed structure of the *mise-en-scène*. Training can become a place for focusing attention, but as Barba notes, it cannot guarantee this.

Since it differs from person to person, it is now challenging to analyze how Odin manages the interaction between its trainings and its performances. Any of the examples above could come up in their practice because, generally speaking, full members have a great level of freedom in terms of what they do during training.

Barba also emphasizes the dangers of training. Beginning with the idea that there are an infinite number of practices that may be taught, Barba notes that a desire to learn new skills without assuming the confrontation with the audience, the performance situation, can start to emerge in the trainee. "Through these practices, a new dimension of theatre amateurism (with the superficiality and dedication that distinguishes it) is born which supplants the performance with seminars and courses."⁴³ According to Barba, these courses create a virtual space and time in the everyday allowing trainees to spend their time engaging in theater without having any clear plans to continue doing so. As he claims, this process can be dated back to the Great Reform in the early 20th century, which he refers to as the work of the leading theatre thinkers of the era, including Stanislavsky, Meyerhold, Copeau, Dullin, and Decroux. Some of them identified training as a core value to the point where it changed from being a procedure to being the ultimate objective. "This drift of the

⁴³. Barba, "The Ghost Room", 215.

exercises has created situations of activity which are autonomous islets: neither professional nor amateur theatre; neither rehearsals nor performance. Here we have one of the many ghost rooms of the theatre.”⁴⁴ Barba thusly clearly states that training can only make meaning when it is consciously aimed towards a performance, fulfilled within the context of an engagement with the spectator. As we can see, the history of Odin Teatret has seen numerous variations in the relationship between training and performance, which can be used as inspiration for the practicality of training. I will not discuss the precise dramaturgical framework of Odin in this essay, or how the pieces are combined to produce the various etudes of the performance.

Actor training as a method of directors

I have briefly discussed the connection between the company’s training procedures and its creative output through the story of Odin. I have not talked about how training plays a part in skill development or how it affects group dynamics. One of the oldest workshops, Odin Teatret has had a long history of rethinking its training philosophy, developing an ethical framework for ongoing self-reflection and questioning. The initial authoritarian leadership structure was gradually dissolved over time, and responsibility over the training was increasingly divided among the experienced members. Authority inside the training also underwent ongoing transformation. Some of the company members also showed signs of separation from training, yet actor training remained a prevalent frame of reference through or against which the theater was considered.⁴⁵

However, the term “actor training” might be misleading because, while actors are the training’s subject, it is ultimately a director’s method of operation. In this situation, Barba, an authoritarian leader, has opted to cooperate with the Grotowski-adopted system. In all situations, this approach has determined the identity of the group: only performers who were prepared to undergo a form of reconditioning through training could be recognised as company members.

⁴⁴. Ibid., 216.

⁴⁵. Ibid., 217.

It has also been defined as a demand, a force of necessity, and a burdensome framework for the actors sometimes.

If we take this into consideration, then the ownership over the structure in which the actor engages must be analysed. Most of the time, the actor does not have an influence on the working framework or the objectives of the work. The exercises of the training produced via ongoing, guided experimentation, or actors develop it with given materials to work with, or after some time, they are given freedom to shape the exercise. It is also possible, and this has a long history at Odin, for experienced actors to create their own training or design their own course for learning. However, in this case as well, trainees were taught the basics upon which to base their own training or were given the time and freedom to experiment and explore as a working strategy. As a consequence, actor training cannot be separated from the director's position as the initiator. Even while the actor has some independence, it is closely linked to the choice of the director. If we consider actor training approaches as structured methods of directors, it creates more questions about institutional education.

Among the most influential directors of the 20th century are Meyerhold, Grotowski, Barba, Copeau, Lecoq, Suzuki, Bogart, Staniewski, etc. Although their theory is well-known and frequently used as a primary reference in theatre education in Transylvania and Hungary, their practice is not often presented in an organic and structured manner in practical education. Some of the approaches in acting education are primarily used in acting or improvisation classes as a hidden material of the curriculum. Actors are given a key to themselves through the methodologies, and they learn to explore their own bodies and the characters through various vocal and physical exercises. Although the actors practice some of the exercises, the several structured techniques do not appear as distinct subjects to either acting or directing students.

After graduation actors are frequently incorporated into guided systems in the public and independent sectors. The institutions or the directors have control over the structures. Even in the increasingly popular devised theater work procedures, the leader role is still present, albeit with a different form of authority and sometimes in a different hierarchy. Actors typically have no influence over the functioning structures. The training's

structured time and space framework very rarely appear in the public and independent sector since (1) in the postsoviet cultural context did not allow to well integrate these knowledge, (2) it did not appear in the education properly, (3) the logic between the theatre industry and the group theatre working method's seems incompatible with each other. If an actor is exposed to research reasoning during her formal schooling and learns to become fully immersed in a character through methodology, but the field lacks such structured environments, she may feel conflict. Here, education and industry are divided, and the distance between them has felt insurmountable for many years. Usually, institutional theater-making pushes out group theater research practice because it doesn't have the time or because the knowledge being researched in other systems seems weird. However, in my opinion, actors in both group theater and institutional public theaters need to possess very similar skills, attributes and qualities. Additionally, group theater techniques aid in creating and sustaining positive group dynamics, which seems to be a problem that public theaters frequently face.

The director training, in my opinion, serves as a link between the two structures. Group theater actor trainings are an organized director's method. By teaching the group theatre methodologies, exercises and outlining the responsibilities of a training leader in institutional education, directors may be able to develop certain skills, ways of thinking, and desired group dynamics during the ensuing creative process. Exercises are psycho-physical experiences that allow for the transmission of information or instructions on a physical rather than a cognitive level. Decades of exploration have led to the exercises in the various approaches and techniques, which have specific dramatic values and traits. In workplaces where the creative process is halted or group dynamics are established that make work difficult, shared training in the same approaches for actors and directors can open a line of communication for the next generation of artists.

In order to better incorporate the highly valued theatre research that defined the 20th century into the practice of the theatre industry, I would like to point out that actor training is fundamentally a director's approach and should be given a structured role in director training.

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GÁBOR VIKTOR KOZMA is an actor, actor trainer and assistant professor at Babeş-Bolyai University. He is co-artistic leader of the creative community "Hunter's Chance". His research interests revolve around techniques and training methods for actors. In recent years he has participated in several research projects in Japan, USA, Denmark, Serbia, Spain, Italy, Netherlands, and Belgium. He also uses these techniques in his creative work. He is a member of the International Suzuki Company of Toga. He participated in the IX. Theatre Olympics in Japan, with Maeterlinck's play "The Blue Bird". He is a fellow of the Hungarian Academy of Arts from 2018.

