



Cataclisma

Network

preface
A short description

CATACLISMA

Documentation and Training Center for the Non Formal Languages.

The subject of this work was born related to my experience in using the non verbal expressive languages both in the national and international cultural field and in the general educational ones.

After numerous experiences I have perceived the necessity to explore the use of those that for me are denominated the *Non Formal Languages*. The artistical expression in general, the use of the music, of the theater, of the circus, of the street theater, of the cinema, of the gymnastics, of the cooking art and of all the other non formal communicative expressions in relationship to the education and the pedagogy arise my curiosity and impassions me.

It is even more a challenge for me the possibility to succeed in uniting my working passions: the world of show and the training one.

By realising this union and by operating searches contemplated to this aim, i understood that is an endless sector in which the information and the experiences are not so easy to retrieve and to identify. From this analysis was born the idea of the project "Cataclisma", an ambitious project to begin to order in a network all the information, the works methodologies, the contacts, the sources.

Soul and carrying structure of the network it is the realisation of a real *Documentation and Training Center for the Non Formal Languages*. A physical center in which besides the papery material, the multimedial supports, the testimonies there will be also the possibility to develop training activities on these themes, bt using the non formal languages.

An objective that asks for a continuous searching and cataloguing of information, and their sharing on line, a constant co-ordination among the endless sources of information. This network is realised with a informatic date-base and from a technical structure of on-line work, and in my tqp-document i also shortly i explain the motivations, the structure and the technical operation.

:O)

simona molari

NOTES OF TRIP

I have given order to the inconstancy
“I AM AWARE”



**...Yet all the while I hungered for meaning in my life
And now I know that we must lift the sail
And catch the winds of destiny
Wherever they drive the boat.
To put meaning in one's life may end in madness
But life without meaning is the torture
Of restlessness and vague desire
It is a boat longing for the sea and yet afraid.**

Edgar Lee Masters (1868–1950).

Spoon River Anthology, 1916.

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1. INTRODUCTION

When i came back from the last residential seminar in Strasbourg in January 2003 I have been thinking about the [address](#) i should give to my PRACTICE II and therefore to my Training Quality Product: the last two steps of the learning process of these two years. The first reflection I have done was connected to the time schedule. I had the feeling not having indeed the necessary time to develop well the work i was asked for. *I could not see his utility*. If there is not enough time than..."where is the Quality? ", did I wonder me.

Then I begun to observe the all from another perspective, from another point of view of the geometry, not only the façade and the section, as my architecture studies teach me. You have to look the house from every point of view: from the one of whom will live in, from who will look at it from outside walking in the road, from who will live forehead, from who will have to paint it, from the pigeons that will lean on the balcony...The points of view are almost endless if you stop and think for a while.

The FLEXIBILITY, the basic quality of the “good modern trainer”, called me from the inside asking to me:

[WHAT is THE MEANING?](#)

Which is the way we done in these two years? So much time spent for the self-assessment, to have to deals with my sense of restlessness in not finding my specific role inside the ATTE, the asking me "but...what I do in this course??"

"WOW!" A little light in my mind...I thought: this can be the occasion that brings me to understand better what to do "when i will be big"!!

And so my REFLECTION was born exactly from here: why not to work on what I have, on my own resources, on what i am. I am a clown but I am a trainer too. But I do not like to put labels on what I am. I am Simona and than why do not try to link my talents and my passions of the sectors in which I operate? To try to integrate them and to make them to become a tool one of the other, in constant relationship, dialogue and exchange. In a certain sense it means to give a sense to my course of life, to work on what I feel part of my project of life.

My world is: the WORLD OF THE [SHOW](#) and especially of the [street show](#); the international and national [TRAINING field](#), the INTERNATIONAL RELATIONSHIPS generally, the [COMMUNICATION](#), the connection with DIFFERENT SOCIETY and CULTURES, and at last but not at all as least the [SHARING OF ALL THIS](#)

To face the Training Quality Product, my Practice II and in general the whole ATTE course have been to me part of a complex process then. I understood that rather than to find me with so many cards in hand and to singly play them I had to unite them. To connect and to strengthen, where possible, part of my competence, not to see them anymore as a symbol of superficiality. But to link them. To keep on working with my passions but to contaminate them. To cultivate them and to make them growing in parallel. It seems not to be at all a simple thing!

I have a poliedric and discontinuous education, also contaminated from different philosophies. But not for this reason it means it is a superficial one. The fact to work in more parallel worlds has made me understand that one does not damage the other ones, but rather the importance of the contamination among the various disciplines. Therefore I decided to give me an objective from my Practice II and from my TPQ.

I chose to study, to do it with method, to link with a method.

My learning process is born from the intuition of the importance of the fun in the human contact and in the training-educational field, in the social communication. We have already some example like the clown Miloud¹ with the Rumanian children or Don Bosco² in primis and the Magician Sales³ that has followed his example.

Don Bosco invented the animation. He was a catholic priest and in order to make children learning the religion and to give them an education, he used the language of the animation, of the GAME, of the condivision, the group dynamics. He used a non formal language. The children and the youngsters started to come and to stay in the so called “*oratori*”, where it was possible to meet other children, to play together and to study together. Now all the Churches followed his example.

The first thoughts about the non formal languages came from a Saint! Don Bosco!

In to deepen the thematic linked to the training techniques to the Council of Europe I have verified that a lot of documents exist on the non formal education (in which is also surely the show), but little concerning the meeting between the show techniques and the training itself.

Making this learning process I have continually had the opportunity of exchanging opinions and experiences with my trainers and with my colleague-participants. An essential part of the process has been the Practice I in which I have begun to use and to experiment the techniques of the Street Animation exploiting it through a different point of view from what I had up to that moment.

But for me even more important has been my participation as “**creative resource**” as guest inside the course “European Citizens of the World”, my colleague-participants' Practice I Luis and Pascal. In which we have experimented in a real practice the use of techniques of show inserted entirely in unexpected way in the formative program. The result has been exceptional, but the assignment was not quite simple.

It was especially clear at one moment when all the group could not really understood the meaning of the “citizenship”. So i decided to invent a sort of a daily news programme in the morning about what was made in the programme the day before. And i made a short comic scene where i was explaining in a visual way what was the citizenship concept, what were the possible interpretation of the meaning to be a citizen. I was involving the participant as well. They understood and the work made the day before could be perfectly reconnected to the day.

It might be the risk to make it too “simplificated”. But to turn on a comic situation something that is not, and to show the interesting points making them clear, is not exactly a simplification. It means a deep analysis and thought about the theme. It means to pay attention not only to what is obvious, but on what is hidden. I give an example: there is a Spanish clown group called “*clownclusioni*” that

¹ Miloud is a French clown from the Parada Foundation. He landed by chance some years ago in Bucarest and already saved by the sewers hundreds of homeless children teaching them the street show techniques and building together a house.

² See also the attached documents pag. 34

³ See also the attached documents pag. 34

is exactly specialised in this. They are invited to different kinds of meetings and at the end they show in a comic way the “conclusion” of the debates. The results are incredible, because they make so clear all the crucial points, what mostly nobody wants to say. Something that is extremely useful to the people participating in the meetings.

But coming back to the TQP, my Practice II, done in Izmir, Turkey, has been another experience on the animation, particularly on the Street Animation. But in a very particular context in which it is not so obvious to operate in the street, and even at the beginning of the war. Both in this case and in the preceding occasions I have heard the necessity to understand, to catalogue and to explain what I like to call the non formal languages. I felt both the necessity to grow as trainer and to make available to the others what I learned (see email in the attached pag 37).

Shortly I can say that inside the ATTE course I have decided "what to do in my life...". Well, maybe at least to start! Through the continuous comparison with myself and with the other trainers participants, with the tutors, with the experience we done, I have reached mine "mission". That is:

to be a trainer using some of the show techniques!

it means to use
[the non formal languages in the training](#)

But that doesn't mean to perform during a training course, or to make jokes, or to make fun of the people, or to put the trainer on the scene like a star...

It means to be creative, to use also body language, to link the theatre and the cooking art, to use a lot of different resources and methods, non only the usual ones. But also them! In short to see the things from another perspective.

HOW?

A NEW PROBLEM IS BORNED!

Does something similar exist already? Did somebody really experimented and had experience about it? And if yes where can i find the documentation?

I have not found anything listed, nothing that explained the non formal languages, that made sign of them. What are they? Do they exist indeed if nobody ever speaks of it? And if yes then how to recognise them? Who knows already them? Who teaches me them? With whom can i share?? And why? For which goal? Where to retrieve material, where to understand, where to exchange them?

Well...I have understood that I put myself in a beautiful trouble... a new big search that has to be invented and explored from the starting to the end. In substance a lot of work!

My Training Quality Product has become in this way the project of life of SIMONA for the next twenty years or perhaps more...

I have understood that to operate in the sector of the non formal language means to deepen and to develop different thematic, so many that it is absolutely not possible to do it alone. Therefore it

came out the conviction, that was in me already strong, about the necessity of a synergy and a co-operation, so evident in this case. It is necessary to interact with the others, to exchange my knowledge with the other ones. That is to make available what I have learned, but contemporarily also to acquire what has been learned by somebody else and to share it. To grow up.

but HOW? Than here we are....we begin to arrive in the operational part.

I have thought therefore and planned the concept of my Training Quality Product following this reasoning:

- The choice of the job that I do and of the sector in which I work bring me to be out house for a lot of time. This involves the fact of not having available my data anywhere, to have to interrupt the job in the periods in which I am out and obviously losing occasions of job, to be back always with the jobs in progress, and constantly to have to run after the time. Without speaking of the fact to mobilise the colleagues, friends or relatives that look for documents, that send information forgotten in the computer at home...
- Second important point is the application of the information connected to my work: in the meeting and in the training courses, during and after the jobs the application of information and documentation has increased more and more, around the possibilities of updating, and of materials of every kind, of follow-up.

HOW TO DO?? And above all HOW to do because is effective?

At the end of the reflections I have chosen not to answer to your question to have a Training Quality Product with a single product of quality finalised to himself, but to give a sense and a method to my life and my relationship with the show, the training and the others.

THANKS to your question about a TQP that was not clear, what should it be a TQP? It has made me reflecting. I partly probably forgot the assignment, but I have become AWARE.

So many times I pretended the answers from you, from my trainers. But as I also know well the answers have to arrive from ourselves.

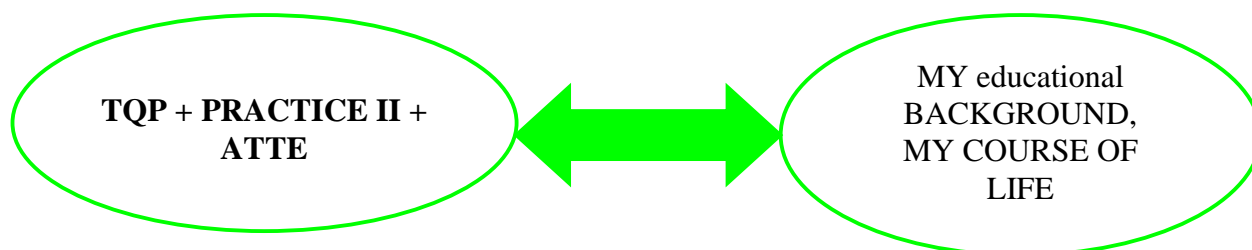
I am therefore aware of all the things that I still have to do and to learn. But know I now **THE DIRECTION that I have to take: the link of the elements show and training field-**. Both of them I begun by chance, and from immediately they have been the one the consequence of the other one (I started to be a clown inside **an international exchange in Köln!**). And why should i link these two things? Because I have understood that I in my life i need both of them, I need to make show and I need to know the different cultures from mine. I would be incomplete if I left on the road one of the two. And that's why I want to bring both forward and to try to contaminate them. It is true that in my personal development plan I have from immediately pointed out the necessity to find my role inside the ATTE and the desire to experiment and to unite show and training. But now I believe it indeed and I am now working there in decisive way, with a project and with a method. And since I need both the streets my objective is to link them. Both of them have more things in common that can be believed at first sight. For me they are the **non formal languages**.

In a certain sense... **I GAVE ORDER TO THE INCONSTANCY.**

What always i saw as a weakness, a symptom of superficiality of life has become a resource.

To turn into a **POSITIVE thing** what has been element of difference. It was certainly the inconstancy, the restlessness, but also the curiosity to widen my knowledge. Always to push to experiment different things.

The CONNECTION can be seen like:



For this reasons is born the idea of an international **NETWORK** in which to develop the non formal languages!

Important is to say that mine is not an ended product. It is a work in progress! It is a job in which I will need the others. A work in which I want to link the resources of my colleagues and not only. The global vision of my project, of **CATACLISMA NETWORK**, its direction, the way of operating is describe in this document.

To think and to use the non formal languages for a deep reflection and to ri-address my learning process in the future, means therefore also to re-start again in humble way and to study, to search.

Many practical examples of non formal languages exist applied to the educational cultural field, and also in other fields:

as i already mentioned before we can think about single people as Don Bosco, to the Magician Sales, to Gandhi, to Howard Buten⁴ to Patch Adams, to Miloud again, or to organised groups as the Vip Clown, who are going into children hospitals for the “smile teraphy”, the Clowns Sans Frontiers, taking the smile all over the world where more than in other places a smile and a moral support is needed.

Jango Edwards is "only" a **clown**, but participating to one of his workshops **I have learned** a fundamental thing. He has said that nobody can be saved if we do not learn first to save ourselves. The power of a laughter is universal and can change the life of the people: never to underestimate it.

⁴ His arts name is Buffo, he is a british clown who uses the clown techniques as tool of care for the autistic children. See pag. 32

LINKS

to look on to discover more about:

Don Bosco and Mago Sales:

<http://news.bbc.co.uk/1/hi/world/europe/2021595.stm>

Clown one Italy:

<http://www.clowns.it/>

Distributors of good mood: - The testimony of the humanitarian mission that has brought the clowns doctors to Kabul in the last months. October 2002 -

<http://www.promiseland.it/view.php?id=277>

Miloud and foundation Parada:

<http://www.kinderkulturkarawane.de/english/Parada/project.htm>

<http://www.coopi.org/it/ragabucarestmostra.asp>

<http://www.lospettro.it/pagina371.htm>

Buffo:

http://perso.wanadoo.fr/emilesabord/buffo/buffo4_vieseng.html

2. THE NETWORK

The central idea is based on the creation of a:

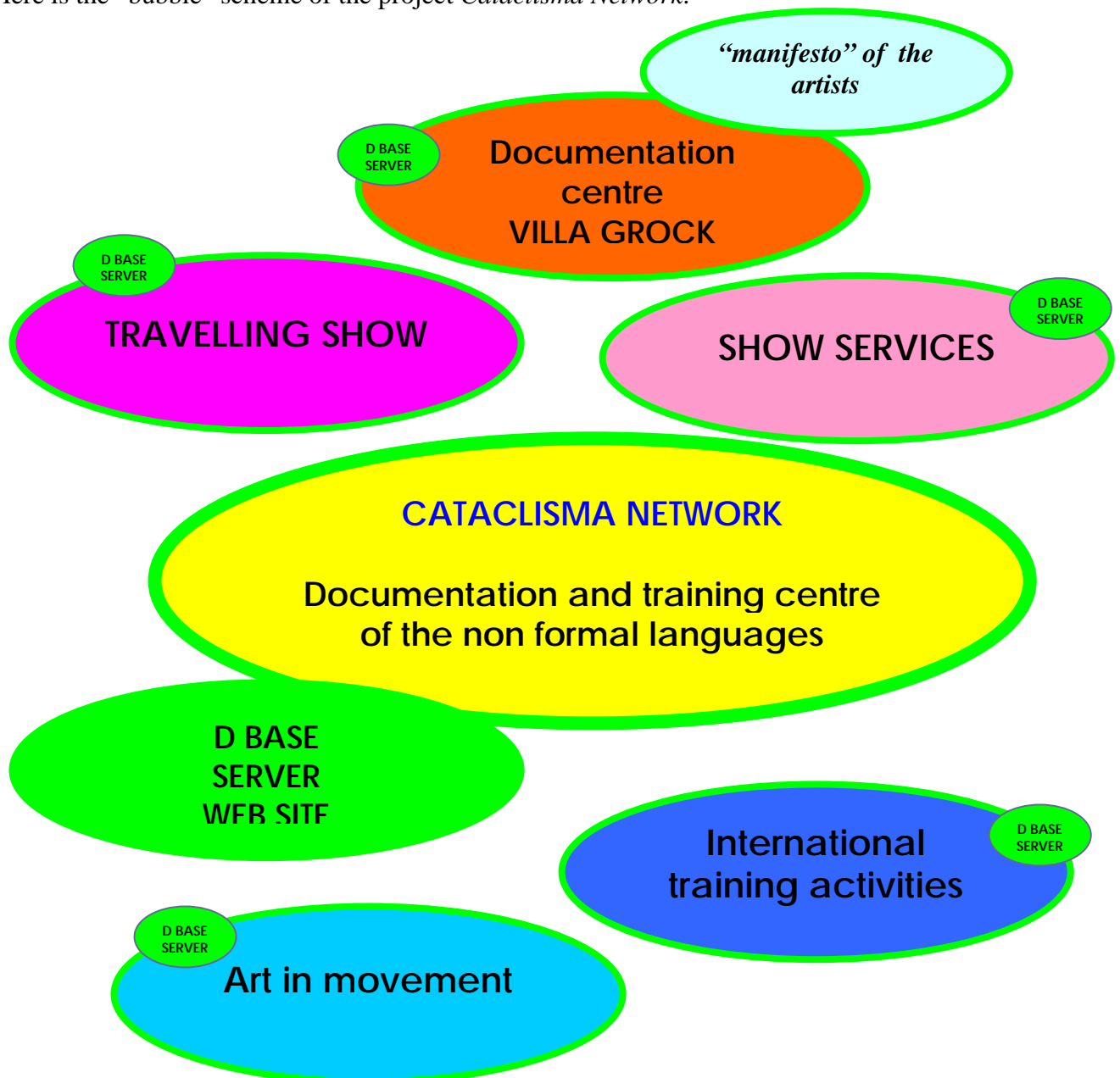
DOCUMENTATION CENTRE OF THE NON FORMAL LANGUAGES

The documentation centre is A PART of the bigger project called:

Cataclisma network

Cataclisma is the basic concept that represents my world. A great event, thought as a **positive explosion**. A strength, spiral of events, situations and projects that rotate around whirlingly to an only fulcrum: my way of being.

Here is the “bubble” scheme of the project *Cataclisma Network*.



Recapitulating, the process of ideation of **cataclisma project** is the following:

1. MOTIVATION

The idea of this project was born inside the Atte contest. Is the final and the starting point. It is the core idea that involves a lot of other parts and projects.

2. METHOD

With a web platform, the basic structure, that makes possible the project development and is also one of the projects itself. A method to work.

3. STRATEGY

I would like to involve and to share as much as possible, and that's why the idea is to create a NETWORK. The network is part of the project but is also the centre where everything is connected

4. MY SPECIFIC CONNOTATION

The CONNECTION between show and training and vice versa

5. TYPOLOGY of project

It is a step by step, in progress of work.

Now, after the reflection I need to focus the objectives and assignments. And i have to take the decision on how to operate. In other words where can I start to put my energy?

With the creation of the *DOCUMENTATION and TRAINING CENTER Of the NON FORMAL LANGUAGES*. A place where to acquire information and capacities – a physical and virtual centre. The centre where to carry all what i was talking about before.

Than I need:

- To begin the census of the non formal languages, to explore the non formal languages, to recognise them and to catalogue them,
- To begin the census of who work already in the sector, to create documentation for myself and for the others, to use and to exchange the information concerning it, to find and to analyse the point of connection with the non formal education.

So the project idea of *cataclisma* can be describe with little coloured bubbles. Each bubble means one big area or project. There is one green bubble that is everywhere and that is the web-computer system one. This green “computer system” bubble is thought to be everywhere because it is present in each of the different parts of the project in order to make them function. It is the central part of the project, being a project itself, and is the method I adopted to work and to share the information, and to create the whole structure.

The different parts of the cataclisma network project are:

- The **computer system**: as the base structures and support of the whole project and project itself
- **the Network**: headquartered in different countries. The idea is that each of which should be specialised in a different non formal language
- **documentation and training centre**: of the non formal languages -villa Grock- the physical place where to develop the documentation centre

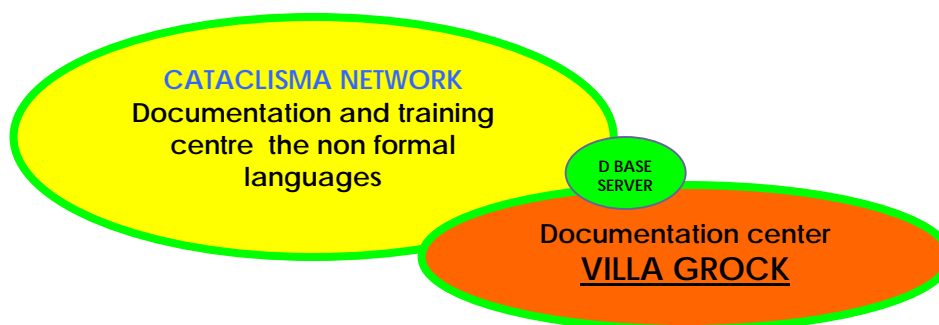
- **the show services:** a series of services (like in example: a newsletter with the working information, fiscal consultations, artistic consultations, organisation of festival...) created for the show field, and the street theatre world

- **the travelling show:** the part of the whole project that Simona dedicate to the street theatre, also called travelling show

- **international and national training:** the part dedicated to the training courses, at national and international level. Training courses on different topics and typologies, and also on specific sector and themes connected with the non formal languages (like in example the sector of the physicians and the clowns in the hospital)

- **Art in movement:** a training centre of the non formal languages specialised on the different physical disciplines, connected with the body and the movement

3. DOCUMENTATION AND TRAINING CENTRE FOR THE NON FORMAL LANGUAGES



This is the part of the project dedicated to the Documentation and Training Centre of the Non Formal Languages, linked to the show and particularly to the world of the clown and the circus:

The Project called of VILLA GROCK
www.grock.it

In the search of a place where physically realise the idea of the documentation and training centre of the non formal languages we have succeeded in finding the proper place for this type of initiative. A very beautiful place and with an unbelievable history: clown Grock's villa.

Grock has been one of the most famous clowns of the world. It was a complete artistic genius: further to acrobat and mime it played 14 different instruments and it composed the music of his numbers. Also the architecture was one passion of his and in the thirties he planned and built his villa in Imperia, in Italy. The villa until him was in life (he died in 1959) was not only place of residence, but of creation and laboratory of his jobs. After his death his heirs were not able to maintain it and after various vicissitudes, among which its abandonment and the looting of all furnish inside, it has been sold in 2002 to the Province of Imperia, with the purpose to do a congresses centre.

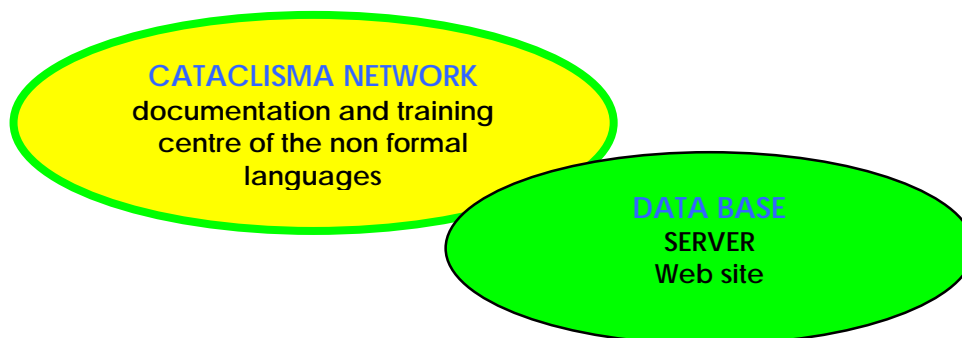
Further to be an unbelievable place both from the point of the dimension (the habitable part is 1500 square meters, the garden 7000 square meters), and for its beauty, it represents to us something magic. A teacher's villa. With our project we not only want to realise something for us, but also to save and to make to revive a cultural historical place that is under worrisome degrade conditions and to reopen it to the world. To this intention we are already in advanced phase in the closing of an accord with the local public institutions (owners of the villa) and we would like to involve the European Institutions in the phases of project and management.

Shortly the project foresees:

- an area dedicated to a **library, video-library, audio-library, emeroteca** where to make available the material both on the place and by web
- a "**library with show working materials**" (like monocycles, rolla-bolla, various juggling materials, acrobatic staircases, etc) with the possibility to take them in loan of use
- the contact with the **professionals and the artisans** in the show field expert for the construction of scene utensils
- a mini **lodging "of the clown"**, drawn in a part of the villa where to host the various clowns that will come to give workshop and lectures, to make living from clowns the villa of the clown
- the organisation and the management of a space where to make training courses and thematic workshops

- a **homage to clown Grock**, with an interactive exposition of the objects and the moments of his life (international collaboration with the exposition of Raymond Naef)
- the organisation and the management of **cultural events and shows**
- the creation of a **web site** dedicated to Grock and interchange about information connected to his life
- a **“manifesto” of the artists: support and development to the project through video testimonies and documents on the theme of the recovery of villa Grock**

4. DATA BASE – SERVER – WEB SITE



This is the management integrated structure of the network idea.

It can be compared to the **backbone** of all the different type of projects inside the *cataclisma* idea. Therefor I have decided, to simplify, to point out it inside every single project (that's why the small green bubbles and the green edges are present in every graphic).

But, as I already wrote, being a very big project is also an independent project at the same time.

The whole project of the **NETWORK**, from the creation to the management, needs a general and uniform method to manage and to exchange the information. To achieve these purposes I have created the database division that gives the necessary technical elements to the full operativity of all the other projects.

It allows the job phases exchange, the information sharing and the condivision of the know how with the whole world: this is what makes the whole project Cataclisma a true network.

Before explaining in the details the necessary technical means of support to realise what is written above, I would like to confirm that for me the "informal" Training Quality Product is given by the taking of conscience of what I want to do in the project Cataclisma. In the tightly technique form my TQP is in the planning and in the realisation of the technical means necessary to support in the following years the project Cataclisma Network and to use a work method than can be helpful in our training field as well.

So...in few words in my mind grew up the idea to connect show and training. Trough my Practice I and II and the TQP born the idea of a documentation centre and the network. Now it is becoming an organic project and I am taking awareness of intervention areas and the technical supports.

Very shortly the **WEB PLATFORM** consists in:

- DATA BASE and PHOTOGRAFIC GALLERY DEDICATED (among which for example a feelings, expressions and international gestures, retrieval material in the various countries, the different trainers,...)
- BIBLIOGRAPHIES
- WEBGRAFIES
- Possibility to create dedicated sites for every training and international exchange
- Sharing NOTEBOOK ON LINE and distribution of WORKS
- SYSTEM of CREATION of DEDICATED MAILING LIST
- SYSTEMATICAL CONSIGNMENTS of E-MAIL
- FORUM

4.1 Technical explanation

The computer Structure of the Network is projected following some guide lines:

All my work, the work of my consumers and my colleagues, is realised in different places, with people in continuous movement. ***The whole Know How that I have as trainer it has to be to my disposition in every place I find me:*** Prague, Athens, Budapest,...every place is my house and in every place I need to be able to work for the preparation of my projects and to have to disposal the data and the documents of my file. Each of us knows that!

Now almost in every place an access to internet can be found, so that methods of filing, of job, of sharing of the information, they have to keep in mind of this opportunity that technology gives us.

The technical support project to the *Network Cataclisma* is founded on the realisation of a Dedicated Server. The used programs have to be less expensive and therefore to use the planning Php on *Linux* base (programs on which the licenses are not to be paid, the costs to be sustained are for the specific planning necessary to the adaptation of the programs and for the realisation of devoted *Code php*).

A part of the information will be accessible from whoever as on a normal internet site and a secondary part protected from consumers names and password it will be composed from files data and programs with privately access.

The heart of the system is the web site, it has to be able to filter with **clarity** the so many information that we puts online. I am convinced that any information, to fully be enjoyable, has to be attainable **in maximum 5 clicks of the mouse** and being a point of meeting for an international community has to be able to be enjoyable in multi-language. The contained data inside the pages web have to be able to easily be modified and without the complex computer knowledge.

With these characteristics WWW.CATACLISMA.IT is being born.

From the Home page of the site I can choose 9-12 principal themes, every theme will have available 5 layouts of standard page, the demanded pages, instead of one being realised one by one, they will dynamically be built to their application composing single variable (texts, images, etc..) as from the project of layout of the page and they will take these information from a Basic Date *MySql*.

The language is considered a variable for which it virtually becomes simple the management of 9 languages, obviously the translation is a job apart.

For the realisation of this project I am collaborating with planners and advisors of Romania, of the United Kingdom, of Spain in a form of international exchange applied to a technical project.

To build only the pages when they are recalled it allows an easy management and it also increases **the speed** of the site with a million pages.

Another consideration is that [any type of information and document can be reduced in digital form](#), our documents: text files, images, video, sounds have to be able to be filed and enjoyed through the Network.

Very important is that the web site has to be of **rapids management**. In the sense that the ability of knowledge of the language html is not diffused to everybody. So the idea is to use a method to insert the data with a very simple graphic interface for which, in real time, I can put or remove

determined data. For example during an international exchange if we want to make a report I can immediately make available the document on internet in the language that I choose.
All what i mentioned before I intend to realise with a *Interchange* platform.

Documents and files can be put on the server with any program of *FTP* and the briefcases can be made enjoyable to whoever or protected from password.

Graphic file and video are organised in album with a *Gallery* program, the search of single files and album is submitted to search engine inside the program (see attached documents pag. 48-51).
This program allows the different consumers to add comments to the photos and to share jobs and information on the images. This program allows me to serve the upload of the images as every terminal internet and therefore I can make the **exchange photo galleries in real time**. On a practical level it would allow to make available the training video to put online in real time the events of an international exchange or a training course.

In the non visible part there are **programs of commune utility**.
The site has to be a place of exchange information, through a form and devoted **Forum**. The consumers need to be able to set me some applications, contacts ones, documents or training courses. Even if I am not connected to internet trough the email I need to be able to answer and to communicate the link where the demanded information can be found.

For the contacts management I use two programs, one for the faxes and one for the emails.
Through *Sendot* programme I can create some separated mailings list for typology, to verify that every address I send, in example a newsletter, is univocal, and that gives also the possibility to memorised the consumer or to get away from the list (see attached document at [page 52](#)).

The programme *Cypheus* has the same role as *Sendot*, but is applied to the management of the faxes. See the example on [page 53](#).

These programs are necessary because I have to be **able to contact more and more people**, make my job quicker and reducing the costs. In this way I can exploit to the best the various telephone forfait contracts that apply boundless mailing, boundless connection to internet, boundless phone-calls. At the same time, being resident on the server, they are programs to which I can enter from any internet terminal.

For the planning management of the jobs it is needed a **clear area of work assignment**. For the management of the jobs at the same time with more people that are in different places. To make this I use a program called *Coolbox* (see attached document on [page 54](#)). It is actually an assignment of job calls, is a common environment to which can always be entered through internet with protected password. Where in the working group the same job is assigned, this is hung in the showcase of the open calls that still owe to be done and trough mail is communicated to the interested person.

In this way there is an immediate direct contact and at the same time there is a file in which the various phases of the job are signalled from where it depart to where is wanted to arrive.
Included the state of the job and the closing.

Inside this program we also use a program **of notebook and management** of the principal contacts. It is an environment to have available on internet a date base of contacts with the various addresses and telephone numbers.

The whole management of the appointments is also co-ordinated through on internet *PHP Agenda*: with this I intend **to manage really my working notebook**. To write my works in a point in which all my collaborators can see my appointments and check in this way that doesn't cross between them. At the same time another function that has this program is to be able to assign to every entity and to every job an order or a job name. This means to be able to periodically recall with some filters all the information, actions, events and actions that have been done on the single job and to evaluate the work (see the attached document at page 55).

For every event I give an order and every order it has some standard briefcases to organise the data *BMP* for the Graphic files, *PDF* for the filing in file, *DOCUMENTS* for the filing of all the remainders types of documents.

The last part that concerns the management of all the connected events to the network through a **data base**. It is possible to see the lay out of the different typology of data base on the attached pages 56-59.

The data base is a very big and very articulated project. On the data base I intend to put on internet the events, the demonstrations, the contact points or all the information that concern the world of show business, the bookstore, the shops contacts, the training schools, the artists, etc.

An example of application of the basic date on internet is the realisation of a **international date bank of the facial expressions, bodily and of the gestures**, of the single countries, to create an interactive environment for the understanding and the sharing of the non formal languages applied to the expressions of the body.

It would mean to catalogue the meaning of the expressions and the gestures of every single state to facilitate the understanding among different community and to increase the integration (see pages 50-51)

So it will be a **data base connected to the people**, to the contacts of the people themselves. A data base connected to the demonstrations, to the events to the occasions of job and it will be a third data base connected to the information on the places and on the single cities.

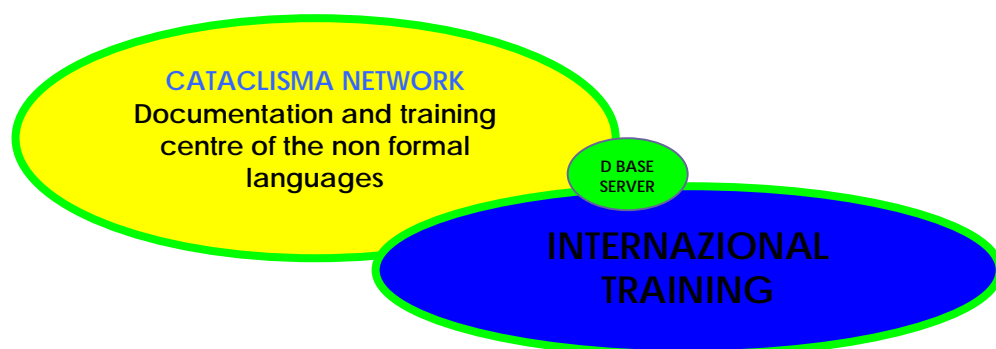
Behind this structure we intend to realise a **practical data bank**, made of video, harvests and books to be made available for all the trainers. The project is to create with the network an exchange of this typology of material with other trainers or artists around Europe and in this way to realise

the international centre of documentation and training of the non Formal languages in Villa Grock.

The technical administration of the site has to be under my control through a web Administrator. In this way I can realise e-mail addresses easily devoted or to assign to a part of the site a new dominion (practical application is that to create the site of exchange with low costs using and exploiting the structure of the network).

The reading and the management of the mails will happen through program of *Web mail*. See the attached page 60. That allows the full operatively of the Network from every terminal.

5. INTERNATIONAL TRAINING



The international and national training through use of the non formal languages can involve different kinds of workshop, different kind of themes.

They can involve trainers, educators, artists, professionals...depending on the needs.

Some examples of SUBJECTS that are MANIFOLD and in continuous development and search:

- ⇒ group dynamic
- ⇒ intercultural learning
- ⇒ human rights education
- ⇒ leadership
- ⇒ management
- ⇒ educazione non-formale
- ⇒ team building
- ⇒ cooperation
- ⇒ interpersonal communication
- ⇒ show technics
- ⇒

Some examples of METHODS Of Non Formal Language:

- ⇒ street animation
- ⇒ role-play/simulation
- ⇒ experimental learning
- ⇒ theater
- ⇒ clown
- ⇒ animation
- ⇒ gymnastic
- ⇒ street theater technics, circus
- ⇒ cooks
- ⇒ music
- ⇒ dances
- ⇒ ...

The focus is just different, and some examples can be done to better visualise:

- **CLOWN TRAINING COURSES FOR DOCTORS:** *the non formal language of the clown*
- **THEATER PRESENCE WORKSHOP FOR BUSINESS MANAGER, TEACHERS**
- **GESTURES STAGE FOR TEACHERS**
- **INTERCULTURAL COURSES FOR ACTORS**
- **Movement course for TRAINERS**
- **CLOWN'S WORKSHOP FOR VOLUNTARY IN HOSPITAL STRUCTURES**
- **Treatment of thematic as the TEAM BUILDING or the LEADERSHIP departing from a completely different context, as can be the theatrical one**
- ...

Let's take only an area and make a practical example. With this example i would like to underline one of the big areas we are working. The non formal languages connected to the sanitary sector.
The “doctor smile” or the clown in the hospitals.

The training courses, can concern for example:

- DOCTORS – with the use of techniques of "sensibilisation" toward the patients (an example can be to use the toy balloons as hemostatic drawstrings, or the Patch Adams Doctor)
- CLOWN and ARTISTS – artists that with their sensibility can face a different reality that the usual one and to be of enormous help; they need to receive notions of medicine, of hygiene and of behaviour in the hospital
- CONSUMERS –for the volunteers or the relatives themselves - that they desire to do some good and they need to acquire both the notions
- TRAINERS – specialisation courses for trainers
- ...

An idea of International NETWORK and CO-OPERATION is that to **CREATE a Congress-CONVENTION** of all the clowns' representatives that work in hospitals and doctor smiles in the world to unite techniques objective and to create a standard document on the use of this special non formal language.

Here are some examples of Programs in this area.

5.1 EXAMPLES

5.1.1 EXAMPLE OF TRAINER MODUL FOR "CLOWN-VOLUNTEER IN HOSPITAL"

Joy is an innate dowry of the individual that traumas or pains could have hidden, the purpose of this course is that to bring the volunteers to everything find again the joy in themselves, learning to give it, through the disinterested service, to their brothers.

The base **training course for clown in a hospital** is a very amusing course that prepares to the rediscovery of the internal joy, of the value of the smile, of the compassion, of the charity and above all of the friendship and of the motivation of the group. Teaching passes from trust games to communication games, from moments in which strong emotions are lived to theatrical improvisations, moments of interiorisation through the gestual dance, and then still mime's techniques, pantomime, gag, clown, toy balloons sculptures, etc. besides the course is directed verse "the training" to daily live in positive way, to develop the creativeness and the sensibility.

The training course will be developed through the application of techniques of experiential learning. This means that the participants have involved in active way, dynamic and they will learn on their personal experience making part to the activities in first person.

Modul A: PSICOMOTORICAL TECHNIQUES and CLOWN

Objective: The search of your own clown, of that particular state of mind in which to explore your own weakness and contradictions to underline, to valorise them and make them extreme so that to turn them into a comic gift. It is the search of the opening and vulnerability that allow to play with the creativeness of the child and the rigor of the adult to the discovery of the poetic one of the ridicule. The base of the humor of the clown is the "not to want to make people laugh", to accept this is the key to arouse in the public the laughter.

Finality: Once worn the smallest mask of the world (the red nose) the techniques of the clown will be analysed (walks, times, **controtempi**, energy's levels, routine, gag) and its relationships (you enter, the flop, hierarchies, families, improvisations with the objects and with the public). we will discover its custom and its character, we will study some situations and "classical numbers".

Modul B: ELEMENTS OF PSYCHOLOGY

Objective: To deepen the role of the emotional and affective factors connected both to the process of voluntary-patient relationship, and to the management of the group dynamics

Finality: to encourage a relationship exempted by burn-out between volunteer and hospital structure. and a good team work among the volunteers themselves

3° Modul: JUGGLING AND MICROMAGIA

Objective: To develop the concentration, the equilibrium, the collaboration, the ability of "making fun about yourself", to laugh at itself, to render less dramatic and to dramatise the own limits.

Finality: The goal is to not only teach techniques, but to also transmit the funny in playing and, through the game, to learn to know better your own body, own potentialities, to start the two hemispheres of the brain (above all through juggling), your own equilibrium.

Modul C: HYGIENE and BEHAVIOR IN THE HOSPITAL

Objective: Acquiring of the concepts of health and the importance of the prevention of the illnesses and the accidents with the purpose to achieve the awareness of the importance of the hygiene. We will not only consider the hospital context, but also the external environment, the social structures, places of meeting generally.

Finality: To prevent the illnesses, to educate to the health, to promote the health.

Modul D: PERSONAL GROWTH

Objective: to develop new abilities to serenely compare with the others, in the world of the relationships and interpersonal relationships. To overcome the emotional blocks and the conflicts (indecision, shy, lack of selfesteem...).

Finality: to reach a good ability of listening, of collaboration, of expression of itself and own individuality through the comparison with the group.

5.1.2 EXAMPLE OF TRAINER MODUL FOR " ARTISTS IN HOSPITALS"

The training program neither pretends nor aims to train therapists. Nonetheless, it is especially important that potential Clown Doctors are aware of the reality of life experienced in a hospital. This is why we particularly insists that all artists who are being trained possess sufficient medical awareness in order to work in a paediatric ward, and to understand the life of a child and adult in a hospital . They must also understand the overall rules by which the hospital is governed, including its regulations and standards regarding hygiene.

The focal point of all work done by the **Trust** and the clown doctors is the child. It is from the child that we take our cue and it is for the child that we are in the hospitals. Each visit is determined by the child, who decides whether or not they want to see the clown doctors and what sort of shape the visit will take. Any requests for visits (from the children, their parents, the staff) are passed on to the clown doctors. They aim to see about 30 children (and of course parents and siblings) on each visit. Everyone who works for the Trust signs up to the Codes of ethics and conduct, Guidelines for working in hospitals. We observe a Child protection policy. All clown doctors are police checked by the hospital before they begin their visits.

Objectives

The objective is not to train people to become clowns but instead to train sensitive artists who are interested in the practice of a new role, that of Clown Doctor, within the special environment of a hospital. There, the artist's dynamic is of a different nature to that experienced on the stage, in the circus or in the street.

The training of the Clown Doctors also has as its aim their acquisition of basic skills and knowledge which must translate into behaviour that is suitable both for the hospital environment and for the specific demands stemming from the child being in hospital.

Clown Doctors work within the framework of a very strict contract. They are specifically trained to develop their activities in hospitals and they regularly participate in seminars designed to update and improve the conduct they should follow when facing delicate situations, as well as to sensitise them and train them in the knowledge of Psychological Paediatrics.

Educational goals

- be aware of and possess an understanding of the structural and functional organisation of a paediatric ward, including the role of the health-care staff and the hospital personnel.
- be aware of and to know how to apply hygiene-related principles and rules in hospitals.

- be aware of the different types of isolation policy and the necessary behaviour when dealing with children in those circumstances.
- be aware of and to know how to apply the principles and rules pertaining to personal hygiene, and general safety precautions.
- To know how to apply principles related to ethics and conduct, to adopt effective and respectful behaviour towards others.
- -recognise children's rights and the role played by supporting institutions.
- - be aware of and possess an understanding of the dynamics of the parental relationships with the child.
- - be aware of children's reaction (at different ages), in the face of illness, pain, hospitalisation, uncertainty, care and death.
- - be aware of evaluation models for evaluating pain in children.
- - recognise his or her own emotions with regard to the sick children and their families.
- - to know how to use the documentation provided by the nurse, in order to extract information which will be of use during their visit.

Artistic goals

The objective of the artistic training module is to:

- Train Clown Doctors (*Dottori del sorriso*), not clowns;
- - Allow artists to discover their own character;
- - Teach them to channel their emotions, to improve their general perception and to develop their senses, to establish a relationship of trust and respect;
- - Enable them to discover the function, work and reality of the Clown Doctors

5.1.3 TESTIMONY OF ONE OF THE WORKING ASSOCIATIONS IN THIS SECTOR: - GARAVAGLIA FOUNDATION -

The Foundation **Aldo Garavaglia** proposes to offer hospitalised moments of relaxation to their children through shows of humorous animation and other kind.

One afternoon a week the children hospital centres that the program Foundation has welcomed receive the visit of the Doctor Smiled. That allows to the ill children to escape for a moment from the hospital environment, making them find again the points of reference of their own world made of colours, music, magic and humour. The all with an only thread conductor: so many laughters.

The Doctors Smiled, dressed as clown and with motley doctor white uniforms, wander for the children departments to visit the small patients in the hospital.

Their arrival is announced by the music of their tools (flutes, accordions, tambourines,...) to create in the children curiosity and wonder.

The entry in the patients rooms happens in particular ways: ringing imaginary bells, waiting for the consent of the children, inserting in the door and asking help to free themselves. Once in the room the clown doctor introduces himself: asks child name, age, if goes to school and other questions without never referring to the illness. This small interview serves to the clowns to know his/her child. This is a very important point because the visits of the Doctor Smiles are always personalised, according to the children character.

At the beginning of the visit, the clowns make a special room disinfection trough the soap balls with music, and they invite their children to burst the balls in a sort of competition. Then there is a little show: the clowns open their suitcases and an infinity of games goes out: little juggling balls, magic games, speaking dolls, objects from the thousand noises, musical tools, etc.

It begins so a sort of complicity among clown and children. The children allow to transport in a world of imagination escaping from the hospital reality.

With touch and diplomacy the équipe members of the Foundation try also to involve the parents and the medical personnel: in short, in the whole hospital during the day of the visit of the Doctor Smile the good mood reigns.

At the end of the visit to the children are given some toy balloons modelled to form of animals, postcards with the photo of the clowns, and the children are invited to write a short letter to the same clowns, and to mail them in the special mail boxes that are located in the plays rooms of all the hospitals visited by the Doctor Smiles.

The Foundation Aldo Garavaglia has as aim to allow to hospitalised children to escape for a moment from the reality of the hospital environment, to let them find again the points of reference of their world made of colours, music, magic and humour.



The Doctor Smiled starts with an informative session with the nurses responsible of the service, to know about the number of the children they have to make visit, and on their state of physical and psychological health.

The clowns of the Foundation are tied up to the professional secret, and they are obliged not to divulge anything of the private life of their children and their families. Great importance is given to the respect of the hospital hygienic norms. The visits happen in the various rooms, with the authorisation of his/her parents and the children themselves.

Once reaches the bedside of their child, the members of the team of the foundation unsheathe their talent of improvisation and their ability to have a good time and they create a small sketch, doing the possible to involve the children, naturally within the limits of his possibilities. **Is in fact important that the child is not forced to the role of spectator,** but that **can participate** in the magics and in the shows, on purpose created for him.

With touch and diplomacy the members of the team of the foundation try besides to also involve the parents and the medical personnel. Once in the room the clown doctor introduces himself without however never to refer to the illness. This small interview serves to the clowns to start to know the child. To understand the character of a child is very important because not all the children are equal, and the visits of the Doctor Smiled I am always "personalised."



Why is useful and important to make people smile?

The psychological and biological effects of the laugh are all positive ones. To laugh in fact it is a muscular and respiratory exercise, that allows a phenomenon of purification and liberation of the superior respiratory ways.

To laugh is able in effects to make to stop a crisis of asthma, provoking a muscular relaxation of the smooth fibers of the bronchuses, for action of the parasimpatico system. For those people who suffer from emphysema, to laugh, provoking the aspiration of the air, improves the respiratory insufficiency. The increase of the exchanges pulmonary curtains to lower the rate of fat in the blood, promoting a beneficent effect on the cholesterol.

When we give back, all of our body laughs and he relaxes. From when we begun to laugh, the heart and the respiration accelerate the rhythms, the arterial tension get lower and the muscles relax them. It possible to affirm therefore that laugh has a role of prevention of the arteriosclerosis.

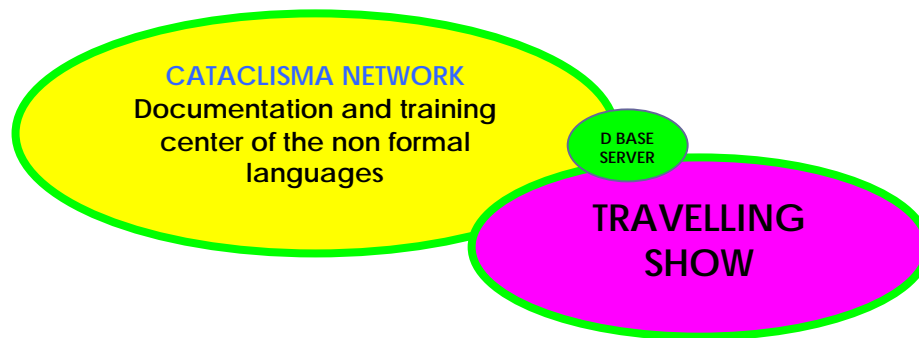
To laugh besides possesses a depurative function of the organism for expulsion of the carbonic anhydride, and it allows an improvement of the intestinal and liver functions. To laugh fights the constipation because it provokes such an abdominal gymnastics that stirs again in depth the digestive apparatus. On the general state of health, to laugh fights the physical and mental weakness: the action in fact it causes a reduction of the harmful effects of the stress.

To laugh calms the pain, because it distracts the attention from it (temporary calm) and when the same pain reappears it doesn't have the same intensity anymore. To laugh is a first footstep toward a state of optimism that contributes to give joy to live, and therefore it has some anti-depression effects.

Insomnia also passes, because to laugh decreases the inside tensions. To laugh is the healthiest mean to live better and for a longer time possible challenging the frustrations of the life. During the visits of the Doctor Smile, the children laugh and the physicians and the nurses smile, and so also the parents find again the courage to sustain their children in the walk toward the recovery.

The clowns don't want to protect themselves towards the sufferings of the sick, but they want to love every child, to understand their suffering and to find gestures and words that bring relief and liberation.

6. TRAVELLING SHOW



The area dedicated to the travelling show is the one I dedicate to my street and theatre shows. Travelling because it is in mobile form and made in the roads and in the plazas of the world.

This part is one of the most important inside the project of my life: to make show and to make it being a clown, an **August clown**.

"When I say the clown I think about the august one. The two figures are in fact the **WHITE clown and the AUGUST one**. The first one is the elegance, the grace, the harmony, the intelligence, the lucidity, that they moralistically propose themselves as the ideal situations, the only ones, the indisputable divinities. Here therefore that the negative aspect of the matter appears immediately: because the white clown in this way becomes his Mother, his Dad, the Teacher, the Artist, the Beautiful one, in short "what we have to do". **His white makeup covers the whole face and the black eyebrows they are drawn very accented. He wears a hat with cone shape and he has a jacket with sequins of all the colors.** Then the august one, that would suffer the charm of these perfection if they were not displayed with so much rigor, he rebels. The august one, that is the child that makes the shit, rebels him to a similar perfection: he get drunk, it rolls him on the earth and animate therefore a perpetual confrontation. **He has the red nose (from here also the name of Red) and a coloured makeup that can vary a lot according to the August ones. He wears wide pants and enormous jacket from which it extracts the most disparate objects**

This is, therefore, the struggle among the superb cult of the reason (what it comes to an estetical style proposed with overbearance) and the instinct, the liberty of the instinct.

The White Clown and the august one are the Teacher and the child, the Mother and the rascal child; it could be said, finally, the angel with the flaming sword and the sinner. In short they are two psychological attitudes of the man: the push upward and the push downward, divided, separated."

Federico Fellini, "*to make a film*".

On the stage or in the circus, the main point is **being yourself**. With professionalism and heart. That of the clown it is a very serious work: it asks for preparation, technique, and actor job. Not only therefore stunts, falls, music but the job of the actor that builds the situations, prepare the gesture, it invents surprises. And to be clown means a process of learning that never ends, and every time needs to have the humility to start from zero and to always put yourself into discussion.

[...] it is strange. A fund of colour, some white scribble, a clown custom: how much few enough to make of a man a nothing! This we are: nothing. Nothing and all, anybody and every at the same time. Not us they applaud, but they same. [...]... be yourself, only yourself: it is a big thing. But how to do, how to arrive there? Here is the joke, the most difficult pirouette of the whole repertoire. And it is difficult really because it doesn't want nothing.

Henry Miller "*the smile to the feet of the ladder*".

6.1 EXAMPLE OF Simona's show resumè:



Simona Molari

Simona Molari is a clown, a character actress and a street theatre performer. Her theatrical studies began in Turin to continue on an International level in 1991 at the Volkshochschule of Pantomime in Karlsruhe and the Wibbelstetz Zirkus of Köln in Germany and also the Physical Theatre Atelier of Philip Radice back in Turin. She has particularly deepened the study of the clown with Franz Herzoff, Jango Edwards, Philip Radice, Eric De Bont and through numerous shows interpreted in Italian and foreign piazzas.

Simona exhibits both as a single performer and collaborating with artists of international fame.

presents *cataclisma show*

Cataclisma... An idea, an event, a spirit, a magic, a contact, a dialogue, a look, a smile. An overwhelming match among energy, passion, love, joy and imagination. In few words...Simo clown.

Simona Molari is the sum of the done experiences as *Augusto clown*, comic maid, crazy announcer, incomplete architect. It is an open show, a continuous dialogue between the public and the artist where all and everybody are crushed by the energy and the emotions exchange becomes the true protagonist. A cleaning lady, a bit distracted, that lives in a world made of game and dreams to open eyes. The elements of its job are the medium to travel in the time and in the space. Animate brooms, carpet-sweepers and soap, sacks of the garbage ballet dancer, musical shoes, all these elements create a humour rich in poetry.

Clear is the inspiration to the divas of the mute films and the great cinema clowns, where the physical aspect and the expressiveness are always in the foreground. A clown, a woman to the continuous search of the joy, of her femininity, of her external beauty and that, at the end of her trip, she thrills for being simply woman.

A smile has the strength to transform a life.

Simona is simply a woman, a clown, a special person full of desire to live. A female Buster Keaton, happy, sweet, overwhelming. A noisy "line" escaped by the sketch of Osvaldo Cavannoli.

Parallel to the solo road, Simona, has to her active collaborations with numerous international artists. In 2002 with Rufino clown and Michele Napoletano created the grandiose trio (it is really the case to say it) "Strong Sizes."



She has taken part in numerous festivals, among which: the Clown festival of Sestriere 2001/'00, Festival of Viarigi '02-'01, "Il pifferaio magico" in Torino 2000, Estremità Festival dei teatri di frontiera in Peccioli '99, Claque in Catania '99/'98, "La macchina dei sogni" in Palermo '98, "Teatri in città" in Caltagirone, "I borghi narranti" in Chieti, the opening of the Eugenio Guglielminetti Foundation in Asti, Mercantia Festival of Certaldo '02-'97, "Incanti & Banchi" of Castel Fiorentino '97, "L'ora del colore" Torino '94 (Fiat Bravo&Brava), "Le strade del teatro" Torino, Mozaik '93 in Strasbourg, Collateral events of the Biennial Exhibition of the Young Artists in Torino, M. Orfei Circus, Festival of street Theatre of Bergamo '92, and many other

shows in the piazzas and squares in Italy, France, Switzerland, Turkey, Croatia and Germany. In 2001-'02 she has been busy in theatres with the show "XX clown: great discoveries happen by chance" interpreted, written and directed together with the group of Pentaclown.

Simona Molari

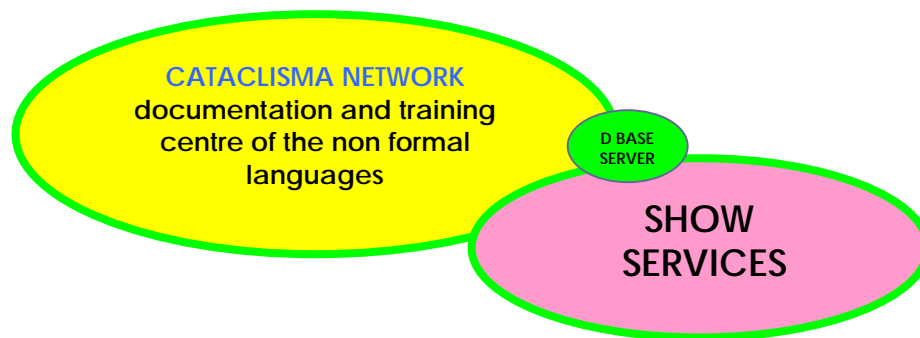
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7. SHOW SERVICES



The idea of this part of the network project is born from the passion in picking up and to divulge information on works, stage, laws and other information linked to the show world. It is also born from the always increasing necessity to have helps on fiscal problems, normative, organisation, project, net-working, cultural exchange

Plan in progress:

- a " flash bulletin " informative and divulgative for the operators of the street show field (see pag. 39)
- the official newsletter of the Italian National street Artists Federation (see attached pag. 43)
- organisational consultation - II international street Theatre Festival of Turin
- international training travelling centre of the street theatre
-

Future plans:

- Fiscal Assistance
- Administrative assistance, promotional
- Net work with other artists
- Training services with specialistic courses
- International artists exchanges
- Assistance to the foreign artists in Italy
- Organisational consultancy for festivals
- Web service
-

8. ARTS IN MOVEMENT - The non formal language of the body -



This part of the whole Cataclisma Project is the project of a *specialised center in the non formal languages connected to the body and the physical activity*, through training, workshop and a permanent school of use of the physical activities: **Center of continuous training: Non formal languages - Street Theatre - Contemporary Circus - Physical Performance**

The project is intended to be realised in collaboration with the Royal Gymnastic Society in Turin, 160 years of experience in the professional sector of the artistic gymnastics with gymnasts of international level with numerous shares to the Olympiads.

Here following the project scheme in the specific of a biennial school of art and movement finalised to the training of artists and trainers.

For whom is designed?

- professionals
- semi-professional
- amatory
- level (beginners, middle, intermediate, professionals)

In which form?

- biennial education training
- Workshop (physical performance, show, road, music, etc)
- training area, space for rehearsal opened to external
- tutor direction

With which objectives?

- professional development programs in the sectors of the training and the show
- Project and realisation of a spectacular number
- Updating for artists
- Preparatory Courses to the entry in the professional schools of education of Contemporary circus
- Performance, movement and creative studies

Staff and teachers:

- Pedagogical responsible (a pool of people, 4-6)

- Training coordination: Marco Cardona – Elisa Paradiso – Simona Molari – Paolo Grasso - Grazia Abbà - Matteo Lo Prete
- Trainers from different field and institutions

Is our intention to realise the project in collaboration with the trainers of: Council of Europe, Youth Forum, ENOA (European Network Of Animation), Salto - Youth (Support for Advanced Learning and Training Opportunities within the European YOUTH PROGRAMME) - Corporate body Circuses - FNAS (Italian Federation National street Artists) - Ass. National Jugglers - and others.

Objective on the spot:

- Permanent training with “à la carte” programme
- Library
- Audio-library
- Video-library
- Stable Collaboration with European principal training centres
- Web Data bases (artists, festival, planners, spaces, cultural association, public powers, law-permissions...)

Touched subjects during the year:

Daily Physical preparation
Acrobatic
Juggling
Balance
Dance
Aerial disciplines
Theater

Character - Direction and personal practises - stage presence

Law - Communication - Self management - Contracts

Makeup - Costumes -

Scenotecnica - Lights - Scenography

Choreography

Improvisation - Cabaret

Diction - Voice - Song

Music knowledge - for the number - instruments

Preparation and construction of scene material

Imagination

The student's day: autoworkshop

The artist's day

Mime

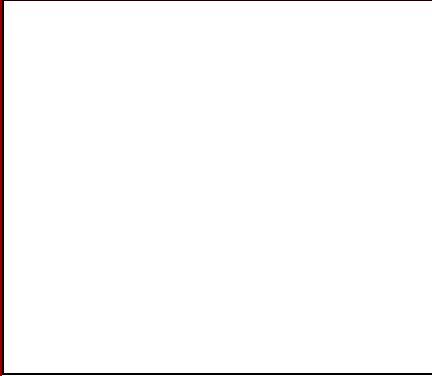
Stilts

Cooperation - group dynamics

artists study, Photographic, Cinema, Video

9. ATTACHMENTS

9.1 CLOWN HOWARD BUTEN BIOGRAPHY:



CLOWN HOWARD BUTEN

Buffo
2002/2003 & 2003/2004 Tours

30 years of career

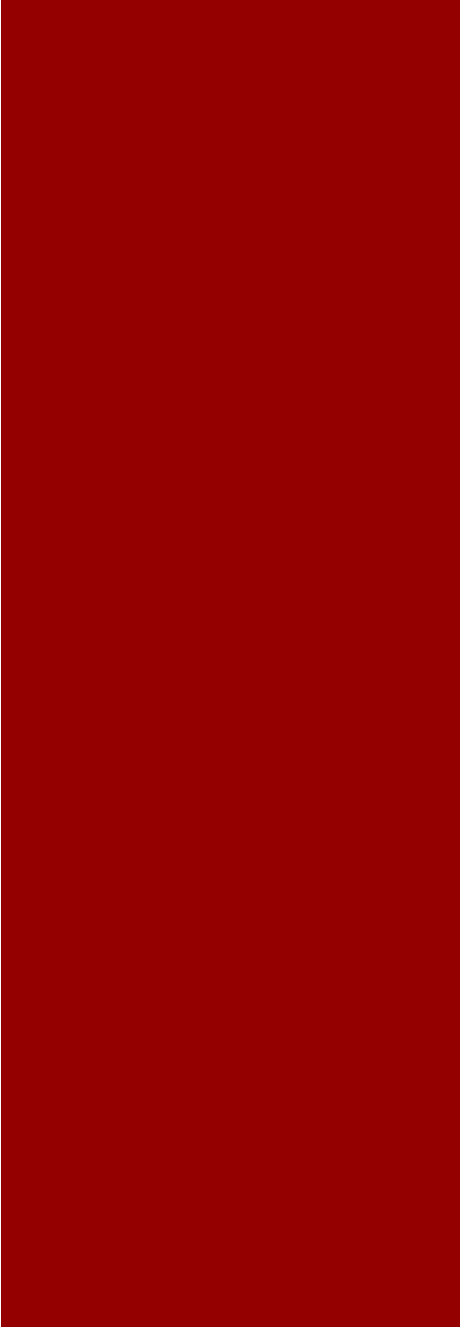


Contact

Howard Buten was born in Detroit Michigan in 1950, the son of a song-and-dance woman and a lawyer. His first talent was drawing. By the time he was eight he was soloist in the elementary school glee-club, and had taught himself ventriloquism. At eight and a half he took up the violin, at ten the trumpet, and at twelve the drums. He played in combos through high school and made a modest living drawing caricatures at art fairs. At sixteen he wrote orchestrations for the high school jazz band.

When he was eleven young Howard wrote a novel, David and the Cubs, a story of friendship and betrayal during the rise of the Third Reich (longhand). He won a poetry competition at twelve. After collecting rejection slips on three other (typed) novels, his fifth novel, BURT, was published by Holt, Rinehart, and Winston in 1981. It was recently republished under the title WHEN I WAS FIVE I KILLED MYSELF by Overlook Press and Washington Square/PocketBooks.

Buten's first wish was to become a doctor. He began working in his basement laboratory when he was twelve. He founded "The Future Scientists of America" Club the same year. His life-size paper maché Visible Man won the first prize at the Detroit Science fair in 1962. In 1964 he began working with handicapped people at Muscular Dystrophy Camp and spent the summer as a volunteer in the Pathology Laboratory at Sinai Hospital in Detroit. Each summer following, he worked in camps with mentally handicapped, under privileged, and psychotic children.



Though he'd always hated clowns, in 1970 Buten left the University of Michigan (major: Chinese Language, Philosophy and Religion) to attend the Ringling Brothers Barnum and Bailey Clown College in Venice Florida. He toured for two years with the Famous European Circus Bartok. (It was not famous, not European, and Bartok's real name was Jacobson). Between seasons a book, the memoirs of the Swiss clown Grock, changed Howard's mind about clowns forever. Following Grock's example, he left the circus ring for the Music Hall under the name of Buffo, primarily playing to adult and family audiences.

In 1974 Howard Buten discovered the world of Infantile Autism. He worked as a therapeutic/special ed assistant at the Children's Orthogenic Center in Detroit for three and a half years, then at the UCLA Neuropsychiatric Institute for three years. In 1981 he was invited to attend the Fielding Institute in Santa Barbara where he earned a PhD in Clinical Psychology in 1986.

In 1982, BURT became a best-seller in France. Buten was offered an internship at the Centre Hospitalier Spécialisé Barthélémy Durand in Paris, a clinic specializing in autism in children. After two years, he moved on to the psychiatric hospital Perry Vaucluse, working with autistic adults and seniors. In 1989 he created a small experimental unit called the Koschise Center, which served as a pilot project for The Adam Shelton Center (named for his first autistic child), a national publicly-funded clinic for the treatment of severe autism and childhood psychosis in young adults, which he founded in 1997.

Dividing his time between New York and Paris, Howard Buten continues to exercise his three professions. In 1998 Buffo won the French Tony Award (the Molière) for Best Solo Performance. He has published seven novels in France, where he was named Knight in the Ordre des Arts et des Lettres.

9.2 Magician Priest MAGO SALES

Sunday, 2 June, 2002, 13:35 GMT 14:35 UK

Magician priest wants patron saint of magic



Magicians' mass is held once a year in Colle Don Bosco

By **David Willey** BBC Rome Correspondent

A priest who uses magic tricks to entertain his congregation has asked the Pope to name a patron saint of conjurers, magicians, and wizards.

Don Silvio Mantelli, a Salesian priest from Turin, presented a magic wand to the Pope earlier this year and asked for the title to be given to a 19th Century Italian priest - Saint Giovanni Bosco.

Don Silvio says that the Pope replied: "You'll need a lot of magic wands to change our world; but let's make a start with this one!"

He expects a favourable answer from Rome within the year.

Magic shrine

Saint Giovanni Bosco's birthplace, Colle Don Bosco lies about 40 minutes drive from the industrial city of Turin.

It was here in 1815, three months after Napoleon's army was finally defeated at Waterloo, that Giovanni Bosco - the future saint and founder of the Salesian Roman Catholic teaching and missionary order - was born.

His modest family home - a two-storey farm building - still stands. It has become a place of pilgrimage. Today it's dwarfed by two nearby churches and a school.

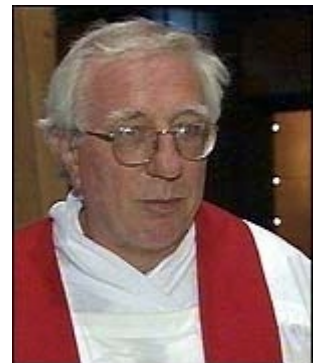
When I arrived early on a summer Sunday, hundreds of young people dressed as clowns or magicians were performing in the forecourt of the domed church.

Some were juggling, others were performing sleight of hand tricks to an eager audience of children, still others strutted two metres tall on stilts.

The connection with Saint Giovanni Bosco is simple.

Magic with a message

As a boy Giovanni learned to walk the tightrope and do magic tricks to amuse his friends.



Don Silvio performs magic tricks for his congregation

”””

I'm just a conjurer, I don't perform miracles

Don Silvio Mantelli

While he was training to become a priest he used to baffle his fellow students by making a plate of steaming pasta disappear in one house and reappear in another.

He made red or white wine flow from the same bottle at will, or produced two dozen eggs from somebody's pocket.

He quickly became a crowd puller and learned to use his magic to get his religious message across.

Following his founder's example, Don Silvio has travelled all over the world giving performances billed as the "Wizard Sales".

Once a year Don Silvio - whose professional qualities have even been recognised by the international Magicians' club called the Magic Circle in London - invites wizards, professional and amateur to a special magician's mass.

Vatican visit

They are invited to entertain the congregation with their tricks.

"In Italian the word for a wizard - 'Mago' - is ambiguous," Don Silvio told me. "You can have good wizards and bad ones, just as you have white and black magic. We are on the side of 'white' magic, you understand."

It's not unusual to find early Christian artists of the third and fourth centuries AD depicting Jesus Christ as a magician with a wand in his hand about to perform a miracle.

Don Silvio told me his own personal favourite trick involves a magic wand. "You give a wand to a child and it breaks into pieces or turns into several wands.

"So he's amazed he can perform this sort of magic for himself. But I'm just a conjurer, I don't perform miracles."

Magicians' mass

"Another of my favourites is setting a hat on fire.

"Though you have to be careful - the other day I almost burned down a theatre!"

At midday everybody gathered in the packed church for the magicians' mass.

It's the first time during the Catholic liturgy I've seen a succession of entertainers, including a ventiloquist preacher, a trick cyclist, a juggler and a fire eater, performing in front of the altar.

Don Silvio wore ordinary priestly vestments.

Later in a nearby field, under a circus big top he had rented for the day, the priest was dressed in a black T-shirt and a conjurer's hat.

Black magic links

On stage he did conjuring tricks for 15 minutes. Then his other guests took their turn. One was Gaetane Bloom who does magic shows at the Crazy Horse nightclub in Paris.



Jugglers and magicians entertain the congregation



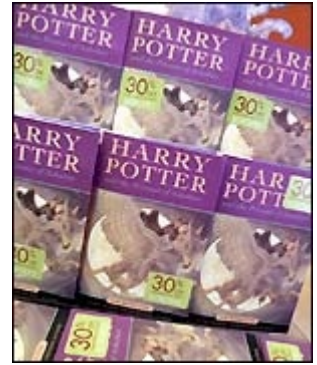
Ancient artists often portrayed Jesus with a miracle-working wand

Some Catholic theologians have attacked the Harry Potter books for encouraging children to dabble in black magic.

One person in five in Western Europe and the United States, they say, consults "professionals of the occult" each year.

Basically the Catholic Church does not discourage families from what theologians describe as a "playful" interest in magic. As one Catholic priest put it "providing the kids don't start practicing Satanic rites in the local cemetery".

When he celebrates his annual magicians' mass next year Don Silvio hopes to announce that the Vatican has formally accepted Saint John Bosco as patron saint of the world's wizards.



Harry Potter has been attacked by some theologians

9.3 Testimony email from training participants and organiser

Inviato: 05/04/2003 00:29

Da: one participant from YES !

hey Simona,

i hope you still remember me , i am sally from Egypt.

Remember we met in YES (Izmir). i was not in your workshop but i was fasinated with your work. Remember we also talked about the posibility of maybe organing some workshop (kind of a euro-med youth project about Street animation. Anyway all these are ideas that should be finalized to concrete plans in the future. I just wanted to write to you to remind you of myself for future contacting and to tell you that last week i taught my group in the youth center in Cairo how to make juggling balls with rice and baloons. It was fun and they loved it ! We intend to do one day street animation day by the youth center.

Do u know what is the history of street animation, any book i should read and how come you turned out to be one , what did you study ?

Finally thanks for your time !

enjoy your day :)

sally salem

Inviato: 16/08/2003 09:53

THANK YOU

Dear dear Simona!!!

THANK YOU VERY MUCH THANK YOU VERY MUCH!!!!

Probably you do not understand why I thank you so much.... it is for being in our lives and it is for giving that excellent workshop during YES...

One of the participants of your workshop is our camp leader, and nowadays we have an international voluntary workcamp in the north part of Turkey and the project is about street children... The international group prepare some activities for these kids.... The project is going on very sucessful and I received a phone call from the leader who was your participant, Senem, she was crying on the phone because of happiness.... During the week they worked with kids, and yesterday with the kids that they worked they performed on the street...

She told me that she appreciate you alot because she was able to use what you have shown them... and I personally thank you alot too,

Since you organized that workshop, Senem could participate and since Senem participated in your workshop, our international project is going on very well, since the international project is going on very well, one hundred children spent the best days of their lives and they have new perspectives.... and these are all BECAUSE OF YOU! THANK YOU VERY MUCH!!!

By the way, I hope you are doing fine... You will hear from me about the Festival in December. I would love to meet with you again!

Take care of yourself
millions of kisses
Oykum

GSM
Genclik Servisleri Merkezi
Youth Services Centre
Bayindir Sok. 45/9, Kizilay 06650
Ankara/Turkey
Tel : +90 312 417 11 24
Fax : +90 312 425 81 92
E-mail : gsm@gsm-youth.org
Web: www.gsm-youth.org

9.4 Example of the Flash Bulletin (inside the show service project)

BOLLETTINO FLASH n.18

CATACLISMA NETWORK

Torino 03 Agosto 2003

Ciao a tutti quanti!

Ecco le news dal mondo ovvero il **Bollettino n 18**...buona lettura.

Dal 1999 esiste la Fnas – Federazione Nazionale Artisti di Strada. Una Federazione che si occupa della promozione dell'arte di strada e della tutela dei singoli artisti. Ora è necessaria anche la tua iscrizione ed il tuo contributo per renderla una federazione realmente rappresentativa di tutte le forme di arte di strada, compresa la tua!

Per informazioni, richieste d'iscrizioni, proposte e segnalazioni:
Izio Laico 340 5032131 s.in.s@libero.it www.fnas.org

PER PRIMA IL TESTO DI UNA LEGGE REGIONALE PIEMONTESE APPROVATA IL 15 LUGLIO 2003.



Consiglio regionale
del Piemonte

Legge regionale 15 luglio 2003, n. 17.

Valorizzazione delle espressioni artistiche in strada.

(B.U. 17 luglio 2003, n. 29)

Art. 1, 2, 3, 4, 5, 6, 7, 8

Art. 1. (Principi)

1. La Regione Piemonte dichiara il proprio territorio ospitale verso le espressioni artistiche in strada.

Art. 2. (Definizioni)

1. Sono considerate espressioni artistiche in strada tutte le attività proprie delle arti, svolte liberamente da artisti di strada in spazi aperti al pubblico.

Art. 3. (Finalità)

1. La Regione Piemonte promuove l'ospitalità sul proprio territorio delle espressioni artistiche di carattere musicale, teatrale, figurativo ed espressivo nel senso più ampio e libero, esibite in spazi aperti al pubblico.
2. La Regione riconosce alle attività di cui al comma 1 un ruolo di valorizzazione culturale e turistica, di incontro creativo tra le persone, di ricerca e sperimentazione di linguaggi, di scambio di proposte con vari profili culturali, di confronto di esperienze innovative, di affermazione di nuovi talenti, di rappresentazione di attività frutto di geniale ispirazione, di servizio culturale per un pubblico di ogni classe sociale, età e provenienza geografica, secondo quanto previsto dalla Costituzione, che all'articolo 33 tutela la libertà dell'arte.

Art. 4. (Modalità)

1. Le attività di espressione artistica in strada vengono svolte dagli artisti, limitatamente al luogo e alla durata dell'esibizione, nel rispetto:

- a) delle norme relative all'inquinamento acustico e ambientale;
 - b) della normale circolazione stradale e pedonale;
 - c) del mantenimento del pubblico accesso agli esercizi commerciali limitrofi e delle proprietà private;
 - d) del mantenimento della pulizia e decoro del suolo, delle infrastrutture ed arredi presenti.
2. Le attività di cui al comma 1 si svolgono:
- a) senza alcuna forma di pubblicità;
 - b) senza alcuna attività di esercizio di commercio ambulante;
 - c) senza alcuna richiesta di pagamento di biglietti essendo l'eventuale offerta, da parte del pubblico, libera;
 - d) tenendo, nello svolgimento della propria espressione artistica, comportamenti di prudenza e di perizia.

Art. 5.

(Competenze dei Comuni)

1. I Comuni indicano i luoghi dove non si possono svolgere le attività di cui alla presente legge ed approvano un regolamento contenente le indicazioni degli orari e dei limiti acustici da rispettare ed eventualmente, in relazione alla peculiarità dei luoghi, la descrizione dei singoli spazi, delle caratteristiche delle attrezzature mobili e degli strumenti necessari per lo svolgimento delle attività.
2. L'accordo stipulato con i Comuni per l'organizzazione di iniziative con artisti di strada non costituisce titolo prioritario per l'occupazione degli spazi dedicati.

Art. 6.

(Promozione delle espressioni artistiche in strada)

1. La Regione istituisce cinque premi annuali per i Comuni che hanno promosso e sostenuto espressioni artistiche in strada. La modalità di erogazione di tali premi, definiti in euro 50 mila cadauno, avviene sulla base di criteri individuati con deliberazione della Giunta regionale, sentita la Commissione consiliare competente. Tali criteri tengono conto della specificità geografica e tipologica dei comuni e delle caratteristiche delle manifestazioni organizzate.
2. La Regione istituisce inoltre cinque premi all'anno, definiti in euro 5 mila cadauno, per gli artisti singoli o in gruppo che operino in modo organizzato o a cappello e che si siano distinti per particolare bravura. I criteri per l'erogazione di tali premi sono definiti con la stessa deliberazione di cui al comma 1.

Art. 7.

(Norma finanziaria)

1. Per l'attuazione della presente legge è autorizzata per l'anno 2003 la spesa complessiva pari a euro 275.000,00.
2. Nello stato di previsione della spesa del bilancio di previsione per l'anno 2003, si provvede con la dotazione finanziaria dell'Unità previsionale di base (UPB) 32041 (Attività culturali Istruzione spettacolo - Spettacolo - Titolo I - spese correnti) prevedendo i seguenti finanziamenti:
- a) "Contributi ai Comuni per promuovere le espressioni artistiche in strada" con stanziamento pari a euro 250.000,00, in termini di competenza e di cassa;
 - b) "Contributi agli artisti singoli o in gruppo per promuovere le espressioni artistiche in strada" con stanziamento pari a euro 25.000,00, in termini di competenza e di cassa.
3. Per gli anni 2004 e 2005, la spesa, quantificata annualmente in euro 275.000,00, in termini di competenza, ripartita secondo il comma 2, è assicurata con le dotazioni finanziarie dell'UPB 09011 (Bilanci e Finanze - Bilanci - Titolo I - spese correnti) del bilancio pluriennale 2003-2005.

Art. 8.

(Norma transitoria)

1. In sede di prima applicazione, la delimitazione dei luoghi e l'approvazione del regolamento comunale di cui all'articolo 5, comma 1, avviene entro sei mesi dalla data di entrata in vigore della presente legge.
2. In caso di inerzia da parte del Comune le attività di espressione artistica si intendono esercitabili liberamente su tutto il territorio comunale nel rispetto delle norme di cui alla presente legge.

Proposta di legge numero **264** della **7ª** legislatura "**Valorizzazione delle espressioni artistiche in strada.**" presentata il giorno **21 febbraio 2001** dai **consiglieri:**
GIOVANNI CARACCILO (S.D.I.), GIUSEPPE CHIEZZI (Comunisti Italiani), MARIO CONTU (RIFONDAZ.

COMUNISTA), ALESSANDRO DI BENEDETTO (*MISTO-L.DIPIETRO-ITA.VAL.*), GIULIANA MANICA (*Democratici di sinistra*), ENRICO MORICONI (*Verdi*), MARISA SUINO (*Democratici di sinistra*), GIANCARLO TAPPARO (*Democratici di sinistra*).

Tratta la materia **Cultura**.

È stata assegnata in commissione in data **1 marzo 2001**. Sono state effettuate consultazioni. Licenziata con parere positivo (**a maggioranza**) in data **19 marzo 2003**. Il Relatore di maggioranza MARISA SUINO (*Democratici di sinistra*) ha presentato relazione **scritta**. È stata **approvata** in data **8 luglio 2003** con **29** voti favorevoli.

È diventata la legge regionale **15 luglio 2003, n. 17**, pubblicata in data **17 luglio 2003** sul Bollettino Ufficiale numero **29** ed entrata in vigore in data **1 agosto 2003**. La legge è composta da **8** articoli ed è **vigente**.

Indicatori giuridici

La legge prevede:

- efficacia parziale relativa a singole norme

SI RICERCA:

Si ricercano in loco **facchini e tecnici del montaggio** per tour musicali nelle seguenti date:

1-2-3 agosto	Veneto	Caorle (ve) Alexia
5-6-7 agosto	Romagna	Bellaria-Igea Marina (gemelli diversi)
8-9-10 agosto	Lazio	Torvainaica (rm) Spagna
11-12-13 agosto	Calabria	Scilla/Reggio Calabria Matia Bazar
14-15-16-17 agosto	Sicilia	Cefalù (pa) Nomadi
18-19-20 agosto	Sicilia	Bagheria/Aspra (pa) Ruggeri/Mirò
22-23-24 agosto	Campania	Acropoli (sa) Bennato
29-30-31 agosto	Liguria	Alassio (sv) Pelù

Per informazioni contattare:

Sfida Sport Event, Cinzia, tel: 339 3096057

recherche

Le festival Créatiss se déroulera en mars 2004 sur mulhouse au théâtre de la sinne et musée impression sur étoffe. Festival des créateurs textile et mode....

Je cherche artistes, plasticiens, costumier, tribu, chant, sculpteur, poète, photographes....ect...en relation avec une démarche fibre, l'être et le paraître, la beauté et le glamour ça peut être à l'humour, le tchic et le kitch le lien étant la fibre.

Exposition sur 4 jours défilé spectacles avec chorégraphe et danseurs intervention vidéo dans spectacle

Créateurs tout horizon m'envoyer proposition, mail, dossier....ect A chaque avancée du projet : Un Mail.

Merci de rebondir.

Cris

Froehly CRis

46 rue du 9 em Zouaves

68140 Munster

froehly.christine2@wanadoo.fr

CIRQUE EN KIT

Pour sa prochaine création (avril 2004), le Cirque en Kit recherche un tubiste et des cuivres. Expérience rue, jeux d'acteur, techniques de cirque bienvenus. (Envoyer CV et lettre de motivation).

Pont d'Avène, 30340 Rousson

Tél.: (33) 04 66 85 94 26 - (33) 04 66 60 53 80

Fax : (33) 04 66 85 94 27

cirquenkit@yahoo.fr

Compagnie les Justins

La Cie recherche pour son spectacle "Electro-Danza": un échassier-danseur-comédien (homme) et un danseur-comédien (homme). Pour en savoir plus sur le spectacle, consultez le site www.lesjustins.com (histoire, photos, vidéo...) ou contactez Marianne au 04.75.25.24.65 ou 04.75.62.87.04. N'hésitez pas à laisser un message

Le Poivrié , Quartier la Piale 26400 Aouste-sur-Sye

Tél.: (33) 04 75 25 24 65

Fax : (33) 04 75 25 24 89

cie.les.justins@wanadoo.fr

Fiestas del Pilar de Zaragoza, Parc Bruil

Une nouvelle fois la PAI, groupe de théâtre-animation depuis 23 ans, est responsable de la coordination du Parc pour enfants des Fêtes du Pilar à Zaragoza. Dans cet espace de 55.000 m2, différentes aires de jeux (originaux et uniques) et une programmation de spectacles de danse, cirque, théâtre et animation. On peut encore envoyer des propositions pour des spectacles pour tous publics qui peuvent s'inscrire dans la programmation. Tous les spectacles sont gratuits et se jouent à l'extérieur. Du 5 au 13 octobre.

Tél.: (34) 976 33 63 99

Fax : (34) 976 53 67 96

pai@promi.es

SALUTI A TUTTI

Simona Molari

Una notizia...ehm...fuori dal coro:

Siete stufi del nouveau? La parola contemporaneo vi spaventa? Non vi sentite al passo coi tempi e il vostro spettacolo di nuovo ha solo il nome, ma è sempre lo stesso? Non avete avuto i finanziamenti sperati e non riuscirete mai ad averli??

**TORNA ALL'ANTICA
WWW.CIRCONCISO.NET**

Il CIRCONCISO sta cercando artisti all'antica (uomini) per uno spettacolo delle BALLE...
PER INFORMAZIONI:
posta@circonciso.net

Informazione ai sensi dell'articolo 10 della legge 31 dicembre 1996 n. 675

Il vostro indirizzo e-mail viene utilizzato esclusivamente per i servizi informativi di Cataclisma Network. Esso non sarà comunicato o diffuso a terzi. Ai sensi della direttiva 95/46/CE lei può in qualsiasi momento cancellare la sua e-mail mandando un email con oggetto rimuovi cliccando qui [A norma della Legge 675/96](#) Le comunichiamo quanto segue: Abbiamo reperito la Vostra e-mail da newsgroup o da e-mail pubblicitarie che la hanno resa pubblica. Nell'ipotesi che l'iniziativa citata in questo messaggio non desti il Vostro interesse, le porgiamo le nostre scuse per il tempo sottratto. Questo messaggio non può essere considerato SPAM poichè:
- Include la possibilità di essere rimosso da ulteriori invii di posta elettronica.(Articolo n.1618, paragrafo n.111 deliberato al 105° congresso USA)
- La comunicazione con l'impiego di posta elettronica non è rivolta al "CONSUMATORE" (DLT 22/05/1999 Num.185 Art.1 lettera "b") persona fisica che in relazione ai contratti di cui (DLT 22/05/1999 Num. 185 Art. 1 lettera "a") agisce per scopi non riferibili all'attività professionale eventualmente svolta, ma a persone giuridiche ed Aziende.

9.4 Example of the Official Bulletin of the Italian Street Artists Federation

**BIMESTRALE
UFFICIALE DELLA
FEDERAZIONE
NAZIONALE ARTISTI
DI STRADA FNAS/AGIS
NUMERO 1**

Luglio-Agosto 2003
newsletter destinata ai soci
della federazione

Indice

Pag.1: Editoriale del
presidente -2° Convegno
Nazionale dei Promotori
del Teatro di Strada

Pag.2: Nasce la consulta -
Nuovo statuto FNAS -
Calendario Formazione

Pag.3: Il convegno del
SAI - Il Teatro di Strada
nel FUS - Nuovo
regolamento prosa

Pag.4: Compendio di
leggi e circolari: in questo
numero ENPALS (I parte)-
Quote associative e c/c
bancario e postale

*2° Convegno Nazionale dei
Promotori del Teatro di
Strada.*

Certaldo, 22 Luglio 2003

A distanza di un anno e mezzo dal più importante appuntamento mai organizzato in Italia sul tema della promozione del teatro di strada, ovvero dal convegno del 15 Marzo 2002, svoltosi presso la sede dell'AGIS a Roma, appuntamento che vide la partecipazione di oltre 70 realtà tra festival, rassegne e manifestazioni dedicate a questo filone artistico, la fnas replica. Il secondo appuntamento per i promotori avverrà nella cornice della XVI edizione di "Mercantia", uno degli appuntamenti più prestigiosi del settore, nell'incantevole borgo medioevale di Certaldo Alto. L'uscita di Kermesse - annuario dello spettacolo di strada e di pista, il nuovo regolamento prosa che prelude alla possibilità di finanziamenti ministeriali per l'organizzazione delle manifestazioni, il nuovo assetto della federazione che permette ora ai promotori di associarsi, sono i presupposti per un incontro che segnerà il futuro del teatro di strada in Italia. Un appuntamento al quale non mancare...



Il Settore e il Movimento...

Cari Soci,

questa **newsletter** che d'ora in poi riceverete **periodicamente**, dovrà servire ad unirvi. A ritrovare un progetto comune e delle comuni aspirazioni. A condividere notizie, informazioni, battaglie, a fortificare le conquiste e a ragionare sulle sconfitte. A ripensare insieme la logica di quello che fu un movimento, nell'epoca in cui siamo chiamati a rappresentare un settore. In effetti intorno ai due estremi "movimento" e "settore" si dipana la sfida in cui ci siamo imbattuti con la nascita della FNAS. Trovo che molte delle incomprensioni che si stanno ingenerando all'interno e all'esterno dell'associazione derivano proprio da questa dicotomia. Qualcuno ha sostenuto e sostiene che la FNAS ha raccolto l'eredità dei coordinamenti degli artisti di strada. A mio avviso si tratta invece di esperienze molto diverse, che hanno in comune solo la radice storica. E' prima di tutto questione di motivazioni. La FNAS, nasce dentro l'AGIS, dentro la confederazione delle imprese dello spettacolo, per volontà di Terzostudio e di una ventina di compagnie consolidate del Teatro di Strada. Si rivolge quindi alle compagnie ed agli artisti-compagnia. Come tale non rappresenta perciò un movimento, anche se del movimento accoglie tutte le battaglie. Questione poi di obiettivi. L'idea di "Una legge per l'arte di strada" era il motivo caratterizzante del movimento. La FNAS invece si pone una serie molto variegata di obiettivi sindacali, con il fine ultimo di rafforzare il settore "Spettacolo di Strada", è più che altro un'associazione che si occupa di politica. E' questione infine di momenti storici: finché si invocava la rinascita dell'arte di strada, scomparsa sotto decenni di 121 e di deserto culturale urbano, il movimento era la risposta più consona, ma con l'evoluzione della professione, la costituzione delle compagnie, lo sviluppo del mercato (con regole per altro ancora molto instabili), la progressiva complicazione burocratica dell'attività, le problematiche non sono più solo quelle ideali: c'è la necessità di risultati sul piano concreto, c'è bisogno di risolvere mille problemi di gestione dell'attività, di inserirsi nei meandri della politica culturale, dei ministeri, delle grandi associazioni di categoria, delle leggi e delle leggine, degli enti "incredibili" come l'ENPALS e la SIAE. Per animare un movimento oggi è sufficiente una (o più) liste di discussione, il funzionamento di un'associazione di categoria è cosa un po' più complessa. Ci sono molte ragioni per cui questa newsletter, come altre piccole e grandi iniziative non erano state realizzate nella FNAS fino ad ora. Analizzare le cause può diventare ozioso se lo si fa in risposta ad una provocazione, ma è invece materia serissima quando la si affronta con lo scopo di migliorare... La natura di questi problemi è fondamentalmente che un'associazione (specie se nazionale) ha i suoi tempi di sviluppo, spesso governati da iniziative coraggiose o acquisizioni fortunate che le permettono in qualche modo di fare un passo avanti rispetto alla situazione di START iniziale. La gestione dei primi 3 anni, ha senz'altro messo in luce il limite del modello di lavoro basato sul volontariato, per una federazione che voleva essere nazionale e di servizi. Vista la mole di lavoro e le COMPETENZE richieste (competenza è una parola che per indole siamo inclini a trascurare) la questione è stata subito quella di trovare: 1) le risorse; 2) la forza lavoro; 3) un modello organizzativo efficace. Come sapete l'arrivo di finanziamenti pubblici sul bilancio dell'associazione è cosa assai recente (e per ora non si è ancora visto un euro). Sulla forza lavoro qualche problema l'abbiamo sempre avuto, e il modello anarchico-movimentista mostrava il suo peggior difetto nell'incapacità di suffragare la democratica divisione dei compiti con una buona dose di sudore individuale. La linea del nuovo direttivo è forse meno "da collettivo", ma si preoccupa dei risultati: punta allo sveltimento dei meccanismi decisionali, alla schietta valutazione delle competenze e dell'affidabilità dei collaboratori, alla necessità di un futuro vero "ufficio". Il modello organizzativo è ancora oggi tutto da costruire, anche se cominciamo a contare su alcuni buoni punti fermi. E' lecito che un'associazione-movimento chieda ai propri "soci" un impegno e un coinvolgimento attivo, ma chi aderisce ad un'associazione di categoria e di servizi, ha più bisogno di essere "utente" che non "attivista"; in soldoni si chiede: "che me ne faccio?" Con l'arrivo delle prime risorse (dallo stato e dai partner promotori), con l'avvio di un'attività commerciale (anche se residuale come quella della vendita dell'annuario), con le trasformazioni in atto che comportano anche la "FNAS dei promotori", il terreno è spianato. Da qui si parte. E in realtà si è già partiti. La realizzazione di 2 numeri di **Kermesse**, il **progetto di formazione** e la sua evoluzione, il sostegno al **progetto di legge** e l'intesa con l'ANCI sulle **piazze libere**, l'impegno per una **nuova regolamentazione** previdenziale e fiscale del settore, l'impegno per il **reperimento di finanziamenti** per tutto il settore, gli **sportelli informativi** e di **consulenza**, la **promozione** e diffusione della federazione presso i non soci, sono i punti di un programma già ben consolidato per chi ha lavorato fino ad ora e intende ancora darsi da fare, non so se questo risponde alle provocazioni ma qui si parla di una mole di lavoro che non permette di intrattenersi sulla polemica. Ci auguriamo che il prossimo raggiungimento anche solo di uno di questi obiettivi, sia motivo di soddisfazione per tutti e possa rappresentare fuor di retorica un elemento di autostima e di ritrovata identità positiva per la nostra federazione.

IL PRESIDENTE
Alessio Michelotti

NASCE LA CONSULTA...

Il 15 Aprile scorso, durante l'Assemblea Ordinaria dei soci, la Federazione Nazionale degli Artisti di Strada ha approvato all'unanimità alcune modifiche statutarie, istituendo al suo interno una nuova figura di "Socio Promotore" e dando vita ad un nuovo organismo dell'associazione:

"La Consulta Nazionale dei Promotori dell'Arte di Strada", alla quale potranno aderire in autonomia tutti gli enti che operano la promozione del teatro di strada.

Di lato riportiamo il testo delle modifiche apportate allo statuto FNAS.

Dopo questo importante passaggio formale, l'attesa è ora per il convegno in programma a Certaldo per il 22 Luglio: si prevede una massiccia adesione dei promotori...

Formazione fnas/agis 2003

Centro per formazione, ricerca e produzione del teatro di strada.

Un progetto fnas in collaborazione con il Comune di Certaldo.
Ideazione e coordinamento:
Angelika Georg

Tutti gli stage, a parte quelli rientranti nel progetto "La scuola viaggiante", si svolgono a Fiano (Certaldo - Fi). Costi agevolati per i soci fnas. Oltre alla palestra è disponibile un ostello gratuito con 10 posti.

Per iscrizioni: Federazione Nazionale Artisti di Strada, C/o Angelika Georg CP 16, 58031 Arcidosso (GR)
<http://www.fnas.org>, Tel. 0564-964265, Cell. 333 5397672, lunedì e martedì ore 18-22,
schabernack@libero.it;
teatroschabernack@libero.it

Modifiche allo statuto della fnas/agis (Assemblea del 15-04-2003)

Gli art. 2-3-6-7-10-11-12-15-16, ex17-18-19 non vengono modificati.

• **ARTICOLO 4 - (Comma 3)** Possono essere Soci Promotori dell'associazione gli enti, le associazioni, le imprese che promuovono l'arte di strada mettendo in atto, in modo documentabile e con carattere di continuità, attraverso l'organizzazione di manifestazioni, festival, rassegne, iniziative documentali, educative e formative, un progetto di valenza culturale rilevante in ambito locale, regionale, nazionale o internazionale. Sono Soci Onorari dell'associazione persone fisiche o giuridiche che accettano la nomina avanzata dall'assemblea sulla base di meriti eccezionali nell'esercizio, nella promozione, nella valorizzazione culturale dell'arte di strada. I soci Onorari non sono soggetti al versamento di nessuna quota associativa. Non hanno potere di eleggere né di essere eletti.

(Comma 5) - I Soci Promotori hanno potere consultivo e possono essere eletti alle cariche sociali.

ARTICOLO 5 - (Comma 2) La qualifica di Socio Ordinario, Aderente o Promotore comporta...

ARTICOLO 8 Sono organi dell'Associazione a) ... b) ... c) ... d) ... e) La Consulta dei Promotori

ARTICOLO 9 - (Comma 2) All'assemblea partecipano anche i soci aderenti e i soci promotori.

ARTICOLO 13 Il consiglio direttivo è composto dal Presidente e da altri membri denominati consiglieri, il cui numero per l'anno in corso è stabilito in 4. Il numero può variare tra 4 e 8 su proposta approvata dall'assemblea; il 50% dei membri del direttivo saranno eletti dai soci Ordinari, la restante parte sarà eletta in egual proporzione dagli Aderenti, e dalla Consulta dei Promotori. Tra i consiglieri eletti, il Presidente nominerà un vicario (o Vicepresidente) al quale, in caso di assenza o impedimento, delegherà le sue attribuzioni e le sue funzioni. Spetta al consiglio direttivo: a) creare le condizioni per il raggiungimento dei fini statuari; b) compiere tutti gli atti di ordinaria e straordinaria amministrazione, salvo quelli che non risultino espressamente demandati dal presente statuto all'Assemblea dei Soci; c) deliberare sull'ammissione dei Soci e di formulare all'Assemblea eventuali proposte di esclusione o di non ammissione dei Soci.

ARTICOLO 14 - (Comma 7) Per la validità delle adunanze del Consiglio Direttivo occorre la presenza di almeno 3 dei suoi componenti.

ARTICOLO 17 La consulta dei promotori (Consulta Italiana Promotori Arte di Strada, in sigla CIPAS/fnas/agis) è l'organo nel quale confluiscono tutti i soci promotori dell'associazione. Si riunisce in via ordinaria una volta all'anno e in via straordinaria su proposta del presidente del Segretario della consulta o di 1/3 dei suoi componenti. L'attività della consulta dovrà rispecchiare i fondamenti del presente statuto, operare in osservanza degli obiettivi statuari generali dell'associazione, sottostare alle delibere dell'assemblea e del consiglio direttivo, coadiuvare l'attività dell'associazione sulla base del mandato specifico. Spetta alla consulta: a) Coordinare, favorire e sviluppare l'attività dei soci promotori, tutelandone gli interessi, singoli e collettivi, rappresentandoli nei confronti delle autorità pubbliche e private, dei terzi e delle altre associazioni. b) Studiare e risolvere problemi artistici, organizzativi e culturali relativi alle attività dei soci promotori. Le suddette sono competenze esclusive della consulta e le iniziative eventualmente intraprese nell'espletamento di tali obblighi, non possono essere oggetto di veto o limitazione da parte di altri organi dell'associazione. Alla consulta possono prendere parte Soci Ordinari che svolgono, collateralmente all'attività artistica, attività di Promozione dell'arte di Strada, nei termini e nei presupposti indicati al 3° comma dell'ART. 4 del presente statuto. La consulta è presieduta dal Segretario, o da un suo delegato (Vicesegretario), eletto dai soci promotori e deputato a rappresentare gli stessi presso il consiglio direttivo. Le delibere della consulta vincolano solo i soci promotori. Alle sue sedute possono intervenire con voto consultivo: i soci ordinari e i soci aderenti dell'associazione, il presidente dell'Associazione Generale Italiana dello Spettacolo o un suo delegato. La consulta può delegare a 4 commissari eletti tra i promotori, e al Segretario, mansioni direttive e di coordinamento delle attività. Può altresì definire, attraverso un proprio regolamento interno, le modalità operative e di funzionamento dell'organismo.

IN CALENDARIO

LUGLIO

Mer. 16/7 – dom. 27.7.2003

"Il clown è donna" con Angelika Georg – progetto "Carmen"

SETTEMBRE

scuola viaggiante/stage decentralizzati

lun. 22 – ven. 26.9 2003

(in collaborazione con il meeting degli artisti di strada a San Giovanni in Persiceto-Bo): *"Il clown musicale" (con Eric De Bont)* Info e iscrizione: ufficio cultura San Giovanni in Persiceto, 051- 681253 Marco Schiavina, costo agevolato per i soci

scuola viaggiante/stage decentralizzati

- data da concordare in settembre -

"Lo spettacolo di strada" con Peter Weyel-Mister Hundertpfund-in collaborazione con associazione culturale 0432 teatre numerique luogo Codroipo, costo 115/125 Euro iscrizione segreteria formazione Fnas: Cel. 333-5397672

L'ostello di Fiano riaprirà ad OTTOBRE con le seguenti attività:

- "Espressione corporea teatrale" con
- Silvia Giorgi (Teatro5quattrini)
- "Tecniche e strutture della pantomima di figura" con Valter Conti e Daniela Garosi (Art-it)
- "La via dell'acrobatica" con Memo Dini (centro- sat)
- "Burattini" con Adrian Bandirali (Antidotolento)
- "Laboratorio sull'uso della maschera comica nella commedia dell'arte" con Giorgio Monteleone (Trabagai)
- Incontro mensile della Banda degli artisti di strada con Franca Pampaloni
- "Dalla sacra danza all'espressione del Se" (con Tina Iavarone, Francesca Cacciatori "Attrazioni Napoletane" e Silvia Pannanti)

Il Teatro di Strada nel FUS

Nella riunione del 16-17 Giugno scorso, la Commissione Consultiva per l'attività circense e lo spettacolo viaggiante del Ministero dei Beni e Attività Culturali, visto l'art. 19, comma 3 della legge 18-3-1968 n° 337 che prevede l'erogazione di sovvenzioni a favore di iniziative assistenziali o educative che concorrano al consolidamento ed allo sviluppo del settore circense e dello spettacolo viaggiante, ha assegnato 15.000 € a parziale copertura delle spese per la realizzazione della prossima edizione di Kermesse – annuario italiano dello spettacolo di strada e di pista. Inoltre il Ministero, approvando un'altra istanza presentata dalla FNAS, ha concesso il finanziamento di ulteriori 13.000 € per la realizzazione del programma formativo della federazione.

La commissione ha invece congelato l'istanza FNAS per l'aggiornamento dell'elenco delle attrazioni dello spettacolo viaggiante e a favore dell'inserimento delle tipologie del teatro di strada in questo elenco. Le motivazioni non sono ancora note e molto probabilmente si dovrà ancora attendere diverso tempo prima che la situazione si possa sbloccare.

Le novità però non si fermano qui. Come qualcuno saprà, con un Decreto trasformato in legge all'inizio di Aprile, il Ministero dei Beni e delle Attività Culturali ha varato il nuovo regolamento recante criteri e modalità di erogazione di contributi in favore delle attività teatrali, in corrispondenza agli stanziamenti del Fondo Unico per lo Spettacolo. All'art. 15 Comma 4 si definisce una nuova categoria di attività finanziabili: quelle legate alla promozione del teatro di strada. Potranno essere erogati contributi fino al 20% delle spese sostenute. Le domande dovranno pervenire entro il 15 Settembre dell'anno precedente a quello di svolgimento dell'attività per la quale si chiede il contributo. Inutile dire che si tratta di un risultato che può divenire molto determinante per le attività del settore.

La linea della FNAS, in merito all'utilizzo del finanziamento pubblico, a prescindere dalla normativa e dal capitolo in base al quale viene erogato, insisterà sempre sull'elemento di utilità collettiva che ciascun progetto finanziato dovrebbe contenere. La realizzazione di idonee strutture formative, di servizi di consulenza per l'artista e l'organizzatore, la qualificazione delle attività promozionali, l'incentivo alla nuova produzione, sono priorità che dovranno essere tenute in conto. I protagonisti di queste progettualità saranno ancora una volta GLI ARTISTI, ma coloro che promuovono l'arte di strada e hanno i mezzi, le capacità gestionali ed operative per mettere in atto i progetti stessi, dovranno fare la loro parte. Ecco un estratto della nuova norma...

MINISTERO PER I BENI E LE ATTIVITA' CULTURALI

Regolamento recante criteri e modalità di erogazione di contributi in favore delle attività teatrali, in corrispondenza agli stanziamenti del Fondo Unico per lo Spettacolo, di cui alla legge 30 aprile 1985, n. 163. (OMISSIS)...

Art. 15 (Teatro di figura ed artisti di strada)

1. Sono ammessi al contributo statale le imprese che svolgono in un determinato ambito territoriale, con un organico progetto e stabilità del nucleo artistico, un'attività continuativa di produzione del teatro di figura di significativo rilievo, anche in convenzione con gli enti locali interessati, ed integrata da attività di promozione, ricerca, conservazione e trasmissione della tradizione, aggiornamento delle tecniche e rinnovamento espressivo, rassegne e festival.
2. Sono ammesse al contributo statale le imprese di produzione del teatro di figura che effettuano almeno ottanta giornate recitative di spettacoli del repertorio tradizionale italiano ed innovativo, quaranta delle quali possono essere attestate, per la specificità dell'attività svolta, anche con documentazione diversa dal borderò, e settecento giornate lavorative.
3. Per la quantificazione del contributo si tiene anche conto dell'effettuazione dell'attività di produzione teatrale all'estero, anche attraverso coproduzioni internazionali, e della gestione, con la partecipazione di almeno un ente locale, di spazi adeguati all'attività di ospitalità di rassegne e festival, per almeno cinquanta recite, cui gli spettatori possono accedere anche gratuitamente, nonché l'apertura al pubblico di collezioni storiche e musei e la realizzazione di iniziative di studio, formazione ed editoriali.
4. **Sono ammessi al contributo statale nella misura massima del venti per cento dei costi sostenuti i soggetti che svolgono attività di promozione del teatro di strada o che organizzano manifestazioni, rassegne e festival con l'impiego esclusivo degli artisti di strada, quale momento di aggregazione sociale della collettività, di integrazione con il patrimonio architettonico e monumentale e di sviluppo del turismo culturale.**

ASSEMBLEA GENERALE DEL SINDACATO ATTORI ITALIANI

Una testimonianza...

In data **28.6.2003** si è svolta a **Roma** l'Assemblea Generale del Sindacato Attori Italiani, che ha visto coinvolti un centinaio di partecipanti tra aderenti e non. Con gran soddisfazione da parte del c.d. del SAI, viste le presenze anche da parte di responsabili di settori differenti quali gli agenti o le truppe televisive.

Grosse differenze, su alcuni punti addirittura incolmabili, con il settore dell'arte di strada fanno sì che si possa stare senz'altro sotto lo stesso cappello ma con percorsi a volte addirittura opposti.

Relaziona per primo il segretario del SAI Massimo Cestaro ponendo l'attenzione sulla situazione più che mai difficile che il sindacato si trova a vivere in questo momento: mancanza di fondi (soprattutto), difficoltà di trovare interlocutori che possano essere seriamente interessati a portare avanti tematiche legate alla cultura, allo spettacolo, ai problemi specifici degli attori.

Viene dato poi spazio agli interventi dei rappresentanti delle diverse categorie legate all'ambiente SAI: le già citate truppe televisive, i doppiatori, gli agenti intermediari, poi interventi diversi di rappresentanti di altri enti; tutti volti a sottolineare le assolute difficoltà del momento, difficoltà diverse e proprie di ogni categoria o più generali evidenziando problemi comuni, che nel racconto di qualcuno diventano vere e proprie situazioni da farsa. Viene introdotto l'On. Sciacca, DS, portatore di una proposta di legge, firmata già da una settantina di membri del Parlamento tutti di area Opposizione che illustra per sommi capi quale sarà la legge e soprattutto quale sarà la strada che questa dovrà percorrere per diventare tale. Prende poi la parola il presidente del SAI, Massimo Ghini, che in un lungo e accorato intervento traccia il resoconto di anni di battaglie fatte per il riconoscimento del mestiere dell'attore, parla degli intricati rapporti che legano attori e lavoratori dello spettacolo alle varie controparti che in questo caso sono i teatri stabili e non, la televisione, i telegiornali e tutto ciò che è legato all'informazione, reportage programmi tv e quant'altro. Rimarca in pratica ciò che tutti rimarchiamo: un diritto ad esistere, tutelati in quanto lavoratori e a non essere, come operatori della Cultura, stritolati da un sistema che sempre più, e sempre più in modo smaccato e chiaro, privilegia solo e unicamente la facile audience, la logica del supermercato dove tutto diventa prodotto da consumo facile. L'ultimo intervento è riservato ad una responsabile nazionale della CIGL che dopo aver promesso da parte del Sindacato massimo appoggio per quanto riguarda il sostegno alle varie rivendicazioni espresse dall'assemblea riporta però l'assoluta difficoltà a far procedere la proposta legge in questione proprio perché ci si va a scontrare con priorità diverse che in questo momento il Governo sta perseguendo. L'assemblea iniziata alle 11.00 circa finisce intorno alle 15 senza che venga dato spazio agli interventi dei soci.

Marco Cardona

Sommario

Nella presente circolare viene riesaminata complessivamente la normativa che presiede all'obbligo del possesso del certificato di agibilità al fine di fornire un quadro completo in tale materia e per uniformare la prassi sul territorio nazionale, tenuto conto anche della vigenza di una convenzione sottoscritta dall'Ente con la SIAE. Mediante tale convenzione si è instaurato un rapporto sinergico con la Società Italiana Autori ed Editori che consente di fornire, attraverso una più capillare presenza sul territorio, un migliore servizio all'utenza. E' stata inoltre analizzata la complessa problematica inerente il "dilettantismo" nell'ottica di salvaguardare gli operatori del settore, consentendo nel contempo lo svolgimento della meritoria opera di diffusione dell'arte svolta dagli operatori del settore dilettantistico/amatoriale.

Premessa.

Nell'occasione del riesame della normativa che presiede all'obbligo del possesso del certificato di agibilità per determinate categorie di lavoratori dello spettacolo, si ritiene utile rilevare l'importanza che riveste per il lavoratore l'iscrizione all'Ente di previdenza e di assistenza per i lavoratori dello spettacolo, nonché il conseguente regolare versamento dei relativi contributi assicurativi, che risultano finalizzati alla costituzione della posizione pensionistica del soggetto protetto.

Si rammenta altresì che l'obbligo del versamento contributivo grava sul datore di lavoro; in caso di mancato versamento dei contributi o di altri inadempimenti di natura amministrativa (quali la mancata richiesta del certificato di agibilità o la mancata presentazione della modulistica richiesta) il lavoratore non incorre in alcun tipo di sanzione da parte dell'Ente di previdenza.

L'obbligo del versamento contributivo grava anche con riferimento ai lavoratori già titolari di una copertura assicurativa presso un diverso regime previdenziale obbligatorio.

In tale ipotesi, i contributi versati all'ENPALS sono utili ai fini della costituzione di un unico trattamento pensionistico, essendo riconosciuta al lavoratore la facoltà di ricongiungere o totalizzare i periodi assicurativi eventualmente posseduti presso diverse gestioni previdenziali; i predetti contributi possono altresì dare luogo ad un ulteriore trattamento pensionistico, al verificarsi dei requisiti richiesti dalla legge.

Si evidenzia, inoltre, che nella presente circolare vengono esaminate con particolare attenzione le circostanze che consentono l'esonero dalla richiesta del certificato di agibilità e dal conseguente pagamento dei contributi, nell'ottica di tutelare i lavoratori dello spettacolo da forme di concorrenza sleale. In questo campo l'ENPALS è fortemente impegnato a contrastare i comportamenti elusivi ed evasivi in campo previdenziale. A questo scopo l'Ente ha stipulato un accordo con la SIAE per un maggior controllo del territorio sui cui dettagli si veda il messaggio n. 3 del 4 giugno 2002.

(OMISSIS...) - Il testo completo della circolare lo trovate sul sito – <http://www.fnas.org> -

(L'Enpals sta attivando le procedure automatizzate mediante il proprio "Portale" telematico relativamente a tutti gli adempimenti che i soggetti assicurati debbano espletare nei confronti dell'Ente. Al più presto sarà disponibile una procedura relativa alla gestione del certificato di agibilità. Per un elenco dei servizi telematici attualmente disponibili si consulti il sito web: www.enpals.it.)

segue...

MEMORANDUM

Il pagamento delle quote associative da parte dei soci è purtroppo un punto dolente della giovane vita della nostra associazione. Sono molti, infatti, gli associati che non provvedono nei tempi e costringono il consiglio direttivo a misure alle quali non si vorrebbe mai ricorrere... Nel ricordarvi che l'attività dell'associazione dipende strettamente anche dai vostri contributi, preghiamo coloro che non lo hanno ancora fatto di regolarizzare i pagamenti relativi alle annualità 2002 e 2003.

Per facilitare questa operazione, la FNAS ha a disposizione adesso anche un **c/c postale**. Indichiamo di seguito gli estremi per provvedere sia a mezzo banca che a mezzo posta.

C/c Postale n° 43471739

**C/c Bancario n° 105415; Banca Popolare Etica
ABI 5728; CAB 47810**

Intestati a FNAS - federazione nazionale artisti di strada

**Partecipate alla redazione
di questa newsletter,
inviate i vostri contributi
a:**



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simona@cataclisma.it

**Ordini on line**www e-mail Azienda Settore merceologico Funzione Cognome Nome Indirizzo CAP Città Provincia Tel. Tel2. Fax. e-mail 1.

Settore di interesse

2. 3. Descrizione richieste Osservazioni

Siete interessati a:

☐ vendita, ☐ affitto, ☐ organizzazione, ☐ consulenza

www.catadisma.it - Catadisma Network

27 affari, 2.150 immagini su 3 pagine

Id	dd
----	----

Conclusions

[Caption]

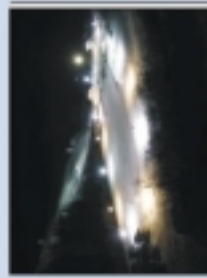
© 1999 by John Wiley & Sons, Inc.

lavori palloni 2001 12 28 La villa Bolzano Dimostrazione jpg ridotta

No description

Modificato l'ultima volta il 24/01/2003. Questo album contiene 371 oggetti.

Questo album è stato visto e votato dal 24/01/2003.



Catadisma Network Spettacolo Arte di strada Ciccioni

No description

Modificato l'ultima volta il 23/06/2013. Questo album contiene 27 oggetti.

Quarto album è stato visto 2 volte dal 23/09/2009.



Catadisma Network Corsi Stage Faces Make Up

No description

Modificato l'ultima volta il 24/06/2003. Questo album contiene 60 oggetti.

Questo album è stato visto 1 volta dal 23/06/2003.

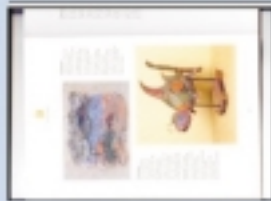


Catadisma Network Corsi Stage Laboratori

No description

Modificato l'ultima volta il 24/06/2003. Questo album contiene 39 oggetti.

Questo album è stato visto 2 volte dal 24/06/2009.

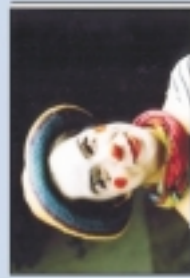


Catadisma Network Simona Molari centro di Documentazione e formazione dei linguaggi non Formali

No description

Modificato l'ultima volta il 24/09/2002. Questo album contiene 129 oggetti.

Questo album è stato visto 2 volte dal 24/09/2003.



www.cataclisma.it - Cataclisma Network - No Formal Language Face - Expression - Gestures

File Modifica Visualizza Preferiti Stampare

Indirizzo: http://www.cataclisma.it/gallery/album15?page=1


Vol Collegamenti

[presentazione] [Index]


Galleria: www.cataclisma.it - Cataclisma Network

1 2


15 immagini in questo album su 2 pagine




00000030



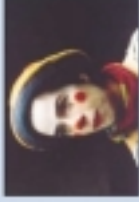
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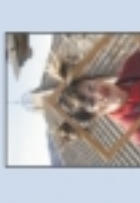
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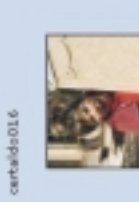
00000050



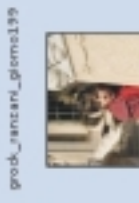
00000051



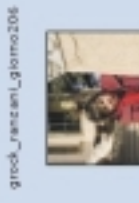
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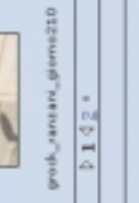
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00000072

Galleria: www.cataclisma.it - Cataclisma Network

Powered by Galleria v1.4-pl3

Operazione completata

Start

ALISTINE PREZZI 2003

www.cataclisma.it - Cata...

GlobalSCAPE, Inc. - Cata...

Corel PHOTO-PAINT 10 - ...

Internet

15.51

Mailing List Manager

Versione 1.20

Logout : Invio Email : Mailing Lists : Utenti : Templates : EmailStatus : FormCode

Paolo Grasso - info@sorrisirandagi.it - (1)

Aggiungi Nuova Lista

Ricerca Utenti
Cerca indirizzo Email: <input type="text"/> <input type="button" value="Cerca"/>
<input type="button" value="Vedi tutti gli Iscritti"/> <input type="button" value="Esporta tutti gli Iscritti"/>

Mailing List: Prova sorrisi Randagi S.r.l. (5 iscritti)

Descrizione:
test di invio lista

<input type="button" value="Modifica"/>	<input type="button" value="Cancella"/>	<input type="button" value="Vedi Iscritti"/>	<input type="button" value="Upload Subscribe"/>	<input type="button" value="Upload UnSubscribe"/>	<input type="button" value="Esporta Iscritti"/>
---	---	--	---	---	---

Mailing List: fax generale (2657 iscritti)

Descrizione:
Descrizione Lista

<input type="button" value="Modifica"/>	<input type="button" value="Cancella"/>	<input type="button" value="Vedi Iscritti"/>	<input type="button" value="Upload Subscribe"/>	<input type="button" value="Upload UnSubscribe"/>	<input type="button" value="Esporta Iscritti"/>
---	---	--	---	---	---

Mailing List: generale fax completo 15 marzo (21642 iscritti)

Descrizione:
Descrizione Lista

<input type="button" value="Modifica"/>	<input type="button" value="Cancella"/>	<input type="button" value="Vedi Iscritti"/>	<input type="button" value="Upload Subscribe"/>	<input type="button" value="Upload UnSubscribe"/>	<input type="button" value="Esporta Iscritti"/>
---	---	--	---	---	---

Mailing List: generale lombardia (5743 iscritti)

Descrizione:
Descrizione Lista

<input type="button" value="Modifica"/>	<input type="button" value="Cancella"/>	<input type="button" value="Vedi Iscritti"/>	<input type="button" value="Upload Subscribe"/>	<input type="button" value="Upload UnSubscribe"/>	<input type="button" value="Esporta Iscritti"/>
---	---	--	---	---	---

Mailing List: generale piemonte (1105 iscritti)

Descrizione:
Descrizione Lista

<input type="button" value="Modifica"/>	<input type="button" value="Cancella"/>	<input type="button" value="Vedi Iscritti"/>	<input type="button" value="Upload Subscribe"/>	<input type="button" value="Upload UnSubscribe"/>	<input type="button" value="Esporta Iscritti"/>
---	---	--	---	---	---

Mailing List: generale aosta liguria toscana (2979 iscritti)

Descrizione:
Descrizione Lista

<input type="button" value="Modifica"/>	<input type="button" value="Cancella"/>	<input type="button" value="Vedi Iscritti"/>	<input type="button" value="Upload Subscribe"/>	<input type="button" value="Upload UnSubscribe"/>	<input type="button" value="Esporta Iscritti"/>
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Mailing List: Generale Friuli Veneto Trentino (2935 iscritti)

Descrizione:
Descrizione Lista

<input type="button" value="Modifica"/>	<input type="button" value="Cancella"/>	<input type="button" value="Vedi Iscritti"/>	<input type="button" value="Upload Subscribe"/>	<input type="button" value="Upload UnSubscribe"/>	<input type="button" value="Esporta Iscritti"/>
---	---	--	---	---	---

Mailing List: Oa lombardia (5691 iscritti)

192.168.168.1

In entrata

In uscita

Inviati

Ope...	Priorità	Stato	Propri...	Numero	Pagli...	Chia...	Tempo di trasmissio...	Ultima situazione
11633	127 F		paolo	0637514699	0:0	0:2		Unable to open shared document file
11631	126 F		paolo	0637514484	0:1	2:2		Busy signal detected; too many atte...
11630	126 F		paolo	0637514325	0:1	2:2		No carrier detected
11629	126 F		paolo	0637514182	0:1	2:2		Busy signal detected; too many atte...
11628	127 D		paolo	0637514163	1:1	1:2	31/03/2003 9.59.34	
11627	126 F		paolo	0637513664	0:1	2:2		No carrier detected
11626	127 F		paolo	0637513555	0:0	0:2		Unable to open shared document file
11625	127 D		paolo	0637513322	1:1	1:2	31/03/2003 9.55.36	
11624	127 D		paolo	0637492383	1:1	1:2	31/03/2003 9.49.41	
11623	126 F		paolo	063743880	0:1	2:2		Busy signal detected; too many atte...
11622	126 D		paolo	063741496	1:1	2:2	31/03/2003 9.52.12	
11621	126 F		paolo	0637410315	0:1	2:2		Busy signal detected; too many atte...
11620	127 F		paolo	0637353168	0:0	0:2		Unable to open shared document file
11619	127 D		paolo	0637352310	1:1	1:2	31/03/2003 9.45.03	

HylaFAX scheduler on gate.local: Running
Modem ttyS1 on gate.local (+39 011 8125705 as Sorrisi Randagi S.r.l. - Grasso Paolo): Sending job 11635

200 Current job; jobid: 13336 groupid: 13336.

Start Outlook Express

Cypheus - lunedì 31 m...

14 31/03/2003 10.02

10.02



XoolBox

[Chiamate](#)

Paolo

[Aperte/Finite](#)
[Status](#)
[Lavori](#)
[Contatti](#)
[© m@rian.it](#)

Data	Tipo	Priorita	Status	Messaggio	Notes
11:17:44, 24-February-2002	Chiamata Interna	0	si	Controllare di avere a posto con relative date di scadenza, la carta di identita, il passaporto, la patente. Fare fare a paolo una scannerizzazione dei documenti.	paoo
11:18:39, 24-February-2002	Telefonata	0	no	Fare offerta per Film a Noto	
11:23:37, 24-February-2002	Telefonata	0	no	annullare carte telefoniche, numeri ISDN Torino - riconsegnare telefoni in affitto in eccesso	
11:25:38, 24-February-2002	Telefonata	0	si	comprare cancelleria mancante, riorganizzare ufficio, fare cartelline mezzi (fare riferimento a Paolo)	igor
11:30:24, 24-February-2002	Telefonata	0	no	Contattare leccese e Ing. Ciccarelli vigili del fuoco ed impostare una dimostrazione con quelli della protezione civile	
11:39:40, 24-February-2002	Apertura Lavoro	1	no	Seguire alexnella richiesta info di pro cmail e applicare lo sviluppo al sito Sorrisi Randagi	

< Ott 2003 >

Elenco eventi

Sett.	Lu	Ma	Me	Gi	Ve	Sa	Do
40	29	30	1	2	3	4	5
41	6	7	8	9	10	11	12
42	13	14	15	16	17	18	19
43	20	21	22	23	24	25	26
44	27	28	29	30	31	1	2

Vista di gruppo

crea & cancella eventi

giorno: 01 da: fino:

Testo:

Note:

crea Esteso

Ricerca per parola chiave:

grock

In tutti i moduli

Ricerca: grock

in Testo

elementi per pagina: 30

☒ lista completa

Pagina successiva

	Giorno	Inizio	Fine	Testo	Commento
	10.03.2003	----	----	Villa Grock Registrazione Domini	
	11.03.2003	1030	1145	Villa Grock Incontro preliminare con Ass. Barabaschi a Ventimiglia	
	11.03.2003	1230	1400	Villa Grock Foto esterne a Villa Bianca	
	15.03.2003	1130	1400	Villa Grock Incontro Fondazione Mario Novaro Genova	
	19.03.2003	1230	1400	Villa Grock Pranzo con Ass. Barabaschi e Presidente Provincia Avv. Giuliano	
	19.03.2003	1430	1600	Villa Grock Sopralluogo villa con Geometra Vassallo, Servizio fotografico interno	
	19.03.2003	1615	1630	Villa Grock Piantine da Vassallo	
	19.03.2003	1630	1730	Villa Grock Incontro informale Fondazione Novaro	
	26.03.2003	0800	1945	Villa Grock Zurigo	
	26.03.2003	1630	1730	Villa Grock Beta test sito internet disponibile in rete	

Helpdesk

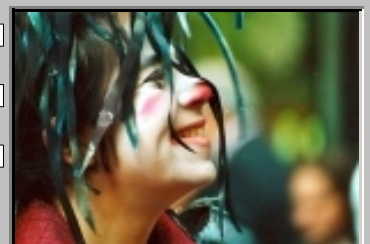
Lista cose da fare:

- Artisti Internazionali
- CataclismaNetwork
- chiudere amministrazioni sito
- Data Base chiudere
- lettere grock
- museo del cinema
- Piano Industriale Sapiro Airstar
- progetto a Paniconi
- Villa Grock

Note

Cataclisma Network fare progetto statuto

Posta	<input type="checkbox"/> n <input type="checkbox"/>	Compilatore	Contatto per:	DataModifica	Paolo	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Blocca:	<input type="checkbox"/>	Paolo; Simona Mo		02/02/2003 18.54.16	Simona	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Settore	Sblocca	Categoria	Genere	Tipologia	Attrazione	
					Monociclo	
Luogo	Per età	Per quante persone	Durata	Lingue parlate	Internazionale	€Minimo €Maximo
						450000
Riferimento				Forma Giuridic	Gruppo	Iatibialoblù
Cognome	Molari	Nome	Simona		Qualifica 1	
Cognome2		Nome2			Qualifica 2	
Tel.	011745231	Tel.	011 7412643	Tel.	339 2761340	Fax 0117412643
Indirizzo	Via Piffetti 48					Regione
Città	Torino	CAP	10143	Provincia	TO	Piemonte
Tiposede1:		Cod Fiscale	Anno Costituzi		ENPALS	REC
Stat	IVA	MLRSMN69B45L219J				
E-mail1:		WWW 1:	E-mail2:	WWW 2:		
simoclown@libero.it		www.cataclisma.it				
Note	simoclown@yahoo.it ;		vendita ingrosso:	vendita dettaglio:	Db Comuni	Db Proloco
Archivio Video	Archivio Carta	Archivio Audio	Archivio PDF			
Link Gallery Completa	Link Gallery Ridotta	Link pagina su sito Sorrisi				
http://www.sorrisirandag						
login	password	livello pw	Fine pwd			
Soldi da dare €		Soldi ricevere €				
Clienti Principali:	Curriculum:	Service attrezzature:				
note 01						
note 02						
note 03						
Service	CRT 87 1491855/92 ABI 06320 CAB 01072 cso Francia					
01 Italiano		06 Russo				
02 Inglese		07 Arabo				
03 Francese		08 Portogh				
04 Tedesco		09 Cinese				
05 Spagnol		Ok Comm. Elett	<input type="checkbox"/>	Sito:	<input type="checkbox"/>	
Aut. dati personal	<input type="checkbox"/>	OK pubblicazion	<input type="checkbox"/>	Data	Dis.	
Blocca:	<input type="checkbox"/>	Sblocca	Pubbllica su DB	<input type="checkbox"/>	Stampa su PDF	<input type="checkbox"/>
				Stampa form singolo:	<input type="checkbox"/>	



Posta <input type="checkbox"/>	Compilatore: <input type="text"/>	Contatto per: <input type="text"/>	Data Modific 25/05/2001 12.22.43	Commissa: <input type="text"/>	<input type="button" value="▶"/>	<input type="button" value="General"/>
--------------------------------	-----------------------------------	------------------------------------	---	--------------------------------	----------------------------------	--

Denominazione Super Bike	Edizione <input type="text"/>	Costituzione <input type="text"/>	Dal 10/05/2001	al 13/05/200	<input type="checkbox"/> Blocca: <input type="button" value="Sblocca"/>
---------------------------------	-------------------------------	-----------------------------------	-----------------------	---------------------	---

Periodicita' Non Periodic	Mese: <input type="text"/>	Settimana: <input type="text"/>	Giorno <input type="text"/>	Tipo <input type="text"/>	Ambito: <input type="text"/>	Tema: <input type="text"/>
----------------------------------	----------------------------	---------------------------------	-----------------------------	---------------------------	------------------------------	----------------------------

Organizzatori S.I.A.S. & A.C.I.;	Riferimento S.I.A.S. Autodromo	Forma Giuridic <input type="text"/>	IVA: 0069342096
---	---------------------------------------	-------------------------------------	------------------------

Cognome Panzerà	Nome <input type="text"/>	Qualifica 1 <input type="text"/>	mail <input type="text"/>	<input type="button" value="🇮🇹"/>
			WW <input type="text"/>	

Cognome <input type="text"/>	Nome 2 <input type="text"/>	Qualifica 2 <input type="text"/>	mail <input type="text"/>	<input type="button" value="🇮🇹"/>
			WW <input type="text"/>	

Tel. 039 248238	Tel. <input type="text"/>	Tel. <input type="text"/>	Fax <input type="text"/>
------------------------	---------------------------	---------------------------	--------------------------

Indirizzo Parco di Monza	TipoSede1: <input type="text"/>	Citta Monza	CAP 20052	Prov MI
---------------------------------	---------------------------------	--------------------	------------------	----------------

Regione Lombardia;	Stato <input type="text"/>	login <input type="text"/>	password <input type="text"/>	livello pwd <input type="text"/>	Fine pwd <input type="text"/>
---------------------------	----------------------------	----------------------------	-------------------------------	----------------------------------	-------------------------------

Artisti 9 Crystal, un gruppo 5,5 KW, un solare 370 6 scarica	Preventivo 16.800.000	Spesa 12.000.000
---	------------------------------	-------------------------

Note Marzani 0335 7164990

Archivio Video <input type="text"/>	Archivio Cart <input type="text"/>	Archivio Audio <input type="text"/>	Archivio PDF <input type="text"/>	Fattura N <input type="text"/>
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Link Gallery Completa <input type="text"/>	Link Gallerv Ridott <input type="text"/>	Link pagina su sito Sorrisi <input type="text"/>
--	--	--

Artisti Pagament <input type="text"/>	Modalita Pagament <input type="text"/>	Penale: <input type="text"/>	Costo Ingresso: <input type="text"/>	Altro <input type="text"/>	Esigenze Tecniche: <input type="text"/>
---------------------------------------	--	------------------------------	--------------------------------------	----------------------------	---

Accessofestival <input type="text"/>	Acc. Area Spettacol <input type="text"/>	Area Spettacolo: <input type="text"/>	Sale Ricreative <input type="text"/>	Attivita Collaterali: <input type="text"/>	AltreAttivit ; <input type="text"/>
--------------------------------------	--	---------------------------------------	--------------------------------------	--	-------------------------------------

Settore <input type="text"/>	Categoria <input type="text"/>	Genere <input type="text"/>	Tipologia <input type="text"/>	Attrazione <input type="text"/>
------------------------------	--------------------------------	-----------------------------	--------------------------------	---------------------------------

Luogo <input type="text"/>	Per età <input type="text"/>	Per quante persone <input type="text"/>	Durata <input type="text"/>	Lingue parlate <input type="text"/>	Internazionale <input type="text"/>
----------------------------	------------------------------	---	-----------------------------	-------------------------------------	-------------------------------------

Pagamento previsto: <input type="text"/>	Pagamento effettuato: <input type="text"/>
--	--

Fattura: ☐ Posta: ☐ Auguri ☐

Service ; <input type="text"/>

Descrizione <input type="text"/>

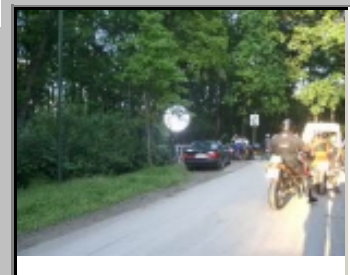
note 02 <input type="text"/>

note 03 <input type="text"/>

Aut. dati personal <input type="checkbox"/>	OK pubblicazione <input type="checkbox"/>	Data: <input type="text"/>	Dis. <input type="text"/>
---	---	----------------------------	---------------------------


Blocca: ☐ Pubblica su DB ☐ Stampa pd ☐ Ok Comm. elet ☐ Sito: ☐


VIA2: <input type="text"/>	TipoSede2: <input type="text"/>
----------------------------	---------------------------------



CITTA2: CAP2: PROVINCIA2: REGIONE2:

PROLOCO	Pro Loco
RAGSOCIALE:	Pro Loco
INDIRIZZO:	P. TRENTO E TRIESTE


COMUNE	<input type="checkbox"/> ag Fattura2:	<input type="checkbox"/> ag Posta2:	<input type="checkbox"/> ag Auguri2:		
CITTA:	Monza	CAP:	20052	PROV:	MI
REGIONE:	Lombardia	NOMEABITANTI:	monzesi		
PREF:	039	TELEFONO:	03923721	FAX:	0392372556
TOT POPOL:	<input type="text"/>	ALTITUDINE:	<input type="text"/>	IVA:	<input type="text"/>
RIFERIMENTO:	Monza	INDIRIZZO:	P. TRENTO E TRIEST		

Riferiment Tortona **Internet:** **Email:** sindaco@comune.tort 

Indirizz Via Ammiraglio Mirabello 1 **UltimaModifica:** 29/01/2002 9.44.09

Città Tortona **IVA** 00384600060

Regione Piemonte **Popolazione** 27273 **Altitudin**

CAP 15057 **Provinci** AL **PREF TEL** 0131 **TELEFONO** 0131864245 

Fax 0131864255 **TEL 1:** 864297 **TEL 2:**

Festa patronale **in data:**

Trasporto: **Alloggio:** **Vitto:**

Turismo: **TempoLibero:** **Blocca:** ☐ **Sblocca**

Cognome: **Nome:** **Qualifica:**

TelPersonale: **DataAggiornamento:**

DettagliComuni

I	100	Città	Tortona	Indirizzo	<input type="text"/>	CAP	<input type="text"/>
Riferimento	Ufficio Manifestazioni			Cognome	Da Milano 		
Pref:	<input type="text"/>			Nome	Maura		
Tel1	<input type="text"/>	Tel2	<input type="text"/>	Tel3	<input type="text"/>	Fax	<input type="text"/>
Email	<input type="text"/>			Intenet	<input type="text"/>	Modifica	<input type="text"/>
<input type="checkbox"/> TagPosta							



Login

UserID:

Password:

Login

remember
my userid

☐

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