

Manifesto



- 1 *Heritage is not a set of dead things*
- 2 *Heritage must be performed to be kept alive*
- 3 *The sharing of narratives creates both heritage and a community built around it*
- 4 *Identity is the outcome of a collective negotiation on multiple levels*
- 5 *Creolisation is a model for understanding the negotiation of identities in contemporary society*
- 6 *Encounter provides inclusive ways of performing heritage*
- 7 *Theatre as a medium of performance is a construction site of identities*
- 8 *Theatre can trigger social innovation through performing heritage*
- 9 *Through performance, actors affect the social and cultural values of the context in which they live*
- 10 *Theatre can be seen as an experimental field for societal challenges*

performingheritage.eu

University of Siena

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Research Panel: Stefano Jacoviello, Flora Pitrolo, Margherita Laera

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The Creole Performance Crews

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Mădălina Iulia Timofte (Young Theatre Maker)

Olaf Leiros (Performer)

Kristin Bacheva (Performer)

Sanna K.Aab (Performer)

Luke Stokes (Performer)

Lucy Rose Coren (Web Mobilizer)

@Institut del Teatre/Barcelona (ES)

Carles Salas i Monforte (Artistic Advisor)

Povilas Makauskas (Young Theatre Maker)

Clàudia Perramon Freixanet (Performer)

Paula Sunyer Bisbe (Performer)

Eloi Gómez Novell (Performer)

Ricardo S. Castroi (Performer)

Carles Cabanillas (Web Mobilizer)

@University Babes Bolyai/Cluj-Napoca (RO)

Raluca Lupan (Artistic Advisor)

Harry Wilson (Young Theatre Maker)

Blanca Teia Doba (Performer)

Dan-Ştefan Pughineanu (Performer)

Alexandru Tunsu Victor (Performer)

Boda Norbert (Performer)

Lorena Copil (Web Mobilizer)

@Lithuanian Music and Theatre Academy/Vilnius (LT)

Gintaras Varnas (Artistic Advisor)

Sadurni Vergés (Young Theatre Maker)

Aidas Jurgaitis (Performer)

Arnas Danusas (Performer)

Iveta Raulynaitytė (Performer)

Mantas Barvicius (Performer)

Bartė Liagaitė (Web Mobilizer)

Playing Identities – Performing Heritage

Performing Heritage

@Playing_ID

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Coordinatore

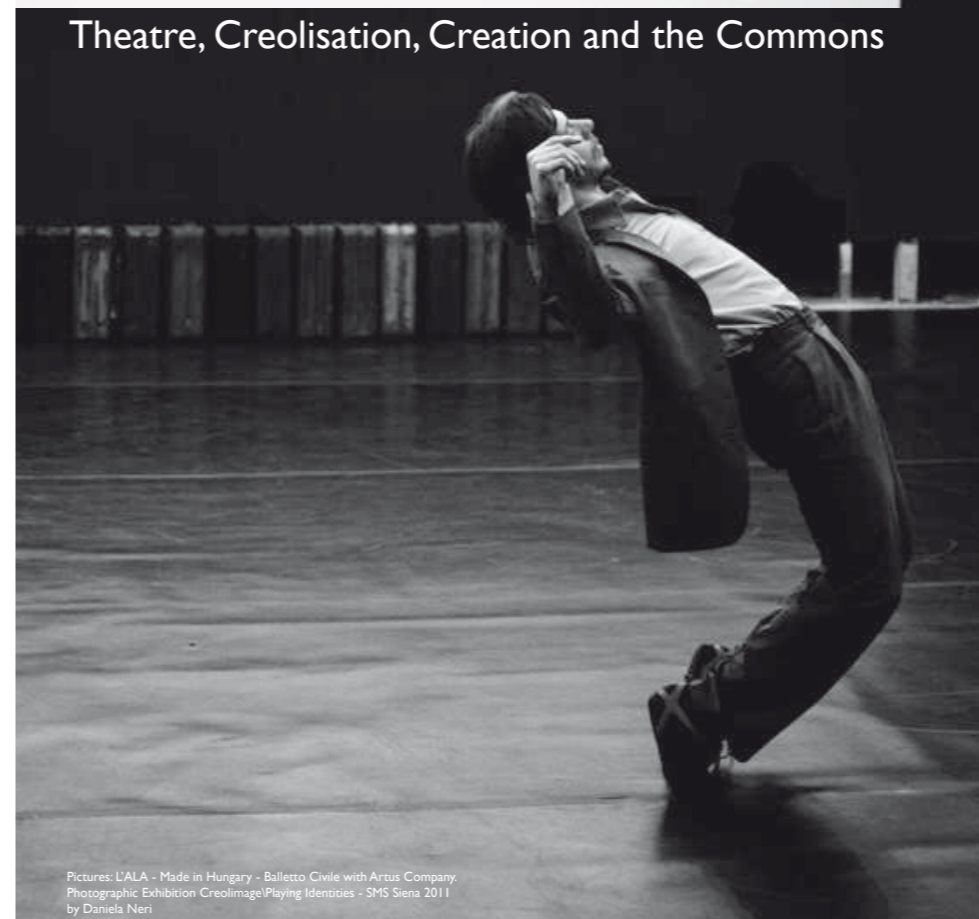


Co-organizers



Playing Identities Performing Heritage

Theatre, Creolisation, Creation and the Commons

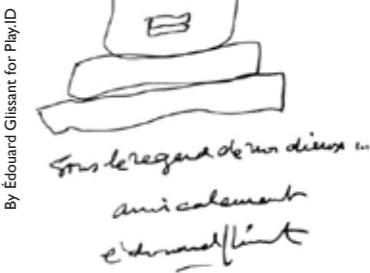


Pictures: L'ALA - Made in Hungary - Balletto Civile with Artus Company.
Photographic Exhibition Creolimage/Playing Identities - SMS Siena 2011
by Daniela Neri

playing identities performing heritage

Playing Identities Performing Heritage is built upon the idea that aesthetic experience through theatricality can convey meanings at their fullest extent. Theatre always performs intangible heritage, keeps alive a shared memory, confirms or re-shapes traditional knowledge.

People collected around the stage share the same competence in that very moment. As interpreters of the performance, spectators are engaged together with the performers in the joint complex work of both cultural production and identity setting around cultural intangible assets. In fact, citizens as the owners of heritage become performers of heritage and audience in artistic endeavour.



By Édouard Glissant for Play.ID

In this project we will produce **creole theatrical performances** involving young artists coming from different countries all around Europe. The performances will be strongly influenced by the social and cultural contexts in which they take place. Young artists will be also supported in their work by foreign artistic advisors and academic researchers. They will also get in contact with local communities and audiences. Young theatre makers and performers will be directly engaged in the transmission of knowledge belonging to anybody else, and will be forced to face local artistic competences and cultural traditions.

The combination of theatrical practice and academic counselling will support the artists in the process of **exploring, sharing and performing cultural heritage**, in order to establish creolised intangible commons, springing points of a dynamic shared memory, which is the base for identity. Through the performance of heritage, theatre can set conditions for the constitution of new sense of belonging and brings on collective processes of cultural appropriation. This is how performing arts can act on intangible cultural assets and produce social innovation.

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Calendar

31st December 2014

› **Project start**

January 2015

› Kick-off meeting in Siena

February 2015

› publication of the Project Manifesto

March/April 2015

› Launch of an open call for Young Theatre Makers (and selection)

May/June 2015

› Launch of an open call for artistic projects (and selection)

July 2015

› Experimental Artistic Workshop in Siena

August/October 2015

› Four Artistic Preparatory Fieldworks (ES > LT > RO > UK)

November 2015

› Audience engagement, launch of challenges targeting the project territories

November 2015/May 2016

› Four Creative "Creole" Residencies and Performances (ES > LT > RO > UK)

June 2016

› Audience engagement, open call for a Creative Mash-Up prize

July 2016

› Creole Performance Cycle in Siena (final event)

October 2016

› Audience engagement, award of the Creative Mash-Up prize

30th December 2016

› **Project end**

› The artistic projects

DISCONNECTION

A creole performance in Barcelona

If there is a phenomenon that is affecting society in the way we live, communicate and act, this is the use of smartphones and other e-gadgets. It is a worldwide phenomenon that has captured almost all citizens regardless of age, social class or ethnicity, and that seems to produce new behaviours as well as several losses, and social and human disconnection. On the reverse, the theatrical process implicitly connects people, social units and environments.

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IDENTITY OR DEATH?

A creole performance in Vilnius

Is identity based on differences? The artistic work aims to analyse reasons behind the aggressive political and social discrimination against ethnic and sexual minorities in Lithuania. The idea of the performance aims to turn this sum of experiences into a production seeking to find the points that would permit us to destroy the identities and citizenship concepts based on nazism and racism with the patriotic façade.

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Participate with your contribution: www.panspeech.eu

› The artistic projects

THIS HOME IS NOT FOR SALE

A creole performance in Cluj-Napoca

This performance focuses on the social and political processes taking place in Roşia Montană, a Romanian mine city rich of precious metals. Mining in Roşia Montană takes place permanently since centuries. However, the territory became famous after a Romanian-Canadian company elaborated a mine project consisting in the opening of the largest European gold exploitation with cyanide procedure. Therefore, not only shall the entire community be at risk, but also a patrimony and a history of over 2000 years.

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MIGRATION - A PROBLEM WITH A SOLUTION OR A SOLUTION WITH A PROBLEM?

A creole performance in Canterbury

Migration is an issue that affects us all. Imagine you were born in the middle of the ocean, and your parents were from two different countries. What would your nationality be? Would it matter? Every instance of migration is for different reasons. There are different solutions but every single one is double-edged- it can be a solution for one of the countries and a bigger problem for the other. Migration is an issue that affects us all. As students from different countries such as England, Norway, Estonia and Bulgaria, we can all personally relate to this topic.

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Actions

Identification

› Project Manifesto; Selection of Young Theatre Makers and Artistic Projects

Audience Engagement

› Web Challenges and Mash-Up prize

Innovation, Exchange, Experimentation

› 4 Artistic Preparatory Fieldworks (ES > LT > RO > UK)

Creative Residencies

› 4 Creative Creole Residencies and on-stage performances (ES > LT > RO > UK)

Creole Performance Cycle

› One collective experimental artistic workshop and the final event in Siena (IT)

Key-words

Performing Heritage

Audience Engagement & Development

Intangible Commons

Creolisation

Crowdsourcing



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› The artistic projects

› The artistic projects