

## THE MAGIC CARPET

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The *Magic Carpet* is a method for mapping job possibilities alongside the theatrical structures of our countries so we ourselves can see, choose and develop together with the young professionals that leave our universities, what they would like to do with the knowledge they got.

The work field of theatre professionals differs a lot from country to country that participates in the research as well as it is immensely diverse in every country itself.

Still there seem to be very clear general goals what 'everybody wants' after finishing school. The strategy of creating a magic carpet follows the idea of:

- Realizing the classic image of the job
- Opening images next to the classic ->The carpet is made of all the strings
- Realizing what skills you developed/ are developing in your studies
- Make a conscious decision about where you want to go

- Aim for becoming more skilled/ train specifically for the field you want to concentrate on
- Define success for yourself
- Come up with your own idea of how, where and what you want to do

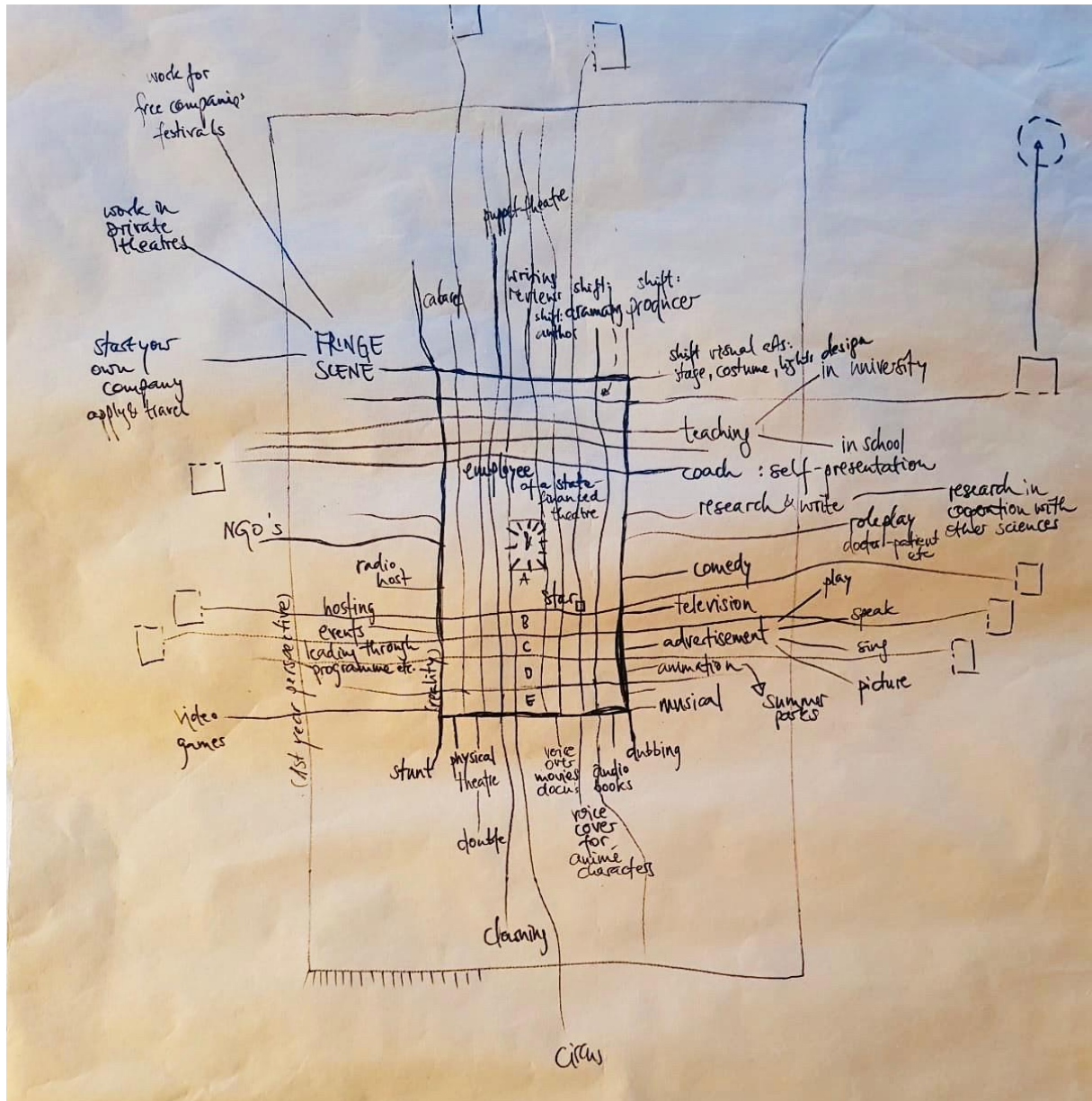
The Carpet Concept is inspired by a talk I had with fellow researcher Grace Andrews of the Guildhall School in November 2018 at a conference in Copenhagen about our perspectives as theatre professionals and the perspective that is taught or coming along at our universities: In the excitement about a job and the dismissal of another by our teachers and mentors in our schools nowadays and 10 years ago.

We came to talk about the fringes of the classical idea of the job, inspired by the name of the fringe scene in opposite to the long-built and safety-promising structure of state subsidised theatres that offer jobs to theatre makers.

The method of the magic carpet works in three phases:

*1. PHASE: Landscaping:*

- *What does the field look like ?*
- *Where are the paths we already know?*



Since I am from Hamburg, Northern Germany I started by explaining the structure of my country: Germany has strong tradition of theatre culture in fixed stages with ensembles. Nearly every bigger town supports their own theatre mostly including a team of actors on a fixed contract, next to the administrative team, technicians and workshops and the artistic team and leaders.

The biggest cities have up to five A-Class theatres, and one or two free but highly rated theatres and there are hundreds of smaller private theatres on boats, for kids, in dialect and so on.

The *safe* and famous spot for a young professional claims to be the middle of the carpet: A job in one of the A-Class Theatres, in the big cities, for an actor: On a two years stable contract, alongsides maybe a small career in the movies or a TV show once in a while.

As I studied for a while in Holland and I know the structure there is totally different, I asked my colleagues to create a magic carpet for their own countries as well.

Hereby we found how differently subsidies are given and what the hot spot and most wanted in our countries are.

The way of drawing the carpet is placing whatever we as a teachers group would think are the safest and most high rated jobs in the middle of it, then writing down job possibilities that we see existing already on the fringes of the carpet, like working for an NGO, creating audio guides, dubbing, starting our own theatre company, etc. and all the while exercising not to judge the better and the worse

## *II. PHASE*

### *Imagining:*

- *What is our white mirror?*
  - *What other jobs can we imagine?*
- *Group brainstorming*

In this phase professionals, teachers, researchers brainstorm on the fringes of the theatre of tomorrow and the crafts it needs, and the possibilities they can think of.

### *III. PHASE Creating:*





The third phase contains *forming a template for students containing more fringes with open ends*

Giving the magic carpet template to the students and then hand them a fresh colour to expand these ideas, come up with totally new ones and weave these new colours into the carpet, as well as be inspired by the rich field that is lying before them.

It is a technique that is supposed to open the minds of the students.

It is there to trigger activism instead of the passivity of a helpless theatre artist that needs to be called by someone with a job offer,  
It is there to visualize that the carpet consists of all the different job possibilities, it is there to show that kids theatre is of the same strength in the carpet as a fancy performance and that it is ok to like one better than the other and use your time in what you like best of the strings.  
It is also there to relieve people from the one and only goal that needs to be reached in order to not fail for a lifetime at the age of 21 if the *perfect* career isn't coming.

I drew the magic carpet to create a visualisation of the fact that we can all fly after the studies, but maybe on a different angle. Another goal was to show that a carpet is made by strings and fringes.

I wanted to create a landscape for people in order to have a bit of orientation so each one can then start to draw his or her own map/possible way/ string in it and to give out a tool that opens doors in the mind to weave a different pioneer carpet for oneself.

