

PROGETTO EUROPA

“SKENÉ PROJECT”

Sostegno ai programmi di mobilità transnazionale nel settore della cultura

PREMESSA E INTENTI

The theatre is a meeting place for people and experiences and it enables different traditions and cultures to come into contact. Its history is evidently and centrally linked to the notion of society, it represents a place of challenges and discovery; a space that contains the multifaceted and varied aspects of humankind and its evolution. A space and a history that have witnessed the union of different “arts” (from music to set design, from set construction to choreography) aimed at making theatre a complex structure that is simultaneously open to new ideas and contributions in each of these areas. The appeal of this challenge lies in making this history and tradition a phase of mutual understanding and of the advancement of the intellectual and communicative means of knowledge-based Europe. It is a challenge that can bestow a universal value on the individual activities and experiences that exist in Italy and the other countries of the European Union. The “Centro Diego Fabbri”¹ is a privileged place that can guarantee the movement of ideas, the exchange of experiences and a place where different languages and cultures can meet. This vocation is in line with the precepts expressed by Diego Fabbri’s thought and work, and, by taking part in this project, finds the natural development of the principles expressed in its statute and the activities carried out over the past few years. Forlì-Cesena is particularly receptive to this kind of policy of movement and exchange since quite a few university faculties have been based, for quite along time now, in this province. Therefore, from a logistic point of view too, it is perfectly suited to host events with the participation of other European countries. The synergy between the Centro Diego Fabbri, the University of Bologna, the Town Council and the Province of Forlì-Cesena, the Regional Education Office, which have already supported the cultural activities of the Centre, represents an ideal condition for the carrying out of the project hereby proposed, on the basis also of its past experiences that have produced invaluable cultural growth. Growth and value are the main coordinates and perspectives that will make it possible to plan and carry out medium- and long-term projects, because they have allowed the Centre to become well-established and to obtain the attention and respect of the institutions and of civil society, as well as their future and continued support.

In short, our purpose is to establish cultural interactions and exchanges with all the countries that are taking part in this Project, by using the Theatre as the cradle of the fundamental traditions of European culture and as the pivot of a metaphorical and real movement of people and ideas.

¹ The Centro Diego Fabbri was born out of the cooperation of a number of institutions and people and its main purpose is to promote and develop the study of the work of Diego Fabbri, an important local playwright (Forlì 1911 - 1980) and to hence work on themes and issues regarding Italian theatre and various cultural forms with the help of scholars and young researchers who will work on the past and the future of language and the work of the theatre. On 1st June 2004 the Centro Diego Fabbri became an Association the members of which are the University of Bologna, the Province of Forlì-Cesena, the Municipality of Forlì, representatives from the Fabbri family and the “Incontri Internazionali Diego Fabbri” Association.

OBJECTIVES

- To promote theatrical history
- To encourage a “**cultural education**” for artists and cultural operators
- To encourage a “**cultural education**” for young people
- To sponsor the **development of new work opportunities** in the field of culture
- To support cultural activities that will include the **production and commercialization of “cultural products”**
- To promote the circulation of cultural activities both as a catalyst for **social integration** and in terms of an **economically viable resource**
- To create a network of **transnational contacts** by means of exchange “locations”
- To lay down the foundations of activities pertaining to “**cultural education**” over time.

PROJECT DESCRIPTION

The quality of the present project is reflected in the following activities:

1. European theatre and playwriting history divided into the following subsections:

CONTENTS

- a) *Theatre in antiquity*
- b) *Modern Theatre*
- c) *Contemporary Theatre*

Theatre in antiquity

Italy will set up a partnership with the *Istituto di Studi Plautini* (Sarsina, Emilia-Romagna) and with the *National Institute of Antique Drama* (Siracusa, Sicily), two institutions which regularly host prestigious international theatrical festivals. The study of classical theatre will also take into consideration new playwriting and directorial solutions that re-establish their bond with classical theatre and, especially, it will use the classics as inspiration for innovative writing and stage designing ideas. This will be done by offering a historical review of some of the classics that still provide contemporary theatre with crucial themes and suggestions. Contemporary theatre, on the other hand, will be reviewed by analyzing its most important representatives, such as the plays and poetry of Tony Harrison.

Modern Theatre

The *Centro Diego Fabbri* has already created a programme based on the work of Shakespeare with series of lectures, seminars and readings accompanied by music, which have contributed to contextualize Shakespeare’s plays in their historical, cultural and artistic environment. As the cornerstone of Western theatre and literature, Shakespeare’s work ushered in on the European stage the abysmal complexity of Man. For these reasons, an in-depth analysis of a few plays on the anthropology of power will be provided.

Contemporary Theatre

As far as contemporary theatre is concerned, particular attention will be paid to the history of European theatre not only through its best known playwrights, but also underscoring more recent, avant-garde, cutting edge work.

ACTIVITIES

The same kinds of activities will be shared by all the three research and teaching contexts in this section. Two separate phases will be set up for each of the three sections:

- training and study programmes aimed at contextualizing the selected authors from a historical, critical and socio-anthropological point of view. These activities will welcome the participation not only of the public but also of the artists and cultural operators involved in the various projects.
- production and circulation of stage events stemming from the proposed programmes. These events will take the form of **performance readings**, which will be dedicated to the critical and stage interpretation of a selected text; **concert readings** could be devoted to the work of a specific author and accompanied by live performances of music that is historically connected to or artistically inspired by the works of said author.

2. Creation of an International Laboratory in Translation for Theatre

CONTENTS

The International Laboratory in Translation for Theatre is an original national and International pilot project that sets out to develop a training program for theatre translators in strict collaboration with the Scuola Superiore di Lingue Moderne per Interpreti e Traduttori (Università di Bologna, at Forlì), and the department of Studi Interdisciplinari su Traduzione, Lingue e Culture (Interdisciplinary Studies in Translation Languages and Cultures), as well as the Master's program in screen translation (Università di Bologna sede di Forlì).

OBJECTIVES/ACTIONS

- To create a work-team of researchers from all participant countries, who will explore theatre translation, and whose findings will be presented in an on-purpose organized international conference on the topic.
- To design a specific training programme on theatre translation, aimed at preparing cultural operators, thus enhancing occupational opportunities in this field.
- To schedule a network of theatre translation workshops that will be held in each country participating in the project.

3. Cultural training for new generations. School contribution

CONTENTS

Theatre as a social and civil institution should recover its essential role in the building of an individual and collective identity among young generations. Starting from school, theatre could provide an educational and didactic common ground for all the countries taking part in the project. Training of young generations, teachers and cultural operators is the main focus of this section of the project.

OBJECTIVES/ACTIONS

- **Training and Education theatre workshops** for school classes of secondary schools (first level). Theatre workshops will be organized in two steps:
 - a) The preliminary step is conceived as a preparatory phase in the form of “drama game”, that should enhance creativity, both at an individual and collective level, and develop expression and communication skills of the participants in order to boost cultural integration, without giving up individual specificities.
 - b) The second phase of the workshops is so designed as to select and perform a theatrical work, according to the guidelines listed under paragraph 1 of the present project.
- **Training programmes**, backed by symposia for teachers and researchers of both education and arts fields on the European scene.
- **Performances**, staged by students in the different member countries taking part in the project.
- **Closing Festival** presenting all school productions.

4 European Drama Writing Award

CONTENTS

Instituting a European Award for Drama Writing, devoted to European authors and aimed at enhancing the production of new texts for the stage; original works that have never been performed before. Similarly to what happens with the Italian *Premio Diego Fabbri*, the European Drama Writing Award should consist of a monetary contribution to the production and performance of the winning play. The text will be translated into all the different languages of the project member countries, in order to allow the diffusion of its performance in Europe and to develop a stronger relation between young generations and theatrical tradition, as well as to inject new ideas into theatre production.

This part of the project's main objective is to assist operators in the post-production phase, spreading theatre culture values well beyond this present project.

OBJECTIVES/ACTIONS

- Publication of the call for competition.
- A technical jury of cultural experts will select three texts from all applications that will be chosen as the final competitors.
- After a public reading of the three final texts, a popular jury of theatregoers are to announce the winning text.
- Translation, *mise en scène* and performance of the winning text.
- Collection of an electronic database of all produced texts.

5. Copyright– New jobs

CONTENTS

Existing regulations on copyright will be subject to discussion and suggestions will be made on how individuals' creative production should be best protected, intellectual property should be safeguarded and copyright defended, not only as far as authors' are concerned, but also in the sphere of translation, with respect to both theatre and cinema segments in particular.

OBJECTIVES/ACTIONS

- Opening a roundtable that can allow different countries to discuss and reflect over copyright and safeguard of professionals in the field of translation.
- European Conference on existing EU legislation on copyright.
- Elaboration of an EU legislative project on copyright.

PROJECT LENGTH

24 Months (October 2009 – October 2011)

We would like to underline hereby that in modern society it is not longer possible to separate cultural issues from the culture production system itself and that the latter needs as much attention and care as the former, specifically in those fields where setbacks are evident and present.