



## Training Module

Developed by : e.s.t.i.a/ Ina

Training site : Friche Belle de Mai – Marseille (France)

Length : 5 days and 5 nights

Number of participants : 24 interns

**This training is destined for:**  
Professionals of the social, cultural, educational, and judiciary sectors

## « Theatre / archives »

### Objective of the training

Definition of the educational issues linked to performing arts with archive images used within the framework of an education and creation project with youths and adults with insertion difficulties. Transmission of the methodologies that were established and evaluation processes.

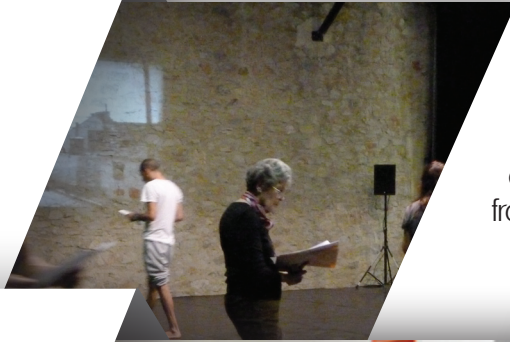
Taking part in this training (mobility fees, costs of the stay during the training) can be taken care of by a european mobility fund.  
The demands must be done before the 2nd of February 2017.  
For further information and to make the demand:

<http://www.agence-erasmus.fr/page/mobilite-education-des-adultes>

# Program

## First days

Morning :



- Welcome and presentation of the group of participants, and trainer
- Presentation of the archive material, of judiciary questions linked to their use, of the context of preservation of archives and their uses in the framework of educational and creative projects

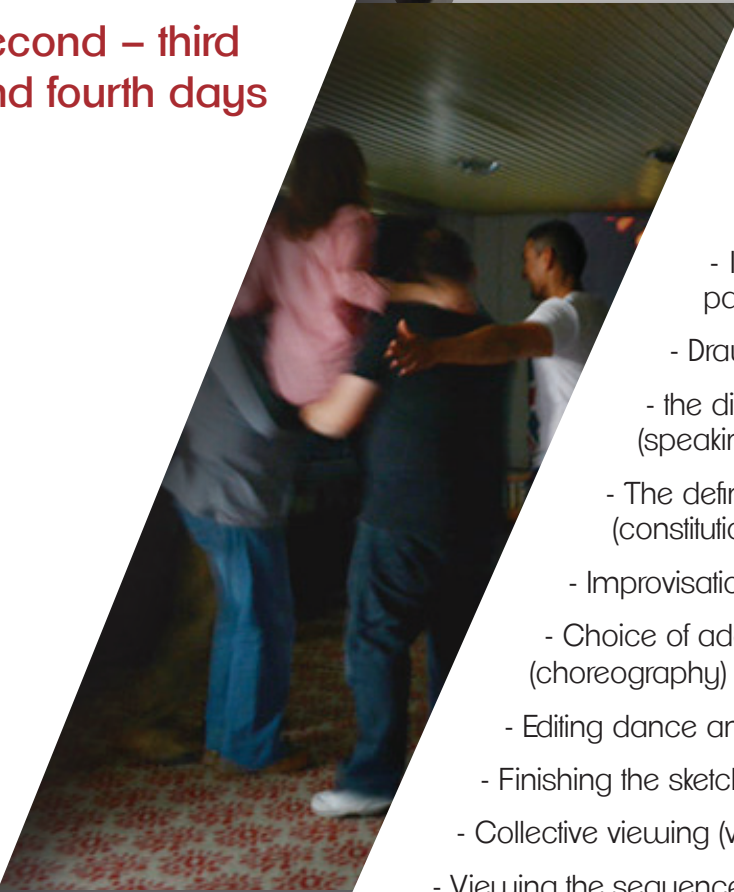
Afternoon :



- Presentation of the general context and issues of artistic creations with publics in custody. What kind of processes can we engage with these publics? What are the objectives? At the center of this more theoretical time, four axes are exposed and make up the basis of the common thought process that will go through the entire training

- displace gazes
- find new languages with the body, the image, and music
- work on frustration and conflict
- grasp images to tell and speak of the world

## Second – third and fourth days



### 3 days of workshop “theatre/archives” Unravel the process and methodology (e.s.t.i.a.)

- screening without sound (decontextualization work)
- Images that are missing and images with an impact (memory image)
- Drawings on the image (the finger print)
- the discovery of images (speaking of oneself, make the images speak)
- The definition of the work themes (constitution of an otherness)
- Improvisations and structures (the language)
- Choice of additional music and physical compositions (choreography)
- Editing dance and image (the sketch)
- Finishing the sketch (the finishing process)
- Collective viewing (viewing)
- Viewing the sequences that were created in workshops and explain the contexts
- General debrief

## Fifth day

### Morning



Collaborative evaluation workshop of the educational creation process: group analysis of those that have experimented during the three days of the workshops and the issues of evaluation impacts of this type of action on the beneficiaries and on the professional- collective identification practices of the impacts through the group animations (moving debates, simulations, small group exercises and in pairs giving the possibility to work on the representations, on the understanding of intervention contexts and the inter-professional dynamics that are at play here, on the shared explanation of the methodologies questioning the common language to be built) and the creation of a mind map.

### Afternoon



Hand in of the attestations – departure