

DETAILED DESCRIPTION

Creative Europe / Cultura Sub-programme
EACEA-45-2016

I. ABSTRACT



Orchestral Flash Mob, Festa della Musica, Torino (IT) 2016

For over a decade, the live show is facing an important change. The ways to communicate and enjoy the show are changing, as well as the forms of its creation, which tend to search for a new relationship with the audience. The show of third millennium tries to overcome the rigid barrier between artist and audience, regaining the size of a participated rite able to celebrate the cultural identity of community.

From street performing through the urban dance, up to the experimental theatre, from concerts at train and metro stations, through street happenings to the artistic flash mob, the "role-playing game" of the classic show is now going to be completely subverted. Theatre, dance and music leave now the "appointed venues" to meet the public, placing itself in relation with the spaces of social life. Even speeches do adapt themselves to this new turn, seeking the ideal synthesis among the needs of creation, the stimulus given by the performing site and the sensitivity of the public.

The new technologies are giving a decisive pulse to this process of innovation. Web and Social Networks have irreversibly changed the concept of "community", have deeply incised the way of organizing social life, and have even altered the process of formation of a social identity. These new relational systems are unavoidably affecting the approach to culture, that is no longer imposed, forged by just a small intellectual elite, but can now be "followed", "shared", or even shaped by a simple "I like". The process of artistic production now becomes "social" and the participation of the audience can be extended, even beyond the physical reality of the event, within the parallel universe known as "Digital Communities".

These changes, are not accompanied by a parallel evolution of the "show system", or policies that recognize the needs of the new creation, by the consolidation of circuits able to give space to innovative patterns of management and to favor the diffusion of top quality artistic productions in all those unconventional urban places where the spectators show to be receptive to scenic arts.

The growing success of street arts, thanks to the myriad of European festivals dedicated to this art form demonstrates the great need shown by contemporary audiences of reliving a show closer to itself, able to create a collective and participatory dimension.

This kind of events represent the most powerful vehicle for diffusion of innovations in the field of arts, of attraction of new audiences, and to act an amazing promotion of all performing arts at all social levels.

Yet the national cultural systems, with few exceptions, mostly do not value these activities, and they do not yet recognize the full dignity of performances that take place outside of dedicated spaces or prestigious theatres, and whose access is not related to the purchase of a ticket.

Also, among the creative people of various sectors of live show there are very scarce chances of a comparison on the forms that, in different European countries and with typical features, interpret the need of integration between artistic expressions and the public, a comparison through which the European identity of the contemporary performing art would find a definite consolidation. Finally, in the training programs of European artists any reference to the techniques of relation with the spectator is totally absent, as well as any criteria of screenplay writing that allow the spectator to regain an active role in the performance.

Through its activity plan, the project intends to give a concrete contribution to bridge these gaps, by exploiting the popularity of street arts and their interdisciplinary vocation, in order to "contaminate" those show sectors that, retaining classic manners of performing, face greater difficulties in relating to the audience in a more direct and lively way.

POETIC INVASION is not a sectorial project. Indeed, it intends to use the expertise, the artistic skills, the strategic resources inbuilt in the field of street arts in order to develop innovative pathways, involving heterogeneous artistic staffs, able to promote at the public of street arts the enjoyment of more cultured art expressions, in a form that would make them more popular.

Another artistic ambit of reference for the project, in continuity with the street arts but with autonomous character, is the urban happening, that combines elements of experimental theatre, dance, improvisation, music, installations and use of multimedia.

By weaving the research of these creative, together with the more traditional art activities the project will try to create new expressive models that have the urban action and the active involvement of the public as its key elements.

Symphony music, ballet, and theatre will be reinterpreted and presented in a new manner to audience of all social backgrounds, outside of their usual space of performing, bringing shows where they have never been before and looking for an unprecedented way to reach and form a new public through performing art projects and specific initiatives at the international level.

The use of digital technologies and social media will foster a more lasting relationship between artists and audience, a greater level of interaction, allowing that community once enclosed within narrow geographical limits, to be extended at European scale.

The partners of this project have consolidated experience in carrying out big urban events, in which the audience is part of the overall "dramaturgy of the feast", in which the artist and the spectator are both playing the role of co-protagonists. The artistic forms range from street arts to the new circus, from contemporary research to pop music. It is from this background that the preambles of POETIC INVASION do arise.

Starting from the direct experience of new artistic models, as well as new ways of public involvement, the activity plan will go beyond the borders of the starting partnership thanks to networking, and will aim to detect the most appropriate cooperation strategies in order to promote the innovation of the performing art expressions.

The proposed activities also include the development of a inclusive and interdisciplinary training plan, having European profile, on the most advanced techniques of public involvement.

The activity plan foresees the cooperation of bodies of 4 different countries, all having a proven experience in the promotion of street arts at national level. But inheriting the results of previous European actions (THE VAGRANT COMEDIA 2006-2007; OPEN STREET 2010-2012), of which this project is the natural evolution, POETIC INVASION wants to refer to a broader context, ensuring the involvement of many experiences of performing arts in Europe, and allowing the widespread diffusion of own activities on EU territory.

II. BACKGROUND



The preambles of project reside in prior actions supported by the Culture Programme of the European Union, which have designed a pattern of open cooperation, based on the total sharing of objectives and strategies. POETIC INVASION partners have come to this new action following the results achieved, saw that values, tools and methodologies have become common heritage.

The most important legacy to be collected is represented by the project OPEN STREET, that between 2010 and 2014 has led to surprising results in the promotion of a EU identity in the field of street arts:

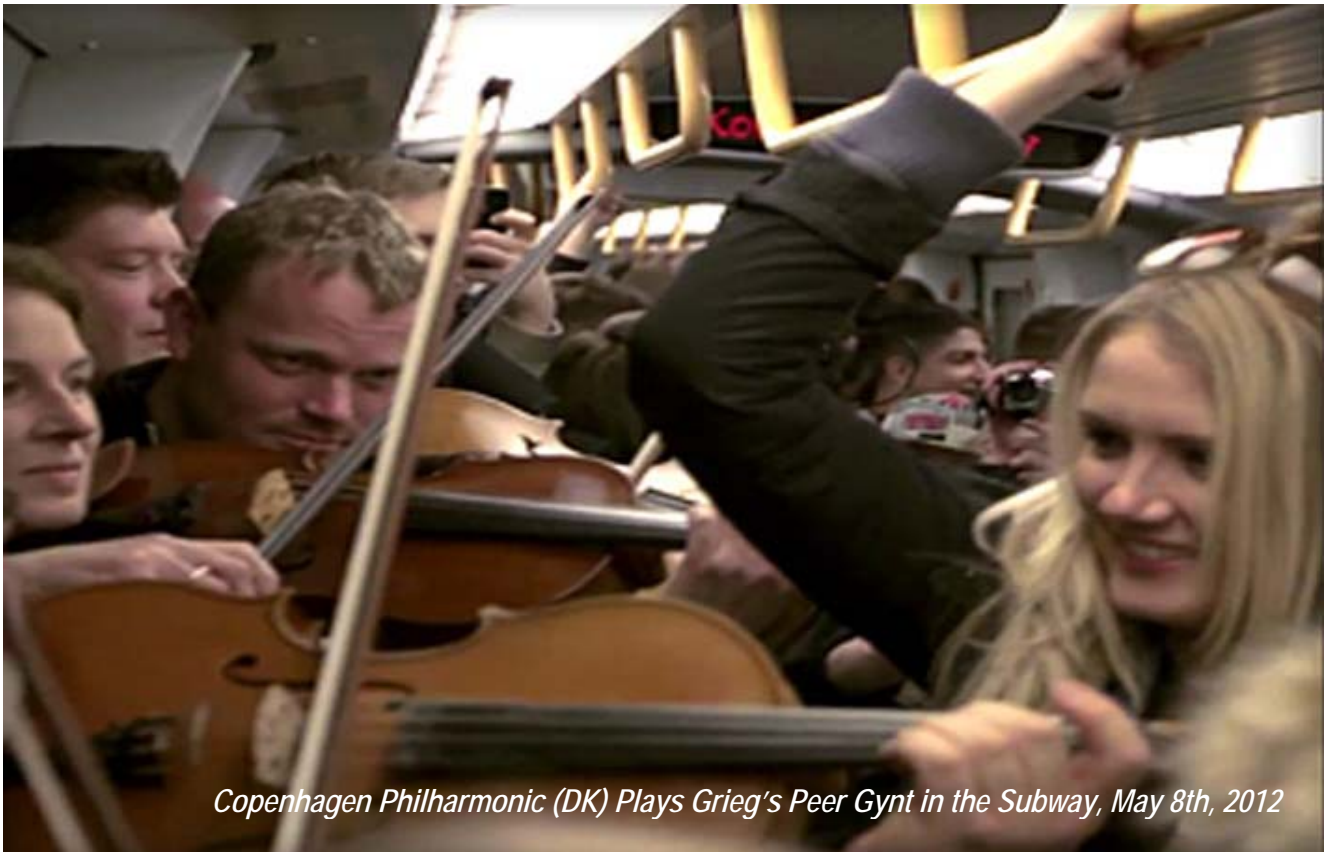
- hundreds of artists from 25 countries, many of which have difficulty to propose themselves outside own country, who have had the chance to promote their productions in Europe.
- thousands of Europeans citizens who have seen hundreds of shows from all over Europe
- hundreds of EU cultural operators are invited to engage themselves to become active part in the selection of companies and to attend to the 3 editions of International showcases
- dozens of public administrators, invited in occasion of project meetings to be involved in settling of initiatives in favour of street artists.

The creation of the Open Street Network is another great result of good cooperation obtained by the project: to date more than 1.000 members from 30 countries are part of the network

In October 2012, 8 members of the network, from 7 countries of the Union, have founded in Bruxelles OPEN STREET AISBL, aiming to transform into an organic and on-going project the important heritage of international relations achieved by cooperation in recent years.

On 4th December 2012 by the Decree WL 22/16.229, the King of Belgium Albert II has recognized the OPEN STREET AISBL and granted it legal personality. More information on www.open-street.eu

III. ACTION LINES



Copenhagen Philharmonic (DK) Plays Grieg's Peer Gynt in the Subway, May 8th, 2012

The program initiatives will take place over a period of 36 months and foresees 4 different lines of action of with specific objectives:

⇒ **ACTION LINE 1: ACCESS.**

To promote the innovative EU creations in the field of street arts and urban happening, implementing an artistic programme in unconventional places, favouring the access to quality live show in favour of social classes having fewer opportunities to enjoy it in theatres and concert halls. To facilitate the matching between offer and demand, in order to promote the dissemination of the most interesting and significant EU productions, easing the access to market to countries that have geographic or structural handicaps.

⇒ **ACTION LINE 2: SHARE.**

To create artistic projects with the active participation of the public, to settle in cooperating countries a network of professionals and novices of street happenings, available to participate to artistic events in unconventional places, also through the use of "flash mobs" techniques. Allow the public to participate to the selection of show by expressing own interest through use of social networks.

⇒ **ACTION LINE 3: TAG.**

To gather the EU artistic activities of urban happening and street arts, having an innovative approach with the audience or performing in unconventional spaces, and assign to each of them a QR-Code, linked to accessible data sheets, enabling in any time the public to learn about history and projects of artist or company met. To settle out some simple applications that allow the public of European events to "tag" show, companies, events on the social network, in order to allow a viral promotion in favour of network activities. To promote an European tagging initiative in favour of social tagging of activities of network.

⇒ **ACTION LINE 4: TRAINING.**

To implement a program of professional training, marked by the diffusion of new skills within the cooperating countries, as well as a comparison of the respective national experiences that encourage artists and creative people to a greater awareness of the contemporary forms of urban happening, to the use of unconventional spaces in performing, and to the most innovative techniques in the relationship with the audience.

IV. ACTIVITIES

Action line 1: ACCESS. Access to the live show to all social classes. Access to the European market for the creative and artists from all over Europe.

⇒ *June 2018 - June 2020*

3 out of 4 bodies involved organize important urban events dedicated to Street Arts and performance in open spaces. Each of them will implement in own event a section called PIC / POETIC INVASION Festival, dedicating space to urban happening creations in the cooperating countries. These performances will be programmed also outside of the usual urban spaces used by the Festival, in unconventional places, suburbs, shopping malls, railway stations and on public transport means, in sync with the most animated moments of everyday life.

The result will be a single large event located in 3 countries and split throughout the month of June in 2018 - 2019 - 2020. Starting from 11th to 17th June 2016 as part of 25th edition of "Sibiu International Theatre Festival", the invasion of PIC lands in the metropolitan context of Bremen during the Internationales Straßenzirkusfestival, from 15th to 17th June. Then it will conquer Italy from 17th to 23rd, within the Veregra Street Festival in Montegranaro.

This tour will be repeated in 2019 and 2020 and each year will be characterized by the crossed presence of the productions of a different country in respective appointments.

The companies will belong to the network of OPEN STREET aisbl, a network consisting of over 1000 members from 25 countries, but open to all artists and companies willing to appear on the European scene of professional urban show. For the complete list of OPEN STREET companies, see www.open-street.eu/network.asp

Among these proposals, the partners of PIC will focus in particular on shows that feature an innovative approach in relation to the public, or exploit its active participation.

In each stage of the POETIC INVASION FESTIVAL, two or three events of this kind will be programmed. Although the definitive program of three years of performance in the 3 European festival locations is still being defined, here below are some examples in order to better understand the quality and artistic character of proposals.

We cannot mention all companies that will be invited at festival, but we quote some ones having engaged an important role in the research of close interaction with the audience and that will surely be programmed: **Italy:** Silence Theatre, Ondadurto Teatro, Mabo Band, Italentto, Eventi Verticali, Equilibri Avanzati, Baracca Dei Buffoni. **Romania:** Masca Teatru, Art Act, Taraf de Haidouks. **Germany:** Theater Pikante, Theater Fragile, Theater Anu, Grotesk Maru, Asphaltpiloten, Lucy Lou. **Belgium:** Cirq'ulation Locale, Zirk Theatre, Les Argonautes, Compagnie Carré Curieux, Compagnie des Bonimenteurs.

Locations

The biggest bet of PIC is to bring theatre, circus, music and dance where normally never arrive. From the non-places of the metropolis in Bremen, to the shoe factories suburbs of Montegranaro, or to the pediatric wards of hospitals in Fermo province, to the villages of Sibiu countryside, the most ambitious goal of this project is to go in search of the public in the most unusual and sometimes problematic sites of the communities involved. Here below we list some examples.

The Bremen Railway Station is used by about 100,000 passengers per day, united by a willingness to be involved by any happening can commit the time of their waiting .

Trams are the easiest and most logical way to stroll around Bremen, traveling salons frequented by all social classes that can become places of artistic expression.

Sibiu is the cultural capital of Romania, but just out city the vast urban Transylvanian countryside makes it particularly difficult to organize the cultural life of the **small villages**.

*As a result of the phenomenon of clown - doctors, comic art has entered the wards of the hospitals also acquiring a therapeutic value. During the Italian section of the PIC FESTIVAL some selected interventions will be proposed in the paediatric ward of the **Hospital of Fermo**.*

INTERNATIONAL SHOWCASE

In 2019, at project leader seat in Italy, an international showcase dedicated to theatre for urban and unconventional spaces will be organized with the purpose of promoting the cultural specificities of each countries adherent to the network, and to foster the meeting between offer and demand in Europe.

The international showcase will be composed by 4 events:

- 1) A SHOWCASE opened to all artists and promoters, with free adhesion, free stand, free services availability and facilitated accommodation.
- 2) A Program of 15 shows, selected by a jury of Festival organizers joining the POETIC INVASION network, with companies of various countries and which will receive a refund proportioned to the distance
- 3) An evening OPEN STAGE giving the opportunity to a limited number of artists and companies to perform in front of a qualified audience of art operators.
- 4) An international meeting between artists, companies, festivals, programming networks, schools and training centers, aiming to define common strategies for valorization of urban show

All artists and companies having stable activity in EU countries, being active in the sector of street arts and urban happenings, may take part to the showcase, as well as the EU Festival organizers. They will necessarily have to register on the POETIC INVASION web platform. Artists willing to attend to the showcase must upload a video of show.

The showcase lodges the at least 20 organizers of EU Festivals seated out of the Italian territory at own expense (fly and accommodation). To 20 Italian festivals the showcases grants meals and accommodation.

The showcases guests 20 selected groups and grants them a "refund token" proportioned to the distance and accommodation to all members, encouraging participation from decentralized areas.

Performing in the Off Program is permitted for a max of 15 productions (priority for highest ranks in selection). Companies not in official program can use the showcase stalls until depletion of available space.

The selection will be made by Festival organizers members of network through online voting procedure and will be based on evaluations of videos uploaded by companies. The selection will take account of the geographical origin of the shows and the opportunity for a company to be selected will be facilitated in case the country is poorly represented in the showcase. Instead, the coefficient for shows of countries massively present, will be slightly downward revised.

Action line 2: SHARE. To develop a permanent professionals network of urban happening and street arts, which also allows relationship with fans.

⇒ December 2014 - December 2017

Within the European network of street arts that - as we explained - is inherited by the project from previous actions, a new section will be implemented, dedicated to extemporaneous creation in urban or unconventional sites. The adhesion to the network, requiring registration to the PIC web platform, will be individual and voluntary.

Upon joining the network, members should detail own artistic activities carried out as well as own CV. Later, through the platform, which will be equipped with a dedicated search engine and promoted throughout the continent, the members may be contacted for involvement in artistic flash mobs in any part of Europe.

The creation and facilitation of flash mobs at free participation and devoid of artistic value is not an objective of this project. However, the flash mob conceived and proposed in the project will specifically foresee some moments in which the theatre, music, dance and chorus actions rely on the participation of the public.

Flash mobs will be performed in cooperating cities, carried out by extemporaneous aggregations of artists adhering to the network, carefully planned and previously organized in detail.

To ensure the high standard of artistic activities proposed, as well as the presence of more traditional forms of performance that normally are not carried out in an urban areas (theater, dance, classical music) the partners will involve several prestigious institutions of own territory.

Here below we list the major organizations that will support the creation of the Performing Art Flash Mob Network by adhering with part of own artistic staff in activities plan of project.

1. Deutsche Kammerphilharmonie – Bremen (DE)

It is one of the world's leading orchestras, delighting audiences throughout the world with its unique musical style. (www.kammerphilharmonie.com)

2. Steptext dance project – Bremen (DE)

It is a a cross-genre production and presentation platform for contemporary dance, venue in Bremen. (www.steptext.de)

3. Filarmonica De Stat of Sibiu (RO)

Funded on 1949 it is a professional institution that offered thousands of symphonic and opera concerts, accumulating a vast symphonic and lyric repertoire. (www.filarmonicasibiu.ro)

4. The University Cultural Center of Sibiu (RO)

It is one of the most active institutions in Sibiu town including many theatre and dance companies, folklore ensembles, and others artistic activities. (www.casastudentilorsibiu.ro)

5. Conservatorio Statale di Musica G.B. Pergolesi - Fermo (IT)

It is a State Higher Education Institute for Art and Music. It is one of the most prestigious schools of artistic training in the Marche Region, and it guests students from all over the world. Born in 1887, today employs 73 teachers. (www.conservatorio.net)

6. Scuola d'Arte Drammatica del Teatro Stabile delle Marche – Ancona (IT)

It is one of the most important institutions for drama in Italy. It is responsible for production, show management and pro training. (www.stabilemarche.it)

7. Vlaams Omroeporkest en Kamerkoor vzw – Brussels (BE)

The Brussels Philharmonic was founded in 1935 by the Belgian public broadcaster (NIR/INR). It enjoys an excellent reputation for performing premieres of new works and has collaborated with world-renowned composers. (www.brusselsphilharmonic.be)

8. Brussels International Ballet School – Brussels (BE)

Created by Anderson Santana in 2005, in 2011 it has evolved from school to a Professional Ballet School, and it is praised for results of its students in International Competitions & Festivals. (www.brusselsintballet.org)

A creative team made up of art directors, choreographers, orchestra directors will be specially created to provide for concept and artistic coordination of events planned. Some experts on urban happenings, who will train the artistic personnel to the rules of street arts and performance in non-protected places and spaces.

The project partners have agreed to involve professionals listed below:

Philip Radice (IT)

He is an actor, writer, director, teacher of theatrical disciplines. He studied with C.Caux (former at the Ecole Internationale de Mime Marceau), a pupil of L.Pitt (San Francisco, CA) and the International School "Dell'Arte" (Blue Lake, CA). A graduate of the Ecole Internationale de Theatre Jacques Lecoq.

Luca Domenicali (IT)

Author and director for important Italian actors and theatre companies. Together with Danilo Maggio, in 1983 he founded Microband, one of the most known and appreciated formations of musical comedy at the international level. Has performed in some of the biggest international festivals and many theaters, all over the world.

Vlaicu Golcea (RO)

Composer and arranger, jazz double bass player / sound designer / producer, living in Bucharest. A graduate from the Bucharest University Of Music - Jazz Department (1998). Member Of The Romanian Composers Union.

Hilde Cromheecke (DE)

She is a professional actress and clown, director and hospital clown with twenty years of professional experience. She played with a wide variety of street, children, dance-theatre companies and has performed throughout Europe

Andreas Hartmann (DE)

He has a degree in Education. With Les Troyens (musical clown trio) he has performed in Europe and in Canada. He has won prizes in international festivals as Chalon sur Saone, Toulouse and Frankfurt. For 10 years working as a hospital clown in Bremen, Münster and Essen.

Vincent Zabus (BE)

His theatrical career start as he writes and plays for the Infinite Theater and other Belgian troops such as the Baladins du Miroir, the Royales Marionnettes or the Zygomars. From some years he also became the artistic director of famous Compagnie des Bonimenteurs based in Champion (BE).

Karin Vyncke (BE)

Trained in contemporary dance in New York and Paris. Danced with Gerhard Bohner and Reinhild Hoffman in Germany. Joint Cie Maguy Marin from 1982 till 1988. Did her first choreographic pieces in the studios of Maguy Marin (Paris). Originally worked with her own company, Compagnie Karin Vyncke in France, but settled in Belgium since 1992. The company became 'Aqilon vzw-company Karin Vyncke' and is support by the Cultural Centre De Pianofabriek in St Gillis.

Each flash mob will undertake the project partners in a careful preparation of the event, both from the technical, bureaucratic, logistical and communication points of view, as well as in the management of relationships with institutions interested in hosting these events. The costs of organization and settling will be supported directly by the partners through the allocation of the European contribution. Participation of artistic personnel in the Performing Art Flash Mob Network will be free of charge. All travel costs will be reimbursed. For concept the creative team will be paid according to the nature and quantity of the services rendered.

Every action will involve up to 4 creative and up to 30 artists.

Below is the plan of the Poetic Invasion, which could, however, be subject to some variation.

POETIC INVASION #1 – “Va Pensiero”

Flash Mob inspired to Giuseppe Verdi's opera and to celebration of freedom, with references to the Italian culture.

Direction: Luca Domenicali, Choreography: Karin Vyncke

Musical coordination: Vlaicu Golcea

Artistic target: musicians, singers, dancers, actors, with particular preference to Italian orchestral and opera singers

- **Bremen (DE) Railway Station, City Tram lines, Marktplatz** 2018, from May 7th to 12th (Bremen Italian year). Involved Institutions: 1,2.
- **Sibiu (RO) Railway Station, Piata Cibin, Piata Mare** 2020, from May 12th to 17th (Sibiu Italian year). Involved Performig Arts Institutions: 3,4.

POETIC INVASION #2 – “Fantastic Village People”

A Flash Mob based on small actions disseminated in the urban spaces, with characters drawn from the imagination of the great Flemish painting Pieter Brueghel (lived in brussels in the mid-sixteenth century). It will be used various performing disciplines including music, circus, street theatre, storytellers.

Direction: Vincent Zabus, Choreography: Karin Vyncke

Musical Coordination: Vlaicu Golcea

Artistic target: musicians, dancers, street artists, acrobats, jugglers

- **Sibiu (RO) Railway Station, Piata Cibin, Piata Mare** 2018, from May 14th to 19th (Sibiu Belgian year). Involved Performig Arts Institutions: 3,4.
- **Montegranaro (IT)** 2019, from May 21st to 26th (Montegranaro Belgian year). Locations: Fermo, Piazza del Popolo; Porto San Giorgio, Seaside; Montegranaro, Old Town. Involved Institutions: 5, 6
- **Bremen (DE) Railway Station, City Tram lines, Marktplatz,** 2020, from May 5th to 10th (Bremen Belgian year). Involved Institutions: 1,2.

POETIC INVASION #3 – “Tara Urban”

Itinerant Flash Mob staged in form of musical feast in Romani style, with a particular attention to involvement of audience

Direction: Philip Radice, Choreography: Karin Vyncke

Musical Coordination: Vlaicu Golcea

Artistic target: musicians, singers, dancers, with particular preference for Romany artists, also coming from Romania

- **Montegranaro (IT)** 2018, from May 21st to 26th (Montegranaro Romanian year). Locations: Fermo, Piazza del Popolo; Porto San Giorgio, Seaside; Montegranaro, Old Town. Involved Institutions: 5, 6
- **Bremen (DE) railway station, city tram lines, Marktplaz** 2019, from May 7th to 12th (Bremen Romanian year). Involved Institutions: 1, 2.

POETIC INVASION #4 – “Alle Menschen Werden Brüder”

Flash Mob inspired to “Hymn to Joy”, written by Friedrich von Schiller and set to music by Ludwig van Beethoven (last period of 9th symphony), hymn of European Union from 1972

Direction: Hilde Cromheecke e Andreas Hartmann

Musical Coordination: Vlaicu Golcea

Artistic target: musicians, singers, actors

- **Sibiu (RO) Railway Station, Piata Cibin, Piata Mare** 2019, from May 14th to 19th (Sibiu Italian year). Involved Performig Arts Institutions: 3, 4.
- **Montegranaro (IT)** 2020, from May 19th to 24th (Montegranaro Romanian year). Locations: Fermo, Piazza del Popolo; Porto San Giorgio, Seaside; Montegranaro, Old Town. Involved Performig Arts Institutions: 5, 6.

AUDIENCE MAKES THE FESTIVAL

By allowing registration of artists and companies and upload of their own promotional videos, the official web platform of project will become an irreplaceable tool for the communication of the activity plan. But, through appropriate functions, it will also consent to involve the audience in the actions.

The development of digital encoding technologies described in the next chapter "LINE 3 - TAG", will integrate into the platform also advanced systems of interrelation audience - programmers.

In each of the 4 events which host the POETIC INVASION FESTIVAL, by photographing with any mobile phone, tablet or other media the QR-code distributed to performing companies, the spectators may submit own appreciation on shows they are attending. The use of QR code technology allows to certify the origin of vote.

The appreciation can be expressed for all companies that (equipped with a QR-Code) perform within a defined local section of the Festival, regardless of the country of origin, and will be recorded separately for each city. The companies that have obtained the highest rating in each of the 4 selections will participate in the next edition of the Festival, in one of the remaining cities.

This procedure will start a participatory mechanism from the audience, who can empathize more with the artistic character of programming and feel an active part in the definition of the European character of the "Performative Show".

Action line 3: TAG. To promote the digital approach to communication and to organization of the live performing.

⇒ *October 2018 - October 2020*

A QR code (Quick Response code) is a 2-D barcode, composed of black modules. It is used to store information generally intended to be read by a mobile phone or a smartphone.

The idea of this action is to equip people enrolled in the network of a QR-code that contains the link to the multimedia data files uploaded on the web platform of project and available to the audience, as well as to any European operator. Through this technology, at any time, audience and operators can obtain information, contacts and interact with the artist or the company, can know their history or leave a comment on their show.

The distribution of codes could be through a digital file that the artist or the company can find on the PIC website upon registration. Then it can be put on promotional means (vehicles, signs, brochures and programs), or sent to the inviting festival for publication within own individual presentation.

Compared to the actions of this project, we have seen how the adoption of the QR-code can be crucial for artists and companies participating in PIC, to earn the appreciation of the public and ensure the participation in next events of the program.

The integration of the QR-code with main social networks will allow the of interrelation between PIC artists and the digital community of spectators. Leveraging on the involvement and participation of the spectators, who are usually interested to "stop" the emotion, to immortalize the moment of poetry they have lived by taking part in the show, the QR-code may be the assumption by which the visibility of the artistic proposals included in the network are being promoted and amplified in network, through the "tagging", in a viral way.

By attending the performance and identifying it digitally through the QR-code, the viewer can immediately contribute to increase the text and multimedia contents on the web referring to the involved artistic activity, and to bring them out in the search engines.

This action will foresee Later a period of study, and subsequent preparation of basic applications for the automatic generation of code, through a promotional campaign, artists and audience will be informed about QR-code benefits and, and meantime the audience will be invite to use this tool.

Action line 4: TRAINING. To promote the innovation in artistic productions and events.

⇒ April 2018 – April 2020

The professional training program proposed within POETIC INVASION will be implemented at respective seats of partners. The International Association Open Street aisbl, from Brussels, cooperates with the PL in the implementation and coordination of these activities at European level.

The subject of the training, will be the study of the forms of art expression, typical of respective cultures of cooperating countries, that allow the creation of an efficient interrelation with the spectators, and allow to involve them as an active part of performing, be it in theatre, circus, music, or chorus.

From this point of view, the settling of a partnership with Italy, Serbia, Germany and Romania, is not fortuitous.

Italy is the country that gave birth to the Commedia dell' Arte and saw, the beginnings of street theatre through the work of "Zani", "Storytellers", "Acrobats" and "Jesters". In all these forms of art, the involvement of the audience in the action has always been a fundamental aspect. The improvisation, the intermingling of the screenplay plan with the physical one in the context of performing, were the key elements of the work of these early performers, and show that from the beginning the modern theatre was far from being entrenched behind the so-called "fourth wall" theorized in the mid 1700s by Diderot, and it has indeed maintained for centuries its nature of collective ritual shared by actors and audience.

In the Francophone and north European cultures, the forms of Zani and comedy, re-find in a contemporary way a new energy in the evolutionary path of the clown. Through the "Nouveau Cirque" clown art rise from its primitive comic ambit and move toward finding a deeper relationship with the public, a relationship that intends to return the poetic thickness of inner clown. The connection between Clown and Public can be total, in any context of representation (street, stage, ring): a valuable resource that can not be confined exclusively to the circus ambit.

In musical expression, the dichotomy between classical and popular music, or even between classical and pop music has often marked the watershed between more or less direct fruition models by the audience, or more or less accessible to the general public. An exception is the Romanian musical history. In Romania the activities in the field of classical music began only in the nineteenth century. Until then the music performed in this country was the liturgical one (in particular the Byzantine chant), or that of the folk tradition, both based on chorus and the participation of listener. Later, the work of contemporary Romanian composers tended to widely exploit the popular heritage, translating it into the forms of European classical music, and thus allowing its broad use in concert and symphonic ambit.

The needs of the upper classes were reconciled with the stronger musical sensitivity of the Romanian people, influenced by Arabic, Slavic and Hungarian music and, of course, by the Romani tradition (always present in the country). For these reasons, fruition of musical works in Romanian, is often linked to a dimension of celebration and feast, thence of mutual relationship between performers and listeners.

The space that body expression, urban dance and dance-theatre are getting within the contemporary performing arts, enables us to qualify the contribution of a country like Germany to PIC training activities. In this countries, in fact, it is very strong the artistic movement that sees the bodily expression as a synthesis of all the disciplines of the scene, such as theatre, circus, dance as acrobatics, and that from this assumption measuring it with unconventional places, "provoke-actions" and achievement of new public.

With above preambles, the intention of POETIC INVASION partners is to weave paths and encourage the contamination of art expressions, in the most functional way for program objectives, through collaboration with high-profile professional trainers, they can bring out their respective countries the most significant features of their cultural specificities.

The study sessions will be opened to professionals active in the field of urban spectacle and therefore start from an advanced level of expertise in the field of the dialectical relationship with the spectator, as well as theatre actors, classical musicians and dancers, or other categories of professional entertainment willing to deepen the latest techniques that can be adopted in order to make more direct and effective the relationship artist-viewer.

The trainer of reference for each country, will propose own workshop in rotation in each of the other cooperating countries. The workshops will last from 3 to 5 days each depending on the type of activity and plan of study. They will be organized as residential using spaces equipped with guesthouse for a maximum of 20 participants per workshop.

The program will be advertised in all cooperating countries and each course will also admit members from different countries. Below is a list of workshops and trainers involved, with some notes relating to the respective artistic biography.

PETER SHUB, actor (DE)

“From the Movement to The Breath”

Peter has a distinguished career as a freelance actor and director. He has worked with many leading international organizations and artists Köln Comedy Schule, The Philadelphia Opera Company and the Cirque du Soleil. Peter has taught theatre widely through Europe and also offers his famous Clown workshop which is about comedy, humanity, improvisation and the rhythms of theatre.

The workshop: *Physical theatre is based on the idea that performance is about skill, celebration and play, rooted in collaboration, and made by an ensemble dedicated to discovering a collective imagination. This workshop will explore the analysis of movements, one of the fundamentals of Jacques Lecoq's & Etienne Decroux's approach to artistic training.*

MARIUS MIHALACHE, musician and composer (RO)

“Empathic Vibrations”

One of the best cembalo player in the world, Marius Mihalache by 17 was already storming Scala in Milano performing Rahmaninov, Chopin, Schuman, Schubert and Mozart in front of a stunning audience, after getting his first prize in Athens-Greece at 10 yo already. Born in a Gypsy family with rich musical tradition, he started playing at 6 years. At 25 he was the author of soundtrack of “Filantropica”, one of most popular Romanian movies, directed by Nae Caranfil. Today he performs about 50-70 concerts all over the world.

The workshop: *The music is pure empathy. Starting from its roots, Marius Mihalache bring the students of the course to the origins of the musical speech, to deconstruct the most usual expressive clichés and the dogma of interpretative academicism. He will reveal the secrets of the composition, the alchemy of improvisation, accompanying the interpreter to rejoin to the listener and to share his own inner inspiration with him.*

ENRICO BONAVERA, Commedia dell'Arte (IT)

“The Invisible Net: dramaturgy of the sketch”

He as an actor, he has been directed by Strehler, Lassalle, Amelio, and more. As a teacher, he has been collaborating since 1990 he has organized workshops at the University ‘La Sapienza’ in Rome, at the University of Rio de Janeiro, at the University of Oslo, at the HKPA in Hong Kong. He collaborates as trainer at Piccolo Teatro di Milano, and at the Shapkin Theatre School in Moscow.

The workshop: *The course aims to study and practice the strategies and techniques of drama used in street show. Ancient Art, mediated by the clownish interlude through the Commedia dell'Arte, the composition - often unexpectedly – of the comedy scene has given birth to the scenic drives that in the modern show that has taken the name of gag or, more broadly, sketch.*

CHRISTOPHE THELLIER, Clown (BE)

“Le Jeu Clownesque”

Christophe Thellier began his artistic apprenticeship in 1987 by the Cirque Arts. In 1992, he founded the street theater company “Okupa Mobil”, which for over 15 years created 11 original internationally recognized shows. Christophe is continuing and perfecting his clownish training with Michel Dallaire (Cirque du Soleil). For more than sixteen years, he followed the Dallaire method, complemented by a work on comedy, dance, abstract movement and lyrical singing (with Peter Helkus). In 1998 he began to teach clown art.

The workshop:

Christophe Thellier aims to accompany the artist in his search for Comic fantasy by training in several modules. A journey that links the instinct of the clown, the work of actor, in order to create a simply way for involve the audience in the comic performance.

INTERNATIONAL CAREERS, PERFORMING IN THE URBAN SPACE

What does it mean, in the context of the Performing Arts, internationalization of careers? What kind of contribution can PIC give to this process? Which careers can be encouraged the internationalization through the project activities? By what means?

As we have underlined many times PIC is not a sectorial project, although the specific nature and background of the partners concerns in particular the ambit of the street performing arts. In the conception of this project, the street arts represent a tool, a useful language to contaminate other areas, such as theatre, music and dance. Some substantial differences in these sectors determine a different approach to the challenge of an international career. The Street Arts have always been a sector in which the independent activity prevails, managed in an micro-entrepreneurial way by the solo artist or the small company.

In this case, it has a sense to talk about internationalization of the product, rather than the career, because what allows the market to meet the challenges of globalization, is indeed the artist-craftsman's ability to propose an appropriate cultural production at the international level, rather than to take the opportunity to become part - as in the case of workers of any other show sector - in foreign structures of productions.

This issue is different for the other sectors to which PIC is addressed. For an orchestra musician, or a dancer, it is crucial to be able to have access to the European labour market. In the same way, it is crucial for the European creative industries to be able to select their own artistic staff in accordance to the needs that contemporary global productions increasingly require.

PIC aims to help performers and creative staffs involved in project activities by INVENTING new channels of international development for their careers and for their creations, connecting the cultural systems of the cooperating countries through the common thread of urban performance, trying to claim this language as a new trend, as a European phenomenon. In the light of this new paradigm, the meeting of the different approaches to theatre, music and dance which all characterize the artistic productions and the training of artists of each EU countries, will become necessarily a resource and an added value.

Who, maturing an European-wide experience in this particular dimension of the performing arts, will have acquired the basic skills to manage out the relationship with the audience outside of theatres and of the concert halls, then will have access to the international market both that he is an orchestral or a solo performer.

It can seem reductive to speak of strategy for the internationalization of the careers just regarding training and networking activities. In truth, if the formal innovation that the project intends to start in the European Performing Arts will have success, then these two elements will be those more essential to favour the European dimension of the market. This is worth both for the productions and for the activity of single artists.

Through the setting up of the services described within ACCESS and TAG actions for all the artistic experiences that will compose the PIC network, the personal profile of every performer, every company, every creative, will immediately be available for production centers and for programmers that are interested in using staff and productions that coincide with these lines of innovation.

The 9 experiences of co-production programmed will allow, to a discreet number of creative staffs and of artists, to confront each other with the problems of the creation in an international context, and will constitute a valid contribution to the development of their career in the European context, also encouraging the local artistic personnel toward the same target.

V. COMUNICATION

PIC needs to address his communication into two distinct areas: on one side it must be very incisive towards EU audience, promoting the cultural innovation that project can spread (by Festival, Urban Happening, Flash Mob...), on the other it must involve the largest number possible of EU Insider to develop long-term aims within a dedicated network (by Training, Artistic Residencies for Production, International Showcase, Networking activities). But the two work plans are intertwined where PIC pursuing the partnership between those who do and who follows the urban performing arts. Viral spreading via social networks, web tools platform, QR code technology, social tagging tools are used in different ways for both above work line. With regard to the promotion of upcoming events and the chance to re-launch the activities of the entire project, PIC will take advantage by the strategy and communication tools of each of its partners. For this reason, in the closing of this document, we want to illustrate in detail the visibility of the Festival joined in to the project, as well as the potential of the Open Street platform regarding the communication to street art sector.

COMUNE DI MONTEGRANARO – VEREGRASTREET FESTIVAL (IT)

The City of Montegrano use multiple tools for promotion and communication of its cultural activities, especially for Veregra Street Festival, which help to reach thousands of users of all ages at the local level and even national visibility, on the other hand the local media and the region provide ample space to the Festival as one of the most important event of the year: regional newspapers (Corriere Adriatico) and national newspapers (Il Resto del Carlino and Il Messaggero), in the local section, give prominence to the daily press releases; several tv reports about appointments of festival in culture and entertainment agendas on Region Tv broadcaster (TGR Marche and Buongiorno Marche) and on local tv stations (TVMarche and Tv Centro Marche); daily promotion through advertising on radio stations of the area (Radio Smile, Multiradio, Radio Fermo Uno); articles and press releases published in national and regional periodicals and magazines (Bell'Italia, Camper Life, Italo e I Viaggi del Gusto, Starbene, etc.); many reports on the web (Topolino.it, Tripadvisor, Informazione.tv, Urbanpost.it, etc.) and web local press (Cronachefermane.it, Laprovinciadifermo.com, etc.)

The City of Montegrano handles the website of the Festival www.veregrastreet.it and social media pages on facebook <https://www.facebook.com/veregra.street> which nowadays counts 9400 "like" and twitter <https://twitter.com/veregrastreet> with 205 "followers".

TEATRUL NATIONAL RADU STANCA SIBIU - SIBIU INTERNATIONAL THEATRE FESTIVAL (RO)

- Online booking operating system for purchasing tickets for theatre performances within a partnership with Visa and MasterCard which ensures maximum safety for financial transactions
- Implementing the ticketing service offered by Eventim introducing the option to print tickets directly from home
- Distributing tickets for sale in new items such as Humanitas bookstores, Cărturești bookstores, Gemanos, Vodafone, Orange shops
- Organizing at least 2 meetings per month with media representatives
- A micro- theatrical season bringing together the latest theatre productions, in order to offer a better chance at a national level for access to the local products
- Improved Administration of the websites www.tnrs.ro & www.sibfest.ro for better communication with the public;
- Designing the Facebook pages (theatre and festival) into professional ones; currently are over 13.052 subscribers on the theatre's page and 13.000 on the festival page; YouTube video channel management
- Promoting TNRS program on closed-circuit television networks of hotels in Sibiu that own this technology;
- Promotional activities / competitions and contests for attending theater performances
- Interviews with the theater's actors – TV, radio
- Organizing special events such as themed recitals, workshops, campaigns in print teasing
- Providing discounts for students, pensioners and other special tickets for the theatre's productions.

Names of TV broadcasts, radio stations, newspapers, weekly magazines, web news networks usually involved in promotion of your festivals and activities, both at local and national level. **TV broadcasts:** PRO TV, Kanal D, Realitatea TV, Euronews - Le mag, Digi TV, TVR (all the channels), Deutsche Welle; **Radio stations:** Kiss FM, Magic FM, Europa FM, Radio 21, Radio Guerrilla, the Romanian Radio Society (all the channels). **Press agencies:** Mediafax, Agerpres, News In, Hotnews. **Magazines:** Capital Cultural, Esquire, The One, Tabu, Zile și Nopti, Elle.

NEUE GRUPPE KULTURARBEIT – LA STRADA FESTIVAL in Bremen (DE)

Press-conference/ German wide mailings/ Use of project website and Social Media platforms,

The international festival of street arts LA STRADA has a German wide public perception. We use the festival as a platform to promote the project/ Invitation for European partners and our partners in our European network/ Media-cooperation with TV and Radio Channels

Names of TV broadcasts, radio stations, newspapers, weekly magazines, web news networks usually involved in promotion of your festivals and activities, both at local and national level

TV: Radio Bremen TV, SAT 1, Radio Weser TV, Center TV; **Radio:** Radio Bremen 1, Nordwestradio, Funkhaus Europa, Radio Bremen 4, Deutschland; **Radio,** Hitradio Antenne, NRJ, FFM, Flux FM

Monthly magazines: Prinz Bremen, Bremer, Bremen Magazin, Mix; **Weekly magazines:** Bremer, Anzeiger, Delme Report, Weserreport, Journal am Sonntag, Wochenjournal, Kurier am Sonntag, Sonntags-Tipp, Wildeshauser Anzeiger, Achimer Wochen-Tipp. **Newspapers:** Weser Kurier, taz, Delmenhorster Kreisblatt, Nordwest-Zeitung, Wesermarsch-Zeitung, Rotenburger Kreiszeitung, Diepholzer Kreisblatt, Suliger Kreiszeitung, Verdener Aller-Zeitung, Wildeshausener Zeitung, Achimer Kreisblatt, Syker Zeitung, Nordsee-Zeitung, Zevener Zeitung, Bild Bremen, Hamburger Abendblatt, Norddeutsche, der Tagesspiegel, Achimer Kreisblatt, Syker Kreiszeitung, Kreiszeitung Wesermarsch, Bremer Nachrichten, Cuxhafener Nachrichten.

OPEN STREET aisbl – Bruxelles (BE)

Open Street was founded in 2012 as Street Arts European Forum, and in biannual activity plan supported by the European Union (Culture Programme), it has been able to connect to its network more than 300 Festivals and Companies of street arts, scattered in more than 20 countries of continent. After the termination of homonym EU Cooperation Project, Open Street has become an International Association, based in Brussels, and its network still continues to grow. Today the subscribers of the platform are more than 1000. About two-thirds of them are companies and artists, whilst another third are Festival and Services. The members (including individual and companies) are more than 300. The network has extended even beyond the context of street arts (e.g. new circus, contemporary theatre). The partners and members attended periodically at International Showcases which Open Street aisbl has organized (2 editions between 2010 and 2011 in Fermo - IT, 1 in Milan in 2014). In the latest edition the subscriptions to the International Showcase have been more than 350. Open Street carry out periodically a newsletter sent to about 10,000 contacts in Europe and worldwide. The Open Street web site today has around 60.000 visits from all over Europe. One of its most coveted services by the Street Arts insiders is linked to new creations and projects promotion through the Open Street aisbl European communication tools. For this purpose Open Street has developed an online software aiming to promote at European level the building of partnerships for cooperation project in the ambit of Street Performing Arts.



Ljud (SI) "Invasion" at Veregrastreet Festival, Montegrano (IT) 2015