

# FCT Fundação para a Ciência e a Tecnologia

MINISTÉRIO DA CIÊNCIA, TECNOLOGIA E ENSINO SUPERIOR



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## Visão global da candidatura

Application overview

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### Referência do projeto

Project reference

EXPL/CPC-PER/1346/2012 (Lacrado a 02-05-2012 às 15:02)

### 1. Identificação do projeto

1. Project description

-

#### Domínio Científico

Scientific Domain

Ciências Sociais e Humanidades

#### Área científica principal

Main Area

Culturas e Produção Cultural - Artes Performativas

#### Área científica Secundária

Secondary area

Estudo do Passado Humano - Património Cultural

#### Acrónimo

Acronym

TheLine

#### Título do projeto (em português)

Project title (in portuguese)

Teatro e Linhagem: um caso austríaco-argentino-português

#### Título do projeto (em inglês)

Project title (in english)

Theatre and Lineage: an Austrian-Argentine-Portuguese case

#### Financiamento solicitado

Requested funding

47.941,00€

#### Palavra-chave 1

Linhagens no Teatro

#### Keyword 1

Lineages in Theatre

#### Palavra-chave 2

Memória e Identidade Teatrais

#### Keyword 2

Theatrical Memory and Identity

#### Palavra-chave 3

Transmissão de Saberes Teatrais

#### Keyword 3

Theatrical Knowledge Transmission

#### Palavra-chave 4

Legado de Stanislavski em Portugal

#### Keyword 4

Portuguese Stanislavski Legacy

**Data de início do projeto**

Starting date

01-10-2012

**Duração do projeto em meses**

Duration in months

12

**2. Instituições envolvidas**

2. Institutions and their roles

**Instituição Proponente**

Principal Contractor

**Universidade do Algarve (UALg)**Campus da Penha, Estrada da Penha  
8005-139Faro**Descrição da Instituição**

The University of Algarve is a public higher education institution located in the southern part of Portugal. In the academic year of 2010-2011 there were circa 9.700 students of which 2102 were enrolled in postgraduate programs. The University's core research and teaching areas are: science and technology, management and economy, earth and marine sciences, social sciences and more recently health. At present the University of Algarve offers 56 graduate and 87 postgraduate programs (65 MsC and 22Phd). International, inter-personal and inter-institutional networks, and projects developed in cooperation with other universities are reflected in its teaching and research activities so as to foster innovation and update of learning contents, project incubation, curriculum development, scientific research and training. International projects are fully integrated into the life of the institution. In 2010, the University had 829 permanent teaching and research staff that developed a significant number of research projects (214 R&D only) for which contributed the work produced by 191 fellowship grant holders, which demonstrates a clear commitment towards R&D and innovation. At present, the University has well-established research centers in several fields such as marine sciences, bio-medicine, electronics, chemistry, arts and communication and social sciences.

**Instituição Participante**

Participating Institution

**A Peste - Associação de Pesquisa Teatral**Faculdade de Ciências Humanas e Sociais, Universidade do Algarve, Campus de Gambelas  
8005-139Faro**Descrição da Instituição**

Founded in 2007, A PESTE ('The Plague' – an allusion and tribute to Artaud) is a non-profit association formed by 15 lecturers, students and alumni of the MA programme in Communication, Culture and Arts/Theatre that develops performance-based research in conjunction with theoretical and historical research at CIAC. With this research, A PESTE seeks to deepen the teachings of Manuela de Freitas, creating theatre performances as a result of this experimentation. The group has been testing the Stanislavski matrix of those teachings (considering its possibilities and limitations) and crossing it with other known matrices when required by the specific needs of the theatre performances already presented: *Easter*, by A. Strindberg (2008); *Fando & Lis*, by F. Arrabal (2009); *Talk to Me*, based on texts by T. Williams and B. Brecht (2010). Currently, the group is preparing a theatre performance based on texts by Beckett, which includes the Master's final project for 8 of its members. Despite its non-professional nature, since all its members have other professional activities, A PESTE rehearses regularly (at least 3 rehearsals per week) in a perspective of training, which involves holding regular exercises and improvisations. The average duration of the theatre performances preparation varies between 8 and 18 months, given the investigative nature of its purpose. The group has signed cooperation agreements with the University of Algarve and CIAC but maintains its artistic autonomy.

**Unidade de Investigação**

Research Unit

**Centro de Investigação em Artes e Comunicação (UALG e ESTC/IPL) (CIAC)**Reitoria da Universidade do Algarve  
8005-139Faro**Unidade de Investigação Adicional**

Additional Research Unit

*(Vazio)**(Void)***Instituição de Acolhimento**

Host Institution

**Universidade do Algarve (UALg)**Campus da Penha, Estrada da Penha  
8005-139Faro**3. Componente Científica**

3. Scientific Component

**3.1. Sumário****3.1 Abstract****3.1.a Em português**

3.1.a In Portuguese

## 3.1.a III Portuguese

O início do séc. XX viu nascer uma nova conceção da formação do ator que contrapôs aos métodos declamatórios tradicionais o training de um ator-criador que se queria completo, o que implicava muni-lo de uma nova poética para o desenvolvimento harmonioso de corpo, espírito e caráter, como defendeu Copeau (v. [11]). Na sequência desse movimento reformador e a partir dos padrões instituídos pelo MAT (v. 9, [acronyms.pdf](#)), de Stanislavski e Nemirovich-Danchenko, ou pela EVC, de Copeau, foram brotando um pouco por todo o ocidente os teatro-escola e os teatros-laboratório como os que Meyerhold, Boleslavski, Piscator, Strasberg, Adler, Lecoq, Decroux, Brook, Grotowski, Chaikin, Barba ou Mnouchkine, entre outros, criaram, desde os primórdios muitos deles fortemente influenciados pelos modelos orientais de formação artística, filosófica e religiosa, de que os 'parampara' são exemplo culminante ([1]). Na Rússia e nos USA, em particular, a influência desse modelo, baseado na transmissão oral e presencial de mestre para discípulo de uma técnica associada a valores estéticos e éticos específicos, foi evidente, gerando uma miríade de 'grupos familiares' nitidamente identificáveis, de que os vários ramos do Method (v. [18]) ou das muitas escolas teatrais russas e polacas são paradigma proeminente. Essas escolas têm em comum o facto de se referirem ao mesmo fundador, Stanislavski, de quem se reclamam herdeiras diretas ou indiretas, levando os seus mais conhecidos protagonistas e os estudiosos a explicitar a série genealógica legitimadora dessa condição (v. [20]). Esta estratégia de legitimação, baseada na identificação dos indivíduos da linhagem cuja ascendência sucessiva confirma a ligação histórica ao pai-fundador, repete-se um pouco por toda a parte onde a influência de Stanislavski se fez sentir, independentemente do rigor histórico da série genealógica assim estabelecida ou da propriedade com que cada um dos indivíduos dessa sequência interpretou e aplicou os ensinamentos do mestre primordial, factos para os quais [6], [22], [3] e [30], entre outros, já alertaram sobejamente.

A finalidade deste projeto não é, contudo, a análise do legado de Stanislavski, já tão profusamente estudado, mas sim, através do estudo de caso de uma linhagem austriaco-argentino-portuguesa, cujos contornos detalharemos na secção 3.2.1., desenhar um protótipo metodológico, até ao momento inexistente na bibliografia conhecida sobre a matéria, que seja capaz de, em contextos muito diferenciados, dar resposta ao seguinte conjunto de questões, todas referentes aos ofícios do teatro:

Q1. Na estratégia discursiva de legitimação de uma linhagem teatral, que papel cumpre e como é apresentado o seu alegado fundador?

- Haverá elementos (lexicais, semânticos, simbólicos) comuns aos diferentes discursos dos discípulos sobre o impacto dos mestres na sua vida (artística)?
- Que modelos (históricos, antropológicos, etc.) subjazem ao facto de um criador ou professor de teatro se assumir como discípulo de um mestre pertencente a uma linhagem teatral bem definida?
- Como se processa a apropriação (prática e conceptual) da obra do mestre fundador, para a construção de uma identidade própria?

Q2. Quais são as categorias (estéticas, éticas, técnicas, linguísticas, etc.) mais relevantes para o mapeamento identitário de uma 'linhagem teatral'?

- Na legitimação de uma série genealógica teatral, que papel cumprem os princípios essenciais e os exercícios, a sua transmissão oral e presencial, a sua experimentação, fixação, preservação e mutação?
- Como se estabelece o léxico canónico de uma linhagem teatral?
- Quais os contributos das narrativas da linhagem para a construção da memória e da identidade?
- Que papel cumprem os discursos de oposição externos na delimitação da fronteira identitária da linhagem?

Q3. Quando uma linhagem teatral assume a existência de influências exteriores à sua matriz principal, que função têm elas na construção da identidade individual e coletiva?

- Como se processam as apropriações dessas influências?
- Que mutações provocam essas influências na matriz de origem?

A multidisciplinaridade da equipa que se apresenta é justificada pela multifocagem de abordagens que as perguntas de investigação suscitam, convocando as seguintes áreas do saber: os estudos teatrais, core do projeto, os estudos históricos sobre memória e identidade, os estudos literários e antropológicos sobre os processos de transmissão da cultura oral e os estudos linguísticos sobre terminologia, sintaxe e semântica. É também finalidade do projeto, por isso, construir um modelo metodológico baseado nas boas práticas da investigação interdisciplinar propostas por [26], como se explicará nas secções 3.2.2. e 3.2.4.a. O desenho desse protótipo metodológico interdisciplinar, finalidade capital do projeto, permitirá, nas suas

aplicações futuras, o alargamento do horizonte do estudo sobre linhagens teatrais, seja qual for a sua natureza ou origem.

### 3.1.b Em inglês

#### 3.1.b In English

The beginning of the 20th century witnessed the emergence of a new actor training concept that counteracted traditional declamatory methods, the training of an actor-creator that would be 'complete', which implied the provision of new poetics to actors to facilitate the harmonious development of body, spirit and character, as defended by Jacques Copeau (v. [11]). In the sequence of this reforming movement, and based on the standards established by the MAT (v. 9, [acronyms.pdf](#)), of Stanislavski and Nemirovich-Danchenko, or Copeau's EVC, theatre schools and theatre laboratories such as those created by Meyerhold, Boleslavski, Piscator, Strasberg, Adler, Lecoq, Decroux, Brook, Grotowski, Chaikin, Barba or Mnouchkine, among many others, bloomed virtually everywhere in the Western world. Since their creation, many of them were strongly influenced by Eastern models of artistic, philosophical and religious training, of which the 'parampara' are a culminating example ([1]). In Russia and the USA, in particular, the influence of this model, based on oral and face-to-face master to disciple transfer of a technique associated with specific aesthetic and ethical values, was evident, generating a myriad of clearly identifiable 'familial groups', of which several branches of the Method (v. [18]) or many Russian and Polish theatre schools are prominent paradigms. These schools have in common the fact that they all refer to the same founder, Stanislavski, of whom they claim to be, directly or indirectly, inheritors, which leads their most renowned protagonists and scholars to explain the genealogic series that legitimates this condition (v. [20]). This strategy of legitimation, based on the identification of a lineage with individuals whose successive ascendancy confirms their connection to the founding father, is repeated virtually everywhere where Stanislavski's influence is felt, independently of the historical basis for the genealogical series established or the ownership that each of the individuals in this sequence interpreted and applied as teachings of the original master, facts that [6], [22], [3] and [30], among others, have already clearly pointed out.

However, this project does not seek to analyse Stanislavski's legacy, as it has already been extensively studied, but to design a methodological prototype based on an Austrian-Argentine-Portuguese lineage case study, whose outlines are specified in section 3.2.1.. To this day, such model does not appear in known bibliography on this subject, which may be able to answer, in very different contexts, the following set of questions, all of which referring to the field of theatre crafts:

different contexts, the following set of questions, all of which referring to the field of theatre arts.

Q1. In the discursive strategy of legitimation of a theatre lineage, what is the role of the alleged founding father and how is he presented?

- Are there common elements (lexical, semantic, symbolic) to different discourses of disciples on the impact of their masters in their (artistic) lives?
- Which models (historical, anthropological, etc.) underpin the fact that one theatre creator or teacher assumes himself as a disciple of a master belonging to a well defined theatre lineage?
- How is the (practical and conceptual) appropriation of the founding master's work processed to build an identity matrix?

Q2. What are the most relevant categories (aesthetical, ethical, technical, linguistic, etc.) for the identity mapping of a 'theatre lineage'?

- In the legitimation of a theatre genealogical series, what are the roles of essential principles and exercises, oral and face-to-face transmission, experimentation, fixation, preservation and mutation?
- How is canonical lexicon established in a theatre lineage?
- What are the contributions of lineage narratives for the construction of memory and identity?
- What is the role of external discourses of opposition in the delimitation of the lineage identity boundaries?

Q3. When a theatre lineage assumes the existence of influences that are external to its main matrix, what is the role of such influences in the construction of memory and identity?

- How are the appropriations of these influences processed?
- Which mutations cause these influences in the original matrix?

The multidisciplinary of the team presented is justified by multiple focuses of approaches that the research questions raise, gathering the following fields of knowledge: theatre studies, core of the project, history studies on memory and identity, literary and anthropological studies on the processes of transmission of oral culture and linguistics studies on terminology, syntax and semantics. Therefore, this project also seeks to build a methodological prototype based on good practices of interdisciplinary research proposed by [26], as specified in sections 3.2.2. This interdisciplinary methodological prototype, the main purpose of this project, will allow, in future applications, for the broadening of theatre lineage studies, irrespective of their nature or origin.

### 3.1.c Para publicação - Em português

#### 3.1.c For publication - In Portuguese

O início do séc. XX viu nascer uma nova concepção da formação do ator que contrapôs aos métodos declamatórios tradicionais o training de um ator-criador que se queria completo, o que implicava muni-lo de uma nova poética para o desenvolvimento harmonioso de corpo, espírito e caráter, como defendeu Copeau. Na sequência desse movimento reformador e a partir dos padrões instituídos pelo MAT, de Stanislavski e Nemirovich-Danchenko, ou pela EVC, de Copeau, foram brotando um pouco por todo o ocidente os teatro-escola e os teatros-laboratório como os que Meyerhold, Boleslavski, Piscator, Strasberg, Adler, Lecoq, Decroux, Brook, Grotowski, Chaikin, Barba ou Mnouchkine, entre outros, criaram, desde os primórdios muitos deles fortemente influenciados pelos modelos orientais de formação artística, filosófica e religiosa, de que os 'parampara' são exemplo culminante. Na Rússia e nos USA, em particular, a influência desse modelo, baseado na transmissão oral e presencial de mestre para discípulo de uma técnica associada a valores estéticos e éticos específicos, foi evidente, gerando uma miríade de 'grupos familiares' nitidamente identificáveis, de que os vários ramos do Method ou das muitas escolas teatrais russas e polacas são paradigma proeminente. Essas escolas têm em comum o facto de se referirem ao mesmo fundador, Stanislavski, de quem se reclamam herdeiras diretas ou indiretas, levando os seus mais conhecidos protagonistas e os estudiosos a explicitar a série genealógica legitimadora dessa condição. Esta estratégia de legitimação, baseada na identificação dos indivíduos da linhagem cuja ascendência sucessiva confirma a ligação histórica ao pai-fundador, repete-se um pouco por toda a parte onde a influência de Stanislavski se fez sentir, independentemente do rigor histórico da série genealógica assim estabelecida ou da propriedade com que cada um dos indivíduos dessa sequência interpretou e aplicou os ensinamentos do mestre primordial, factos para os quais muitos estudiosos já alertaram sobejamente.

A finalidade deste projeto não é, contudo, a análise do legado de Stanislavski, já tão profusamente estudado, mas sim, através do estudo de caso de uma linhagem austríaco-argentino-portuguesa (Hedy Crilla, Adolfo Gutkin, Manuela de Freitas), desenhar um protótipo metodológico, até ao momento inexistente na bibliografia conhecida sobre a matéria, que seja capaz de, em contextos muito diferenciados, dar resposta ao seguinte conjunto de questões, todas referentes aos ofícios do teatro:

I. Na estratégia discursiva de legitimação de uma linhagem teatral, que papel cumpre e como é apresentado o seu alegado fundador?

II. Quais são as categorias (estéticas, éticas, técnicas, linguísticas, etc.) mais relevantes para o mapeamento identitário de uma 'linhagem teatral'?

III. Quando uma linhagem teatral assume a existência de influências exteriores à sua matriz principal, que função têm elas na construção da identidade individual e coletiva?

A multidisciplinaridade da equipa que se apresenta é justificada pela multifocagem de abordagens que as perguntas de investigação suscitam, convocando as seguintes áreas do saber: os estudos teatrais, core do projeto, os estudos históricos sobre memória e identidade, os estudos literários e antropológicos sobre os processos de transmissão da cultura oral e os estudos linguísticos sobre terminologia, sintaxe e semântica. É também finalidade do projeto, por isso, construir um modelo metodológico baseado nas boas práticas da investigação interdisciplinar. O desenho desse protótipo metodológico interdisciplinar, finalidade capital do projeto, permitirá, nas suas aplicações futuras, o alargamento do horizonte do estudo sobre linhagens teatrais, seja qual for a sua natureza ou origem.

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#### 3.1.d For publication - In English

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many Russian and Polish theatre schools are prominent paradigms. These schools have in common the fact that they all refer to the same founder, Stanislavski, of whom they claim to be, directly or indirectly, inheritors, which leads their most renowned protagonists and scholars to explain the genealogic series that legitimates this condition. This strategy of legitimation, based on the identification of a lineage with individuals whose successive ascendancy confirms their connection to the founding father, is repeated virtually everywhere where Stanislavski's influence is felt, independently of the historical basis for the genealogical series established or the ownership that each of the individuals in this sequence interpreted and applied as teachings of the original master, facts that many specialists have already clearly pointed out.

However, this project does not seek to analyse Stanislavski's legacy, as it has already been extensively studied, but to design a methodological prototype based on an Austrian-Argentine-Portuguese lineage case study (Hedy Crilla, Adolfo Gutkin, Manuela de Freitas). To this day, such model does not appear in known bibliography on this subject, which may be able to answer, in very different contexts, the following set of questions, all of which referring to the field of theatre crafts:

- I. In the discursive strategy of legitimation of a theatre lineage, what is the role of the alleged founding father and how is he presented?
- II. What are the most relevant categories (aesthetical, ethical, technical, linguistic, etc.) for the identity mapping of a 'theatre lineage'?
- III. When a theatre lineage assumes the existence of influences that are external to its main matrix, what is the role of such influences in the construction of memory and identity?

The multidisciplinary of the team presented is justified by multiple focuses of approaches that the research questions raise, gathering the following fields of knowledge: theatre studies, core of the project, history studies on memory and identity, literary and anthropological studies on the processes of transmission of oral culture and linguistics studies on terminology, syntax and semantics. Therefore, this project also seeks to build a methodological prototype based on good practices of interdisciplinary research. This interdisciplinary methodological prototype, the main purpose of this project, will allow, in future applications, for the broadening of theatre lineage studies, irrespective of their nature or origin.

## 3.2. Descrição Técnica

### 3.2 Technical Description

#### 3.2.1. Revisão da Literatura

##### 3.2.1. Literature Review

Manuela de Freitas (Lisbon, 1940- ), considered as one of the greatest living Portuguese actresses ([25]), has developed her acting activity for more than 40 years, in theatre (approximately 60 performances, v. [7]) and cinema (around 30 films), and has worked with some of the most important Portuguese theatre and film directors, such as João Mota, Luís Miguel Cintra, Jorge Listopad, Mário Viegas, Jorge Silva Melo, Manoel de Oliveira, João César Monteiro and Paulo Rocha. Contrary to other theatre actors and creators worldwide, such as Maggie Smith or Eduardo De Filippo, who have always avoided to reveal concrete aspects of the craft, MF has never refrained herself from doing so. In particular in the last decade when she participated in a series of interviews, conferences and other interventions, during which she explained her philosophical and artistic options as well as central aspects of her technique, always in articulation with and making reference to the masters (a term she uses regularly) that most influenced her, direct or indirectly. Furthermore, since 2006, she has lectured the Theatre Workshop discipline of the MA Programme in Communication, Culture and Arts of the UAlg, transmitting the know-how and *modus operandi* developed since 1962, always clarifying her debt to Fernando Amado, with whom she started her theatrical activity in 1962, and Adolfo Gutkin, whose course, organized by the Calouste Gulbenkian Foundation in 1969-70, had a great impact on her ([10]), and establishing between them the following sequential relation: in her own words, FA taught her that «theatre is the human soul upturned to its entrails», but it was with AG that she learnt how this was done ([15]). AG (1936- ) has also publicly referred to the «miracle» of his meeting, at age 19, with his master Hedy Crilla ([28]), an Austrian Jewish actress whom, due to World War II, emigrated to Buenos Aires in 1940, where she developed her artistic and teaching activities until she passed away in 1984, indelibly marking important generations of Argentine theatre actors, directors and teachers, as shown in her biography ([27]) and tributes given in numerous interviews by many of them, like Augusto Fernandes ([2]).

From what is already known, the HC-AG-MF sequence represents a clear theatre lineage matrix, as they all refer to the decisive influence of Stanislavski's work in their artistic and teaching practices, learnt through an informal reading-experimenting process (v. [27], [28], [10]). Although this lineage has had other important influences (Grotowski's, indirectly, on AG; Peter Brook's, directly, on MF), according to what they have stated in known texts, there seems to be no doubts that the Russian master assumes, in the discourse that legitimates the most prominent elements of the theatre lineage under study, the role of founder and mentor of an artistic praxis. However, no systematic study has yet been carried out to understand which phase of Stanislavski's legacy most contributed to forming this theatre lineage, a crucial aspect in the study of modes of appropriation of such legacy in the configuration of several Stanislavski theatre branches, as clarified by [3], and that, for instance, would explain the fracture occurred between Strasberg and Adler [18], the specificity of Grotowski's school or the proposals of Barba's Anthropological Theatre.

In addition, since 2006, CIAC has systematically collected the exercises and teachings of MF in the above-referred lectures, in her interviews and conferences as well as in unpublished texts: we have collected three long interviews ([10], [19], [15]), the transcription of one conference ([24]), three unpublished texts, one of which includes a public homage to AG; 35 of MF exercises were compiled, with director's instruction index; notes of her lectures were also collected. This collection has already enabled the empiric identification of more than 64 recurring identifying terms in MF discourse on actor practice and a systematic linguistic analysis is yet to be carried out to validate and complete this list. This preliminary approach has also resulted in the identification of a 'genetic theatre school', characterized by [B1] as a set of artistic values whose pedagogical action is based on the notion of 'master' and the identification of its lineage.

There are abundant studies on Stanislavski's legacy, many of which have already been referred to, and its different interpretations, developments or distortions, as expressed in section 3.1., but none of them has systematized his influence in a concrete theatre lineage, with the purpose of establishing criteria for identification, characterization, categorization and description of theatrical genealogies, such as that of HC-AG-MF. In addition, in Portugal, there is no study on 'informal' training of actors, such as the case mentioned above, and its clear connection with international studies on the rich legacy of Stanislavski, usually more focused on geographic and demographic axis considered as central, such as Russian, Polish and American. Consequently, the interpretation and application that the identified lineage did for Stanislavski, in a context of informal learning and artistic practice of great national relevance alone justifies this pioneer study that will contribute for a

greater and more comprehensive knowledge of the legacy of this Russian master and reformer.

### 3.2.2. Plano e Métodos

#### 3.2.2. Plan and Methods

Even though they were developed in the 20th century virtually everywhere in the Western world, several theatre lineages, of which the 'Stanislavskian' matrix is one of the most representative of this phenomenon in numbers and geographical diversity, and despite the fact that some of these groups have already been studied (v. 3.1 and 3.2.1.), there is no methodological model specially designed to account for the similarities and differences among them, namely in relation to the mechanisms and events that originated their foundation, the way in which they developed afterwards and the successive mutations that this development suffered. Moreover, the possibilities of cooperation between the most academically traditional fields of knowledge, such as literary, ethnographic, history or linguistic studies, and the most recent theatre studies understood as 'research in the arts' ([5]: 12) have not yet been adequately explored. Finally, the integration of the Arts in university research has not yet been fully stabilized, which has created tensions and misunderstandings that have hindered knowledge development (v. [4]).

These issues are relevant as they facilitate the convergence into the same project of the most important dimensions of exploratory research, perceived as an innovative process whose «goal is to gain only the degree of familiarity with the properties of substances and procedures that is needed to manipulate them so as to achieve the desired effect or product» ([29]: 2) and, in this context, provide the team with a real interdisciplinary research space, in a perspective of integration ([26]), as the final result (a methodological prototype) requires a holistic view of research questions and permanent dialogue between several fields of knowledge. Consequently, particular attention will be given to two aspects: the way in which the team will solve intercomprehension issues, caused by the need for regular contact between different technical languages and hermeneutical models; and the way in which dialogue will be established between academics and young actors.

As we are fortunate to have AG and MF available to collaborate with the team (v. 9. declarations.pdf), we consider that this case study, unprecedented in Portugal but similar to other internationally recognized cases (such as R. Boleslavski/M. Ouspenskaia – L

Strasberg/S. Adler/S. Meisner; Y. Vakhtangov – Y. Zadavski – J. Grotowski – E. Barba; J. Copeau – J. Dasté – J. Lecoq), constitutes a fertile field to produce the extrapolations necessary to design a methodology with global applications. The corpus and preliminary data in the possession of the team (v. 3.2.1.) guided the choice, explained below, of fields of knowledge (and respective methodologies) that we seek to interrelate and integrate.

Theatre studies are the starting point, with particular focus on performance-based methodology as a component to feed theoretical reflection. In fact, theatre 'systems' cannot be satisfactorily assimilated through the reading of texts divulged by their authors, because they are created to solve problems faced by creators, respond to specific actor training issues, etc. The most efficient transmission of this knowledge, in a formal or informal setting, takes place on a face-to-face and oral basis, and its eventual written fixation (a phenomenon that does not occur in many theatre lineages) is secondary and complementary.

The latter aspect justifies the selection of theories and methods related to Oral Literature studies. Until very recently, knowledge transmission was carried out through orality, and memory, in turn, was the privileged place for the preservation of such knowledge. Reading aloud was the way to make known the 'text' fixed in material support and, in this way, transmit what was registered as knowledge, by means of appropriation by the community of listeners who would adapt and format inherited knowledge in a permanent tension between preservation and transformation. In the domain of techniques – and art is a *techne* –, this was the way in which everything that was needed and sufficient to carry out a craft was transmitted and preserved. In the same manner, literature was preserved and transmitted in the Middle Ages, but not only literature: the same strategy was used to disseminate aesthetic and formal principles in visual arts. Oral word and memory were the beginning and end of this mode of civilization that, in many domains, is practiced to this day: this explains the knowledge of several poems, tales, novels and legends circulating in the tradition since, at least, the 14th century and that is kept in the collective memory of peoples (v. [F1]). We intend to test the application of methods of classification and interpretation of this domain to part of the corpus (exercises, accounts, concepts, etc.).

The concept of lineage, used in the project title, justifies the choice of history theories and methods related to this reality. Initially developed in Anthropology, in studies of kinship systems ([14]), the notion of lineage has been used by historians to interpret the structure of warriors families in the beginning of the 11th century, to respond to the growing assertion of regional and national powers ([8]). In order to legitimise their power and heritage, they all evoked a founding ancestor, mythical or real, the actual origin of the privileges that distinguished the group, while insisting on issues of legacy transmission, through the adoption of a birthright principle. Confirmed by other researchers ([21]), this historical interpretation has the merit of giving an account of the role of young knights in medieval societies, the configuration of loyalty and hierarchy relations, political and matrimonial strategies and the nature of lineages ideological discourse. Recent reviews of this hermeneutical method have highlighted the voluntary character of the adoption of lineage customs, contributing to understand the strategic nature of the lineage and the role of their participants in the memory and identity that legitimized the group ([O1]). The interest for this subject is still very much present in history, literary and cultural studies (v. [9]), and will definitely produce new results when applied to theatre lineages.

Finally, the inductive identification of a series of recurring words and concepts in the discourse of AG and MF (v. 3.2.1.) justifies the inclusion of linguistic studies in the project. In fact, authorship attribution is a growing field in Natural Language Processing. It consists in identifying the relatively constant set of features that distinctively characterize an author (v. [12]). Its applications range from forensic studies to plagiarism detection, and its impact on social trends of language use in internet fora can not be understated, as de-anonymization becomes increasingly feasible ([23]). For the purpose of this project, several features can be used, namely lexical features (v. [C1]) and character and/or word-based n-grams sentence length. Features derived from deep syntactic analysis can also provide very promising results. Several similarity measures have been devised for text classification ([17]). The application of these instruments to corpus analysis will test and consolidate knowledge on AG and MF own lexicon, which we will provisionally denominate as 'grammar of theatre lineage'.

All of the above theoretical and methodological assumptions contributed to define and organize the tasks (v. 3.2.2. and 9. timeline.pdf).

Firstly, we decided that the tasks should include Computational Syntax and Semantics studies (T2), memory and identity studies and their transmission and fixation processes (T3), theoretical theatre studies (T4), performance-based research (T5) and terminology and lexicology studies (T6).

Secondly, we decided that T2, T3, T4 and T5 should be carried out simultaneously, in order to promote exchange of ideas and information between partial senior teams and respective disciplinary scopes during their execution, without losing their full hermeneutical and methodological autonomy. This decision facilitates the interdisciplinary nature of the project, and the

scheduling of the above referred tasks will compel teams to engage in permanent dialogue as the only way to produce relevant results.

Thirdly, we decided that T1, T6 and T7 (more general tasks) will include the participation of senior researchers representing all knowledge fields involved, so that data and results obtained will reflect the desired interdisciplinarity.

Finally, we guarantee that the planned activities are sufficient to cover research questions (v. tasks-questions.pdf).

While assembling the team, we considered not only the above referred aspects, hence the inclusion of experts of all knowledge fields involved, but also the research training objective, which is the reason why we included 17 young researchers and 2 grant holders (BI1 e BIC1). In turn, PESTE will have a crucial role in the performance-based research component.

We are convinced that the expected results, embodied in the methodological prototype part of T7, will contribute to improve the state of the art in the field of theatre studies and the broader field of interdisciplinary studies in addition, as previously stated, the results will provide a better understanding of a very relevant ramification of Stanislavski's legacy in Portugal, thus contributing to Stanislavski studies.

### 3.2.3. Tarefas

#### 3.2.3. Tasks

#### Lista de tarefas (7)

##### Task list (7)

Ordem	Designação da tarefa	Data de início	Data de fim	Duração	Pessoas * mês
Order	Task denomination	Start date	End date	Duration	Person * months
1	Interviews	01-10-2012	31-12-2012	3	4,5

#### Descrição da tarefa e Resultados Esperados

##### Task description and Expected results

The documents already collected (v. 3.2.1.) and their preliminary assessment allowed the detection of undefined areas, which need to be clarified by MF and AG, the only living protagonists in this case study. Therefore, the main purpose of the interviews is to gather additional information and comments to eliminate these unknown areas as much as possible. As such, the existing materials (interviews, reports, texts, notes of lectures, description of exercises, etc.) will be reassessed by the team in order to identify all the questions to which this important documentation does not provide a satisfactory response, such as the following:

1. which of the exercises taught by MF were learnt from AG or had a different origin?
2. which of the exercises lectured by AG were learnt from HC or had a different origin?
3. in a transmission process (AG-MF) for over 30 years, what evaluation does AG make of the execution procedures that her exercises assume today in MF's pedagogical practice?
4. are the concepts considered as core concepts by MF and AG the same with regards to the delimitation of their matrix identity?
5. what role do MF and AG attribute to the influence of Stanislavski in their career and choices and what do they consider essential in this legacy?
6. what other influences do AG and MF most value and do they assess their impact in the mutation of the original matrix?
7. what representation do MF and AG make of the way in which their convictions are perceived by individuals or groups that reject the matrix on which they are based?
8. what perception do AG and MF have of the lineage identified in this project?

In the case of AG, an important part of the interview must focus on HC, the only member of the genealogical series that cannot be reached directly. From the identification of these and other omissions and lack of clarity in the existing corpus, drafts will be drawn up with the contribution of all fields of knowledge involved in the project. Consequently, two comprehensive and open interviews will be carried out (and video recorded). In order to facilitate the interviewees, the interviews will be carried out on different days (a minimum of 3 days for each interviewee). As such, the drafts will have to follow a thematic structure in accordance with research questions Q1, Q2 and Q3 (v. 3.1) and a minimum of three members of the team (AB, PF and BI1) with the necessary technical equipment (v. 8.6.1.) will travel to Lisbon, for two three-day periods (funds will be needed). Afterwards, the interviews will be transcribed to originate documents that can be processed and analysed as specified in T2, T3, T4 and T5. The interviews will also be edited and subtitled in (in English and Spanish), to be made available online and in DVD format (v. 6 Scientific activity diffusion actions).

We expect that this task will produce a clearer and more thorough corpus, a fundamental pre-requirement for the continuation and success of the research work.

The following members will participate in this task, with an expected duration of three months and coordinated by IR:

- from UAlg, PP, for issues related to oral transmission processes; LO, for issues related to memory and identity of families and similar groups; MC and JB, for linguistic issues.

- from PESTE, MG, GC and SE, founding and most experienced members, for performance and exercise execution issues, in relation to learning and fixation issues as well as effectiveness for creation processes;

BI1 will also participate (full time) in this task, as explained in 8.1.

In this phase, the team will resort to the assistance of consultants whenever necessary.

The annex (9.) includes a file (declarations.pdf) in which MF and AG declare, via email, that they accept to be interviewed by the team. Their availability will enable the team to contact them for 12 months while the project is ongoing (via email, phone or personally), if there is a need for further clarification.

#### Membros da equipa de investigação nesta tarefa

Members of the research team in this task

(BI) Bolseiro de Investigação (Mestre) 1; António Manuel da Costa Guedes Branco; Fernando Jorge de Oliveira Jacinto da Silva Cabral; Jorge Manuel Evangelista Baptista; Luís Filipe Simões Dias de Oliveira; Manuel Célio Jesus Conceição; Márcio Hugo Rodrigues Guerra; Pedro Alfonso Ferré Ponte; Sónia Isabel de Brito Esteves;

Ordem	Designação da tarefa	Data de início	Data de fim	Duração	Pessoas * mês
Order	Task denomination	Start date	End date	Duration	Person * months
2	Linguistic authorship identification	01-12-2012	31-05-2013	6	6

**Descrição da tarefa e Resultados Esperados**

Task description and Expected results

Identifying what is common to a lineage of texts and authors is a complex task that can be cast as a authorship identification problem [12].

In this task, several Natural Language Processing (NLP) techniques and statistical methods will be used for text classification in order to determine distinctive features of texts and their authors that would be able to characterize the theatrical lineage under study, by contrasting them with a comparable corpus of other contemporary authors and texts.

Basic techniques, using simple stylometric features such as word and sentence length, lexical features based on grammatical words' use, will be compared to more sophisticated techniques, like n-gram based author profiling [17]. We are particularly interested in methods relying on deep parsing [12], as more complex, syntactically-derived features are more likely to be related to authorship and style than other textual aspects.

To this end, the STRING natural language processing chain (string.l2f.inesc-id.pt) and its large-scale lexical resources will be used to produce the linguistic data from which stylistic features will be derived. It will then be possible to use syntactic dependencies (subject, object, modifier, etc.) between words, as well as chunking patterns, for authorship identification.

The task involves the previous building of a comparable corpus of texts, classified by genre, comprising texts from authors of the theatrical lineage under study and other, unrelated but contemporary authors, to test the adequacy of the method.

Different machine-learning approaches will be contrasted to learn the most adequate method for highlighting the distinctiveness features of the theatrical lineage.

Through the process, team members of T2 will regularly dialogue with other teams, in order to maintain the interdisciplinary aimed focus (v. 3.2.2.), and their results and data will be considered.

Task duration: 6 months

Team Members (UALG):

JB - coordinator

MC

1 young researcher

BIC1 (3 months, full time)

**Membros da equipa de investigação nesta tarefa**

Members of the research team in this task

(BIC) Bolseiro de Iniciação Científica 1; Jorge Manuel Evangelista Baptista; Manuel Célio Jesus Conceição; Nuno Miguel Almeida de Sampaio e Melo Rapazote;

Ordem	Designação da tarefa	Data de início	Data de fim	Duração	Pessoas * mês
Order	Task denomination	Start date	End date	Duration	Person * months
3	Transmission, Memory, Identity	01-01-2013	31-05-2013	5	12,2

**Descrição da tarefa e Resultados Esperados**

Task description and Expected results

In traditional societies, knowledge transmission relied on the presence of the disciple before the master and was done by means of observation, repetition of gestures and, in particular, through the teaching of examples and words. Consequently, memory was the privileged space for the preservation of such knowledge. Even when written texts were used, they were perceived as voice substitutes, and access to "text" and the knowledge registered in them was, in the majority of cases, achieved through reading them aloud. Thus, written knowledge was brought back to the oral domain becoming available to be appropriated by listeners, whom adapted it to their cultural heritage. Word and memory created a cultural circularity, a permanent tension between preservation and transformation, indeed well illustrated by the example of Menocchio, who created a very particular cosmogony with the junction of oral culture models and readings he had access to ([13]). As theatre constructs a technical know-how, in other words, an art in filling space, representation with a *modus operandi*, it is not excluded from these traditional rules of knowledge acquisition and transmission. In theatre, the master-disciple relationship maintained a decisive role ([1]), especially since the transmission of knowledge was only included in a formal education system much later ([11]) and it still frequently occurs in an informal setting, as is the case of MF ([10]).

As such, the objective of T3 is to identify, classify and analyse all dimensions of this lived experience, defining the role of memory in transmission and preservation of stage and representation techniques of this theatre lineage, and, additionally, question the relation of this learning process with that of literate culture, in other words, with the forms of transmission of the same knowledge in paper support. In fact, the task will seek to explore the importance of cultural circularity between memory and written text. The importance of the master-disciple relationship and, to a certain extent, the existence of a revealed knowledge seems to suggest that the master has a decisive role in the definition of group identity ([B1]). Hence, the status of the master as founder or re-founder must be explored through the analysis of memories and narratives associated to him, as well as his role in the individualization of the group, through the creation of a collective denomination. However, such activity must not overlook the tensions associated with the sharing and management of a common heritage, well evident in the forming of branches and factions (v. [18]), the acts of appointment of preferential inheritors/successors (v. [16]), or the symbolic and material forms used to ensure group cohesion. Indeed, the affirmation and maintenance of the group depend on the greater or lesser success of such strategies, in other words, its very reproduction in space and time, as it is learnt from MF's account of a failed attempt to bring young professional actors to meet her master AG to learn the essentials of a specific theatre practice ([10]).

With this task, we expect to obtain a full picture of the above referred elements, exploring the way in which they are implemented in the case under study, through the application of hermeneutical and taxonomic methods inherent to history studies on memory and identity and literary and ethnographic studies in Oral Literature.

With an expected duration of five months, this task, coordinated by PF and LO, includes the participation of all young researchers in the project, including PESTE members.

As previously stated, T3 will be carried out in permanent dialogue and sharing with planned activities in T2, T4 and T5. The

results obtained in T3 will be channelled to the activities planned in T6 and used in the final methodological prototype.

### Membros da equipa de investigação nesta tarefa

Members of the research team in this task

(BI) Bolseiro de Investigação (Mestre) 1; Abel Luís Espírito Santo Castelo Ramos; Aida Alexandra Cesário Mascarenhas; Alfredo José Rosa Gomes; Ana Cláudia Vieira Fontão; Anabela Custódio Afonso; Augusto Leite de Sousa; Carmen Sílvia Seixas Pona; Fernando Jorge de Oliveira Jacinto da Silva Cabral; Luís Filipe Simões Dias de Oliveira; Márcio Hugo Rodrigues Guerra; Natércia Pilar Madeira Martins; Nuno Miguel Almeida de Sampaio e Melo Rapazote; Nuno Miguel Bandeira Murta; Pedro Alfonso Ferré Ponte; Priscilia Domingos Gomes; Rui Miguel Sanches Linhares de Andrade; Sandra Mónica Alves Rios; Sónia Isabel de Brito Esteves; Susana Clotilde Teixeira Campina;

Ordem	Designação da tarefa	Data de início	Data de fim	Duração	Pessoas * mês
Order	Task denomination	Start date	End date	Duration	Person * months
4	Influences and appropriation	01-01-2013	31-05-2013	5	8,4

### Descrição da tarefa e Resultados Esperados

Task description and Expected results

From what was stated in interviews (v. [10], [19], [15]), lectures (v. [24]) and other public interventions, we were able to identify (in addition to Stanislavski matrix influence) the following direct influences systematically referred to by MF as the most significant in her activities as an actress and in her ethical, aesthetical and technical choices: the influence of creators Gordon Craig, Charles Dullin, Antonin Artaud, Bertolt Brecht, Jerzy Grotowski; of anthropologist and historian of religion Mircea Eliade; of psychologists Carl Jung and Carl Rogers; of philosophers Friedrich Nietzsche, Albert Camus and Heugen Herrigel. We also noticed that she never fails to explain her direct apprenticeship, in this chronological order, with FA, AG and PB. And, obviously, like any actor, she always makes reference to the most important directors she worked with (v. 3.2.1). We still do not have, with the same level of detail, information related to AG's influences, an aspect that we seek to clarify with T1.

The purpose of this task is to analyse all these references and what MF and AG say about them (data obtained with the existing collection and T1) with regards to the works of these authors to:

- identify the 'Stanislavskian' phase that most influenced the individuals of the lineage, thus contributing to place them in the great theatre genealogy and relate them with other known and studied 'Stanislavskian' groups (v. 3.1);
- categorize several types of influence (from those that mainly focus on the ethical-philosophical level, to those that nourish a more informed understanding of the complexity of the human being and, as such, assist the actor or teacher to better understand internal theatre events, and those that produce an impact on the technical level – and other types of influence that the assessment may bring to light);
- distinguish these influences in terms of their greater or lesser scope and impact in the construction of the lineage artistic identity and in their protagonists;
- critically analyse the way in which the ideas, techniques and concepts of these authors were interpreted and put into practice, including the possibility that crucial aspects of these authors' works were left out of the theatre lineage complex.

The exercises already collected will also be submitted to this type of analysis, as we believe that it is possible to identify influences and mutations in many of them, justified by the enormous wealth and variety of contaminations suffered by the lineage.

The method to be used will essentially be systematic critical comparison.

With this task, we seek to obtain a thorough representation of the way in which the lineage and individuals that most contributed to its development (selectively) allowed themselves to be influenced by external sources and adapted them to their needs, thus reinforcing their own identity and building their own path.

The nature of this task will necessarily imply a permanent dialogue with the team in charge of T3, as many of these results will clarify their doubts, and vice-versa.

Coordinated by IR, T4 will include the participation of the same 16 young researchers that participate in T3 (including PESTE actors). This option seeks to highlight the fact that T3 and T4 are two different scopes applied to the same reality: they were separated to allow each approach to maintain theoretical and methodological autonomy, but they will have to be in permanent dialogue with each other, through the organisation of regular seminars, in order to maintain their interdisciplinary perspective. We recall the opportunity that the team has to contact AG and MF for further clarifications, comments and information whenever necessary.

### Membros da equipa de investigação nesta tarefa

Members of the research team in this task

(BI) Bolseiro de Investigação (Mestre) 1; Abel Luís Espírito Santo Castelo Ramos; Aida Alexandra Cesário Mascarenhas; Alfredo José Rosa Gomes; Ana Cláudia Vieira Fontão; Anabela Custódio Afonso; António Manuel da Costa Guedes Branco; Augusto Leite de Sousa; Carmen Sílvia Seixas Pona; Fernando Jorge de Oliveira Jacinto da Silva Cabral; Márcio Hugo Rodrigues Guerra; Natércia Pilar Madeira Martins; Nuno Miguel Bandeira Murta; Priscilia Domingos Gomes; Rui Miguel Sanches Linhares de Andrade; Sandra Mónica Alves Rios; Sónia Isabel de Brito Esteves; Susana Clotilde Teixeira Campina;

Ordem	Designação da tarefa	Data de início	Data de fim	Duração	Pessoas * mês
Order	Task denomination	Start date	End date	Duration	Person * months
5	Performance-based analysis	01-01-2013	31-05-2013	5	18,3

### Descrição da tarefa e Resultados Esperados

Task description and Expected results

T5 results from the conviction that exercises and ethical and aesthetical concepts emerging from or directed to artistic praxis must be analysed, questioned and described based on experimentation, as it is considered that this is the primordial way of legitimising these instruments of actor training and creation (v. [5]). Consequently, the objectives and expected results of this task are as follows:

- reassess the exercises taught by MF, based on the existing corpus, in conjunction with data generated by T1, T2, T3 and T4, in order to distinguish those that belong to the core and periphery of the training and artistic complex in which they are inserted;
- understand the differences and forms of articulation, in terms of performance procedures necessary for their execution, between exercises belonging to the original Austrian-Argentine matrix and those with later influences;
- test a categorization of exercises based on performance problems raised and results obtained;
- question semantic limits of verbalization in performative theatre acts, namely limitations to the verbal description of exercises, procedures and concepts specifically directed to creation and actor training;
- identify a model of appropriate descriptive entries designed for the performative dimension of the lexicon under study, based on the individual and ephemeral experience of any theatre act;
- provide different materials (texts, images, video and audio recordings) to carry out T6.

Due to the exploratory nature of the project, not all exercises and concepts collected will be tested, but only those that, within the time available, are considered most relevant for the purpose of the project: the design of a methodological prototype to study theatre lineages.

The five months estimated for the execution of this task coincide with the duration of T2, T3 and T4, as we expect the results and questions raised during the tasks to guide the needs for experimentation in this task. On the other hand, we also expect the experimentation to provide T2, T3 and T4 teams with data that enable them to develop an understanding of the issues under study in close connection with the theatre performative dimension.

We also planned the final part of the duration of this task to coincide with the two first months of T6 to guarantee that the compilation of entries related to exercises and concepts emerging from theatrical praxis are closely articulated with theoretical and linguistic works.

However, we recognise that this activity may be carried out in non-consecutive periods instead of the five consecutive months initially scheduled, if articulation solutions with T2, T3, T4, T5 and T6 are considered to be more efficient by the senior team. Supervised by IR, young researchers, students and alumni integrated in PESTE will participate in this task. Indeed, this task strongly justifies the participation of PESTE in this project, with the following advantages:

- full availability of its members to execute, within the project timeframe, the performance-based experimentation, which would be difficult to achieve with a professional drama group subject to its own programming agenda, which would render this project unworkable;
- prior knowledge, through experience in training and creation (since 2005), of exercises and guiding principles taught by MF, as all PESTE members were their students in the 1st year of the MA programme in Communication, Culture and Arts/Theatre, and one of them (SE) completed her final Project in 2011.

#### **Membros da equipa de investigação nesta tarefa**

Members of the research team in this task

Abel Luís Espírito Santo Castelo Ramos; Alfredo José Rosa Gomes; Ana Cláudia Vieira Fontão; Anabela Custódio Afonso; António Manuel da Costa Guedes Branco; Augusto Leite de Sousa; Carmen Sílvia Seixas Pona; Fernando Jorge de Oliveira Jacinto da Silva Cabral; Márcio Hugo Rodrigues Guerra; Natércia Pilar Madeira Martins; Nuno Miguel Bandeira Murta; Priscilia Domingos Gomes; Sandra Mónica Alves Rios; Sónia Isabel de Brito Esteves; Susana Clotilde Teixeira Campina;

<b>Ordem</b>	<b>Designação da tarefa</b>	<b>Data de início</b>	<b>Data de fim</b>	<b>Duração</b>	<b>Pessoas * mês</b>
Order	Task denomination	Start date	End date	Duration	Person * months
6	Multimodal lexicon	01-03-2013	31-08-2013	6	18,1

#### **Descrição da tarefa e Resultados Esperados**

Task description and Expected results

The objective of T6 is to produce 15 lexical entries, which will become prototypes of a multimodal knowledge database on domain terminology. The entries (database sheets) correspond to descriptions/definitions of concepts structured in the oral discursive form but also in other codes and formats: video, image, audio. Concept denominations (terminological units, collocations or phraseologies or periphrastic denominations) and respective explanations will be analysed in a semasiological and onomasiological perspective, to contribute to the identitary fixation of the lineage through the establishment of a nomenclature related to canonical procedure, principles and exercises.

The execution of this task will be based on interdisciplinary methodologies that structure the terminological work ([C1]). From materials produced by actors-researchers (T5) and data obtained in T2, T3 and T4, denominations will be identified considering:

- frequency of the occurrence in the discourse of HC-AG-MF (T2);
- transmission processes (informal, face-to-face and oral) occurring between master(s) and disciple(s) (T3);
- self and hetero-construction of genetic identity (T3);
- modes of appropriation of the 'Stanislavskian' matrix (T4);
- new occurrences, as a result of influences that differ from the original matrix (T4);
- difficulties in oral and written expression of procedure of performative and ephemeral nature (T5).

After identifying denominations and establishing relations between concepts and semantic/pragmatic relations and their respective meanings, they will be categorized and the process of writing definitions/descriptions will be based on the information collected from analysis corpora and, in particular, from the study of processes of discursive reformulation of verbalization of the referred concepts and the relationships established between verbalization and non verbal codes (movement, gestures, performance directing). The simultaneous analysis of verbal and non verbal discourses, as performative theatre includes words and acts, will raise new problems in lexical/terminological description and may even promote perspectives of an ontological nature that may be applied to other studies.

This work will produce:

- a proposal for the categorization of concepts (for instance: 'Exercise'; 'Term directed to practice', 'Historical concept'), with the necessary verbal and non verbal elements indications to allow their transposition into a knowledge database;
- a proposal for a coherent and cohesive integration of non verbal discourse in verbal written discourse;
- a full entry example for one of the categories with precise instructions to be applied to the remaining entries.

This result will be discussed by the other members of the team and will be successively reformulated until a final validated version is produced.

The linear feature of the timeframe schedule in this type of application (v. 9. timeline.pdf) does not adequately reflect the work

that we seek to develop over the next six months. In fact, the team in charge of the terminological analysis work will not carry out this activity on their own, but will maintain continuous dialogue with the remaining members integrated in the task from different fields of knowledge involved in the project.

We recall that, two months prior to the conclusion of T6, the project will organize an International Seminar (M3) to present partial results. We anticipate that this debate will produce new ideas to fine tune (and eventually reformulate) all aspects considered above, which will coincide with M4.

T6, coordinated by IR and Terminology expert (MC), includes the participation of the PI, of the expert in oral transmission processes (PP), the expert in memory and identity (LO), and 16 young researchers, including all PESTE members that participated in T5. BIC1 will also participate, as explained in 8.1.

#### Membros da equipa de investigação nesta tarefa

Members of the research team in this task

(BI) Bolseiro de Investigação (Mestre) 1; (BIC) Bolseiro de Iniciação Científica 1; Abel Luís Espírito Santo Castelo Ramos; Aida Alexandra Cesário Mascarenhas; Alfredo José Rosa Gomes; Ana Cláudia Vieira Fontão; Anabela Custódio Afonso; António Manuel da Costa Guedes Branco; Augusto Leite de Sousa; Carmen Sílvia Seixas Pona; Fernando Jorge de Oliveira Jacinto da Silva Cabral; Luís Filipe Simões Dias de Oliveira; Manuel Célio Jesus Conceição; Márcio Hugo Rodrigues Guerra; Natércia Pilar Madeira Martins; Nuno Miguel Almeida de Sampaio e Melo Rapazote; Nuno Miguel Bandeira Murta; Pedro Alfonso Ferré Ponte; Priscilia Domingos Gomes; Rui Miguel Sanches Linhares de Andrade; Sandra Mónica Alves Rios; Sónia Isabel de Brito Esteves; Susana Clotilde Teixeira Campina;

Ordem	Designação da tarefa	Data de início	Data de fim	Duração	Pessoas * mês
Order	Task denomination	Start date	End date	Duration	Person * months
7	Prototype	01-07-2013	30-09-2013	3	6,9

#### Descrição da tarefa e Resultados Esperados

Task description and Expected results

As stated in (3.1.), the objective of this project is to create an interdisciplinary methodological prototype to be applied in theatre lineage studies, irrespective of their nature or origin. T7, with an expected duration of three months, will represent the culmination of the project, which, in addition to the coordination of PI (who also coordinates T1, T4 and T5) justifies the participation of the following members:

- from UAlg, PP and LO, who share the coordination of T3; MC, who coordinates T6; JB, who coordinates T2;
- from PESTE, all actors-researchers and students that participate in T3, T4, T5 and T6;
- BI1 (two months on a full-time basis).

T1 to T6 will not just collect and analyse data: these tasks will also test categories and methodological procedures to facilitate the execution of T7. As such, T7 will depend on all other tasks and will be the centripetal force of all research activities carried out.

Having found answers to the research questions (v. 3.1.) applied to the case study, this moment of final reflection will explore:

- the way in which data were obtained (T1, T2, T5), to identify and categorize the instruments used to that effect (interviews, systematic documentation collection and classification, performance-based experimentation) and their respective specific contributions;
- the most important theoretical and methodological contributions of each of the fields of knowledge involved in the case study (T2, T3, T4, T6);
- the difficulties and solutions found to engage different fields of knowledge into effective dialogue;
- the possibilities to take a broad view on elements found.

T7 will also seek to present results at the International Seminar (M3), which we expect to generate important external contributions to the general understanding of the theatre lineage phenomenon and to the incorporation in the final methodology of any new elements provided during the seminar to facilitate a more efficient universalization of the prototype.

We are equally interested in understanding which new instruments of theatre phenomena analysis will result from close dialogue between fields of knowledge that are not usually used to work in a converging way, namely those born out of existing relations and conflicts:

- between theory and practice, in the analysis of performance issues;
- between the logocentrism usually associated with traditional academic knowledge and the irrational dimension of theatrical expression;
- between more traditional fields (History, Literary Studies) and more recent fields (such as Computational Linguistics and Terminology).

The exploratory nature of this project does not allow us to clearly discern the proposed design of the methodological prototype, but it is possible to hint some aspects of its final composition:

- it must be able to provide answer to the questions initially formulated and produce new unexpected questions;
- it must be able to integrate different languages;
- it must be able to add to the different original field methods, instruments and concepts that will attribute specificity compatible with theatre and performance studies;
- it will have to permeabilize all fields of knowledge involved.

At the end of the second month of execution, the T7 team will avail of the critical collaboration of consultants, who will be presented with prototype proposal as a result of reflections before the conclusion of the project.

#### Membros da equipa de investigação nesta tarefa

Members of the research team in this task

(BI) Bolseiro de Investigação (Mestre) 1; Abel Luís Espírito Santo Castelo Ramos; Alfredo José Rosa Gomes; Ana Cláudia Vieira Fontão; Anabela Custódio Afonso; António Manuel da Costa Guedes Branco; Augusto Leite de Sousa; Carmen Sílvia Seixas Pona; Fernando Jorge de Oliveira Jacinto da Silva Cabral; Jorge Manuel Evangelista Baptista; Luís Filipe Simões Dias de Oliveira; Manuel Célio Jesus Conceição; Márcio Hugo Rodrigues Guerra; Natércia Pilar Madeira Martins; Nuno Miguel Almeida de Sampaio e Melo Rapazote; Nuno Miguel Bandeira Murta; Pedro Alfonso Ferré Ponte; Priscilia Domingos Gomes; Sandra Mónica Alves Rios;

### 3.2.4. Calendarização e Gestão do Projeto

#### 3.2.4. Project Timeline and Management

##### 3.2.4.a Descrição da Estrutura de Gestão

###### 3.2.4.a Description of the Management Structure

As previously stated in (3.2.2.), the interdisciplinary nature of the project and the simultaneity of T2, T3, T4, T5 and 50% of T6 require continuing dialogue between the various teams, an aspect that is facilitated by the fact that all participants are connected to UALG (including PESTE, which develops its activity at the university's Theatre and Performing Arts Laboratory).

A Dropbox project folder will be created to be accessed by all team members where they will be able to consult diverse documentation: methodological guidelines, analysis products, drafts, reading cards, etc.

T1 planning will be collective, involving all PhD members. M1 will also correspond to a joint seminar for the planning of T2, T3, T4, T5 and T6.

Throughout the execution of these tasks, monthly seminars will be conducted, in which all PhD team members will participate (task coordinators and co-coordinators) as well as representatives of the young researchers, to compare and discuss partial results and ideas and define common strategies. Abstracts of these seminars will be produced, uploaded on the Dropbox folder and sent to consultants.

PESTE activity will also be aligned with the needs of the project: during its implementation, rehearsals will be preferably dedicated to experimentation of exercises described in T5, so as to produce results to be used in other tasks (T2, T3, T4 and T6).

Finally, we recall that MJB e JSM (consultants) are expected to travel to Faro on three occasions (beginning, M3 and M4 – v. 8.3.) to meet with the team. In addition to these meetings, consultants will receive information updates via email or phone, in order to follow the work and advise the team.

The management structure will be coordinated by PI.

##### 3.2.4.b Lista de Milestones

###### 3.2.4.b Milestone List

<b>Data</b>	<b>Designação da milestone</b>
Date	Milestone denomination
30-12-2012	Corpus collection (conclusion)

###### **Descrição**

###### Description

This milestone marks the moment when the collection of data on the Austrian case-Portuguese-Argentine is complete, as well as the interviews transcription (T1), and the beginning of the subsequent interdisciplinary analysis (T3, T4, T5). T2 began one month earlier, based on corpus already known.

<b>Data</b>	<b>Designação da milestone</b>
Date	Milestone denomination
31-05-2013	Interdisciplinary analysis (conclusion)

###### **Descrição**

###### Description

This milestone marks the moment when the data interdisciplinary analysis is complete (T2, T3, T4, T5) and ready for:

- the conclusion of T6 (50% left);
- the preparation of the team' strategy for the International Meeting (M3).

<b>Data</b>	<b>Designação da milestone</b>
Date	Milestone denomination
30-06-2013	International Meeting

###### **Descrição**

###### Description

At month 9th, an International Meeting (Theatre & Lineage: Foundation, Legacy, Mutations - working title) will be organized at UALG. The consultants and international experts, including Argentine representatives contacted under intended journey (8.2.), will be part of the Scientific Board.

<b>Data</b>	<b>Designação da milestone</b>
Date	Milestone denomination
31-08-2013	Multimodal Lexicon (conclusion)

###### **Descrição**

###### Description

This milestone marks the moment when T6, which integrated all the ideas and data provided by T1, T2, T3, T4, T5 and M3, completed the elaboration of the 15 multimodal lexical entries and records. The team will then be prepared for the elaboration of the Final Report.

<b>Data</b>	<b>Designação da milestone</b>
Date	Milestone denomination
30-09-2013	Final Report

###### **Descrição**

###### Description

Conclusion of the Final Report, which will include the principal results of the project and the methodological prototype (T7).

##### 3.2.4.c Cronograma

3.2.4.c Timeline  
 Ficheiro com a designação "timeline.pdf", no 9. Ficheiros Anexos, desta Visão Global (caso exista).  
 File with the name "timeline.pdf" at 9. Attachments (if exists).

### 3.3. Referências Bibliográficas

#### 3.3. Bibliographic References

Referência Reference	Ano Year	Publicação Publication
[1]	2006	ANTZE, Rosemary J. (2006). Apprenticeship. An Indian example. In Barba, Eugenio e Savarese, Nicola. A Dictionary of Theatre Anthropology. The Secret Art of the Performer. 2ª edição. Trad. de Richard Fowler. N.Y.: Routledge. 28-31.
[2]	2011	<b>ARTAL, Roxana (2011). Augusto Fernandes. El arte es un viaje hacia a la verdadera vida. Entrevista. In Evaristo Cultural. Revista Virtual de Arte Y Literatura. 8. <a href="http://www.evaristocultural.com.ar/%20EVARISTO%20Nro.%2008%20-%20/fernandes.htm">http://www.evaristocultural.com.ar/%20EVARISTO%20Nro.%2008%20-%20/fernandes.htm</a> (accessed 14-04-2011). [Art is a journey into the real life. Interview.]</b>
[3]	2008	BENEDETTI, Jean (2008). Stanislavski. An Introduction. London: Methuen Drama.
[4]	2010	BIGGS, Michael & Henrik Karlsson (ed.) (2010). The Routledge Companion to Research in the Arts. London and N.Y.: Routledge.
[5]	2006	BORGENDORFF, Henk (2006). The Debate on Research in the Arts. Bergen: Bergen National Academy of the Arts.
[6]	1998	CARNICKE, Sharon (1998). Stanislavski in Focus. London: Routledge
[7]	1992	<b>CETbase. Teatro em Portugal. Scientific direction by Maria Helena Serôdio. <a href="http://www3.fl.ul.pt/CETbase/default.htm">http://www3.fl.ul.pt/CETbase/default.htm</a> [Cetbase. Theatre in Portugal.]</b>
[8]	1972	DUBY, Georges (1972). Lignagne, noblesse et chevalerie au XIIe siècle dans la région mâconnaise: une revision. In Annales (E.S.C.).27. 803-823.
[9]	2011	<b>e-SPANIA (2011). Revue interdisciplinaire d'études hispaniques médiévales et modernes. Légitimation et lignage. 11.</b>
[10]	2004	FADDA, Sebastiana & Rui Cintra (2004). Manuela de Freitas. Uma actriz que é «tudo ou nada». In Sinais de Cena. 2. Lisboa, pp. 41-53. [Manuela de Freitas. An 'all-or-nothing' actress'.]
[11]	2000	FERAL, Josette (2000). Vous avez dit 'training'?. In Müller, Carol (org.). Le Training de l'acteur. Paris: Actes Sud/CNSAD. 7-27.
[12]	2004	GAMON, M. (2004). Linguistic correlates of style: authorship classification with deep linguistic analysis features. In Proceedings of the 20th international conference on Computational Linguistics. Stroudsburg, PA, USA: Association for Computational Linguistics.
[13]	1976	GINZBURG, Carlo (1976). Il formaggio e i vermi. Il cosmo di un mugnaio del '500. Torino: Einaudi [english translation: (1980). The Cheese and the Worms: The Cosmos of a Sixteenth Century Miller. Baltimore: Johns Hopkins University Press.]
[14]	1983	GOODY, Jack (1983). The development of the family and marriage in Europe. Cambridge: Cambridge University Press.
[15]	2011	<b>GOUVEIA, José Fialho (2011). Entrevista com Manuela de Freitas. Bairro Alto. Lisboa: RTP2. Dezembro. [Interview with Manuela de Freitas.]</b>
[16]	1995	GROTOWSKI, Jerzy (1995). Preface. In Thomas, Richards. At Work With Grotowski on Physical Actions. London and N.Y.: Routledge. ix-x.
[17]	2003	KESELJ, V., F. Peng, N. Cercone & C. Thomas (2003). N-gram-based author profiles for authorship attribution. Pacific Association For Computational Linguistics.
[18]	2000	KRASNER, David (2000) Strasberg, Adler and Meisner: Method acting. In Hodge, Alison (ed) (2000). Twentieth Century Actor Training. London/N.Y.: Routledge. 129-150.
[19]	2010	MARQUES, José Manuel (2010). Anexo 1. Entrevista à actriz Manuela de Freitas. Dioniso, entre cena e mito. Dissertação de Mestrado em História da Cultura e das Religiões. Lisboa: Faculdade de Letras da Universidade de Lisboa. 100-106. [Interview with actress Manuela de Freitas. In Dionysus, between scene and myth. Dissertation in History of Culture and Religions.]
[20]	2008	<b>MARTIN, Jacqueline (2008). Stanislavski's Rehearsal Processes Re-Viewed. In Ian Maxwell (ed.). Being There: After-Proceedings of the 2006 Conference of the Australasian Association for Drama, Theatre and Performance Studies (<a href="http://hdl.handle.net/2123/2507">http://hdl.handle.net/2123/2507</a>; 2-4-2012).</b>
[21]	1981	MATTOSO, José (1981). A Nobreza Medieval Portuguesa: a Família e o Poder. Lisboa: Editorial Estampa. [The Portuguese Medieval Nobility: Family and Power.]
[22]	2007	MERLIN, Bella (2007). The Complete Stanislavsky Toolkit. London: Nick Horne.
[23]	2008	NARAYANAN, A. & V. Shmatikov (2008). Robust de-anonymization of large sparse datasets. In IEEE Symposium on Security and Privacy. 111-125.
[24]	2006	NEVES, José (2006). Manuela de Freitas, acção e cinema. Transcrição, gentilmente cedida pela actriz, da conferência realizada na Faculdade de Arquitectura. Lisboa. 16 de Março.

		[Manuela de Freitas, action and cinema. Transcript of the conference held at the Faculty of Architecture, courtesy of the actress.]
[25]	2006	<b>25. QUADRIO, Miguel-Pedro (2006). A 'Medeia' justa de Manuela de Freitas. In Diário de Notícias, Lisboa, 15 de maio. [Manuela de Freitas' accurate 'Medeia'.]</b>
[26]	2011	REPKO, Allen F. (2011). Interdisciplinary Research: Process and Theory. 2nd revised edition. London/Thousand Oaks, CA: Sage Publications.
[27]	2000	ROCA, Cora (2000). Dias de Teatro. Hedy Crilla. Madrid/Buenos Aires: Alianza Editorial. [Days of Theatre, Hedy Crilla.]
[28]	2008	<b>SANTOS, Catarina (2008). O Teatro Universitário é um lugar e um tempo privilegiado. Point!. In Revista FATAL (1), Publicação Anual de Teatro Universitário. 52-59. [University theatre is a privileged space and time. Point!]</b>
[29]	2001	STEBBINS, Robert (2001). Exploratory Research in The Social Sciences. Thousand Oaks/Londo/New Delhi: Sage.
[30]	2008	WHYMAN, Rose (2008). The Stanislavsky System of Acting: Legacy and Influences in Modern Performance. N.Y.: Cambridge University Press.

### 3.4. Publicações Anteriores

#### 3.4. Past Publications

Referência	Ano	Publicação
Reference	Year	Publication
[B1]	2010	BRANCO, António (2010). Para a caracterização do conceito de «escola de teatro»: uma questão de genética. In Borges, Gabriela (org.). Nas margens. Ensaios sobre teatro, cinema e meios digitais. Lisboa: Gradiva. 15-24. [For the characterization of the concept of 'theatrical school': a matter of genetics.]
[B2]	2011	BRANCO, António (2011). Para uma reinterpretação do 'teatro pobre': a experiência d' A Peste – Associação de Pesquisa Teatral, In Sinais de Cena, 16, Dezembro, Lisboa: CET/APCT, 81-84. [A reinterpretation of the 'poor theater': the experience of A PESTE - Association for Theatre Research.]
[F1]	2011	FERRÉ [DA PONTE], Pedro (2011). Memória e romanceiro. In Serra, José Pedro, Buescu et alii(coordenação), Memória e sabedoria. Ribeirão: Húmus,435-458.[Memory and Romances.]
[O1]	2009	OLIVEIRA, Luís Filipe (2009). A Coroa, os Mestres e os Comendadores: As Ordens Militares de Avis e de Santiago (1330-1449). Faro: Universidade do Algarve.[The Crown, The Masters and The Commanders: The Military Orders of Avis and Santiago.]
[C1]	2005	CONCEIÇÃO, M. C. (2005). Concepts, termes et reformulations. Lyon: Presses Universitaires de Lyon.

## 4. Equipa de investigação

### 4. Research team



#### 4.1 Lista de membros

##### 4.1. Members list

Nome	Função	Grau	% CV nuclear	CV
Name	Role	Degree	Core CV	
<b>António Branco</b>	Inv. Responsável	DOCTORAMENTO	40	✓ FCTSIG/cv
<b>Abel Luís Ramos</b>	Investigador	LICENCIATURA	20	✗ FCTSIG/cv
<b>Aida Mascarenhas</b>	Investigador	LICENCIATURA	15	✗ FCTSIG/cv
<b>Alfredo Gomes</b>	Investigador	LICENCIATURA	20	✗ FCTSIG/cv
<b>Ana Cláudia Vieira Fontão</b>	Investigador	Pós- Graduação Especializada	20	✗ FCTSIG/cv
<b>Anabela Custódio Afonso</b>	Investigador	LICENCIATURA	20	✗ FCTSIG/cv
<b>Augusto Leite de Sousa</b>	Investigador	LICENCIATURA	20	✗ FCTSIG/cv
<b>Carmen Pona</b>	Investigador	LICENCIATURA	20	✗ FCTSIG/cv
<b>Fernando Cabral</b>	Investigador	LICENCIATURA	25	✗ FCTSIG/cv
<b>Jorge Baptista</b>	Investigador	DOCTORAMENTO	20	✗ FCTSIG/cv
<b>Luís Oliveira</b>	Investigador	DOCTORAMENTO	20	✗ FCTSIG/cv
<b>Manuel Conceição</b>	Investigador	DOCTORAMENTO	20	✓ FCTSIG/cv
<b>Márcio Guerra</b>	Investigador	LICENCIATURA	25	✗ FCTSIG/cv
<b>Natércia Piñar</b>	Investigador	LICENCIATURA	20	✗ FCTSIG/cv
<b>Nuno Miguel Almeida de Sampaio e Melo Rapazote</b>	Investigador	MESTRADO	25	✗ FCTSIG/cv
<b>Nuno Murta</b>	Investigador	LICENCIATURA	20	✗ FCTSIG/cv
<b>Pedro Alfonso Ferré Ponte</b>	Investigador	AGREGAÇÃO	20	✓ FCTSIG/cv
<b>Priscilia Gomes</b>	Investigador	LICENCIATURA	20	✗ FCTSIG/cv
<b>Rui Andrade</b>	Investigador	MESTRADO	15	✗ FCTSIG/cv
<b>Sandra Rios</b>	Investigador	LICENCIATURA	20	✗ FCTSIG/cv
<b>Sónia Isabel de Brito Esteves</b>	Investigador	MESTRADO	25	✗ FCTSIG/cv
<b>Susana Campina</b>	Investigador	LICENCIATURA	20	✗ FCTSIG/cv

(O curriculum vitae de cada membro da equipa está disponível clicando no nome correspondente)

(Curriculum vitae for each research team member is available by clicking on the corresponding name)

**Total: 22****4.2. Lista de membros a contratar durante a execução do projeto****4.2. Members list to hire during project's execution**

Membro da equipa	Função	Duração	%tempo
Team member	Role	Duration	%time
(BI) Bolseiro de Investigação (Mestre) 1	Bolseiro	12	100
(BIC) Bolseiro de Iniciação Científica 1	Bolseiro	6	100
<b>Total: 2</b>			

**5. Outros projetos**

## 5. Other projects

-

**5.1. Projetos financiados**

## 5.1. Funded projects

(Vazio)

(Void)

**5.2. Candidaturas similares**

## 5.2. Similar applications

(Vazio)

(Void)

**6. Indicadores previstos**

## 6. Expected indicators

-

**Indicadores de realização previstos para o projeto****Expected output indicators**

Descrição	2012	2013	2014	2015	2016	Total
Description						
<b>A - Publicações</b>						
Publications						
Livros						
Books	0	1	0	0	0	1
Artigos em revistas internacionais						
Papers in international journals	0	4	0	0	0	4
Artigos em revistas nacionais						
Papers in national journals	0	1	0	0	0	1
<b>B - Comunicações</b>						
Communications						
Comunicações em encontros científicos internacionais						
Communications in international meetings	0	7	0	0	0	7
Comunicações em encontros científicos nacionais						
Communications in national meetings	0	0	0	0	0	0
<b>C - Relatórios</b>						
Reports	0	1	0	0	0	1
<b>D - Organização de seminários e conferências</b>						
Organization of seminars and conferences	0	1	0	0	0	1
<b>E - Formação avançada</b>						
Advanced training						
Teses de Doutoramento						
PhD theses	0	0	0	0	0	0
Teses de Mestrado						
Master theses	0	6	0	0	0	6
Outras						
Others	0	0	0	0	0	0
<b>F - Modelos</b>						
Models	0	0	0	0	0	0
<b>G - Aplicações computacionais</b>						
Software	0	0	0	0	0	0
<b>H - Instalações piloto</b>						
Pilot plants	0	0	0	0	0	0
<b>I - Protótipos laboratoriais</b>						
Prototypes	0	0	0	0	0	0
<b>J - Patentes</b>						
Patents	0	0	0	0	0	0
<b>L - Outros</b>						
Other						
Doctoral project	0	1	0	0	0	1

Multimodal lexicon entries	0	15	0	0	0	<b>15</b>
DVD with Interviews	0	1	0	0	0	<b>1</b>

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**Ações de divulgação da actividade científica**  
**Scientific activity spreading actions**

The team will pay particular attention to this aspect as we consider essential to disseminate the results of scientific activity to the general public.

The International Meeting will include workshops by PESTE members directed to actors (preferably amateur) who wish to learn and experience the exercises worked in T5. These workshops will be based on the specific needs of participants and amateur theatre groups, identified in the I Algarve's Amateur Theatre Meeting, organized by PESTE, the Regional Directorate of Culture of the Algarve, CIAC and the Municipal Theatre of Faro (28th and 29th April 2012, Faro, Municipal Theatre, v. 9. amateur\_meeting.pdf).

We also wish to make public the interviews of MF and AG, edited and subtitled in English and Spanish. To this effect, the interviews will be edited in DVD format and made available online.

Finally, a section will be included on CIAC website with the specific purpose of disseminating the results obtained by the team.

**7. Orçamento**

7. Budget

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**Instituição Proponente**

Principal Contractor

**Universidade do Algarve**

<b>Descrição</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>Total</b>
Description						
Recursos Humanos Human resources	3.267,00	12.859,00	0,00	0,00	0,00	<b>16.126,00</b>
Missões Missions	1.343,00	5.372,00	0,00	0,00	0,00	<b>6.715,00</b>
Consultores Consultants	553,00	1.107,00	0,00	0,00	0,00	<b>1.660,00</b>
Aquisição de bens e serviços Service procurement and acquisitions	2.988,00	8.962,00	0,00	0,00	0,00	<b>11.950,00</b>
Registo de patentes Patent registration	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Adaptação de edifícios e instalações Adaptation of buildings and facilities	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Gastos gerais Overheads	2.330,00	5.660,00	0,00	0,00	0,00	<b>7.990,00</b>
<b>TOTAL DESPESAS CORRENTES</b>	<b>10.481,00</b>	<b>33.960,00</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>44.441,00</b>
TOTAL CURRENT EXPENSES						
Equipamento Equipment	3.500,00	0,00	0,00	0,00	0,00	<b>3.500,00</b>
<b>Total</b>	<b>13.981,00</b>	<b>33.960,00</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>47.941,00</b>

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**Instituições Participantes**

Participating Institutions

**A Peste - Associação de Pesquisa Teatral**

<b>Descrição</b>	<b>2012</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>	<b>Total</b>
Description						
Recursos Humanos Human resources	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Missões Missions	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Consultores Consultants	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Aquisição de bens e serviços Service procurement and acquisitions	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Registo de patentes Patent registration	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>

Adaptação de edifícios e instalações Adaptation of buildings and facilities	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Gastos gerais Overheads	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
<b>TOTAL DESPESAS CORRENTES</b> TOTAL CURRENT EXPENSES	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>
Equipamento Equipment	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
<b>Total</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>

### Orçamento Global

Global budget

Descrição Description	2012	2013	2014	2015	2016	Total
Recursos Humanos Human resources	3.267,00	12.859,00	0,00	0,00	0,00	<b>16.126,00</b>
Missões Missions	1.343,00	5.372,00	0,00	0,00	0,00	<b>6.715,00</b>
Consultores Consultants	553,00	1.107,00	0,00	0,00	0,00	<b>1.660,00</b>
Aquisição de bens e serviços Service procurement and acquisitions	2.988,00	8.962,00	0,00	0,00	0,00	<b>11.950,00</b>
Registo de patentes Patent registration	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Adaptação de edifícios e instalações Adaptation of buildings and facilities	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Gastos gerais Overheads	2.330,00	5.660,00	0,00	0,00	0,00	<b>7.990,00</b>
<b>TOTAL DESPESAS CORRENTES</b> TOTAL CURRENT EXPENSES	<b>10.481,00</b>	<b>33.960,00</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>44.441,00</b>
Equipamento Equipment	3.500,00	0,00	0,00	0,00	0,00	<b>3.500,00</b>
<b>Total</b>	<b>13.981,00</b>	<b>33.960,00</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>47.941,00</b>

### Plano de financiamento

Finance plan

Descrição Description	2012	2013	2014	2015	2016	Total
Financiamento solicitado à FCT Requested funding	13.981,00	33.960,00	0,00	0,00	0,00	<b>47.941,00</b>
Financiamento próprio Own funding	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Outro financiamento público Other public-sector funding	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
Outro financiamento privado Other private funding	0,00	0,00	0,00	0,00	0,00	<b>0,00</b>
<b>Total do Projecto</b> Total of the project	<b>13.981,00</b>	<b>33.960,00</b>	<b>0,00</b>	<b>0,00</b>	<b>0,00</b>	<b>47.941,00</b>

## 8. Justificação do orçamento

8. Budget rationale

-

### 8.1. Justificação dos recursos humanos

8.1. Human resources rationale

Tipo Type		Nº de pessoas No. of persons
(BI) Bolsa de Investigação (Mestre)		1
Duração (em meses) Duration (in months)	Custo envolvido (€) (calculado) Total cost (€) (estimated)	Outros custos (€) Other costs (€)
12	11.760,00	1.364,00

### Justificação do financiamento solicitado

Rationale for requested funding

The project includes tasks chronologically juxtaposed and one of his aims is the research training of the junior team. This scholarship holder will work 12 months on several tasks to support the senior team, as follows: T1 - 100%; T3 - 50%; T4 - 50%; T6 - 33,3%; T7 - 66,6% (v. 9.). He will collect data, transcribe, look for specialized literature and participate in analysis and

lexicon work. He will be trained by AB, PF, LO and MC on interdisciplinary research and will be expected to prepare a doctoral project within the themes developed in the tasks.

<b>Tipo</b>	<b>Custo envolvido (€) (calculado)</b>	<b>Nº de pessoas</b>
Type	Total cost (€) (estimated)	No. of persons
(BIC) Bolsa de Iniciação Científica		1
<b>Duração (em meses)</b>	<b>Custo envolvido (€) (calculado)</b>	<b>Outros custos (€)</b>
Duration (in months)	Total cost (€) (estimated)	Other costs (€)
6	2,310,00	692,00

#### **Justificação do financiamento solicitado**

Rationale for requested funding

This scholarship holder will work 6 months to support the linguistics senior team, as follows: T2 - 50%; T6 - 50% (v. 9.). He will be trained by JB and MC on lexical, syntactic and semantic analysis fundamentals and practice, and on the use of specialized software. He will also be trained on the interpretation of the data produced by software analysis and to organize and compare quantitative and qualitative results (statistical and discourse analysis). He will also learn how to draft and reformulate multimodal lexical entries.

#### **8.2. Justificação de missões**

8.2. Missions rationale

<b>Tipo</b>	<b>Nº de deslocações</b>
Type	No. of participations
Outro (other)	4
<b>Local</b>	<b>Custo envolvido (€)</b>
Venue	Cost (€)
Buenos Aires	4,855,00

#### **Justificação do financiamento solicitado**

Rationale for requested funding

In the context of T3, T4, T5, AB (PI), MG and FC (PESTE actors) will travel to Buenos Aires for 6 days to collect additional data on HC's disciples (such as Cora Roca and Augusto Fernandes) and to promote future research collaboration with researchers from the GETEA (Grupo de Estudios de Teatro Argentino e Iberoamericano, University of Buenos Aires). Contacts have already been established with Karina Mauro (Ph.D), 3 plane tickets: 3000. Stay expenses: 1 Ph.D, 6 days, 119 per diem; 2 non-Ph.D, 6 days, 95 per diem. Stay total: 1185 (based on official tables for allowances abroad).

<b>Tipo</b>	<b>Nº de deslocações</b>
Type	No. of participations
Trabalho de campo	3
<b>Local</b>	<b>Custo envolvido (€)</b>
Venue	Cost (€)
Lisbon	1,860,00

#### **Justificação do financiamento solicitado**

Rationale for requested funding

Funds will be needed for interviews making (T1, 3 days, 2 times) and to additional data collection (T3, T4, 15 days of total work), both in Lisbon (288 kms from Faro), at the National Library and the Municipal Newspaper Library. These missions are essential for the execution of T1, T3 and T4. The interviews will be conducted by AB and PF (Ph.D), supported by B11. The data collection will be accomplished by B11. 36 cents/km. 50 euros per diem (Ph.d). 40 euros per diem (others).

#### **8.3. Justificação de consultores**

8.3. Consultants rationale

#### **Nome completo**

Full name

Maria João Monteiro Brilhante

#### **Instituição**

Institution

Centro de Estudos de Teatro

#### **Fase do projeto**

Project phase

Beginning, M3, M4

#### **Custo (€)**

Cost (€)

830,00

#### **Justificação do financiamento solicitado**

Rationale for requested funding

MJB was chosen to be a consultant because her area of expertise is fundamental to the project as we want to cross Theatre Studies with other areas, in an interdisciplinary mode. Besides being an academic, she is a theatric critic and was the Chairman of the Board of the National Theatre (2008-2011). She will travel to Faro, to work with the team: 1. at the beginning; 2. for the

International Meeting (M3); and 3. before the conclusion of the Final Report (M4). Her point of view will be complementary to JSM's, the other consultant.

**Página na Internet onde pode ser consultado o CV do consultor**

Web page where the consultant's CV can be accessed

(Vazio)

(Void)

**Nome completo**

Full name

Jorge Silva Melo

**Instituição**

Institution

Artistas Unidos

**Fase do projeto**

Project phase

Beginnig, M3, M4

**Custo (€)**

Cost (€)

830,00

**Justificação do financiamento solicitado**

Rationale for requested funding

JSM was chosen to be a consultant because he is a very important Portuguese stage director and filmmaker (v. [www.imdb.fr/name/nm0798189/](http://www.imdb.fr/name/nm0798189/) and 9. [JSM\\_Biography.pdf](#)). His area of expertise is fundamental to the project as we want to cross theoretical and performance-based research, and JSM is both an artist and an intellectual and very knowledgeable of the reality of national and international theater practices. He will travel to Faro, to work with the team: 1. at the beginning; 2. for the International Meeting (M3); and 3. before the conclusion of the Final Report (M4).

**Página na Internet onde pode ser consultado o CV do consultor**

Web page where the consultant's CV can be accessed

<http://www.artistasunidos.pt/pessoas/os-outros/379>

**8.4. Justificação de aquisição de bens e serviços**

8.4. Service procurement and acquisitions

**Tipo**

Type

Translation and subtitling services

**Custo (€)**

Cost (€)

4.750,00

**Justificação do financiamento solicitado**

Rationale for requested funding

Professional services will be hired for translation and subtitling of the interviews of MF and AG (2h x 2, after editing) and for the translation in English or Spanish of the papers produced by the research team members that can't do it by themselves. The average rates for this kind of services in Portugal are: 3 euros/mn, for translation; 5 euros/mn, for legends template.

**Tipo**

Type

Bibliography

**Custo (€)**

Cost (€)

4.000,00

**Justificação do financiamento solicitado**

Rationale for requested funding

Funds will be used to acquire specialized bibliography (books, national and international) in the main areas of the project and for the signature of the International Bibliography of Theatre & Dance (EBSCO, around 2070 euros/year).

**Tipo**

Type

Corpora preparation for linguistic analysis

**Custo (€)**

Cost (€)

750,00

**Justificação do financiamento solicitado**

Rationale for requested funding

In order to be analyzed by specialized software (T2), texts must be prepared in a professional way. For instance, in interviews, sentences which don't belong to the respondents must be eliminated and transformed in categories, punctuation marks must be suppressed, paragraphs must be redesigned, statements and remarks must be distinguished. Funds will be needed to pay this specialized work which can be provided by certified specialists.

**Tipo**

Type

Design and development of web site section

**Custo (€)**

Cost (€)

750,00

**Justificação do financiamento solicitado**

Rationale for requested funding

The CIAC has an web site which includes a Media Platform (<http://crossmediaplatform.ciac.pt/>). However, a section must be created on the website and on the platform, especially dedicated to the project and its results. The contract with the firm which develops and maintains the CIAC's site establishes that the structural changes must be paid. Funds will be needed for that purpose, because we consider the dissemination of the results through this media essential (in particular, the multimodal lexical entries, the interviews to MF and AG and the most important elements of the final prototype).

**Tipo**

Type

Expendable items

**Custo (€)**

Cost (€)

1.700,00

**Justificação do financiamento solicitado**

Rationale for requested funding

The project will need different expendable items, such as: memory cards (recording), audio digital tapes, photocopies in public libraries, which are usually very expensive (copies of additional interviews and texts by AG and MF), stationary material, printer ink and toner cartridges.

## 8.6. Justificação do Equipamento

8.6. Equipment rationale

### 8.6.1. Equipamento já disponível para a execução do projecto

8.6.1 Available equipment

Tipo de equipamento	Fabricante	Modelo	Ano
Equipment type	Manufacturer	Model	Year
Video Camera	JVC	GY-HM100E 1080p Dynamic Digital Sign	2009

Tipo de equipamento	Fabricante	Modelo	Ano
Equipment type	Manufacturer	Model	Year
Editing System	Canopus	SOLID VIDEO MediaStation HDStorm Plus	2009

### 8.6.2. Discriminação do equipamento a adquirir

8.6.2. New equipment requested

Tipo de equipamento	Fabricante	Modelo	Custo (€)
Equipment type	Manufacturer	Model	Cost (€)
Digital audio recorder	Philips	Dictafone LFH0895/00	1,150,00

#### Justificação do financiamento solicitado

Rationale for requested funding

T5 and T6

For cases in which the exercises analyzed refer to matters of speech or in which you want to preserve the privacy of the actors and the confidentiality his acts of revelation, the records for lexical treatment should preferably be made in audio support. To this end, you will purchased a professional digital audio recorder, nonexistent in the list of CIAC's equipment.

Tipo de equipamento	Fabricante	Modelo	Custo (€)
Equipment type	Manufacturer	Model	Cost (€)
Laptop computer	Toshiba	Qosmio F750-11M	1.600,00

#### Justificação do financiamento solicitado

Rationale for requested funding

Throughout the project, this laptop will be used by the UALG team in all activities that requires a computer. There is no notebook at CIAC.

Tipo de equipamento	Fabricante	Modelo	Custo (€)
Equipment type	Manufacturer	Model	Cost (€)
Specialized software	Image	Alceste	750,00

#### Justificação do financiamento solicitado

Rationale for requested funding

Funds will be needed to purchase 3 licenses for the software indicated in order to develop the lexical analysis described in T2.

## 8.7. Justificação de registo de patentes

8.7. Patent registration

(Vazio)

(Void)

## 8.8. Justificação de adaptação de edifícios e instalações

8.8. Adaptation of buildings and facilities

(Vazio)

(Void)

## 9. Ficheiros Anexos

9. Attachments



Nome	Tamanho
Name	Size
<a href="#">acronyms.pdf</a>	37Kb
<a href="#">amateur_meeting.pdf</a>	2103Kb
<a href="#">authentication.pdf</a>	26Kb
<a href="#">declarations.pdf</a>	120Kb
<a href="#">JSM Biography.pdf</a>	7Kb
<a href="#">scholarship-holders-distribution.pdf</a>	42Kb
<a href="#">tasks-questions.pdf</a>	35Kb
<a href="#">timeline.pdf</a>	42Kb

**10. Possíveis conflitos de interesse**

10. Possible Conflicts of Interest



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**Lista**

List

03-05-2012 11:47:04



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