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Creative Europe

2014-2016





playing identities, performing heritage

THEATRE, CREOLISATION, CREATION AND THE COMMONS

*A proposal for the Creative Europe Programme
Culture Sub-programme, Smaller Scale Cooperation Projects
Deadline: March 5th, 2014.*

Submitted by Università degli Studi di Siena

synopsis

Playing Identities, Performing Heritage – Theatre, Creolisation, Creation and the Commons. A European partnership made of 5 Drama Academies and 2 Universities from 6 European countries (Italy, Lithuania, Romania, Spain, Turkey, UK), with the factual support of a local Cultural Institution (Committee for Siena ECoC 2019), whose primary aim is to explore theatrical patterns in order to:

- 1) Test experimental practices of artistic creation among different theatrical traditions in order to produce original performances that we call Creole Performance Cycle;
- 2) Adopt crowdsourcing as an innovative strategy for engaging and diversifying European audiences in order to add value to the results of the theatrical crafting through users' creative expressions;
- 3) Utilise crowdsourcing as a means supporting further the creative process and the primary functions of the theatrical production;
- 4) Create new knowledge on the role of performing arts in creating and shaping identities across Europe, setting the grounds for new forms of identity, belonging and citizenship in Europe through performing heritage;
- 5) Strengthen the social function of theatre in contemporary times.

general info

COORDINATOR

University of Siena **ITALY**

DURATION

24 months

TOTAL BUDGET

333.724,10€

PARTNERSHIP

University of Siena – **ITALY**

University of Kent at Canterbury – **UK**

Institut del Teatre de la Diputacio de Barcelona – **SPAIN**

Istanbul Aydin University – **TURKEY**

Lithuanian Academy of Music and Theatre – **LITHUANIA**

The Central School of Speech and Drama, University of London – **UK**

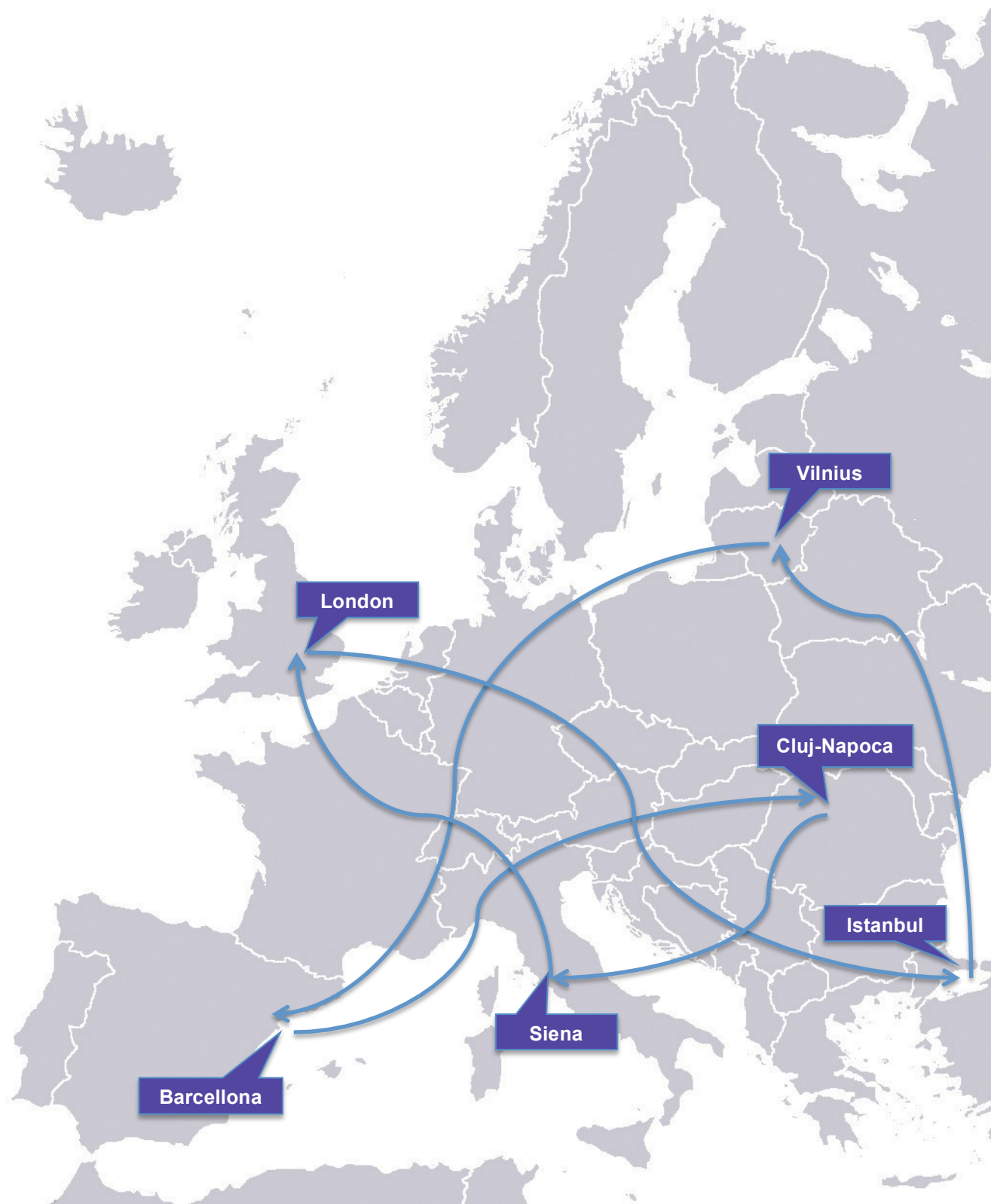
University Babes-Bolyai, Faculty of Theatre and Television – **ROMANIA**

OFFICIAL WEBSITES

www.unisi.it

www.playingidentities.eu

www.panspeech.eu



the project



The Project Background

Roots: The proposal is rooted in the activities carried out in *Playing Identities: Migration, Creolisation, Creation*, financed under Strand 1.2.1 in 2009 (agreement 2009-0750), in which we investigated creolisation as a model for creative processes in diverse European contexts. In that Action, Jerzy Stuhr played the role of artistic supervisor. This time, the partnership has changed significantly, gaining members that we deem more relevant to the updated, experimental, creative objectives of this new proposal.

Meanwhile, the Coordinator has also tested the PanSpeech crowdsourcing platform (www.panspeech.eu), a social media still in-progress dealing with co-creation of knowledge (*Making bottom-up knowledge*), research and dissemination activities on European cultural tangible and intangible heritage. Now PanSpeech (we will present it later in more details) is active and aims at being the main project source for audience development activities. It has also recently gained public visibility and important rewards thanks to a prize awarded as first ranked project in a Italian Regional Call for Creative Projects. Indeed, the original aim of the PanSpeech platform is to create a community of cultural operators, scholars and theatrical performers discussing the issue of European cultural heritage.

Strengths: This project is the product of a peculiar cultural work-plan carried out by the Coordinator, together with its European partners. We conceive this of as a creative route that started with the already mentioned *Playing Identities – Migration, Creolisation, Creation* and continued during the past three years with the implementation of several other projects. These include the *Innovating Heritage* (INHERIT) project, financed by the Europe for Citizens Programme (Action 2, Measure 3), which gave way to the realisation of PanSpeech, and an original research proposal we submitted under the JPI-JEHP transnational Call on cultural Heritage. We got a very positive evaluation (41/50), being considered for funding, which we could not get only due to shortages of budget.

Moreover, the Coordinator, together with 7 European partners, of which 5 join this proposal, too, also currently run an LLP Erasmus Intensive Programme called *Playing Identities – Acting, the Self and Society*. The Action started in 2012 with only 3 partners. It has grown till the current configuration, being funded for two more years. Focusing on complementary themes – Europe's changing identity and its evolving notions of citizenship – all these projects carefully take into consideration the peculiarity of each European Programme and its objectives. Indeed, these projects

should be thought of as pursuing the same objectives through a variety of perspectives. Past projects prove our track record and commitment, and at the same time constitute competence and skills that the present project can build upon. It is important to stress, however, that the present proposal envisages activities that are radically different from those already under way, as pointed out in the five goals mentioned above.

We deem the background of our experience crucial to our new proposal, and also a guarantee for its future sustainability.

Context analysis: This project takes its cue from the realisation of two crucial factors that characterise contemporary Europe transversally:

- 1) that a growing gap exists between a quality experimental cultural offer in the field of arts and wide accessibility in Europe. Large parts of the population do not have access to the advantages linked to participation in the arts. Thus, Performance Studies, and in particular the emerging field of Audience Studies, would offer us an exciting opportunity for cross-disciplinary fertilization. This project will also take advantage as well as offer cooperation to other initiatives and networks dealing with the theme of audience, such as the Cost Action Transforming Audiences, Transforming Societies (Cost Action IS0906), led by a Belgian scholar.
- 2) At the same time, the issue of re-appropriation of cultural heritage is gaining ground throughout Europe. This is also testified by the relevance that cultural heritage (its transmission, fruition, valorisation, reproduction and conservation) has gained in the new European Research Framework Programme, Horizon 2020. Moreover, the philosophy and politics of the commons – represented by the several Occupy movements set up by concerned Europeans – have emphatically displayed the claim of centrality raised by citizens in the daily management of democracy and culture. Indeed, several commons may be configured as intangible cultural heritages. On the other hand, yet complementary, and at a more institutional level, several policies and programmes have recently promoted forms of active citizenship in Europe: the 2009 Treaty of Lisbon is an excellent case, having also highlighted how governance can be shared horizontally among institutions, stakeholders and private citizens through policies like the Multi-level Governance.

Project justification

It is in this framework that our project, with its specific concern on active spectatorship and active citizenship, assumes centrality. What we need to develop is an original discourse linking the public, cultural organisers, producers and performers in a single social field.

In order to do this, we propose to start with the performer. The performer's privileged environment is theatre, which we consider to be an experimental, interdisciplinary, open space. By commissioning performances that respond to our core themes, we hope to prompt discussion on some pressing questions concerning creolisation, citizenship and the commons, including: how can the performer interpret, through the language of theatre, the changing Europe of the active citizenship and the commons? How can theatre and performance illuminate the development of creole identities and the processes of changing citizenship paradigms? Which innovative and original methodologies can performance-makers and scholars imagine in order to making both the performers and the public responsible of the entire creative process? What contribution can Social Sciences and Performance Studies offer to this experimentation?

Moreover, our project is included in the framework of the activities supporting the candidacy of Siena as the *European Capital of Culture 2019*. The Committee managing Siena candidacy will support the project with additional means and human resources. Indeed, Siena ECoC 2019 Artistic Coordinator, Mr. Angelo Romagnoli, is an active member of the working team that has been developing the various cultural projects mentioned in the Background paragraph. Eventually, Siena ECoC 2019 will also provide a better visibility and an improved impact to the project final event in Siena: the Creole Performance Cycle.

The conceptual framework

creolisation

Through past cooperation, the Project Partners have shared a particular research and cultural interest in the notion of creolisation. In particular, the Coordinator has contributed to its scholarly definition through several publications. We understand creolisation as the process by which subjects are able to constitute for themselves systems of related identities appropriate to diverse contexts of social interaction, using them strategically in order to reconfigure positions and roles both for themselves and for the ones with whom they interact.

Moreover, creolisation pertains to the way in which a subaltern culture mixes and re-contextualises the pre-existing codes belonging to the dominant culture with which it is in contact. A creole culture is often born around social, political and cultural claims. Thus, the processes of creolisation deal with the construction of an individual or group identity.

As the poet and critical thinker Edouard Glissant writes, creolisation consists of a dynamic system in which complex relationships among social actors take place, the outcomes of which are impossible to forecast accurately. As such, creolisation is the outcome of an endless process of strategic interaction between social actors bearing different identities. Therefore, creolisation is opposite to the so-called “processes of integration”. Creolisation is the “organisation of difference” in the social and cultural global landscape.

the commons

Following the Treaty of Lisbon, and particularly in the last decade, the commons have become one of the most critical and prominent topics in the current social, political, economic and juridical debate over the state of democratic governance in Europe.

The commons can be defined as the complex product of a participatory involvement of one or more communities willing to negotiate and attribute a specific value to a range of objects and resources which are identified, accessed and practiced as communal and shared property.

We are particularly interested in the notion of intangible commons which emerge at the crossroads between diverse cultures and identities, where differences become the platform upon which new shared values and patterns are built. We believe that the emergence of intangible commons in Europe should be understood as a vast process of creolisation in which communities undergo severe transformations of their legal systems, social architecture, arts, economies, politics, and civic values. While the creation of newly shared commons seems subjugated to hegemonic powers, the alleged identity shifts, erosion of rights and securities renew the urgency of questions such as: what is citizenship? What are citizens entitled to? Where are the roots of a new sense of belonging, which moves people towards and through the borders of UE?

Theatrical creation, performers, audience

We conceive of actors and other performers as value-players, in that they root their work in the complexities of the social and cultural contexts in which they live. Their bodies carry desires, values, expectations and ideologies, which bring before the audience through a complex set of physical and intellectual techniques. They are trained to listen, incarnate, and negotiate meanings and are educated to empathy. Their work is an invaluable tool for inquiring into the wide set of phenomena that creolisation brings about in society.

Understood as the place where subjectivities are performed and displayed for being observed and disseminated, theatre gives a model of the world as it could be known, remembered and told. On stage, each action or gesture becomes a story, and each of those stories will reach spectators' memories. Moreover, theatre is a creole process in itself. In essence, it disseminates and manipulates ideological discourses, given meanings, patterns of behaviour, social beliefs and aesthetic principles. Whether simulating reality or creating new worlds, it brings along mindset shifts in both performers and audiences. Performance playfully challenges or reinforces shared identities and is nurtured by ongoing social and individual conflicts, as well as dominant and emerging narratives.

Through the proposed project, theatrical performances collectively devised through experimental approaches will be observed for their capacity to (re)present and (re)shape political, social and historical relationships within what we see as the contemporary creole European society.

The concept:

Performing Heritage, Engaging Audiences

Our proposal is rooted in the conceptual framework and the background hereby provided.

Our main goals are five:

- 1) To test experimental practices of artistic creation among different theatrical traditions in order to produce original performances that we call Creole Performance Cycle;
- 2) To adopt crowdsourcing as an innovative strategy for engaging and diversifying European audiences in order to add value to the results of the theatrical crafting through users' creative expressions;
- 3) To utilise crowdsourcing as a means supporting further the creative process and the primary functions of the theatrical production;
- 4) To create new knowledge on the role of performing arts in creating and shaping identities across Europe, setting the grounds for new forms of identity, belonging and citizenship in Europe through performing heritage;
- 5) To strengthen the social function of theatre in contemporary times.

Our artistic project aims at blurring the boundaries between the involved artists and citizens by promoting contributors as actors in intermedial performances, which will merge into our Creole Performance Cycle (5 original performances to be staged by mixed artistic equips of different nationalities). We will invite citizens not only to offer their opinions on the state of their belonging to their community, but also to perform their issues and claims by the direction of the involved artists. Citizens as the owners of heritage become performers of heritage in an artistic endeavour. Therefore, the Project wants to engage the audience by calling citizens and cultural operators alike to build up on interpretations and visions on places, mindsets, and conflicts – be them cultural, social or political – and to make an artistic leap together.

By departing from local issues as indicated by specific communities, we aim to spot similarities in the structures of conflict and creative practises Europe-wide, and to enable cross-visions and 'contamination' on a wider scale. The intermedial

'online' nature of performances – to be achieved through the use of a crowdsourcing platform – will foster cooperation amongst citizens and artists from the diverse communities joining the project. By "intermedial nature" we mean that all the photographic, audio and video documents on the single artistic processes happening in each venue will be available everywhere and every time, for any kind of fruition and creative use. Platform's users will be allowed to post any type of contribution, including either re-elaboration of uploaded documents (video mash-up, editing, etc.) or original reply to the performances. The best creative contribution by the crowd will be awarded with a **3.000€ prize** following a decision of the project SCAC.

Hence, the basic idea behind the project lies in the attempt to experiment processes of artistic creation based on the creolisation of diverse European national theatrical traditions, as well as on the relationship between the performers themselves, on one side, and the performers and the public, on the other. Our privileged tool for realising such an idea is PanSpeech, a social media inspired by the crowdsourcing philosophy.

The Creole Performance Cycle shall then absorb this complex process by displaying the unpredictable results such a creole approach and methodology bring about.

Therefore, we call on artistic excellence and high-profile institutions in Europe to collaborate in order to establish and negotiate newly shared commons, thus raising awareness in audiences and encouraging debate. In order to remain faithful to the theatrical and social perspectives of our project, we will require that artists conform to the following three directives:

the performance should be experimental, interdisciplinary and collectively devised according to the principles of *écriture-en-scène*, so that the work of actors and performers becomes the foundation of artistic creation itself;

performances should limit the use of verbal utterances as much as possible in order to avoid the imperative of English. Performances should rather stress body centrality and stage action;

the performance should propose innovative forms of audience engagement.

However, this remains, in all of its features, a project revolving around the notion of Performing Heritage. Indeed, this Project promotes interactive and experimental performances. We will allow performers to interrogate the processes of creolisation and the development of new commons together with spectators as co-makers of the theatrical event. Theatre and performance as practice-as-

research allow us to apply, develop and play with these notions in a meaningful and rigorous way.

In our project, artistic outputs and scholarly enquiry are far from being merely juxtaposed. We believe that aesthetic experience through theatricality enjoys full epistemic value and is able to convey meanings at their fullest extent. **Theatre always performs intangible heritage**, keeps alive a shared memory, confirms or reshapes traditional knowledge. People collected around the stage share the same competence in that very moment. As interpreters of the performance, spectators are engaged together with the performers in the joint complex work of both cultural production and identity setting around cultural intangible assets. Thus, in this project the combination of theatrical practice and academic counselling should support young artists in the process of exploring, sharing and performing cultural heritage, in order to establish creolised intangible commons.

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Specific Objectives

The Project will achieve the following specific objectives:

- To set up a European platform of Drama Academies and Universities working and investigating how performing arts, and in particular theatre, contribute to produce knowledge on relevant European issues like the creolisation and shaping of new identities, the promotion and transmission of cultural heritage and the raising of new commons.
- To develop innovative strategies of Audience Development through digital technologies by the development of the PanSpeech crowdsourcing platform, whose pilot project has already been designed by the Coordinator.
- To assure a European added value and to foster intercultural dialogue among participants, co-organisers and targeted groups by promoting mobility, exchange and collaboration among European artists and cultural institutions.
- To organise 2 intensive workshops for theatrical experimentation and cross-fertilization of performing techniques with each of the participating Drama Academies.
- To organise 5 Creative Residencies for testing the creolisation of different theatrical traditions, as well as the main project conceptual framework.
- To produce a Creole Performance Cycle – i.e. performances emerged from the collaboration of actors from a local Drama Academy and an early-career director coming from another of the partner Drama Academies and the inputs provided by audience engagement – in Siena, supported by the Committee for Siena ECoC 2019.
- To develop an original devising process based on the creolisation of methodologies at both the artistic and academic levels.
- To constitute an international interdisciplinary research team in Social Sciences and Performance Studies with the aim of researching and publishing on the project topics.
- To provide web visibility to the produced performances through the PanSpeech platform, and stimulate users interaction around those, fostering further cultural production
- To launch challenges through the PanSpeech platform in order to: promote the creative mash-up by the crowd of PanSpeech users of audio-video material originated by the produced performances; gather international scholars, concerned artists and policy-makers on discussions about creolisation and the commons.
- To award a special prize (3.000€) to the best mash-up content uploaded by the PanSpeech crowd for adding value to the role of theatre in the changing, creole European context

Framework and timeline

Action 1: Identification

Kick-off meeting

Production of Project Manifesto

Publication of Project Manifesto on PanSpeech (www.panspeech.eu)

Open discussion/integration by the Project crowd/audience on the Project Manifesto

Launch of Call for Proposals for Young Directors (PanSpeech + Partners' websites)

Action 2: Audience engagement strategy

Open discussion promoted by and carried out on PanSpeech about short-listed projects presented by Young Directors for supporting them to improve their project's focus

Evaluation of artistic projects and selection of winning ideas

Action 3: innovation, exchange, theatrical experimentation

Experimental international artistic workshop in Siena

Artistic Preparatory Fieldworks

Challenge PanSpeech: crowd engagement

Analysis of fieldworks data and setting up of local strategies for audience engagement

Action 4: Creative residencies

Creative Residencies and staging of creole performances in each local setting

Visual documentation: recording and publication on PanSpeech

Challenge PanSpeech: crowd engagement

Artistic and Academic crew evaluates audience engagement strategies played so far on the interaction between the stage, the public and the indirect audience

Action 5: Creole Performance Cycle

Creole Performance Cycle in Siena (final event)

Artistic dissemination / Mash-up: audience engagements and Prize.

Academic analysis and dissemination.

Overall: Sustainability plans and general reporting.

Gantt Diagram

TIMELINE

ACTIVITY			2014			2015															2016									
			1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26		
PM	WP.1	Project management (PM): EACEA kick-off meeting	University of Siena																											
PM	WP.2	Project Management (PM): organisation and realisation of Kick-off meeting	All Partners																											
PM	WP.3	PM: Constitution of: Steering, Artistic & Scientific and Executive Committees																												
	WP.4	Constitution of a European Platform of Drama Academies and Universities																												
	WP.5	Research activity: multidisciplinary research team																												
	WP.6	Publication of the Project “Manifesto” on PanSpeech																												
	WP.7	Launch of the Call for Young Directors																												
	WP.8	Short-list of artistic projects and dissemination on PanSpeech																												
	WP.9	Selection of submitted artistic project by SASC																												
	PM	WP.10	PM: organisation and logistics for the Artistic Workshop																											
	PM	WP.11	PM: organisation and logistics for 5 Artistic fieldworks																											
	PM	WP.12	PM: organisation and logistics for 5 Creative Residencies																											
	WP.13	Audience engagement 1																												
	WP.14	Evaluation of the impact of the strategy of audience engagement																												
	WP.15	Collective Artistic workshop in Siena																												
	WP.16	5 Artistic preparatory fieldworks																												
	WP.17	Audience engagement 2																												
	WP.18	5 creative residencies																												
	WP.19	Audience engagement 3																												
PM	WP.20	PM: organisation and logistics for The Creole Performance Cycle																												
	WP.21	Final Event: Creole Performance Cycle																												
	WP.22	Audience engagement: award of Mash-up prize																												
	WP.23	Communication and dissemination																												
	WP.24	Research activities																												
	WP.25	2nd Evaluation of the impact of the strategy of audience engagement																												
	WP.26	Sustainability plan: innovation, networking, follow-up																												
	WP.27	Crowdsourcing Platform PanSpeech Development																												
	WP.28	General project Management																												
PM	WP.29	PM: final reporting, relations with the Agency, general accountancy																												

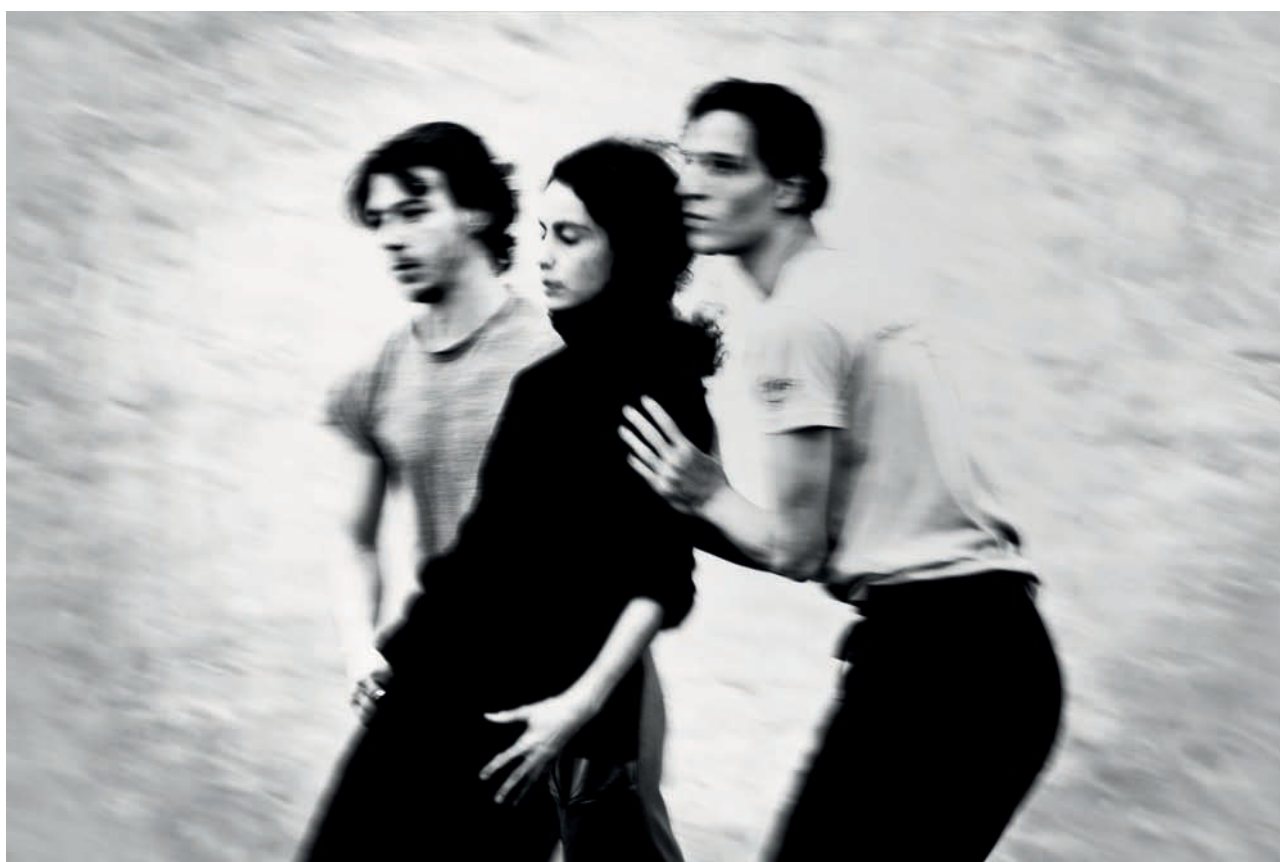


Photo by Daniela Neri, *Playing Identities: Creolisation, Creation, Migration*

FRAMEWORK AND TIMELINE

action 1

IDENTIFICATION

October 2014 / May 2015

STEP 1: October / December 2014.

A 2-day **Kick-off meeting** of the Project Steering, Artistic & Scientific Committee (SCAC), with the participation of the Project Executive Committee (EC), to be held in Siena before the end of 2014. The aim of the meeting is to discuss further, reinforce and validate the project tasks, guidelines and governance (decision-making process) already set in the signed Cooperation Agreement.

STEP 2: January 2015.

The project SCAC produces a ***Manifesto*** on the social function of theatre in contemporary European societies as a valuable instrument for investigating the local and European cultural contexts. The aim is to underline how the project can support the emergence of tangible and intangible commons in performance, imagined as a space in which actors and spectators share feelings and values and create the basis for a new conception of European belonging and citizenship through the reconfiguration of a common cultural heritage. This will be coherent with the main theoretical and conceptual framework inspiring the project.

STEP 3: January / February 2015.

The Project *Manifesto* is shared among the project crew: scientific researchers and teachers from the involved Drama Academies. **The *Manifesto* is published on the PanSpeech** crowd-sourcing platform managed by the University of Siena (www.panspeech.eu) to assure visibility and maximum circulation, in order to reach our targets (performers, students of drama academies, theatrical directors, social scientists, cultural

operators, web platforms dealing with research and dissemination on cultural heritage and theatrical productions). The aim is also to involve as much further potential audience as possible (performing arts experts, scholars, interested stakeholders from the public and private sectors).

STEP 4: March / May 2015.

Each participant Drama Academies publishes a **Call for Young Directors** in order to select a locally graduated early-career director, to be later associated to the artists of another partner Drama Academy. The Call will remain open 45 days. It will gain visibility and circulate also through the PanSpeech platform. The call will gather artistic theatrical projects proposed by young directors interested in the artistic exploration prompted by the published project Manifesto.

Projects will be firstly ranked by the mixed artistic-scientific Committee of the project. A short list is then created. The Committee will then provide inputs to the short-listed projects in order to “adjust” the received proposals, coherently with the project Manifesto.

The main outcomes of ACTION 1 are:

1. the structuring of a European Platform of Cultural Institutions dealing with Experimental Performing Arts is established.
2. a critical re-elaboration of the initial concept through the production and publication of the Project *Manifesto*;
3. the reinforcement of project procedures, methodology and governance structure, in order to carry out the foreseen Activities;
4. The Call for Young Directors is published on PanSpeech and partners' websites.

AUDIENCE ENGAGEMENT

The Pan-Speech crowdsourcing platform.

October 2014 / September 2016

As a matter of fact, the project simultaneously promotes the formation of active spectators and an understanding of spectatorship as an activity that contributes to the meaning-making processes of the performance event.

In order to achieve a 'multiplier effect' on participation, the Project will deploy PanSpeech as an evolved tool for bottom-up discussion. It acts like a means for creation of artistic performances, be them either 'offline' or intermedial artworks.

By promoting creative participation, PanSpeech intermedial dimension adds aesthetic value and artistic contents to the original theatrical performances. Besides, it brings on a peculiar dissemination, in which audience's interactivity and engagement are the primary conditions. The results of the diverse audience's interactions give a feedback on cultural impact both in qualitative and quantitative terms.

Indeed, PanSpeech enables users participation by conveying the contributions of each member of the network on a single **complex document** featuring any kind of digital content (text, pictures, videos, audio and other multimedia links) that shall enrich the collective enquiry upon the proposed themes. It features language localisation in order to involve as many beneficiaries as possible. The usage of English as a Lingua Franca will be restricted as much as possible in order to set the conditions for the widest possible participation to discussions, briefs, rehearsals, and any other of the project's activities. Therefore, through PanSpeech, the Project tries and conveys the contributions of manifold audiences Europe-wise in order to find recurrent patterns of behaviour and belonging, and make of them the subject of inquiry into issues that are relevant to the Creative Europe Programme and to the European cultural and political 2020 Agenda.

However, the virtual platform will be used alongside other concrete events such as the performances, public debates, workshops and conferences conducted by all the involved partners with the active involvement of a general audience mobilized by the partners themselves. In fact, we also plan to make the most of more traditional methodologies for engaging and building an active

spectatorship. These include interviews, questionnaires and participant observation.

PanSpeech is a pilot social media, a new kind of social network based on open source technology as well as on the crowdsourcing principles of content creation. Users responding to a web-based call for participation generate creative content. It is a tool that the project wants to exploit during its entire life, and beyond, assuring sustainability. What makes PanSpeech different from other social networks is that it makes many copyright licenses available, but in any case all intellectual property rights remain to the contributors. PanSpeech multilingual device allows to involve as many beneficiaries as possible by removing linguistic barriers that sometimes impede relationships among Europeans, although English will remain the main mediation language involved in the project activities.

Moreover, PanSpeech will firstly provide visibility and widest circulation to all project outputs (Project Manifesto, Call for Young Directors, Creole Performance Cycle, videos and other materials registered during project workshops and creative residencies) and will be the platform for both content collection, and, at a later stage, for the creation of intermedial performances. Our aim and desire is to facilitate the development of spectators capable of evaluating contemporary performances as rituals of sociality.

On a more immediate level, PanSpeech will support the creation of an international community of young artists involved in the project. It will provide the occasion for constant confrontation among directors and actors in between each step of the project, as well as it will give to the audience an open access to creative processes. By encouraging participation and active contributions to the project by 'non-experts', PanSpeech will also have a concrete **cultural impact** on the artistic process set by the project by improving the quality of the relationship between artists, creators and the public in a way that we see as more democratic and exciting.

PanSpeech is managed by the project Coordinator, and has already been tested in previous projects and experiences, though it is still under further development. The PanSpeech managing team will further integrate and facilitate the debate in order to support the "crowd" participating in the project. In order to do so, PanSpeech will be integrated with other popular social networks such as Facebook, Twitter, Google+, LinkedIn, also by integrating it with other collaborative tools such as GoogleDocs and Zoho.com.

The main outcomes of ACTION 2 are:

1. An evaluation of the function as well of the potentiality of the PanSpeech crowd-sourcing platform for reaching predefined target groups and potential new audiences, in order to improve its capacity to assure project visibility and dissemination and to mobilise and develop potential new audiences through digital interaction;
2. Short-listed projects are published on the PanSpeech platform in order to foster discussion among the project audience. A deadline is thus set in order to receive final versions of the projects.
3. Shortlisted projects that will constitute the basis for the creole performances to be produced are definitively approved by the project SCAC in order to be implemented by each selected directors and young actors from another partnering institution. The aim is to foster the mobility of artists across the European space and to cross-fertilize theatrical traditions, competencies, knowledge and practices.
4. The project audience is engaged in the artistic process through the launch of open challenges calling on the crowd to share new multimedia materials and to produce creative mash-ups of existing audio-visual data recorded during the artistic workshops and the creative residencies;
5. Communication between artists involved in the project is opened, holding up the creation of a new community/audience;
6. Communication between the project crew and the audience (both local and general) is enhanced;
7. Public awareness on subjects related to heritage and cultural policy improves;
8. Qualitative and quantitative feedback on the social and cultural process activated by the project.
9. Assure dissemination and visibility to the project, also beyond its duration, strengthening the project sustainability;
10. The most voted and shared contributions on PanSpeech are gathered in a series of complex documents, special content management devices that allow users to navigate the big amount of contents produced through semantic connection.

INNOVATION, EXCHANGE & THEATRICAL EXPERIMENTATION.

June / October 2015

STEP 1: June / July 2015.

A 14-day **Experimental International Workshop** will be held in **Siena** with the full participation of selected directors and actors, as well as of teachers of the involved partners and researchers from the University of Kent. Thus, the workshop is designed as a creative, didactic, training and socialising event for the entire group, fostering intercultural dialogue, transnational mobility and exchange. We take advantage of an already well tested didactic structure, which we had been implementing since 2012 thanks to little projects funded by the Erasmus Intensive Programme action.

The Workshop aims at fostering a new and innovative form of “social actor”, able to perform him/herself as well as the creole context encompassing her/him. The study of performance methodologies is assumed as a way to examine how artists interpret “reality”, and analyse the values that they deem fundamental in their relationship to spectators, both as human beings and professionals. A second goal of the workshops is to promote experimentation in the field of theatrical creation with regards to the project topics: creolisation, the commons, European citizenship, cultural heritage, collective memory, identity. Hence, everybody will engage with the project idea and explore its potentialities and possible developments, at a practical and conceptual level.

The workshop will also become a chance for selected directors to introduce their artistic projects, as well as to meet the diverse actors’ groups coming from the 5 drama academies. Young actors will have the chance to discuss the submitted artistic projects with their authors. Each director will then select the group of actors s/he want to work with in order to implement his/her formerly approved artistic project. The directors’ choices will be finally evaluated by and agreed with the Artistic-Scientific Committee.

Therefore, each young directors will be forced to set his/her artistic ideas at another partner institution’s place, in a different social context from his/her own, meeting another cultural tradition.

In this way, we will assure further mobility of the directors to other

drama academies, where they will work with other tutors/teachers and meet other theatrical traditions, assuring the creolisation of methodologies that the project search for.

At the project management's level, for partners the summer workshop will be also the chance for meeting and evaluating together the work-in-progress, adjusting strategies, strengthening the network and planning/reconsidering dissemination, communication and sustainability activities.

STEP 2: August / October 2015.

14-day Artistic Fieldworks: the artistic fieldwork is designed as a further chance for letting directors and actors meet up again after the previous workshop. Directors will travel abroad to their respective hosting institutions. Directors are then asked to spend some time in the place where they decided to go. During this time, he/she will discover the territory, meet locals and carry out research for their production. The aim is to get inspiration and a deeper understanding of the social and political context in which he/she will be called to operate, as well as to select a venue that may fruitfully host the future performance. The directors are also invited to meet colleagues in the hosting Drama Academy in order to exchange ideas on the social role of theatre in that specific locality and its relationship to the main project topics. So, each director makes an artistic preparatory fieldwork by sharing ethnographic methodologies with the researchers.

On their side, researchers from Siena and Canterbury will side directors in the observation of the local social and cultural environment, trying to raise points relevant to the project as well as on which aspects the artistic creation could focus. They will also make interviews and try to individuate and engage the potential local audience. However, as a general rule, researchers do not directly interfere with the process of artistic creation.

Artistic preparatory fieldworks will follow one another in order to let researchers attend all visiting periods of selected directors in their hosting territories.

The main outcomes of ACTION 3 are:

1. The first International Summer Workshop in Siena. Mobility of most of the project's staff.
2. Selected directors meet and choose the actors that will constitute any single Creative Project Team.
3. Selected directors meet academic researchers that will support them in the analysis of the field where they will set up their artistic project

4. A preparatory artistic fieldwork is accomplished by both selected directors and researchers, in order to implement each original artistic proposal in relation to the destination place.
5. Written reports, pictures, audio, videos and any other documents from the fieldwork are uploaded on PanSpeech as working materials to be shared for eventual crowdsourcing implementation
6. First meeting with local audiences. Elaboration of engagement strategy. Survey on urgent local issues related to cultural heritage's constitution, transmission and preservation.

action 4

THEATRICAL CREATION: Creative Creole Residencies

November 2015 / May 2016

Creative Creole Residencies are practical artistic workshops aiming at the production of public theatrical performances. They are devised and performed in the participant Drama Academies through 14-day productive/training residencies with local actors. Directors work with their hosting drama institution abroad (with the supervision of local teachers) in order to test their artistic projects on the ground and set the conditions for the play of identities.

During the creative residencies, academic researchers will observe the process of artistic creation and help artists in fulfilling the performance with any kind of contribution (discussions, information, and so forth). Researchers, who in turn are called to creolise their approaches and methodologies from performance studies and social sciences, will analyse each performance and its multilevel effectiveness through the perspective of different disciplines. The aim is to evaluate through a comparative study the impact of theatrical practices and performances on the construction of new cultural forms of European belonging and citizenship.

Beside giving reflectiveness to the artistic process, researchers' overall task consists of the observation and analysis of the devising processes, the Creative Creole Residencies and the Creole Performance Cycle (see Action 5). A scientific publication will gather the outputs produced

by the academic team.

The creolisation process emerges out of the interaction between different artistic traditions, represented by the directors on one side, and the local artists and supervisors on the other. The result of this professional interaction, as well as director's original idea, will be strongly influenced by the social and cultural settings where performance takes place. Thereby, also the local context will finally play a role on the stage, before the audience's eye.

The technical team on the stage – either a formal or informal venue, also according to the aims of each director's artistic project - will be recruited locally. Through the creolisation of existing and traditional techniques and approaches to theatre, under the responsibility of the director, the artists will design a performance highlighting the processes of construction of a common cultural heritage, which should be meaningful at a local and/or European level.

The feedback from the targeted potential local audience is to be registered in order to improve the future strategies of audience development as well as to produce further materials for the evaluation of the project (group and one-to-one interviews, questionnaires, multimedia documents, proposals, comments and so on). Audience responses are also to be gathered and disseminated through the crowd-sourcing platform, which remains operative throughout the project activities.

The main outcomes of ACTION 4 are:

1. Creative Creole Residencies
2. Creative Creole Performances
3. Researchers' survey on the artistic process
4. Audience engagement and participation
5. Production of multimedia documentation, to be uploaded on PanSpeech, available to any comment and re-use.
6. Add aesthetic value and artistic content to theatrical performances produced in each venue through the intermedial dimension provided by the digital platform.

CREOLE PERFORMANCE CYCLE

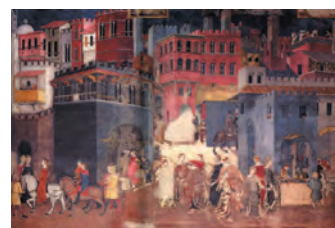
June / July 2016

A second 14-day Workshop in Siena with the participation of all partners and active subjects is held in order to foster cross-fertilization, rehearsals and stage realization of the final event, which we call Creole Performance Cycle (that is, the collection of performances created by directors and actors along the project previous activities) with the active support in terms of locations (Teatro dei Rinnovati, Siena's municipal theatre), visibility and communication by the Siena 2019 European Capital of Culture Committee.

The aim is to show how the project concepts and themes have been displayed in the different involved localities. It will help to raise awareness on the different and/or common perceptions throughout the European space of the proposed topics.

The main outcomes of ACTION 5 are:

1. Second International Workshop in Siena;
2. Creole Performance Cycle;
3. Public presentation of academic research work;
4. Scientific research publication.
5. Summary of the activities on PanSpeech
6. Further dissemination of the project's results.



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