

DIGITAL ARCHIVE OF NEW AESTHETICS



MOVING ACTION PEOPLE



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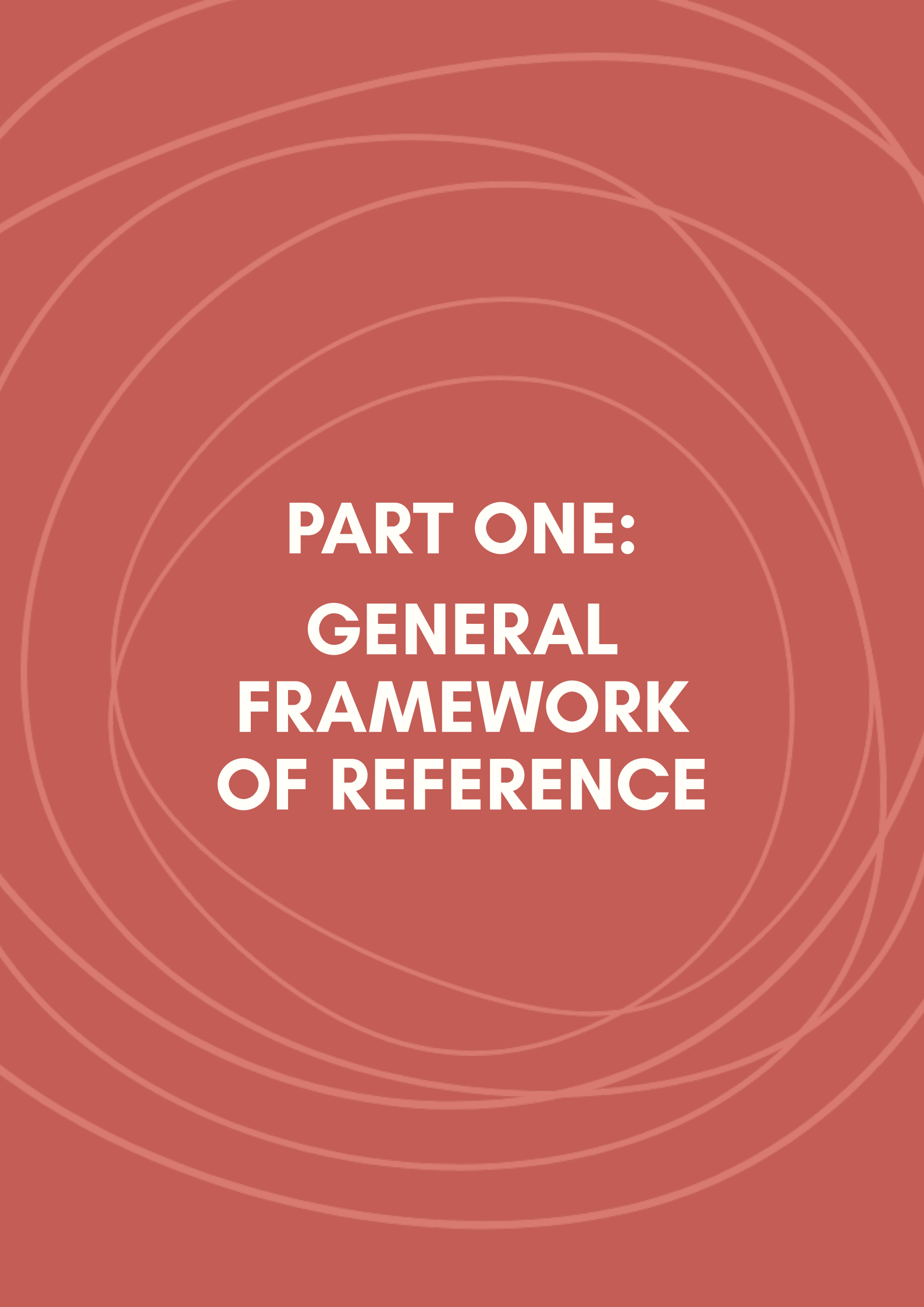
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**PART ONE:
GENERAL
FRAMEWORK
OF REFERENCE**

1. Theatre, art, culture and society

To fully understand the impact and the value of the **M.A.P.** project (**Moving Action People**), it is good to define the productive context in which it is born and developed, with particular reference to the profound changes that, in recent years, have involved the theatre and the performing arts, pushing them with ever greater determination towards the field of social processes and dynamics.

Among the most recent and innovative acquisitions in the artistic and cultural field, it is worth underlining the importance and diffusion of methodologies and theatrical and performative practices with a social declination at the European level. It is a significant and differentiated set of models of artistic intervention that take shape in close alliance with cultural and social processes to promote integrated actions of inclusion, care, emancipation, environmental sustainability, and the fight against inequalities.

What unites all these theatrical and artistic practices is:

- **The procedural dimension of the interventions**, mainly based on the laboratory theatre model.
- The inclusive capacity of work processes, with particular reference to **marginal situations and the sphere of disability and distress**.
- The thematization of **transformation and change as design objectives**;
- The **co-creative approach and collective writing**, with the direct involvement of the groups and the reference / core community.
- The **environmental and territorial vocation of the projects**, with particular attention to the themes of sustainability, landscape, and urban regeneration.
- The **open performative device of productions and outcomes** of shows is always conceived in close relationship with the social and cultural contexts of intervention.

2. New areas of intervention in theatre and performing arts

In this supportive and participatory vocation, the phenomenon of theatre and performing arts in the social field has established itself in a diversity of operational contexts, which, for simplification, can be traced back to the following interconnected areas:

- **The area of community processes**

It includes theatre and performance actions that promote performative processes of agency, participation, and active citizenship aimed at reactivating community bonds, especially to re-appropriate collective identities and accessibility to common goods and public space. These are theatrical and performative practices that work on marginal areas, that give voice to weak groups and minorities, that enter into a profound relationship with the landscape, the environment, urban spaces, and places of living, that intercept and animate community action, putting the issue of rights, equality, and inclusion back at the centre. The protagonists of these intervention projects are, therefore, not the traditional communities that have now disappeared but that galaxy, in many aspects, a fragmented and multifaceted of alliances that acts from below in terms of change: solidarity and concrete temporary communities based on proximity relationships, capable of activating self-active processes, often voluntarily, which do not necessarily materialize in institutionalized forms of identity, but are supported by the simple will to act and do together, starting from specific needs, concrete problems to solve.

- **The area of care and social fragility**

It includes performative and social theatre actions aimed at promoting public health and inclusion processes, not so much in the sense of (drama) therapeutic care, but in the bio-psycho-social perspective of the care: of taking care of distress, disability, and weakest people in a systemic, integrated and re-socializing perspective that considers the community and

territorial dimension of the action. The theatre that cures is, therefore, not an intervention model similar to therapeutic protocols but an action of taking care of the person and groups in difficulty aimed at restoring the world and giving public visibility, in creative and artistic terms, to those whom they are relegated to a position of fragility and marginality, in the perspective of an overall change in the relationships between person, health, and society. In this inclusive and integrated vision of the well-being of individuals and communities, the role of the arts and theatre assumes a vital position, the effectiveness of which has been underlined several times, as evidenced by the indications expressed by the Ottawa Charter for the Promotion of Health of 1986, reiterated in 1999 in the ICF (International Classification of Functioning, Disability, and Health) classification protocols.

- **The pedagogical-educational area of training of the person**

It includes training actions for individuals and groups, with particular attention to childhood and adolescent and youth groups, where the use of performative and theatrical practices is functional to the promotion and maturation of an integrated and conscious psychophysical growth process, capable of encouraging the protagonism of children within the educational community, in the broader context of collective social life and local, territorial relations. We refer in particular to theatrical practices that promote and go along the development of relational and listening skills, emotional complexity, empathy, trust and respect for others, conflict management, expressive and creative potential of individual and collective, collaborative and participatory attitude, attention to the sphere of sociality and common goods.

In this direction, theatrical and performative languages are strategic (from a life-wide and life-deep learning perspective) in the learning soft skills keys in educational processes, with specific reference to the following European key competencies of 2018:

- Personal, social competence, and the ability to learning to learn (in particular, the ability to reflect on oneself, to work with others constructively, to remain resilient).
- Competence in citizenship matters (ability to fully participate in civic and social life, with particular reference to the acquisition of skills in critical thinking, problem-solving, issues of social and cultural diversity, equality, and overcoming prejudices for all to become active and participatory citizens).
- Competence in cultural awareness and expression is understood as understanding and respect for the communication of ideas as knowledge of artistic and expressive languages and the ability to express, analyse, and interpret concepts and emotions through imagination.

- **The area of environmental processes and urban regeneration**

It includes actions in which the languages of theatre and performance are aimed at the creation and curation of cultural projects and events that involve the territory, the environment, and the communities, with particular attention to the enhancement of the landscape, the ecosystem, and the habitability of places, also in terms of urban regeneration, in compliance with the objectives of the 2030 agenda (Sustainable Development Goals) of Horizon 21-24 and the PNRR.

In particular, the innovative and creative role of the performing arts in the challenges of the green transition concerns the protection, promotion, accessibility, and sustainability of the environment, understood both as a natural environment and as a landscape and socio-cultural environment (urban, peri-urban, and rural).

In this perspective, above all, it should be reported the bottom-up theatrical and performative actions, with a participatory matrix, oriented towards the valorisation, protection, and sustainability of living places (especially interstitial and marginal metropolitan spaces), in a perspective of inclusive and democratic resilience which combines the ecological

dimension with the empowerment of citizens and communities.

3. Social theatre as a cultural welfare practice

In its participatory and inclusive dimension, closely connected to the processes of change, of proximity and equality, theatre and performance in the social field have recently been recognized as cultural welfare practices. It is a question of conceiving projects and theatrical and performative interventions to promote policies for an integrated and systemic well-being with community life. It takes dramatic and artistic actions as integral parts of the concept of public health, conceived in terms of mutualism, solidarity, and territorial proximity.

In this direction, the theatre and the performing arts, in addition to being mediators of socio-educational development processes, become practical tools of care, where the term **“care”** must be understood in the bio-psycho-social meaning of the **“to care”**, namely ‘taking care’: taking charge of fragility and vulnerability as a condition that is not reserved for isolated, marginal and disadvantaged categories, but belongs to a common state of necessity, making us increasingly defenceless and mutually dependent, in a perspective of solidarity which, as Ricoeur recalled, contemplates at the same time self-care and concern for others, in the political and social horizon of building fair institutions.

4. New professions and new training needs

The recent affirmations of theatre and performing arts in the social field have triggered a decisive change in the traditional structures of live entertainment professions, creating **new opportunities and professional profiles**.

If we analyse the job description of contemporary theatre professions, it is easy to see which, alongside the canonical artistic profiles (actor, director,

playwright), reveal a clear and continuous growth of new profiles with a social declination, such as the social theatre operator, the community theatre mediator (theatrical community maker), the curator of cultural event with a performative matrix, **the author of texts and dramaturgy for the social**.

This statement is the result of the synergy of two antithetical and complementary factors: on the one hand, the employment crisis and the economic and contractual precariousness and the sustainability of the live entertainment system (especially for the new generations); on the other hand, the multiplication of work opportunities and requests for professionals specialized in the field of theatre and performance in the social field.

At the same time, given this shift in job opportunities in the field of theatre and performance in the social field, there is still a lack of adequate training that responds to the request increasingly widespread of these new professional figures specialized in the areas highlighted above (the area of community processes; the pedagogical-educational area of personal training; the area of care and social fragility; the area of environmental processes and urban regeneration):

- In most recognized training institutions at the national and European level, there is a lack of systematic updating of the contents and training tools regarding the transformations of theatrical and performative languages relating to contemporary artistic practices (for example, in terms of interdisciplinarity and intersection between expressive languages).
- Only in exceptional cases do the traditional training protocols of schools and academies consider the broad competencies required by the new theatrical professions operating in the social sector, the extension of which cannot be reduced to the methodologies and techniques of traditional occupations (actor, director, playwright).
- There is also a lack, on a European scale, of opportunities for comparison and exchange of protocols and training practices relating to new methodologies and theatrical and performative techniques in the social field.

Finally, on a national and European scale, there needs to be more policy processes and institutional recognition that consider this new market and these new professionalisms, especially as regards the methods of accreditation and economic support.

In the contemporary perspective, which sees the actor professionally engaged not only in acting and staging activities but also in the creation of theatrical workshops and practices in extra-theatrical contexts, the setting of the training model involves a procedural approach which, both on an artistic and social level, promotes the person, combining the transmission of knowledge and skills of excellence with experiential training and self-learning models, so that the path always enhances the specific knowledge and skills of each participant.

5. Training methodologies and exchange of good practices

Starting from the new social opportunities concerning the field of theatre and performing arts and about the training needs highlighted appears more and more evident the need to develop European projects that promote the exchange of good training practices in such a way to facilitate a system of alliances and networks that encourage policy processes and recognition of these new professionalisms at the national and European levels.

The fundamental matrix (common to the artistic and social components) is given by the laboratory theatre model, founded on the centrality of the body and the relationship within a training process linked to the valorisation of individual and group expressiveness and creativity. In this setting, I learned specific techniques relating not only to aspects of acting and stage writing but also communication and interpersonal relationships.

From this perspective, the training space should be conceived as a 'play space' and understood as an open and porous educational space in a theatrical, artistic, cultural, and social sense, but never reducible to a single variable. It's

about building a multipurpose environment where techniques and languages (not just theatrical) can be shared in an open horizon to be incorporated and playfully reconfigured in their possibilities. Therefore, the educational/training dimension involves contamination between inside and outside, between theatrical spaces and social spaces, and between the closed space of the laboratory/workshop and the open space of social networks and community relations. In this sense, the training methodology of laboratory theatre and performing arts provides for its development of the following competencies:

- **Acting competences**

- Bodily expressiveness
- Mimic activation
- Voice activation
- Choreographic dynamics
- Improvisation
- Theatrical game
- Acting elements
- Scenic creation

- **Dramaturgical competences**

- Dramatic writing
- Collective writing
- Scenic writing
- Creative writing
- Storytelling

- **Relational and communication competencies**

- Listening and trust
- Group dynamics
- Creative relationships
- Dramatic conflict
- Communication and feedback

- **Performative competences**
 - Environmental Theatre
 - Anatomy of performative creation
 - Training and physical actions
 - Embodied Acting
 - Editing and scoring of physical actions
 - Dramaturgy of space
 - Performance and landscape
 - Performance and architecture of urban areas
 - Performance and dramaturgy of the game
 - Performance and dramaturgy

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PART TWO

1. M.A.P.: objectives, outcomes and methodology

The M.A.P. project was born as part of a broader innovation process that is leading the four partners to redefine and consolidate an active relationship with the territories and communities to make the cultural offer increasingly accessible, hybrid and inclusive, to encourage the empowerment of the audience and the construction of (still unpublished) forms of cultural citizenship, proposing new open and participatory models of governance and favouring new ways of doing “experience.” The growing complexity and mutability of contemporary reality impose on cultural organizations a Copernican revolution that affects the three axes of configuration, production, and fruition, increasing awareness of the strategic centrality of internal cognitive capital. For this reason, the theme of *upskilling* and *lifelong learning* for the renewal of competencies or for “*the ex novo generation of new individual and collective competencies, which, given the evolutionary context, are inevitably hybrid and integrated*” is forcefully imposing itself. From this awareness, the first M.A.P. project idea was born with the triple objective of contributing to the innovation of the “configuration” activating new ways of inhabiting the territories, of the offer, co-generating practices, strategies, and methodologies capable of making “relevant” the artistic products, crucial for large groups usually marginalized, and on experience, disseminating competences among the communities of reference. During the drafting of the project and the initial meeting, the four partners shared some points indicated by Fabrizio Fiaschini, who, as an external observer, contributed to tracing the framework within which to develop the individual interventions, namely:

- The adoption of theatre laboratory models focused on the paradigms of openness, relationships, co-creation, and active participation of mixed groups.
- The thematization of some common project objectives such as the change and generative transformation of the organizations themselves and

their way of acting in places, the desire to inhabit interstitial and marginal spaces usually deserted by dominant narratives and the strongly *place-based* vocation and therefore strongly territorial.

- The open and flexible nature of the performative devices due to the territorial and *site-specific* dimension required for each intervention.

Within this common framework, the four community projects were developed, which shared this general approach despite adopting different artistic languages and tools. In particular:

- The outcomes – dramaturgical and performative – were born from the process of co-creation with the workshop participants and co-planning between the artistic directors of the different laboratory.
- A significant diversification in the composition of the target and, therefore, of the reference audience was promoted.
- The co-generated artistic practices guaranteed quality of production and social inclusion.
- The training model was centred on a procedural approach capable of putting the person at the centre and conveying knowledge and competencies through experience, self-learning, and forms of *work-based learning*.

From a training perspective, the interventions managed to meet the target identified by the project, namely:

- **Participants in the courses/training** (direct beneficiary), with particular reference to the transmission of **three of the eight soft skills** in the field of *lifelong learning* established by the European Union (document of 22 May 2018): **personal expertise** (ability to self-reflect and work with others, ability to learn to learn and manage time), the competence in matters of citizenship (inclusive capacity, capacity to act in the common common interest and to promote common goods) **competence in cultural awareness and expressions** (with specific reference to the

ability to develop creative processes, to recognize and express emotions, to communicate ideas, to understand multidisciplinary forms and models of writing).

- The **young professionals called to direct and carry out the workshops** (direct beneficiary) who, thanks to the discussion with colleagues and organizations and the scientific supervision of Professor Fiaschini, have consolidated those **specialist competencies** essential for the planning and management of social theatre processes, at the same time strengthening soft skills and therefore positioning themselves as (co)authors of texts, dramaturgy, and performances for the social sector.
- The **human capital of the four partner organizations** of the project (indirect beneficiary) who, in the design and management of the laboratories, have acquired the mixed and hybrid competencies typical of the figures of the *theatrical community maker* and the curator of cultural events with a performative matrix for which often does not exist specific training in academic curricula.
- **Local communities, associations, and institutions** (indirect beneficiaries) who, involved in various capacities in the planning and restitution of artistic practices, contributed to building the enabling ecosystem, the “context,” acquiring new knowledge, strengthening bonds and relationships, strengthening the feeling of belonging.

2. M.A.P.: output, results and impact

Within this framework, each organization has chosen an intervention area, identifying the artistic languages and additional specific objectives/goals to strengthen the common ones. The scope of intervention is intended as a priority but has not excluded contamination and incursions in the other areas investigated by the partners. The four outputs were:

- *Nodes in disequilibrium* – NtS' Drammaturgia comunitaria by Nuovo Teatro Sanità in the area of **pedagogical-educational personal training**.
- *Cities by Night* – performance in public space by Sardegna Teatro in the area of **community processes**.
- *MAP!Bonfim* – The participatory performance for placemaking by Circolando in **environmental processes and urban regeneration**.
- *Dramaturgy workshop: What do you do?* – Accessible dramaturgy by Liminal in the area of **care and social fragility**.

2.1 *Nodes in Disequilibrium* – Nuovo Teatro Sanità

The project was entrusted to two young cultural operators (Michele Brasilio and Marina Cioppa) to strengthen their *competencies* in community dramaturgy through exchange and discussion with partners and disseminating *abilities* and skills among the participants. The chosen title, “*Nodes in disequilibrium*”, arises from the desire to explore the theme of the body starting from a phenomenological conception that echoes the Husserline distinction between the mere physical body (Körper) and the living body in its unique peculiarity (Leib). A body that feels and suffers, that inhabits worlds of meanings, bears the signs of experiences made in space and which, as such, experiences “imbalances” and crises. Starting from these fractures, suspended spaces, and moments of separation, the laboratory produced the choral rewriting of “*A Midsummer Night’s Dream*” while co-generating a shared emotional alphabet.

2.1.1 Social and cultural context of the project actions

The project is part of the programming of the Nuovo teatro Sanità, which, since its birth, has proposed itself as a co-creation space, a “community” place, and an activator of regeneration processes of the social fabric of a historic neighbourhood, the Sanità, still marginalized and characterized by

high rates of school dropout and youth unemployment which stands at the dramatic figure of 54.7%. A territory that is experiencing a rebirth thanks also to the presence of cultural realities that are contributing to the construction of new forms of social protagonism and representation and the active involvement of community, thanks also to the co-creation of new narratives, inclusive and open to the contributions of citizenship. To counteract the phenomena of self-exclusion and isolation, the Nuovo teatro Sanità launches projects to generate mixed networks and communities of practice that can bring together residents and temporary citizens, hybridizing competencies and experiences but always “living” and crossing the neighbourhood.

2.1.2 Type of users

A fundamental role in the involvement of young people, in promoting participation in the selection and in raising awareness of the target was played by the entertainment actions of the educational networks present in the area, in particular by the *San Gennaro Cooperative*, an association that includes all the non-profit associations of the Rione Sanità including *Casa dei Cristallini* and *Il Grillo Parlante*, from the schools in the neighbourhood, including *IC 20 Villa Fleurent*, and lastly *La Rana Rosa* from the proximity HUB.

The users involved in the project actions belong to the age group ranging from 20 to 25 years. Most of the participants come from the metropolitan area of Naples, while only two come from the Salerno area (Pompeii, Salerno). Some of them live in the Rione Sanità; the others live in other regions of Napoli. The social contexts of origin are heterogeneous. Even individual vocations and paths show variety: if some participants dream of becoming actors or actresses, others attend the university or have recently finished it and are dealing with the difficulties of the work world, and still others, having completed secondary school, started working.

2.1.3 Training objectives

The training objectives refer to a dual target:

- The **young professionals** to whom the workshop was entrusted who had the opportunity to experiment in the field with a process aimed at building inclusive dramaturgy. In the preparatory and final phases, i.e., in the methodology definition, in the research of the tools, and the planning of the path, they were followed by the M.A.P. scientific referent and the project coordinator who guaranteed constant dialogue between partners to encourage, in addition to the training on the field, also forms of peer education. Furthermore, they were supported by the theatre staff both in facilitation and animation activities and in the artistic and creative process thanks to the presence of solid experience in the field of social theatre and their roots in the neighbourhood.
- The **participants** in the workshop who have had a path aimed at acquiring technical and specialist competencies in performance and stage writing and strengthening soft skills. Theatrical and performative languages result strategically (from a lifetime and life deep learning perspective) in learning critical soft skills in educational processes.

Furthermore, the path had a further objective concerning potential indirect beneficiaries of the actions and activities, i.e., the reference communities. Working on the representation of the neighbourhood through constructing an unprecedented imagination resulting from creative processes and multiple perspectives becomes fundamental in combating marginalization, deviance and violence. For this reason, it was decided to immerse the young people from all over Naples and neighbouring cities in the neighbourhood dynamics, pushing them to overturn the recorded situations and facilitating different readings capable of detecting new opportunities precisely in the territorial context. Personal growth was inextricably linked to the ability to go across

the space and be with others, inhabiting and giving new meaning to places marked by high conflict and encouraging new relationships and networks. If personal competence cannot ignore civic competence or the ability to participate in social life actively and responsibly, theatrical languages and social theatre practices contribute to restoring representativeness, encouraging protagonism, and building embryonic forms of cultural democracy that pass through the fair and non-discriminatory empowerment of communities.

2.1.4 Activity description

The work was divided into:

- **Two macro-phases** (indoor - outdoor).
- **Two micro-phases** (toward oneself and one's emotionality - toward the group and toward the outdoor environment).

Macro-phases:

- **Phase indoor:** the project counted the initial participation of 11 participants with an age range of 20 to 25 years, all belonging to a varied social status. In the final phase there were 2 dropouts and at the end of the work there were 9 participants. Starting with disequilibrium as a phase that stimulates balance, the performance anxiety that is the enemy of the calm that everyone imagine is needed to put a fragile object back in balance was investigated. The participants lamented the hunger to get there; the greed to know as much as possible as soon as possible; the performance jitters that do not herald activity, but rather the emotional breakdown of those who do not bear the weight of expected difficulty. The work is based on staged body awareness to achieve a qualitatively better performance. The group worked on the cleanliness of gestures, stage tension, and contextually on the management of the stage and

stage spaces so that the body would be a vehicle of the message and not an accessory to the voice. The participants became physically aware of their phonetic apparatus (vocal emission, breathing, articulation, knowledge of the vocal instrument, breath management). Physical work was conducted with the use of props (tempera, balance platform, wooden rods). In terms of dramaturgy, the group worked from an understanding of the text. It was a realisation that the complexity of a text is often a deterrent to staging and study by the actor: a reverential fear develops due to the greatness of the author or the supposed distance between us and what is described in the work. Stage improvisations and study of the dramaturgy of *"A Midsummer Night's Dream"* have been the means of bringing Shakespeare closer to young people who thought he was a colossus and did not understand him. An analysis of the text was conducted, so the group decided to stage *"A Midsummer Night's Dream"* by freely reinterpreting the dramaturgical dynamics proposed by Shakespeare.

- **Phase outdoor:** about this phase 3 outings were organized in Quartiere Sanità. Taking advantage of the possibility of walking a stretch together to reach the theatre, the directors organized paths for observation and analysis of the area. Each time the theme to be developed was different. The first path was devoted to observing the area in relation to oneself and one's emotionality; the second allowed for the investigation of the area by comparing individuals with the group; and the third put the participants in direct contact with the external environment, as they were enticed to interact with local inhabitants. It was explained in advance to the participants that this type of approach would serve to obtain useful information for character building, starting with observation of the subject; his behaviour; his voice. Once at the theatre, what was required was developed through stage improvisations and discussions. The result of the work was that the students began to conceive the artistic act as a connecting thread between themselves and the environment that surrounds

and delimits them. The most prominent difficulty was the emotional fragility of the participants. They put themselves on the line from the earliest moments, but emotionally they seemed rehearsed. The teachers put them at ease by explaining that this was an experiment for both of them. Then they realized that the students' frailties depended on a sense of inadequacy in relation to society. They talked about this kind of disequilibrium, the uniqueness of the individual, and performance anxiety. The students said that the outside world demands performance for which they are not always prepared, so much so that they often end up feeling inadequate. The teachers explained that a body's energy dissipation is influenced by multiple factors, so physical reactions are always unpredictable, which is why everybody is unique: what happens in physics, happens in humans. Entering the lives of the participants allowed them to reach both their and their own limit, as well as to shift it.

Micro-phases:

- **Phase indoor:** young people have answered the call without much difficulty, both those who grew up in the area and those from other places. This was certainly due to the credibility that Nuovo teatro Sanità has gained over time through the empowerment work managed on a city and regional scale. Participants from the area were also facilitated by the educational network of prior relationships with associations and entities in the area, an important element to the creation of a bridge with the community. The most complicated workshop phase was the initial one, the participants had to rely on the directors feeling that they were in a relationship with a teacher, but breaking down the reverential distance that usually exists. There were two participants who dropped out only at the final stage as they were prevented by work commitments. By succeeding from the beginning in compacting the complicity of the group, this ensured that those who remained understood the motivation of the two

classmates' abandonment, and the two who left the workshop asked to be kept up to date with the work (writing on the WhatsApp group, coming in free moments to the theatre to ask what the outcomes of the experience were, supporting the classmates through creative advice at the time of building the characters).

- **Phase outdoor:** itineraries were organized during this phase. The walks were held in the Sanità neighbourhood. At the first Outdoor lesson participants did not understand the importance of it, many came directly to the theatre, but once they arrived, they realized that they missed an important part of the lesson. The realities on the ground in terms of educational networks intercepted participants in the pre-lesson phase. As for the rest of the territory, neighbourhood residents, approached by the children, proved to be very participatory. From the organizational point of view, the realities in the area made themselves available to accommodate at the end of the walks.

In summary, the activities carried out during the project were the following:

- *Warm-up:* Autogenic training and exercises to become aware of your body and voice.
- *Sharing the stage space:* Finding the relationship with others through your position in space.
- *From calm to storm:* How to create instability in space with the body.
- *The physical as writing:* Using the body to talk about precariousness.
- *From space to apparition:* The entrance on the scene as coming into the world.
- *Body to body:* Physically recreate instability with your scene partner.
- *Empathy:* Scene writing exercises to make the partner's precariousness your own.
- *Fall:* Scene writing exercises to talk about your relationship with instability.
- *The crowd:* Scene writing exercises to describe when instability becomes

group-based.

- *Outside me*: Guided outdoor route aimed at rediscovering the territory and studying the imbalance in the external environment.
- *I don't see you*: Scene writing exercises to describe the misunderstanding in the gaze of others.
- *Who? What?:* Analysis of the text "A Midsummer Night's Dream" by W. Shakespeare.
- *Where? When?:* Scene writing exercises starting from the vectors present in the Shakespearean text.
- *Point*: Work on rewriting "A Midsummer Night's Dream" shared between students and teachers.

2.1.5 Methodology

The methodology used had as its ultimate objective the promotion, through dramatization and expressive actions, of change processes and empowerment of the subjects involved according to social theatre models that make the creative dimension functional to achieving personal and collective well-being. For this reason, the laboratory's artistic directors considered the construction of a pedagogical relationship as fundamental based on the subversion of the superstructures and distances linked to the traditional frontal student-teacher relationship. Such led to the generation of a non-formal and fluid learning environment, which led to an extension of the physical space and a temporal dilation of the laboratory with extra training sessions fundamental for building relationships and strengthening the group. Over time, there was a progressive opening up of the participants with inspiring moments of intimacy, which led to a redefinition and strengthening of the soft skills of the artistic directors who, also thanks to the discussion with colleagues, managed to acquire competencies in the field of cultural mediation, group management, *problem-solving*, collaborative work, conflict resolution.

From a laboratory point of view, it was decided to proceed step by step. The desire was to start from the microcosm to arrive at the macrocosm. The first lessons were based precisely on full awareness of one's body. Through autogenic training, the ability to let go and trust in the hands of the teachers and the ability to stiffen and relax individual parts of the body under command were tested. In this training phase, it was also interesting to note the personal emotional journey aimed at discovering all the feelings the mind can transmit to the body. From working on oneself, it moved on to understanding the external environment with exercises to build a relationship with the scenic space and space. Subsequently, "collective" exercises were designed to encourage group cohesion, working on the relationship between the bodies on stage and, through the writing process, on trust in others and on-stage collaboration to promote physical and verbal expression of personal and collective memories. The participants were divided into pairs and asked to tell a significant event from their childhood to explore empathy, the ability to share, and the ability to listen and observe, fundamental qualities for those who do theatre. The couples were invited to give back their partner's emotional story at the end of the listening phase.

As central and recurring, a feeling of solid precariousness emerged, translating into the difficulty of relationships, fear of the future, and anxiety regarding reliable social expectations, echoed by a sense of inadequacy. For this reason, the two directors chose to have them concentrate on studying "*A Midsummer Night's Dream*", helping them to bring out the central themes and understand how to interpret and stage them. With the help of the teachers, the participants managed to create a rewrite of the work and its staging structure.

2.1.6 Output

A three-month workshop was carried out with two appointments a week which led to the final return of the rewriting of "*A Midsummer Night's Dream*".

2.1.7 Outcome and impact

For the young professionals involved in the project the outcomes are related to the enhancement of technical and soft skills in the field of social theatre which enable them in leading groups and facilitate the process of co-creation. The outcomes were reached mainly using techniques related to non-formal education applied to performing arts.

The participants related outcomes noted are measurable in terms of personal growth, growth in self-esteem and development of critical capacity. These are elements that can be measured through the opinions of the people involved: they may seem to be of invisible dimensions but, in the participants, they have also left the prospect of a future career path. To draw a summary of the impact of the project on the subjects, a notebook was given to the students. Everyone was invited to summarize their experience at the end of each meeting, as if it were a logbook. At the last meeting, participants' opinions from their work were collected.

- **Phase indoor:** fear of making a bad impression or running into failure were the elements that emerged from the discussion with many of them who then told of being worried about the future, choices to be made, and parental expectations. To break down the performance impediment, the teachers explained that artistic creation activity is marred by self-judgment of performance or the thought of being evaluated negatively. Thus, the group talked about the fact that concern is meaningless if it is disproportionate in order to objective factors: age; the possibility of being wrong and correcting oneself; the affection of the parent that remains so regardless; the inability to control everything as we would like; the possibility of seeing a defeat as an event and not a catastrophe. Only through such reasoning is it possible to have a better relationship with oneself, with the work group, with the concept of competition, as well as with factors outside oneself. The directors assayed a greater receptivity,

a different readiness from the initial one, and finally, participants were asking how to enhance the skills they had begun to discover, because they felt that each one made them unique.

- **Phase outdoor:** before going out on the road, the teachers explained how to take cues for stage fiction from reality. The group discovered that theatre draws from life, from the places experienced by those who live there. Observation is preparatory to character building and story conception. From the choices the participants were making, the directors found the need to tell reality, thus the need to make theatre a vehicle for making known stories and truths that no one would otherwise know. When observing the locals, they began to interact (encountered casually on the street under our watch), they realized that there was no mistrust.

During the course, theatrical and musical instruments, which involved voice, body, emotion, and imagination, were used as a bridge to implement life skills. Within the experiential working group, the discussion between the participants took place directly, and each participant got involved, relying on the other and making the scenic space a place of exchange and relationship. The participants were guided in their path of personal and artistic growth, but, above all, by helping them to learn a method of study and work that can be replicated in other contexts. The laboratory favoured the acquisition of competencies in the following areas:

- Ability to make decisions: assumption of risk and responsibility
- Problem solving and conflict
- Ability to self-entrepreneurship, design and planning of activities
- Development of creativity and artistic skills
- Development of critical sense
- Skills in interpersonal relationships
- Management of emotions
- Stress management

- Effective and empathetic communication
- Ability to involve students
- Awareness of one's functioning

Abilities and technical skills were conveyed, ranging from awareness of the body and the phonic apparatus to the scenic communication of emotions to learning a study method for a critical vision of the dramaturgical text and initial interpretative and performative competencies. Furthermore, as agreed between the directors of the four laboratories at the beginning of the project, particular attention was paid to the development of the following three soft skills essential in social theatre practices:

- **Personal competence** is the ability to reflect on oneself and work with others, learning to learn and manage time. The entire first part of the project was focused on developing expressive skills and the relationship with the most intimate and emotional sphere. Time management was trained with exercises of a pre-established duration in which the assigned task had to be carried out. These types of exercises were performed in the stage space management and scene writing phases.
- **Competence in citizenship matters** is understood as inclusive capacity, the ability to act in the common interest and to promote common goods. A better reading of reality stimulates the ability to analyse the context in which one lives and for which reason a lot of work was done on the concept of site-specific, immersing participants in the public space of the Rione Sanità.
- **Competence in cultural awareness and expressions** with specific reference to the ability to develop creative processes, recognize and express emotions, communicate ideas, and understand multidisciplinary forms and models of writing. From the first moment, the participants were invited to write thoughts in a notebook on the exercises carried out during the lesson and on more general topics. The relationship with writing

continued when the students were tasked with rewriting the text "*A Midsummer Night's Dream*" by W. Shakespeare. On this aspect, an exponential growth in the capacity for dramatization has been noted. The work on emotions accompanied the project's entire development and found its moment of testing in the final return of the rewriting.

The impact of the project is essentially social, in terms of belonging to the area and interpreting the needs of the community. The cultural enhancement process activated by the trainers and students had repercussions on the target environment, and this increased the cultural value of the actions carried out. The biological and psychological processes that foster artistic creation are unknown, but it is still a human process influenced by the environment in which the artist lives. A group of young people in their 20s experimented with the intellectual and psychological characters of the concept of artistic creation, subjected to the behavioural variables of the individual subject or group. Creativity is thus a process influenced by the internal and external environment of the subject, who to increase creativity needs to be immersed in a stimulating context: the creation of this environment is the goal of the organization and the trainers. The work done does not replace the action of social policies but achieves the goal of the growth of the individuals involved in the community. This produces real and lasting effects that inevitably change the surrounding environment and the participants' ability to enjoy it. Social theatre works as a pedagogical-didactic device in an inclusive perspective for the development of the intellectual welfare of communities. "*Nodes in disequilibrium*" aims at fostering and strengthening the relevance and significance of cultural welfare practices.



2.2 *Cities by Night* – Sardegna Teatro

“Cities by Night” is a participatory project focusing on women’s perception of danger in urban space. The project by Sardegna Teatro involved Valentina Medda, an interdisciplinary artist from Sardinia based in Bologna whose artistic work focuses on borders and how women cross and explore them physically and emotionally.

The exploratory process on which the project is based aims to create a new accessible space that varies according to its proposed contexts. The version created in Cagliari involved 13 women selected by public call. Under the artist’s direction, the participants helped to define as many paths as possible (the number of participants) in the urban space of Is Mirrionis district and part of the San Michele district, thus guiding the audience to the limits of their ‘safe’ zones. The project considers women as political subjects, actively responsible for their emancipation. In this respect, the workshop attempts to go beyond the dominant narrative tropes, which picture women simply as victims in need of protection. Valentina Medda examines gender discrimination concerning culture, race, and social class. Therefore, she asked the workshop participants to be part of the night performance, becoming city guides for the audience and thus designing a new, more familiar urban geography. The participants had the chance to strengthen and enhance self-determination, freely expressing their emotions and helping the audience participate in a public performance aimed at fostering a new dimension and new possible ways of “reading” urban maps. The project helped to develop ultimately soft skills as well as technical skills in the field of community-based art and relational aesthetics.

2.2.1 Social and cultural context of the project actions

Is Mirrionis and San Michele neighborhoods, among the most densely populated in the regional capital, are characterized by a strong presence of public

housing, mostly built between the 1940s and 1970s. This peculiarity, together with the widespread degradation of the context and the social and economic hardship of its inhabitants, have contributed to the persistence of the area's negative reputation, which is still considered a suburb despite being close to the city center.

The resident population has declined by almost 10 percent over the last ten years. The over-65 age group and foreign-born population represent most residents. In the district, the most widespread level of education is a lower secondary school diploma, while employment rates show that the unemployed are 21.65 percent of the total population.

The neighborhood, where important university centers are based, is also characterized by many off-site university students. Public services are addressed to all the metropolitan cities and critical public districts of regional interest, two parks (S. Michele and Monte Claro), and schools and sports facilities that are located in this area. There are three churches in the district, which, in addition to their ordinary activities, play an essential role in supporting families, preventing youth deviant behaviors, and promoting social cohesion.

Public-health services include the SS Trinità hospital, a family counselling center, the healthcare citadel, two social welfare centers of the Cagliari municipality (Via Abruzzi and Via Montevicchio) and 13 voluntary associations. Numerous sports, recreational, and leisure activities are offered at various levels in the area, which, however, suffers from chronic lack of available spaces. The commercial fabric is very articulated: the district civic market built in the 1990s is recognized as a pole of attraction for the entire neighborhood, while the surroundings of the space reveal a strong presence of illegal trade.

The growth of material and social deprivation, consisting in the inability to meet the costs of at least five out of thirteen basic necessities of life, a condition that is a prelude to extreme poverty, comes together with several critical issues related to the district: physical degradation of places and to the demographic structure, which is increasingly ageing and with an increasing number of older adults living alone (especially women), up to a general difficulty to

perform minimal parental functions, from which youth deviance phenomena originate.

Actions have been planned for the creation of a community welfare system in both neighborhoods comprising support for inclusion and urban regeneration aimed at the building renovation of contexts characterized by high housing deprivation with a prevalence of Public Residential Buildings (ERP), as well as the adaptation, improvement, and increase of infrastructures and public spaces. Within this urban district, the workshop and the final performance took place, making residents part of the audience and leading them to explore new scenarios beyond the stereotypes related to marginal areas. The project, conceived as highly place-based, was meant to be an essential opportunity for participants to eagerly participate in an artistic and educational endeavor, leaving spurs in the public space.

2.2.2 Type of users

The preparatory stages of the performance involved 13 women aged from 20 to 60; the group consisted of students, hairdressers, unemployed women, office workers, and a single mother of three. Most live in the chosen neighborhoods, while others live in other parts of the city. Their reasons for participating in the performance were diverse: Those who live in the neighborhood wanted to overcome the stigma that affects the perception of it as a dangerous place, and others wanted to test themselves and overcome their prejudices.

Less than 1/3 of the participants had previous experience in the field of performing arts, while the rest declared unfamiliarity with this type of practice. Knowledge of their social and cultural context is limited. It only refers to the participants' profession because the workshop activity focused more on constructing the performance than deepening knowledge between the participants and the director.

Moreover, the performance involved not only an audience who deliberately

decided to attend the urban promenades but also people who happened to be there by chance or residents looking from their balconies. The constant estrangement produced by the unintentional crossing of these different typologies of viewers was part of the educational and artistic process.

2.2.3 Training objectives

The project used languages and practices of community-based art and relational aesthetics to foster an agent community and enhance the skills of the professionals and the participants involved. Valentina Medda usually focuses on liminal and marginal spaces. By making those public places the stage of collective performances, she draws new inclusive geographies that enable and empower generally discriminated social groups. Considering the crucial role played by the urban landscape as a creative device, the project is also coherent with practices related to the area of environmental processes and urban regeneration. *"Cities by Night"* involves a whole district not simply by proposing stereotyped narratives but by enhancing an urban periphery's potential livability and sustainability.

Participants in the workshop and the audience were given the opportunity to re-found the social imagery of the district by literally walking through the landscape. Educational goals refer to these targets:

- **Young professionals** (artistic director of the workshop and the person in charge of the public art program within the organization) who were allowed to experience formats, practices, and languages within the frame drawn by Fabrizio Fiaschini and by constantly sharing results, difficulties, and goals achieved with the partners. The results are already tangible and measurable by recalling the artistic projects Sardegna Teatro developed after this experience and by analyzing the program for the following year. In both cases, community-based projects are the most represented, and the program itself resulted from transnational cooperation such as those

within the Stronger Peripheries international network promoted by Creative Europe. Skills acquired are mainly in the field of Acting competences (bodily expressiveness, improvisation, scenic creation); Dramaturgical competences (Creative writing, Storytelling), Relational and Communication competencies (Listening and trust, Group dynamics) and Performative competences (Performance and landscape).

- **Participants** to the workshop, women who were asked to act against their fear and prejudice, succeeding ultimately in performing a cathartic emancipation and playing a rather political role. The project goes beyond the narrative of women as victims in need of protection and teaching and attempts to analyze the forms that lay behind discrimination linked to gender and to territorial, cultural, ethnic, and class belonging. In this respect, the final goal was to defuse the perception of danger rooted in common sense to trace new trajectories and narratives that exorcise the transmission of the sense of danger by focusing on the empowerment and self-determination of the protagonists. The performers were asked to share their experiences and to be guides for two evenings, assigning them the role of masters of the city within the project. They lead the audience, producing a sense of strength, emancipation, and self-determination in the participating women. Thanks to the process of mapping and building the itinerary, they were able to reduce their fears and, at times, their prejudices. This process of familiarity, which was not present at the beginning of the project because some of the participants were not familiar with the neighborhood, has somehow been consolidated, and now these same women, by challenging themselves in an active role towards themselves and the public, are able to see and recognize their limitations, giving them a new perspective and a new dimension to themselves and their fears. The success of the project required the prior correct acquisition and strengthening of transversal and soft skills, such as Relational and Communicative Competences, as well as the Listening

and trust, group dynamics, dramatic conflict, Anatomy of performative creation, performance and landscape.

- Another indirect target was represented by **the residents, passers-by, and the audience**. The audience was part of the group since each performer was paired with a single person from the audience who had to follow them in silence and maintain 2 meters distance as they walked through the defined, unique, and non-intersecting routes. The participants gathered at a meeting point in the neighborhood and were given an address where they could meet their performers and begin the walk. In this respect, the whole project was conceived as a way of fostering the empowerment and engagement of the actual audience as well as that of citizens who happened to attend a cultural event in their place and who usually are excluded by cultural programs. To this extent, the project can also be seen as a way of filling the gap and the hiatus between community and cultural life by breaking the physical boundaries of traditional theatre.

2.2.4 Activity description

"Cities by Night" is a participatory performance where women from different backgrounds, races, and ages are invited to explore the streets of their city, wandering alone when the sun sets, avoiding crossing the areas where they feel uncomfortable. Their walks represent several "Cities by Night"; city maps with dangerous areas covered with black ink, and the transparent regions show a completely different topography. By exploring the city with their bodies, these "flaneuses" draw a new city that borders not merely geographically but physically, emotionally, and politically. Each of them is personalized by a legend reading the data of the walker – such as her age, her class, her ethnicity, her provenance, and her level of acquaintance with the city – the maps eventually show how not only gender but also shared beliefs, prejudices and

cultural background shape, redefine and contract the urban space and our access to it. Based on an exploratory process that leads to the creation of a new “accessible” city, “*Cities by Night*” has been presented as a participatory experience where the audience is guided one by one through a nightly exploration of the space, as a delegated performance, where the artist guides the process remotely, instructing the women with the help of a local partner, the association *Donne al traguardo*, based in the district.

In March, several cis women, trans women, and anyone who identified themselves as feminine (queer, non-binary, trans), of different ethnicities, ages, and backgrounds, were invited by the artist to explore the city of Cagliari by wandering alone at sunset, avoiding areas where they felt uncomfortable. In doing so, each of them redesigned the city’s topography, redefining its boundaries through their own situated bodies and physical experience of the place, but also (unconsciously) through their cultural background, economic status, beliefs, and internalized prejudices. In the **first part of the workshop**, the artist sought to explore the fears, prejudices, and experiences all the women had in the neighborhood, how they perceived it, what strategies they put in place to feel safer when walking the streets at night and, on the other hand, why they feel comfortable despite being alone at different times of the day or night. **During the workshop’s second phase**, the performance’s objectives and structure were defined, and the city map was redrawn to fit each woman’s personal experience in public space. The work focused on two neighborhoods perceived as suburbs, where the latter concept refers more to a social than a physical distance.

The artist instructed the group of performer guides on the walking rhythm to respect the timing of the soundscape each spectator heard as they walked behind them. In particular, the audio was a collection of thoughts, experiences, prejudices, and other reflections the artist collected from women in different cities in Europe. She put them together to create a dramaturgy accompanying the participants on their walk. Each of the performers was paired with a single person from the audience who had to follow them in silence and maintain 2

meters distance as they walked through the defined, unique, and non-intersecting routes. The participants gathered at a meeting point in the neighborhood, were given an address to meet their performers, and begin the walk. The path walking time of 20 minutes ended when the performer drew a line with chalk on the pavement to define the limit of her safe zone and showed the participants a sentence in her hand: *my city ends here*. From there on, the participant was left alone to decide whether to return to the meeting point or go home.

2.2.5 Methodology

The workshop's central element and starting point was the definition of danger. The first workshop meeting between the artist and the women's group aimed to define what danger means and the consequent distinction between the perception of danger and fear. The concept of fear is not objective but is linked to a set of aspects that make it possible to state that different parts of the city cannot be perceived as dangerous. They are often perceived as dangerous because of a series of preconceptions, perceptions, feelings, and prejudices because of the multiple types of inhabitants, the type of bodies that pass through them, and their diversity.

During the workshop, the definitions that represent the project's core were brought into focus, and starting from these considerations, the women's group was asked to map the two neighborhoods of Cagliari tainted by bad reputation. The women's group guided the performance itineraries, which led the audience to the areas they most perceived as not peaceful and contaminated by discomfort, danger, and fear.

The methodology used by Valentina Medda refers to non-formal education techniques related to social theatre practices. Therefore, there was no pre-written plot nor a top-down dramaturgy or choreography. The choreography was familiar if the dramaturgy was derived from the interactions among participants

and aimed at recalling a choral group's feelings, fears, and inner voices. Still, there were as many choreographies as performers because they were the result of the conflictual relation with the urban landscape to be undergone and were influenced by the pair's dynamic.

2.2.6 Output

A **one-week workshop and six public performances over three days** involving as many audiences as there were guide-performers.

2.2.7 Outcome and impact

For the young professionals involved in the project, the outcomes are related to the enhancement of technical and soft skills in social theatre, enabling them to lead groups and facilitating the process of co-creation.

The participant's related outcomes are measurable regarding strengthening soft skills and self-determination. Final performances are not to be taken for granted, and the fact that the participants of the workshop accepted being themselves performers can be read as a great result.

The reactions and reflections triggered by the project were many and profoundly different. Above all, an unexpected response emerged from the male participants that profoundly affected the outlook of all the women who took part in the project, whether they were part of the organization staff, participants in the performance, and performers themselves.

Firstly, performers who took part in the project to challenge their fears were able to overcome negative perceptions related to walking through places alone and felt more self-aware and confident. Those living in the neighborhood amplified and proved their thesis that fears are more related to individual sensitivity and experience than to an actual danger linked to places.

A greater sense of sisterhood arose among all the women involved; sharing

personal experiences strengthened the feeling of having created a small community of women.

Another relevant aspect is the recognition of being part of a more extensive community, a feeling usually associated with small towns rather than big cities. This experience also created a strong bond with artistic practices, fueling their desire to be present and to play a role in the participatory processes activated by our organization. The bond with the neighborhood also grew in all the performers who did not live there: it is now recognized as a safe place and felt like home.

As for the female audience participants, they felt more confident and reconsidered their fears as they walked behind the performers; others recognized themselves in the stories that accompanied their walks, and the discomfort was rationalized, resulting in an increasingly reassuring awareness.

The perspective changed dramatically when it came to male reactions as participants. Following the performers, they all felt uncomfortable, perceived themselves as harassers, and felt the need to develop strategies to cope with other people's reactions to their silent presence behind the female walker. Some of them were able to put themselves in the women's shoes, realizing how frightening it can be for them to walk alone at the night, others were struck by the indifference of passers-by during their walk and felt again the discomfort and loneliness of being a woman alone in the street.

In conclusion, a general change of perspective resulted from this project, which reverberated in the discussions that took place at the end of the project and in the whole group of people who came across it. The skills acquired are related to the individual sphere of participants and are linked to empowerment. Taking part in the workshop and gaining familiarity with the artistic practices of Valentina Medda's work have fostered the strengthening of self-awareness and the political and social role of one's body within the public space.

Moreover, the preparatory work on the paths allowed the participants to identify the profound differences that characterize a simple walk compared to artistically walking across spaces with a performative action. Furthermore,

participants could acquire the following three soft skills in the field of lifelong learning established by the European Union (document of 22 May 2018):

- **Personal expertise** (ability to self-reflect and work with others, ability to learning to learn and manage time). The acquisition of personal competence, as defined above, was the starting point and end point of the entire walk undertaken by the participants. Starting by reflecting their perceptions and sharing their experiences with the whole group, the women involved were then called upon to manage the space and time of the walk so that there would be a concordance between the paths proposed to the audience. In each performance, the times set by the artist were respected. Regardless of the length of the paths, they maintained a constant performative rhythm related to the 'guided' people.
- **The competence in matters of citizenship** (inclusive capacity, capacity to act in the common interest and to promote common goods). Among the personal goals stated by some participants was the desire to help overcome the stigma in the neighborhood. The entire group then worked to convey a shared perception of safety instead of the perception given by familiar feelings.
- **Competence in cultural awareness and expressions** (with specific reference to the ability to develop creative processes, recognize and express emotions, communicate ideas, and understand multidisciplinary forms and models of writing). The artistic practice was recognized as having a social value related to the creation of a small community within the group, in the ability to share one's feelings and in participation in the creation of the narratives and new trajectories identified by the proposed paths.

My city
Ends Here!



2.3 MAP!Bonfim – Circolando

“MAP!Bonfim” promoted the creation of a transdisciplinary presentation/walk-performance (dramaturgy, image and music) that involved a group of young residents, inhabitants or frequenters of the parish of Bonfim in its relationship with the parish of Bonfim and with the city of Porto. The project intervention aimed to develop, with a group of young people from Bonfim, an artistic work that explored “new” perspectives on the city, particularly in the parish of Bonfim, from their places and memories. The centralization in Bairro da Lomba was verified according to two criteria: proximity to Circolando’s action zone, fulfilling the entity’s objective of approaching and relating to its neighborhood and its surrounding territory, but also pursuing the aim of across different generations and perspectives on places in the city, in particular the parish of Bonfim.

Being Lomba, in the eastern part of the parish of Bonfim in general, an area very frequented by young people, there is a weak recognition and relationship between them and the territory. With this project, we intended to achieve greater involvement and consequent impact on intergenerational relations and real/virtual confrontation, as we see them as structural components of the construction of identity and memory of a place.

2.3.1 Social and cultural context of the project actions

Lomba’s place is a neighbor in the city center of Porto. It is circumscribed between two busy streets of significant access to the historic center. Because of its physical access and rural organization, with narrow streets and rock stone pavements, it keeps the feeling of isolation from the urban site. The nomenclature “Lomba” has appeared on Porto’s registers since the 19th century. It started to be a local of fields and agriculture that grew as a small village for industrial workers. With the city’s progressive growth, Lomba becomes

integrated into the urban mesh. About 30 “Ilhas” were registered from this period and some remain until today. Because of its location and potential, this area has been highly sought for tourist habitation.

The inhabitants involved in the activities mostly came from a poverty conditions background common in this industrial worker’s neighborhoods called “Ilhas,” which are long lines of tiny houses built within the backyards of middle-class houses and industrial owners connected to the street through narrow corridors. Despite a gradual improvement in living conditions in this area, we still find a high incidence of vulnerable economic situations, unemployment, and a high elderly population rate.

The activity involved mainly three organizations: *Associação de Moradores da Lomba (A.M.L)*, *Fios e Desafios*, and *Qualificar para Incluir*. *Associação de Moradores da Lomba (A.M.L)* – an association of inhabitants from Lomba, is a civic nonprofit organization founded in 1977. His main objective is to collect funds to invest in social and cultural activities for the inhabitants. Because of its proximity to the inhabitants and long history at the local, people involved in the A.M.L. have a deep knowledge of the social context and history of the place and play an essential role in identifying social problems and necessities. *Fios e Desafios* and *Qualificar para Incluir* are social organizations in the district that provide social assistance to children, families, and seniors in vulnerable situations.

2.3.2 Type of users

The two main groups of direct project participants came from a context of social vulnerability. The youngsters (14–16 years old) identified by the partner (*Fios e Desafios*) came from different social neighborhoods from the city’s eastern side. All of them are attending an alternative educational curriculum after abandoning the regular school system.

2.3.3 Training objectives

Educational goals refer to the following targets:

- **Young professionals** (artistic director, staff, and project manager of the organization) were allowed to experience formats, practices, and languages within the frame drawn by Fabrizio Fiaschini and by constantly sharing results, difficulties, and goals achieved with the partners. The workshop aimed at fostering the development of two skills: one set of the technical skills required in the curatorship and management of public art projects aimed at supporting the urban regeneration process in coherence with Sustainable Development Goals and particularly with *Goal 11. Make cities and human settlements inclusive, safe, resilient, and sustainable*; one set of **soft skills** (problem-solving, lateral thinking, communication, and interpersonal skills; empathy; equanimity).
- **Participants** to the workshop who acquired communicative and relational competences such as those referred to listening and trust, group dynamics, dramatic conflict, anatomy of performative creation, performance and landscape. Moreover, they were given the opportunity to be involved in the ongoing regeneration process of the quarter, overcoming the general cultural marginalization they had experienced so far. Performative languages were used within social vulnerability, aiming at disclosing new perspectives and strengthening “functioning and abilities” in young participants.
- Another indirect target was represented by **residents** actively developing the project by integrating their memories and perspectives within a choral piece. Therefore, the projects pursued community empowerment objectives by experimenting with innovative practices of audience development and engagement.

2.3.4 Activity description and methodology

In the project's first phase, a survey of the entities involved in the territory – associations, social solidarity institutions, and schools – was carried out, and the organization promoted the dissemination of the project on Bonfim's social network to involve the local community and parish youth. Circolando made several contacts with local agents and preparatory meetings with project partners – *Fios e Desafios*, *Alexandre Herculano School*, and *Associação de Moradores da Lomba* – as well as the first works of archival research and documentary survey on the ground. Individual and collective memories, the perspectives of experiencing the space, and the historical relationship with the place – its reality – were the project's core focus. The curators tried to gather a file documentary and audiovisual documentation of the process capable of representing these matters and provoking dialogue with both physical and virtual realities of young people and recent generations that portray the parish of Bonfim in a broader sense.

With the involvement of a working group of Lomba's residents, Circolando developed a set of exploratory sessions in the territory, accompanied by the audiovisual recording of these encounters and a set of workshops with young people through three artistic languages. From the collected photography's archival, the appropriation of objects that reflect the memory of the place and the confrontation with current, physical, and virtual realities, a set of creative workshops/labs, collective events, and a moment of the final public exhibition was designed to create and present the results of the intervention carried out throughout the project.

May, June and July 2022

In the first quarter of project execution, the following activities were carried out: Definition of the Project team and methodological strategy – to mention the adjustments made to artistic languages initially proposed, dramaturgy, image, and movement. Faced with the realities of the territory, curators took

over the dramaturgy and chose to adjust the movement workshop to music/sound design and recording. Territory approach. Readjustment and adaptation of the project schedule. Partner's activation and presentation of the project to the social entities of the territory. Participants identification.

September, October and November 2022

The second quarter of the project was dedicated to Research and Exploration of the Territory, which involved the following steps: Consultation of national public archives (*Casa do Infante*, parish council, and Porto city council archives), mobilization of the social net, contact with local structures, identification and activation of residents, and mobilization of the youngsters. It should be noted that, on this last topic, after the contact with the *Alexandre Herculano School*, the initial partner of the project, to mobilize a 9th grade class from *Escola Pires de Lima*, it was verified the curricular unavailability for the reception of the project, being then proposed the realization of the project with a group of young people from the 5th to the 7th year of *QPI - Qualify to Include*, response socio-educational area of the parish of Bonfim.

January and February 2023

Activation of the residents' community through the collective events of meeting and sharing. Diagnosis, definition, and development of the artistic intervention project with young people.

March 2023

Artistic development workshops with young people: Plastic Arts Workshop (dramaturgical development from the collected photographic archive, lead by Tânia Dinis); Photography and Video Workshop (lead by Susana Lage) and Workshop of Sound Design and Music Production (lead by Artur Carvalho).

April 2023

Creation and premiere of an artistic walk focused on the activation and relationship with the public space in Lomba's area. The public presentation of the project results was held in two days with guided tours: On the 22nd of April

for the public and on the 27th of April for educational service groups. Between the 22nd and 27th of April, some artistic objects became available to visit in public spaces. After a process of investigation, exploration, and creation, the moment of presentation arrived, drawing a route that runs through and refers to various streets, houses, and places that are in the historical and identity representation of the place of Lomba. Developed in an exploratory perspective of the present place but based on experiences, memories, and related appropriations, Map!Bonfim thematically explores the dynamics related to work, sports, leisure, and social dynamics associated with the generational experience of a “place” and the established communities.

2.3.5 Output

Numerical synthesis of the Quantitative Results of Project Execution

There was a total of:

- 12 individual meetings with residents of Lomba
- 2 public meeting events
- 10 workshops with a group of 12 young people
- 2 moments of public presentation (1 moment for the general public and 1 for educational service)
- 33 direct participants
- 21 residents
- 12 young people

21 community agents (social intervention technicians, interns from the socio-educational area, teachers, and other residents of Lomba) were also directly mobilized.

In addition to approximately 55 direct and indirect participants, there was also an influx of around 150 people in the two days of public presentation. A

set of testimonies were collected from residents who expressed recognition of themselves in the project results and its relevance manifesting feeling part of the project. In the discourse of the young people, the project contributed to them getting to know new city territories and strengthening ties and relations with the place. After the project's intervention, it was found that some young people maintain an autonomous relationship with the place, visiting and frequenting the spaces of the neighborhood.

2.3.6 Outcome and impact

Considering four levels of engagement and commitment of the participants (1 - Not Engaged, 2 - Partially Engaged, 3 - Engaged, and 4 - Highly Engaged), the organizations involved considered a level 3 engagement. Two strategies for the involvement of the community were considered. The first one was based on the contact with the inhabitants of the neighborhood, considering one-to-one contact and intentional conversations about memories and stories from the past, and another strategy to reach the youngsters considering their interests and new media languages that enable to build a narrative that had as a starting point the past but with a contemporary approach.

As presented, the quantitative results of the project largely corresponded to the project proposal. From a qualitative approach, it is essential to highlight the symbolic, emotional, and human impact that the project had not only on the resident population of Lomba, who had the opportunity to see themselves portrayed in this artistic project, as well as in the other direct and indirect participants in the project, whether they are residents, regulars or visitors to transit through the parish, enhancing a sense of approximation and relationship with the place.

It must be considered that the intervention proposal of the project has a local scope of intervention, which privileges participation in individual and in-person contact and which, as such, demands an extended approach time capable

of allowing the establishment of trust relationships. Even so, extending this intervention methodology to other geographical areas of the parish of Bonfim would expand the scope of intervention and deepen the local community activation. To this end, aspects of improvement have been identified to establish and deepen new partnerships and invest in the relationship with local authorities to feed points of contact between citizens and institutions effectively. Although the goals set have been fully achieved, help is needed to articulate the project with schools, which are already overloaded with extensive programs and without a willingness to embrace this type of artistic initiative. One point of improvement would be undoubtedly articulating these contacts with more significant advances to insert the workshops developed in the teaching component, allowing more young people who are more reluctant to join to be reached.

The work done with this group of youngsters impacted the way they know and live in their city; after the intervention with the project, the youngsters started to use the infrastructures of the neighborhood (that they did not know before) and in relationships with the adults and seniors that live in Lomba. It has been a way for the organization to relate with the neighbors and establish new partnerships.



2.4 *What do you do?* – Liminal

With the support of M.A.P., Liminal offered to its community people with and without disabilities a dramaturgy workshop focusing on accessible dramatic techniques and aiming at co-developing new theatrical texts. Through the process of an open call in December, participants with and without disabilities were invited. They were selected with their interest and experience in theatre, inclusive practices, and the group's diversity in mind. The goal wasn't just to create a group but a community that would inspire their participants to discover new stories and theatrical ways.

2.4.1 Social and cultural context of the project actions

The Workshop took place in the center of Athens, Greece's capital and most populated city. Choros is a fully accessible space where Liminal is based, in a gentrified downtown neighborhood of Psiri that is quite full of contradictions. On the one hand, it holds an infamous reputation. On the other hand, you can find some of the remaining traditional shops and professions and the city's most important market, while the presence of tourism is very evident.

The neighborhood elements formed part of a few activities of the first part of the Workshop ("Collection of Stories. Exploring Dramatic Languages"). They influenced the context of some of the theatrical pieces created by the participants. The urban area was meant to be a source of inspiration, eventually being the set for multiple possible stories. However, as some participants have mobility issues and while Liminal tried to accommodate all their needs, it was decided to have some people participate through Zoom. More specifically, Maria (who has a visual impairment and, because of an accident, can't travel by herself), Grigoris and Maria (both are blind and living in another city), and Labrini (who recently had major surgery) participated weekly through Zoom, this has naturally divided the group. In addition, Andreas, Nikos and Maria,

participants with auditory disabilities, gradually stopped participating in the Workshop. While we think they had scheduling conflicts and weren't committed to the Workshop, we were questioning if having the meetings both in person and online made it more difficult for them to engage with the group. Furthermore, because of some participants' online attendance, the neighborhood of Psiri hasn't been as crucial for inspiration as it was initially planned.

Since the neighborhood was less involved than planned, the vocational interests of the participants were followed, and consequently, the entire process of the Workshop was adapted. The focus was therefore shifted to the individual processes of participants. However, some of the writing exercises of the first part took place in the neighborhood of Psiri (e.g., a walk with the set designer and artist Dimitrios Polichroniadis, a scene with no words, the creation of characters based on people that captured the participant's interest). Some of these elements were reserved for the final plays created by the participants. Finally, both the meetings and the open presentation took place at Choros, and during both, the stories related to the neighborhood were shared with the audience.

2.4.2 Type of users

Category	Total N.	Age range	N. of Women	N. of Disabled People
Applicants	34	17-60	24	8
Invited to participate	12	20-55	8	6
Participants	6	25-55	4	2

Target Group

- Disabled and non disabled
- 16+ years old
- Interested in arts
- Interested in accessibility and inclusion

Participants

- Dancer professional who has collaborated with disabled artists
- Drama student and songwriter with visual impairment
- Private sector employee and volunteer at a theatre group with disabled participants
- Journalist with specialization in social subjects
- Dancer with experience in audio description
- Anthropologist with visual impairment

2.4.3 Training objectives

Educative goals refer to the following targets:

- An **artistic director** who had the chance to deepen their knowledge in social theatre, bringing together quality creative output and promotion of inclusion by adopting the perspective of care. Lyto Triantafyllidou is a theatre maker interested in exploring new ideas, colourful stories, and unfamiliar cultures by creating theatre works that expand an audience's moral imagination. Thanks to the project, she could strengthen her social and relational skills by leading a hybrid community and using methodologies and techniques developed within social theatre practices. The project also fostered the upskilling of members of the organization because it was created within transnational cooperation and therefore implied the constant collaboration with partners in the artistic and social process and

because the Workshop's theme was new for Liminal, adding a new focus on the content creation. The project succeeded in merging the emphasis on the artistic output with that on the social process.

- The **participants** in the Workshop were involved in artistic actions aimed at promoting public health and inclusion processes. Even if almost all participants met each other for the first time during the Workshop, and for many, it was the first time participating in an inclusive group, through this shared experience, a community was created. Some were more confident in their writing skills, and others had many theatrical experiences as an audience, but during the second part, each one wrote a new play that was presented to an audience.

During the discussion that followed, every participant shared their experience, the difficulties they faced, and the elements they enjoyed most, and they all expressed that they were supported and guided through the Workshop and learned about dramaturgy while forming connections and bonds with each other. The participants were asked what thrilled them about the Workshop. Half responded to the fact that they had the opportunity to attend an inclusive Workshop in dramaturgy. At the same time, the rest focused on the process of creative feedback and the application of the acquired knowledge. When asked about the difficulty during the Workshop, most answers included the difficulty of sharing their ideas and "exposing" themselves in front of colleagues and an audience.

A couple of participants needed help deciding on a subject to write about in the second part of the Workshop. whereas, two participants focused on practical difficulties, like participating online and writing with an injury. The participants were also asked to rate their satisfaction with the content, timetable, duration, coordination, composition of the group, fulfillment of the objectives of the Workshop, and their personal goals. All the ratings were very high, seven and over, on a scale of 10 being the highest. When asked what the participants took away from the Workshop that they

could use in their activities, most answers mentioned the skills and knowledge about playwriting and writing. whereas, a couple said they always want to consider accessibility in their activities. Finally, there was an open question for further thoughts that the participants wanted to share. Many answers referred to the project's duration and how they wish to continue. The importance of inclusion was highlighted while everyone shared more about what they liked in the process and how the experience has brought them together.

- Another target is represented by **the community of theatre professionals and the general audience** invited to the final presentation of the play created and involved in an open discussion with the creators regarding the whole process.

2.4.4 Activity description and methodology

During January and February, **the first part of the Dramaturgy Workshop** focused on the Collection of Stories and Exploring Dramatic Languages. During the six meetings of the first part, the participants became familiar with the basics of dramaturgy and theatrical notions (character's dramatic question, protagonist, the structure of a drama, exposition vs. resolution), visual storytelling and the different elements of theatre (light, sound, video, etc.) as storytelling devices. At the same time, they also experimented with techniques such as silent theatre scenes. At the end of this period, all participants had written four theatre scenes, and they were asked to present a proposal of an entire play they would write in the second part of the seminar.

Workshop 7/1

"What do you do?" was the starting point of the research and the first meeting of the Dramaturgy Workshop. Liminal with Lyto Triantafyllidou and a group of 12 participants dove into a Collection of Stories, exploring Dramatic Languages.

Workshop 15/1

Walking in Psyrrri one might wonder how this neighbourhood could be a set for one or multiple stories. Could the sounds, the light, the smells, the textures of the street, and the elements become part of the dramatic language? At the second meeting of the Theatre Workshop, the group had the honour of having the set designer Dimitris Polychroniadis introduce his practice and process.

Workshop 21/1

Does writing have to be a lonely job? On this day, as the participants read each other's scenes, they discovered how essential giving and receiving feedback is to creating theatre. In addition, they explored how much human relationships and relationships between characters on stage are affected by the setting.

Workshop 28/1

Going for a walk around the neighbourhood; who is the person that will become the "protagonist" of your attention? What does the way they move, look, their voice makes you imagine? What is your dramatic question? Could the scene taking place before their eyes be presented on stage? The group wondered at the Dramaturgy Workshop.

Workshop 4/2

I invite you. I ignore you. I dare you. I beg you. On this day at the Dramaturgy Workshop, the group looked for the "actions" hidden behind the words in a dialogue. Could the conflict of the characters be presented through a verbal sword fight?

Workshop 5/2

What do you want to write about, and why are you the most suitable person to tell that story? The first part of the Dramaturgy Workshop was completed, and the group was getting ready for part two: Writing Workshop.

Catching up in between meeting 4/3

How is the structure coming along? Was the group ready for the 2nd Part and

the Writing Workshop?

During March and April, **the second part of the Workshop** focused on Writing. During the six meetings, the goal was to help writers refine their ideas effectively and create a compelling theatrical piece. The directors read new scenes at these meetings and provided constructive feedback to help the participants develop their ideas further. At the end of the workshop, a presentation of the texts created took place at Choros. After reading the six new plays by professional actors, an open discussion was held between the creators, the audience, and theatre professionals.

Workshop 11/3

A relationship is being unravelled. A painting is about to be stolen. Feelings of fear and isolation due to an accident that led to two broken arms. The second part of the Theatre Workshop started with new ideas for stories to work on during the Writing Workshop.

Workshop 18/3

Should she jump on the idea of a trip without a plan? How many stories can one share about the pandemic? What has been your best and worst day like? The Writing Workshop continued with reading, writing, sharing, and creative feedback.

Workshop 25/03

Returning to what they had learned during the first part of the Workshop, the group went through the texts to make sure the dramatic question, character development, conflict, and all the other elements were becoming more apparent.

Workshop 01/04

Can you consider accessibility services from the process of writing and dramaturgy? On this day, Liminal shared information about Accessibility and Inclusion in Art, and together, they read the stories of the Dramaturgy Workshop

with the critical questions of accessibility in mind.

Workshop 8/4

Are they going from a clear structure to detailed scenes or finding ways to connect them to tell a story? The pieces created during the Writing Workshop were coming closer to their final form as they got closer to the day of the final presentation.

Workshop 22/4

What's it like hearing your piece being narrated by a professional actor or actress? The group discovered the creative process of a rehearsal reading and got ready for the presentation.

Presentation 25/4

Open presentation of excerpts and texts created by actors in the Writing Workshop at Choros at Plateia Theatrou. This presentation followed an open discussion with the creators, who answered the audience's questions.

Closing meeting 29/4

The Theatre Workshop came to an end with a final meeting at Choros. The group read the texts after their final touches, inspired by the presentation and the discussion, and dedicated a session for creative feedback regarding the whole project process. Plans were made for an upcoming meeting to read the texts with the actors and actresses again over some homemade pizza and wine.

2.4.5 Output

The 13 meetings Workshop ended with an open and interactive presentation in front of a mixed audience and a final meeting at Choros. The process will continue after the end of the Map project since plans for new meetings have already been arranged.

2.4.6 Outcome and impact

The impact for the organizations and the professionals

M.A.P._moving action people - sharing values, mapping practices has been the first Erasmus+ KA210 VET Small Scale Partnerships in Vocational Education and Training Programme that Liminal has taken part in, and it has been a very fruitful opportunity for the organization.

The in-person meeting in Napoli (WP2) was an excellent opportunity to meet with the partners and exchange good practices and ideas while getting to know each organization better and the cultural framework of each country involved. The creation of this small network of directors and artists from Italy, Portugal and Greece offered many ideas for the process and methodology of the Workshop. It could also lead to new collaborations and projects.

Thanks to M.A.P., Liminal had the opportunity to collaborate with Lyto Triantafyllidou. This mutual goal was set after Lyto participated in a Liminal research project on creative accessibility. Sharing the interest in including voices that are systematically marginalized in the cultural processes, it was a fitting opportunity to create an inclusive dramaturgy Workshop with Lyto. Although Liminal has offered educational programs on theatre, the focus and content that Lyto designed have been new and were met with great interest from the community. Furthermore, regarding audience development practices, M.A.P. was a fitting opportunity for Liminal to offer an internship to a young photographer, Maria Xanthopoulou, who was very interested in working with an inclusive team to develop her professional skills while capturing moments of the Workshop process.

Additionally, the project brought new members to the organization's community. More specifically, the majority of the applicants and the participants with and without disabilities were new, and they are now active members of the community, while one is currently collaborating professionally with Liminal in the field of accessibility services.

Finally, Liminal is considering repeating the Dramaturgy Workshop next year, as this process helped the community to grow by inspiring new people to be more actively involved with their programs and moving them towards different aspects of accessible creation. The participants also expressed great interest in having a Theatre Workshop or Production to bring their plays on stage.

Impact on the participants

This Workshop brought together a diverse group of individuals from various backgrounds, both with and without disabilities. Liminal provided a safe and supportive space for participants to explore their creative potential and share their experiences. It aimed to create a new community of people passionate about theatre and eager to share their unique perspectives and influence each other's writing. Thus, the Workshop allowed individuals from different backgrounds and cities to unite as a community and create something unique.

The Workshop's outcomes had a powerful impact on how Liminal think about theatrical creation and disability. Their time together also provided an opportunity to create new plays with a unique take on how theatre interacts with disability. As a result, there are now two original short plays written by two writers with visual disability. Their dramaturgy naturally reflects their needs and struggles in a non-accessible and non-inclusive world. Thus, they mainly illuminate how the blind participants emphasized audio descriptions usually absent in theatre pieces. Finally, the hope is that this process allows those with disabilities to be heard and represented in the theatre community.

Additionally, the Workshop provided an educational opportunity for all participants to learn more about accessibility in theatre and significantly impacted the creative process for all participants. By bringing together individuals from different backgrounds and perspectives, the meetings opened previously overlooked or ignored conversations. Following Liminal's mission, the directors created an atmosphere of understanding and inspiration. They opened a conversation on how to find more creative ways of accommodating everyone,

with and without disability, in the arts. Furthermore, it is hoped that the young writers who attended this Workshop have been exposed to a new perspective on approaching writing for theatre and creating accessible art forms. At the end of the Workshop, Liminal allowed the writers to present their work to an audience. The services included an accessible venue (Choros), Interpretation in Greek Sign Language printing of the texts for D/deaf and Hard-of-Hearing, and an audio description of the space and setting for visually impaired people. About 16% of the audience had an impairment. The event took place on April 25th and was a reading of six new plays by professional actors. Reading those plays had the potential to positively impact the lives of both writers and audiences alike. It provided a platform for new writers to showcase their work and get feedback from theatre professionals and audiences.

Moreover, it provided a safe space for the writers to be exposed without fear of failure or judgment. The audience was excited to witness something fresh and unique. This enthusiasm was contagious and encouraged writers to continue their work after the end of the seminar. One of the writers created a short video from material from the presentation where each writer shared some thoughts, and then the group witnessed part of the reading of their play.



The background of the image is a solid reddish-orange color. It features several overlapping, thin, light-colored circles of varying sizes and positions, creating a dynamic, abstract pattern. The circles are centered around the text, with some overlapping each other and others partially cut off by the edges of the frame.

PARTNERS

Nuovo teatro Sanità (NtS') was founded in 2012 in the Rione Sanità in Naples, by young people supported by theatre professionals and led by artistic director Mario Gelardi. Winner of the Giuseppe Fava Award and the Rete Critica Award for Best Italian Theatre Project in 2017 and recognised by MiC in 2018 for its dramaturgy workshop, NtS' is a producer of professional theatrical performances, supporting young emerging companies, and runs international and local training and artistic cooperation projects, involving creative young people aged 18–35 from the Rione Sanità district of Naples and from areas of the city where educational poverty, the limited presence of cultural and collective spaces, and the low economic availability of households and young people themselves are widespread.

Teatro di Sardegna (TdS) was recognised by MiC in 2015 as the only TRIC (Theatre of Relevant Cultural Interest) in Sardinia and aims to promote its artistic production and to improve the quality of life of the members of the community in which it is located. It operates on the outskirts of the main urban centres of Cagliari and Nuoro (where it hosts and stages performances and installations), in Paulilatino (where it manages Grazia Deledda's Theatre for artistic residencies), in the village of Argenteria (where it focuses on performing and digital arts) and in the former mining town of Fluminimaggiore (home of the "Giornate del Respiro", an international nomad festival). TdS also curates projects that support self-entrepreneurship, community projects in favour of the homeless and migrants, as well as projects to combat school drop-outs and bring young people closer to the theatre.



LIMINAL

Athens, Greece |   

Liminal is a non-profit cultural organization that since 2016 promotes equal access to culture, with the aim of contributing to a richer and more diverse creative industry fostering the equal participation of all individuals in the artistic process. Its main pillars are inclusive artistic education and training on inclusion, accessibility services, inclusive and accessible productions and research on creative accessibility. Liminal firmly embraces the social model of disability as a founding principle and guiding philosophy. It perceives the unique social, physical, linguistic, and other characteristics inherent in each individual as a source of knowledge and motivation to explore the diverse spectrum of humanity. This exploration of human diversity is seen as a pathway to the promotion of innovation in cultural fields.



CIRCOLANDO

Porto, Portugal |   

Circolando - CRL operates in the periphery of Porto, pursuing two lines of action, own creations and residencies and programming, and developing activities in different artistic fields. At CRL's core is the idea of a permanent laboratory, a place to investigate, experiment, create and share, to develop ideas and test possibilities, a place of intersection between artists of different generations and places, more or less emergent, more or less consolidated. CRL promotes openness to the other and the sharing of its practices and pays particular attention to projects dedicated to the community and the territory, involving young audiences and families, such as the ERRE project, which combines mapping, creation, programming and training, thus creating an enriching and impactful experience, for those who create it and for those who participate in it.



MOVING ACTION PEOPLE



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**Co-funded by
the European Union**

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

M.A.P. Moving Action People - sharing values, mapping practises is a project promoted by Nuovo Teatro Sanità (Italy), Teatro di Sardegna (Italy), Circolando (Portugal) and Liminal (Greece), within the program *Erasmus+ KA210 Small-scale partnerships in vocational education and training*, that involved and represented marginalized groups traditionally excluded from mainstream cultural offer and dominant narratives in a European artistic experience, through the activation of four participatory dramaturgy workshops.

This e-book summarizes the analysis and development of the processes carried out during the project.

