

[sensæs]

THE SENSORY THEATRE

The Creative Europe project *SENSES The sensory theatre. New transnational strategies for theatre audience building* succeeded in analyzing a wide sample of young European population in order to understand their theatrical needs and preferences. This has been possible thanks to the synergy and collaboration among the international partners: **University of Milan, ScenAperta, Teatrul Muzical Nae Leonard Galati, University of Dunărea de Jos, University of Avignon et des Pays de Vaucluse.**

We designed a project that weaved together research and analysis with the involvement of young students. As a result of the university and secondary school workshops, we gathered data and co-produced three performances – *Re Cervo, Solaris, Les Yeux Fermés* – connecting actively audience, cultural professionals, and policy makers. During the development of the project, also three international conferences have been relevant to present the achieved results and engage cultural and theatrical experts. This has further enriched what had already emerged from the activities.

Hereinafter some of the main outputs of the project are described.

Implementation of the pilot Observation-Centre TEMPO in Milan

One of the main objectives of the project *Senses - The sensory theatre. New transnational strategies for theatre audience building* is to implement a new strategy for young theatre audience building (targeting young people between 15 and 24 years of age). To this aim, in January 2016 the Observation-centre TEMPO – Theatrical Enjoyment Measurement and Production Observation-centre – was launched at the University of Milan. Following the pilot experience in Milan, the Observation-centre is now be extended to the cities of Galați (Romania) and Avignon (France), thus effectively establishing a transnational Observation-centre. The worrisome decline of young attendance to theatre, opera and dance performances between 2011 and 2014 (-14%), as recorded by the Youth Report 2015 issued by the European Union relying on two Euro-barometers, more than ever justifies the urgency and need for this action. The pilot Observation-centre in Milan was attended by secondary school students from four different institutes and it pursues the following main goals:

- investigating the reasons for theatre non-consumption; identifying those cultural or entertainment activities preferred to theatre, and the features which make them more attractive in the eyes of young people;
- defining the perception of cultural consumption and its function in young people's lives;
- finalising a series of activities targeting the development of theatre-fruiting experiences; collecting from participants useful insight to the elaboration of theatrical programmes and contents specifically suited for a young audience, notably, in the

15-19 age range;

- launching a permanent round table including all the representatives of the partner theatres in the project, local cultural public authorities, schools principals and teachers.

In the earliest phase of the Observation-centre's activities, launched in March 2016, we interacted with four secondary schools having different curricula in the Lombardia region (three schools in Milan and one school in Como). First, a quantitative inquiry was carried out by means of a questionnaire organised in 36 close-ended questions (and four filter questions for a total amount of 40 questions) and four sections: theatre consumption, free time consumptions, digital expertise, sample profiling. The second phase of our work (qualitative analysis) aimed at stimulating young people cultural (notably theatre-related) consumptions and promoting a conscious and critical reflection on their theatre reception experience.

The tool selected to this aim was a 'critique' workshop attended by around 125 students from the four school institutes involved in the project.

Organised in 3-4 people groups, students went through 64 hours of cultural activities from March to June 2016 under the supervision of university tutors. Each group was invited to autonomously plan an audience programme comprising at least four cultural and entertainment activities of their choice, one of which had to necessarily include a theatre show. As a result, young people were called to actively engage with cultural programmes and choose freely among different activities. The only requirement was to draft a full report describing the whole process, from their choices to the consumption and evaluation of their cultural experiences. The form and content of these reports were also autonomously selected by the students.

These reports were prepared during workshops supervised by university tutors and presented by the students during a two-day conference (June 28th-29th) attended by the representatives of three important theatres of the city of Milan (i.e. Piccolo Teatro, Teatro i, Atir Teatro Ringhiera) together with the theatre partner of the project, ScenAperta Altomilanese teatri. The impact of the 'critique' workshop on young people's participation in cultural activities and on their acquiring suitable tools to understand and discuss them will be verified in the Observation-centre's second year of activity by means of quantitative (questionnaire) and qualitative tools. One of the activities for the second year foresees the participation of part of the 125 students who were involved in the first stage of activities to the production of shows and theatre events. In this context, under the supervision of university tutors the participants will play the role of internal 'reporters' whose task will be the elaboration of communication content targeting their peers. Concurrently, the first stage of activities ("critique" workshop) is currently repeated with new students by introducing some variations, such as an exclusive focus on the consumption of performing arts (theatre, dance, and music). Some feedback collected at the end of the first 'critique' workshop already provides positive indications on the Observation-centre's results. Around 15% of students wish to carry on with workshop activities and theatre experiences and some teachers reported a significant impact of the activities in terms of critical development and awareness in our students sample.

Regular meetings were held during the 2016 with Marina Messina (director section performing arts of the municipality of Milan) and hers team, who shows a lively interest for the Senses project.

Re Cervo



Co-funded by the Creative Europe Programme of the European Union

SESTESSENSE "The Sensory Theatre" New transnational strategies for theatre audience building

60th Anniversary of the National Opera House Bucharest (1945-2005)

REGELE CERB

Premieră MONDIALĂ
Spectacol în limba italiană, supratitrat în limba română

de Angelo Inglese
Libretul: Paolo Bosisio după fabula "Regele Cerb" de Carlo GOZZI

Dirijor: Angelo INGLESE
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Director general:
dr. TEODOR NIȚĂ

The poster of the premiere with the opera *Re Cervo*

Is the opera performance a sensorial experience for the public? Can a show which contains elements of music, theatre, dance and visual art to have a very strong impact on the audience? The world premiere with the opera *Re Cervo (The King Deer)*, which took place on 23 of October 2016, at 7 p.m., at „Nae Leonard” Musical Theatre from Galați, Romania, responded positively to these questions.

The Theatre from Galați takes part in the European project „SENSES – The sensory theatre. New transnational strategies for theatre audience building”, a project cofunded by the „Creative Europe” program, which belongs to the European Union. Besides the Musical Theatre, from the project takes also part the „Lower Danube” University from Galați, the Universities from Avignon and Milano and „ScenAperta Altomilanese Teatri”. The libretto of the *Re Cervo* opera is inspired by Carlo Gozzi’s homonym fairytale and it was written by Paolo Bosisio, a famous opera stage director and University professor.

In the workshop which was held at the University of Milan from October to December 2015, where the main themes developed were Gozzi’s biography and works, the analysis of the historical context in which Gozzi worked and the difference between Gozzi’s poetics and Goldoni’s one, Paolo Bosisio was a guest star at the workshop, where he explained to the students the process from the original piece to the rewrite one. Bosisio explained the transition from a piece made for theatre to a piece for opera. He also told his ideas about the realization of the performance itself. Another activities were held by Prof. Chiara Sironi, who analyzed the plot and the structure of the original version of *Re Cervo* and, also, the students were requested to be dramaturgs for a day and they reworked, with the help of Prof. Tancredi Gusman, some stories in a theatrical form.



Colloque international
"Le Théâtre et les cinq sens. Théories, esthétiques,
dramaturgies"



Projet SENSES. The Sensory Theatre. New transnational strategies for theatre audience building (Creative Europe 2015)

Paris, 13-14 Juin 2016 Cité internationale universitaire de Paris Maison de l'Italie [7, boulevard Jourdan 75014 Paris](#)

The international symposium held in Paris (CIUP) on 13 and 14 June was the first of the three symposia scheduled (one in each partner country) as part of the SENSES project.

This first symposium was devoted specifically to a theoretical approach to the question of the role of the five senses in the theatre. Thus, 44 speakers presented a theoretical synthesis or case studies based on their personal research or their experience as theatre practitioners. The 8 sessions of the symposium alternated the views of experienced researchers, young doctoral students and artists, stimulating rich discussions which offer further contributions to the development of our collective project.

A first session was devoted to the presentation of the SENSES project as a whole (Eugenio De Caro, Maddalena Mazzocut-Mis) and, in particular, to a first report (Tancredi Gusman) on the implementation of TEMPO (Theatrical Enjoyment Measurement And Production Observation Centre), which, starting from a field survey, aims to propose a new model of young theatre audience building (15-24 years – a population often disinterested in theatre and performing arts). After two papers reviewing the aesthetics of the five senses and its modalities in contemporary theatre and also in some past experiences (Luk Van Der Dries, Paola Ranzini), a performance by the duo Hantu (Pascale Weber And Jean Delsaux) based on the Letter on the Blind for the use of those who can see (1749) by Diderot, proposed an approach to the question through the body's commitment onstage, between presence, interpretation and representation.

The following sessions emphasized a critical approach applied mainly to contemporary

creations in the space of western theatre (Jan Fabre, Odin Teatret, Joel Pommerat, Martin Crimp, Brian Friel, Gao Xingjian, the Gibellina Orestiades Festival in Sicily, two recent productions by Jacques Crête and Olivier Choinière of the Théâtre du Québec, the theatre of Los Sentidos, Didier Besace, the "physical" theatre of today's Greece) with attention also toward the theatre of objects (The Turak), the mime (the Théâtre du Mouvement) and the choreography (Marjana Krajac).

In several sessions of our colloquium has had an important place a reflexion about "performance", in which the involvement of the viewer's senses is almost obvious (for instance the papers of Polina Doubtchinskaya, Eun Young Lee Park, Max Kaario, The Two Gullivers).

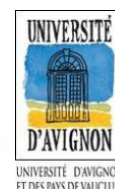
The implication of the senses in non- Western theatre was addressed by Françoise Quillet through the notion of *rasa*.

A historical perspective was preferred in the communications of Pierre Causse, Filippo Bruschi and Yanna Kor, who studied the use of synesthesia in naturalist-symbolist theatre. Two papers (Anthony Saudrais, Emmanuelle Soupizet- Chérel) were devoted especially to the lyric theatre.

Other important theoretical questions were: the involvement of the aesthetics of the sensorial theatre in the construction of public political awareness (Agathe Torti- Alcaayaga); the relation between visible and invisible (Erich Anspach); the role of technology in sensory theater (David Carolan). The contribution of Chiara Elisa Rossini of the Teatro del Lemming (Rovigo, Italy) was also important. She presented the theatrical work of the experimental theatrical group Teatro del Lemming (Rovigo, Italia) which consider the implications of the spectator's sensorial experience as the centre of the dramaturgical construction of the spectacle. This perspective led to the conception of a spectacle for a single spectator (cf. M. Munaro, EDIPO - Tragedia dei sensi per uno spettatore, Titivillus 2011).

(Report Prof. Paola Ranzini)

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