



Building new skills
for innovative business models
in the performing arts sector

www.trainart.eu

ANCONA 14TH/16TH SEPTEMBER 2022



COMUNICATO STAMPA

Consorzio Marche Spettacolo:

“TRAINART chiude il sipario, ma lascia spazio ai nuovi progetti nati”

PRESS RELEASE

TRAINART ends with a final event in Ancona, Italy. Launched by the Creative Europe program, the project aimed at strengthening the competitiveness of the performing arts sector in Europe through the development of new skills in two fields: A. new sector models for cultural spaces and B. artistic interventions in unconventional contests.

During the three years of planning, TRAINART - made up of a partnership formed by Consorzio Marche Spettacolo, lead partner, Welcome Aps (Italy), Kulturanova (Serbia), Haceria Arteak / ZAWP (Spain), Teater Nu (Sweden) and by the associated partner Limerick City and County Council (Ireland) - has moved in multiple directions, starting with an in-depth research on the needs of the cultural and European sector which was followed by a detailed mapping, both aimed at laying the foundations for the formation of artists and cultural operators from each of the countries involved in the project.

The pilot actions of TrainArt beneficiaries are born from this training path, that is 19 projects that experiment new methods of approach to performing arts, which are now being developed in Italy, Serbia, Spain and Sweden.

To date, 19 actions have been launched, from audience development projects and urban regeneration to sound walks in unexpected places.

In the A. field, new management models for cultural spaces, for example, on the Italian side we find the School of Platea Melting Pot of AMAT, which involves groups of migrants in the programming of cultural events; OPERA STUDENTS of the Marche Opera Network Foundation, which aims to stimulate the interest of young people in opera; the redevelopment project of the Casa della Grancetta, a disused cultural space taken over by the theater company Asini Bardasci, and that of the Pergolesi Spontini Foundation, which aims to revive the Ex-Cascamificio di Jesi as a multifunctional space, which are aligned with the idea of the Arena Sferisterio Association to revisit the function of unused spaces of the Arena making them suitable for hosting musical events; and then, the projects aimed at expanding the offer of already operational spaces, such as those of the Centripeta Association and Hangartfest, the latter launched into a "hybrid" experimentation that goes into area B thanks to the proposal of choreographies in video live.

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For the same area, Serbia has tried its hand at drafting a manual "for beginners" on how to set up a cultural center, written and tested by the beneficiary Dom b612, while in Spain it was decided to experiment in the application of new management methods aimed at improving services, in two fields: the contemporary circus collective Zirkozurre in the administrative field, through online technological tools that facilitate worldly work, and the ARTOTEKA platform in ensuring that its "Art Rental" service is sustainable in the long term.

Thematic B. artistic interventions in unconventional contexts through as many designs, such as the Italian WALKABOUT of the MALTE Association, live dramaturgy conceived for hotel spaces, the Sound Walks in Silent Emotion in the earthquake craters of La Casa di Asterione, to be listened to by the "use of headphones as in the case of Collettivo CollegaMenti's Playlist project, which links the environments crossed with myths and legends; the community development project through the street circus arts conceived by the Compagnia dei Folli and the activities of workshops and "flash-mobs" in the peripheral areas curated by the Teatro Giovani Teatro Pirata. At the same time, Irena Čučković, a professional photographer used in Novi Sad (Serbia), conducted workshops on the theme of artistic interventions in the company, a method - that of workshops - also adopted by the Pablo Ibarluzea International School of Bilbao (Spa), aimed at training in field of physical theater and the use of the mask. Also in Bilbao, the choreographer Blanca Arrieta preferred to focus on the activation of "dying" places through the movements of the body.

Finally, in Swedish territory, the forces of Teater Nu and all its local beneficiaries have come together to give life to KONSTHALL: TEATER, "the largest art gallery in the world", an online platform in which each of us can cover the role of artist by taking a picture of any piece of inspiration and pinning his image on an interactive map.

More information is available on the website www.trainart.eu and on the project's Facebook and Twitter channels.

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