

**Attendees:** Vasiliki Agelopoulou (EL), Laura Alicu (RO), Rodica Banica (RO), Barbara Bertelmann (DE), Marco Caboni (IT), Andrea Carnevale (IT), Rania Filopoulou (EL), Maria Goldstein (PL), Hanna Jastrzębska Gzella (PL), Octavian Ionut Lazin (RO), Ugogiulio Lurini (IT) Marta Mantovani (IT), Klaus Möller (DE), Susan Perkins (AT), Marianne Seidel (DE), Paul Siemt (DE), Lothar Tschapka (AT), Małgorzata Uptas (PL)

Organiser of the meeting	All the activities took place at
 <p>laLut          Centro di Ricerca e Produzione Teatrale</p>	 <p><b>Associazione Corte dei Miracoli</b>          Centro Culture Contemporanee          Via Roma, 56 - 53100 Siena</p>

<b>Thursday, 17<sup>th</sup> October</b>	20	<b>Meeting in Piazza del Campo</b>
	20:30	Pre-welcome Dinner at <i>Compagnia dei Vinattieri</i> , Via delle Terme, 79
<b>Friday, 18<sup>th</sup> October</b>	9:15	<b>Meeting at Corte dei Miracoli (via Roma 56)</b>
	9:15 – 9:45	<b>Presentations of Siena, laLut activities, Corte dei Miracoli</b>
	10:00 – 12:30	<b>Theatre workshop n.1</b>
	12:30 – 13:00	Discussion
	13:00 - 15:15	Lunch
	15.30 – 18:30	<b>Theatre workshop n.2</b>
	18:30 – 20:30	Free time
	20:30	Dinner at <i>Gallo Nero</i> , via del Porrione 65/67 (on the host)
<b>Saturday, 19<sup>th</sup> October</b>	9:30 - 10	<b>Meeting at Corte dei Miracoli (via Roma 56)</b>
	10 - 12:30	<b>Theatre workshop n.2 (reprise and conclusion)</b>
	12:30 - 13:00	Discussion
	13:15 - 15:15	Lunch at Orto de' Pecci, via di Porta Giustizia 39
	15:30 – 18:00	<b>Guided Tour of Siena</b>
	18:00 - 20:30	Free time
	20:30	Dinner at <i>Nonnomede</i> , Via Camporegio, 53100 Siena

With this meeting we succeeded to have a rich two days workshop, involving - together with the Grundtvig Partners - the two theatre groups laLut works with during the all year. These two groups are composed of operators, medical assistants, educators and users of the local psychiatric services (Siena and Val d'Elsa areas). With these two days work we shared our methodologies, practices and theatre exercises, we went through new encounters, we discussed the difficulties and the advantages of using theatre and the stage to work together, we had a good time.

## **Friday, October 18th**

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### **9.15 - 18.30: Full-day Meeting**

#### **Meeting Venue**

Associazione Corte dei Miracoli, *Centro Culture Contemporanee*, Via Roma, 56 - 53100 Siena

#### **Programme**

#### **Welcome address**

Marta Mantovani welcomed the participants, introduced the meeting agenda, briefly presented Coordinator (laLut) background and activities concerning theatre and mental health.

Celine Kraus briefly introduced the Association *Corte dei Miracoli* and its activities.

#### **WORKSHOP 1 (10:00 - 13:00)**

*conducted by Marco Caboni, Andrea Carnevale, Ugogiulio Lurini, Marta Mantovani (laLut)*

The first workshop involved the Partners and the theatre group of educators and users of Siena's psychiatric services. Many exercises were introduced and done\*. At the end of the workshop the participants discussed their impressions.

#### **LUNCH**

#### **WORKSHOP 2 (15:30 - 18:30)**

*conducted by Marco Caboni, Andrea Carnevale, Ugogiulio Lurini, Marta Mantovani (laLut)*

The second workshop involved the Partners and the theatre group of educators, medical assistants and users of Val d'Elsa's psychiatric services. We continued with other theatrical exercises\*, and concluded the day with a discussion about the work just completed.

*\*see complete list at the end of the document*

## **Saturday, October 19th**

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### **9.15 - 18.30: Half-day Meeting**

#### **WORKSHOP 3** (10:00 - 13:00)

*conducted by Marco Caboni, Andrea Carnevale, Ugogiulio Lurini, Marta Mantovani (laLut)*

The third and final workshop involved the Partners and both the theatre groups of educators, medical assistants and users of Siena's and Val d'Elsa's psychiatric services. We focused on group improvisation and also assisted and participated to the rehearsal of the show Siena's group was working on. At the end of the workshop the participants discussed their impressions.

#### **LUNCH** at the Orto de' Pecci

The entire group had lunch together at Orto de' Pecci.

This place, an authentic piece of nature and countryside inside center town, was chosen not only because of its particular beauty and location, but also because it carries on a history of activities and services for (and together with) people with psychiatric disabilities through the work of the Cooperative "La Proposta", which runs it since 1983.

After lunch the Partners group had a **Guided Tour of Siena** and a nice walk through the city center. In the evening the group joined again for dinner at the pizzeria *Nonnomede*.

## **LIST OF EXERCISES**

### **SPACE, RYTHM, BODY CONTACT, BODY EXPRESSION, LISTENING**

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1. Walking in the room trying to occupy the empty space left by others (pretending the pavement is a raft that could sink if too much space is left empty on the same side), trying to move following the rhythm of the music (when the music stops, everybody freezes).
2. When walking and crossing someone else's look first smile at them; then wave then stop for three seconds keeping the eyes in his/hers; then walking attached to the other by different parts of the body: palms, elbows, head, behind.
3. Walking in the room by themselves, then arm in arm with someone else, then with two other people, then three and so on.
4. Walking in the room following the rhythm of the tambourine and stopping when the tambourine stops. When the tambourine stops the person who guides the exercise says a word (e.g. rain,

happyness, religion etc.) and everybody assumes a posture and a facial expression to describe that word.

5. Walking in the room with the aptitude of someone really tired and sleepy until everybody lay down. One of the participant will then touch each person who, starting to laugh, will start getting up again.

#### RYTHM, OBSERVATION, COORDINATION

1. Making two lines of people (having each person facing another one), one of the two starts making movements following the rythm of the music and the other one act like it was his/her mirror (making the same movements at the same time)
2. Three (or more) people standing in line: only one of them can face the audience at a time, so when someone turns, the person facing the public has to turn back. Basically the actors have to act like they were revolving doors. A second step of the exercise implies that when facing the public, the actor has to assume a particular posture/expression.
3. Three or four people standing in line and facing the audience: they have to walk together (like they were attached, so keeping the line) until a particular point and then walk back (backwards). A second step of the exercise implies some actions to be done at a particular step (both forward and backward): e.g. an imaginary obstacle at step 2, clapping hands at step 4 etc.

#### BODY SELF-AWARENESS, COORDINATION, CONCENTRATION, IMPROVISATION

1. An actor is sitting on a chair, the other is standing behind. The sitted person acts like a puppet, so all his/her arts can be lifted up/moved only by the person behind, who acts like if he/she was a puppeteer. The same exercise can be done having both people standing, so that the puppeteer can also try to have the puppet move with his/her legs in the room.
2. A person is standing motionless like if he/she was a statue: each one of the others can go and move some part of the statue body, which will have to keep that new position assumed. At the end of multiple modifications of the statue made by the others, the audience can give a name/title to the statue. A second step of the exercise implies that each person become his/herself a statue, assuming a posture that is somehow linked to the one assumed by the others. The result is a sort of "tableau vivant" to which the audience can give a name/title.
3. An actor sitting on a chair has to answer to the audience's questions following some rules:
  - waiting three second before answering and assuming any posture, facial expression

- either being themselves or pretending to be someone else e.g. playing a character (the person must be enough concentrated to not contradict the story he/she's telling about him/herself)

4. Two people sitting side by side. The actor starting the exercise is facing the audience, the other keeps his/her look on the partner. The actor starting the exercise makes a simple gesture, then turn his/her look to the partner. He/she will then turn to the audience, wait for three seconds, make the same gesture and then add another one of his/her choice. He/she will then give back the look to the partner, who will turn to the audience, wait three seconds, make both the gestures, add another one and so on.

#### COORDINATION, LISTENING, CONCENTRATION

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1. Making a circle of people that keep their arms around the shoulder of the neighbors and starting to count ten steps on the right, then nine on the left, then eight on the right and so on (everybody has to make the steps at the same time). At the beginning, each step is counted loud by all participants, while at the end of the exercise the circle should move together in silence getting from ten to one.
2. Making a circle (it can be done either standing, walking, or sitting - if sitting, people should keep their eyes closed) and trying to count until ten and then back without overlapping numbers: each person can say (or not say) the progressive number.
3. Making a circle, everybody with his/her back to the center of the circle. Everybody has to turn his/her back to the center of the circle making loud the sound "ah" at the same time.

#### BREATHING AND USE OF THE VOICE, LISTENING

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Making a circle of people hand in hand, eyes closed. Everybody starts to breathe in and out and then, when ready, starts to produce a sound while breathing out. The circle moves in raising up the volume of the sound and moves out lowering the volume of the sound. The result should be a sort of harmonious and choral singing that extinguishes just like it started.

#### IMPROVISATION

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Six chairs at the wall, actors enter the space one by one, playing some character and following the atmosphere suggested by the music. The characters don't know what kind of place that is, it's new for them. They have to improvise doing simple things, trying to listen carefully to the other actors' actions and proposals.