

# Recharging Your Creativity with Carran Waterfield

a year-long course in four parts led by an expert practitioner in beautiful surroundings.

**Recharging Your Creativity** is aimed at people who want to make/write/create/perform their own work but have not found the time or opportunity to make this happen. The course is for adults working in any creative practice. It's for the novice, the hobbyist, the professional and the one who doesn't know what they are.

**Recharging Your Creativity** is led by highly experienced, award-winning facilitator, theatre and performance maker Carran Waterfield.

The course is led in a variety of different settings giving opportunity for indoor and outdoor exploration. It includes working at the beautiful Heron Corn Mill in Cumbria, in theatre labs of participating universities and village hall settings. In fact, as the work emerges it can take place wherever course participants are interested to work since group work drives the overall nature of the course. As a starting point we begin at Heron Corn Mill.

The course is divided into four parts:

**Devising Your Own Creative Work**

**Reviving and Re-visiting Your Own Creative Work**

**Structuring, Voicing and Rehearsing Your Own Creative Work**

**Scratching and Presenting Your Own Creative Work**

Each part provides an opportunity for you to share your work in a supportive context and a final opportunity to formally present your work in a professional context if you wish.

Carran will guide you through the detection and creation of your raw material using a combination of her own distinctive approach to creativity with inclusive group work techniques. Through careful navigation she will help you to arrive at your own individual landing point through a collaborative process that allows for individual coaching, group practice and one to one feedback sessions as well as online dialogue if required. Group size is a minimum of 6 participants with a maximum of 10.

## Course breakdown

### Part 1

#### **Devising your own creative work (4 weekends)**

4 weekends examining starting points, context (place, audience, theme), approaches using story, object, voice and movement. This provides the foundation and bedrock for your work. Previous participants have used the course to develop their script writing, support practical work for their PhD, explore the links between mark making and performance, work with family history material, develop a new method for a workshop programme and develop a one-person performance.

### Part 2

#### **Reviving and Revisiting Your Own Creative Work (2 weekends)**

2 weekends. Having established the working group we revisit your ideas in a deeper way working with structures that will help you make your ideas accessible, layered, poetic, beautiful and full of potential.

### Part 3

#### **Structuring, Voicing and Rehearsing Your Own Creative Work (2 weekends)**

2 weekends moving onto understanding what it is you are actually making having given the material time to percolate. Carran will navigate you towards an interrogation of the multiple meanings of your work encouraging you to dig deeper into the material. Through this you will discover how well you know your work and, calling on the expertise within the group, build a community of practice finding freedom and common ground in the 'play' of the work.

### Part 4

#### **Scratching and Presenting Your Own Creative Work (2 weekends)**

2 weekends drawing it all together, rehearsing and preparing for the presentation of the work to a supportive group of interested people. We consider the future of the work and explore alternative ways of sharing it. We evaluate and reflect on our journey.

## Dates 2017/18:

### Part 1

Place: Heron Corn Mill  
23<sup>rd</sup> – 24<sup>th</sup> September 2017  
30 September-1 October 2017  
28<sup>th</sup> – 29<sup>th</sup> October 2017  
18<sup>th</sup>-19<sup>th</sup> November 2017

### Part 2

Place: Heron Corn Mill or alternative  
21<sup>st</sup> – 22<sup>nd</sup> January 2018  
24<sup>th</sup> – 25<sup>th</sup> February 2018

### Part 3

Place: Alternative venue & Heron Corn Mill  
7<sup>th</sup> – 8<sup>th</sup> April 2018  
28<sup>th</sup> – 29<sup>th</sup> April 2018

### Part 4

Place: TBC  
August/September 2018 exact dates TBC.

## About Carran Waterfield

Carran Waterfield is an independent theatre and performance maker, teacher, researcher and writer. She is the Artistic Director of Triangle Theatre (est. 1988), formerly based in the Midlands, now based in the North West of England. Currently she is Honorary Research Fellow at the University of Manchester and Artist in Residence at Heron Corn Mill in Cumbria. Her theatre, education and performance work have attracted a number of awards including the Fringe First (Edinburgh), Independent Theatre Award (shortlist), Best Actress and Outstanding Production (Festival of Experimental Theatre, Volgograd, Russia), Lloyds Bank Theatre Challenge (Youth Theatre), Roots and Wings Award (Curiosity and Imagination), Business in the Arts (The James Doel Award), Renaissance in the Regions (Best Exhibition on a Small Budget) Birmingham Screen Festival Selections and the Museums and Heritage Award (Best Educational Initiative). Her performance work has been featured in broadsheets including The Guardian, The Scotsman, The Independent, TES and the Independent on Sunday. Several academic writers have featured her work in theatre and performance journals. She is one half of Nina and Frederick: *På genhør med Nina og Frederik* (2000-2003) Whissell and Williams: *Coventry Kids in the Blitz* (2002-2005) and Lance F.S. and Kurt Zarniko: *The Pollard Trail* (2006-2007). She devised, wrote, directed and produced *The Last Women* (2004-2009) with The Herbert Museum, the Belgrade Theatre and the University of Birmingham. She devised and developed *Birnam Wood* (2010-2012) with the RSC Studio, Brooksby Melton College and the Universities of Manchester and Salford. She created the walking performance and film project *Little Blue Man* (2012-2015) in Manchester, Salford and Dorset. Her most recent theatre work *The House* (2014-2017) a practice as research into performance and poverty has been published by Taylor and Francis in *Studies in Theatre and Performance* and performed in Cumbria, Manchester and Salford.

## Previous Participants' Testimonials

*I have worked with other groups at a deep level before and never experienced such a safe and supportive environment whilst able to challenge myself. For me this was to do with the highly skilled method of teaching delivered by Carran and how expertly the group was held. The idea of always holding your piece in mind enabled me to anchor my emotions in all the work and take risks knowing that I would be constantly reminded to come back to what I was working with. This was extraordinary and something I have never experienced at such a skilled level in any work I have done so far. I have found the experience life changing. **Karen***

*The support was excellent. I loved the movement-based exercises and the way we were encouraged to remain open to the possibilities that may arise during the devising process. It helped me rediscover the joy of improvised movement. It also has given me the confidence to be able to trust in my own instincts and ability when creating and performing work. The other participants brought unpredictable elements that opened up new possibilities and perspectives. **Ian***

*It is difficult to convey the power of this type of experience because it respects an essence of humanity that we often don't work at. It isn't isolated in its thinking, it isn't product based in its thinking and it isn't labeled in its thinking and engagement. I would describe this work as extremely selfless and for me the very core and ethos of good artistic practice. **Luke***

*One of the significant learning points for me was how a collaborative process could be used to devise for individual projects. This was not something that I had done before and it was really helpful to work through my ideas in someone else's work and to see how they brought their ideas to my work. Heron Corn Mill was brilliant and the people there were so welcoming - including those working in the Mill when I was making a lot of noise and mess on the stairs! It was great to be in a space that offered such contrasts and was so open to experimentation. **Kirsty***

### **Cost:**

The entire course of four parts costs £750 (£300 for first part and £450 thereafter)

There are a couple of payment options:

Pay £300 for the first part and decide if you wish to continue.

Pay £700 in advance and save £50.

Please note it is not possible to join the course once it is underway.

### **Bookings:**

Please email [Carran@triangletheatre.co.uk](mailto:Carran@triangletheatre.co.uk) to book a place. In your email please send a paragraph about yourself, your intentions for the course and your experience. All confirmed bookings require £50 deposit.

### **About Heron Corn Mill**

Heron Corn Mill on the banks of the River Bela in Beetham, South Cumbria, is one of the few working mills in the country and has been a base of local industry powered by renewable energy for over 900 years. It is a registered charity and unique heritage site offering a year round programme of arts, science and community based activities.

### **Accommodation:**

You may find that you will need to book overnight accommodation. Please note that this is not included in the fee. Very simple camping is possible on site for a limited number. There is a hotel in Beetham and hotels/guesthouses/youth hostels in Arnside, Milnthorpe and the surrounding area.

### **Travel:**

The nearest train station is Carnforth which is 6.7 miles away. A taxi from the station to the mill will cost roughly £12. An hourly bus (No 755) runs from Carnforth Station to Milnthorpe. On site car parking is available.

