

Partner search

Culture sub-Program

Strand/category Cooperation project

Deadline 7th October 2015

Cultural operator(s)

Name TRAMA Association

Short description

TRAMA is a collective of artists engaged in theatrical research. Founded in 2009 by director Luca Giacomoni, the association offers training with the great masters of theatre and pursues an ongoing work of producing performances. Since it was created, TRAMA is also involved in projects of common interest and public utility: artistic action in schools, hospitals, retirement homes, penitentiary facilities and shelters.

In 2009, director Luca Giacomoni takes part in a workshop led by Ariane Mnouchkine at the Théâtre du Soleil. In order to develop and go deeper into the work that had emerged, she lends him her rehearsal space at the Cartoucherie in Vincennes. About a hundred actors create an international research group and take turns to work together: the TRAMA company is born. For a year, the group is involved in various public structures. Later, Luca Giacomoni invites famed artists such as Yoshi Oida, Richard Schechner, Alain Maratrat, Germana Giannini, Bruce Myers and Joëlle Bouvier. These contributors host sessions, pass on their knowledge and prepare the group for improvisations.

From 2010 to 2015, the company produces five shows: *Tu tueras ton père et tu épouseras ta mère*, inspired by Ovid's *Metamorphoses*, *Œdipe Roi* by Sophocles, *Médée Matériaux* by Heiner Müller, *Les babouches d'Abou Kacem*, a collective creation based on a sufi tale, and *Pour frères les chiens*, a tribute to Italian writer and filmmaker Pier Paolo Pasolini, in the shape of a danced play. The next creation of the company, *Hamlet* by William Shakespeare, is scheduled for the 2016/2017 season.

Its main priorities are mainly :

- . Support and value the creativity of young artists;
- . Create spaces of artistic research;
- . Develop skills through periods of professional training;
- . Develop new audiences and raise awareness about theatre in underprivileged groups

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Project

Field(s)

- . Performance
- . Audiovisual media
- . Digital culture
- . Transmedia narration

Description

Context

Our world today is deeply affected by narration. TV series, blogs, transmedia commercials, business communication, electoral campaigns and social networks all bear witness to an obvious attraction for the world of storytelling. The art of telling stories is becoming increasingly important in our exchanges with the world around us. It hasn't always been the case.

Since the 1990s, this art has been taken over by the interests of communication – from finance to marketing, from business management to politics – under the very name of “storytelling”. This technique consists in applying narrative processes in order to win the hearts of the public with a powerful story, generating an emotion in a context which in itself would neither generate nor assume it. There are numerous applications to storytelling: marketing strategies built around the history of a brand to increase sales, managers learning how to tell stories to motivate their employees, military training on video games conceived specifically, and spin doctors building the lives of politicians based on a precise dramaturgy. In such a context, it is legitimate to wonder how human relations and exchanges between individuals are likely to be modified.

Is the story, which is supposed to be a means of understanding the world and conveying human experience – as it is with “traditional” narrators – becoming a weapon of mass distraction used to shape thoughts and direct behaviours? Which space of freedom is there to claim, if our daily life is trapped in a narrative net which filters our perceptions, stimulates emotion and organises responses? And what is the part of cultural production in this situation? The analysis is far from simple, as our horizon is both complex and fragmented.

And yet a first inventory is necessary: if the issue of modern storytellers is to create new forms of mythology, our mental space becomes the conquest ground of the great representations of the world. Today, more than ever, using narrative tools in a coordinated way allows us to increase the impact of a real action, and to keep hold of its symbolic representation. What are the consequences for the freedom of the individual, and to a wider extent, for democratic debate?

Project description

The project wishes to explore the renewed importance of the narrative phenomenon and open a space of reflection on the role of artists today. Why tell stories? On which media? Can new shapes of storytelling contribute to widening our mental space? The project is articulated around the following three main issues:

. Understanding why narration is used. The project aims to study the inherent mechanisms in narrative structures, analyse its impact on the mind (voluntary suspension of disbelief, storylistening trance experience, etc.) and closely observe their efficiency.

. Reintroducing narration - *how to tell* - and the tale – *the story* - within artistic objects, in the opposite direction to the self-reflective, post-modern and contemporary forms. The representations conveyed daily by the main media tend to curb our free will. If we consider that the stories of our experience give birth to our life and our identity, multiplying the visions of the world through the use of narration should allow us to sharpen our critical thinking.

. Questioning the wider sense of the form of storytelling within an artistic project. It would be necessary to identify the essential issues of contemporary narration, focusing particularly on digital culture and transmedia storytelling. Is it possible to direct the narrative model of marketing towards a creative sector in touch with its time and its audiences, in an intelligent and sustainable way? If it is, how would this adaptation influence the ecosystem and the skills of cultural participants?

Objectives

- Experimenting innovative approaches in developing projects, around the issue of narration in artistic creation, and the tale of a global cultural project.
- Allowing cultural and creative participants to earn skills, offering a transdisciplinary approach as a key to the training.
- Raise awareness about the political, social and artistic dimension of the narrative phenomenon among new audiences.
- Linking the production of artistic objects to the issue of transmedia narration.

Strategies and actions

The issues will be approached in a trans-disciplinary way and explored through a wide range of actions:

- Collective approach (co-organisers and participants think together) and individual approach (individual projects of the participants)
- Workshops, pluridisciplinary encounters, performances, readings, online training, merit scholarship, etc.

Collective approach

- By theme: narration, economic model, infrastructural model
- With nomadic laboratories
- Including all participants to the project
- Welcoming contributors from outside the project
- Preparing events to welcome the public

Individual approach

- Participants can be people, groups, members of the public or private sector chosen by the organisers.
- Individual projects are the first part of projects which the participants can chose to pursue after the end of the European collaboration, supported by the results of the laboratories and with the developed and/or acquired skills.

It will be necessary to find a loop between individual and collective to have an ecosystemic approach, ending with a final which could induce a new cycle.

Communicating the results

At the end of the project, it will be important to draw out an appraisal of the quality of the collective work and of the individual projects, in order to capitalise on the experience of the participants. Co-organisers will chose together how to communicate the results:

publication, MOOC, nomadic events, performances, meetings, etc.

Target audience

- Professional and amateur artists
- Digital actors (start-ups, digital arts structures, etc.)
- Performance professionals
- Actors of the cultural and creative fields, mainly linked to performance, audiovisual media, the written word and narration
- Territorial collectivities and institutions within the European Union
- French and European citizens

Partners searched

Countries

Any other EU countries interested in this project

Profile

- Actors of the cultural and creative fields, mainly linked to performance, audiovisual media, the written word and narration
- Schools of theatre, writing, image and narration,
- Consulting and accompaniment structures, communication agencies
- Universities and research laboratories in human and social sciences

Other

Partners searched should have a relevant expertise and experience in the implementation of European projects.