2022 ATHE Directing Program: Call for Proposals

ATHE 2022 – Detroit, Michigan – (July 28-31, 2022)

Conference Theme: Rehearsing the Possible: Practicing Reparative Creativity

*PLEASE READ CAREFULLY: NEW SUBMISSION GUIDELINES*

ATHE invited us to question how we will engage our practices to “harness the power of theatre for social justice,” “abolish institutional, embedded racist structures” and seek “to reimagine, rebuild, and rise up.” As the Directing Focus Group (DFG) officers seek to reimagine the societal implications of our practices, we are changing the submission guidelines in attempt to allow more participation, more diversity in formatting and more open dialogue between attendees.

ATHE requires that all final submissions be of a full-panel structure, not individual projects. Last year we found that opening up submissions to single presenters that the DFG helped match into full panels allowed many new ATHE participants, so we will do this once again but with new formats. This year we encourage roundtable panels rather than the traditional 3-person structure, with the following four processes for submitting:

- Two curated panels devoted exclusively to the Pecha Kucha format (8 presenters show 20 visually oriented slides for 20 seconds of commentary each, followed by Q&A).
  - One Pecha Kucha panel will be on the broad theme of Directing in Practice and the other will be on Directing Pedagogy.
  - You may submit a short 100-word proposal/abstract for either of these two Pecha Kucha panels to the Directing Focus Group (DFG) Conference Planner (CP) and Focus Group Representative (FGR).
  - The DFG will then curate the submissions for the panels and serve as moderator.
- Two additional panels will be reserved for practical workshops with two directors each.
  - You may submit a 250-word proposal/abstract for a practical workshop to the DFG CP and FGR. You can bring in actors for it or get volunteers from ATHE participants. It should be about 30-35 minutes long to leave time for questions.
  - The DFG will then curate the submissions for the two workshop panels and serve as moderator.
- Individual 150-word proposal/abstracts on any topic (see the Topics of Interest below for ideas) may be submitted to the DFG CP and FGR by November 5, 2021.
  - The CP and FGR will connect individual panelists together based on common or complimentary themes or practices in the proposals to form complete roundtable panels of 5-7 people.
  - The DP officers will give additional feedback and suggestions/approval for multi-session sponsorship as applicable.
One person from each of these fully formed panels will serve as “session coordinator” and submit the panel to the ATHE on-line submission site by December 3, 2021.

- Fully formed proposals for roundtable panels of 5-7 people may be submitted to the DFG CP and FGR by the session coordinator no later than November 15, 2021.
  - The DP officers will give feedback and approval for multi-session sponsorship as applicable.
  - The session coordinator will submit the panel to the ATHE on-line submission site by December 3, 2021.

For questions and all submissions: Directing Program Conference Planner (CP), Joelle Ré Arp-Dunham (joellead@k-state.edu) and Focus Group Representative (FGR), Will Lewis (wwlewis@purdue.edu).

Specific Directing Program Topics of Interest

*Please see the conference webpage ([https://www.athe.org/page/22conf_theme](https://www.athe.org/page/22conf_theme)) for the conference theme and more general prompts.

1) What can we do to re-think hierarchical theatre structures (both creative and pedagogical)? How do we mentor the next generation of directors? Should we model our department productions on professional practice, or should we model how professional practice could be better? Can we and should we empower our student directors as entrepreneurs who create original content?

2) How do we use technology to improve and diversify the process of theatre making/consuming and foster wellness in our communities? What other ways can we foster best practices for mental and physical well-being, including consent-based practices?

3) What are ways we can break open the “canon” and help de-colonize our classrooms and theatre spaces? What progress- if any- has been made since the ATHE 2020 conversations? How does climate change awareness affect this work?

4) What can we do to invite under-represented and over-stressed students to experience theatre in practical ways? How can we subvert various biases, and promote equity and parity when they come?

5) How can we move past Covid and the divisions it’s highlighted?

6) How can we expand the role of “director” to off-stage or non-theatre projects and applications? How can we apply best practices when directing for alternative audiences (TVY/TYA, applied theatre, etc.)?

7) What are some intersections between what we do as theatre-makers and how our institutions understand what we do? What are best practices for evaluating artistic work
for employment, tenure and promotion? How do we evaluate process and not just product?