



European Guidebook

**Best practices
on the use of theatre
as a methodological tool**



Erasmus+

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<http://actingup.eu/>

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Introduction

ACTING UP project aims to engage adult learners (especially those low-skilled with fewer opportunities) in continuing education through the use of drama techniques and up-skill them to find proper education and employment pathways. ACTING UP will provide professionals such as trainers, counsellors, social work professionals and other educational staff working with disadvantaged, low-skilled individuals with methodology and practical skills how to exploit drama techniques to motivate their beneficiaries in order to support them in finding career pathways and engage in lifelong learning education.


At the initial stage of the project Partners from France, Italy, Poland, Portugal and Scotland conducted the research activity to prepare ground for the development, adapting and piloting ACTING UP methodology. This European Guidebook on best practices on the use of theatre as a methodological tool was elaborated to facilitate further implementation. The report presents the overview of best practice in the use of drama and theatre techniques in the five European countries involved in ACTING UP. Each of the partners has identified four examples of best practices in the use of drama to support adult learners at risk of social exclusion (including prisoners, long-term unemployed, low-skilled). The result of this activity is the European Guidebook on best practices on the use of theatre as a methodological tool.



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TITLE	Jobs On Trial
LOCATION	Tool used mostly in France and Quebec
ORGANISATION / INSTITUTION	<i>Practice created in Quebec</i> by Denis Pelletier, Charles Bujold et Gilles Noiseux in 1974 within “personal and vocational development activation” (PVDA) approach. The tool is used by different training centers in France and Canada and by GRETA Network of Lower Normandy.
CONTACT DATA	GIP FCIP de Basse Normandie 168 Rue Caponière, 14000 Caen, France +33 231301571 mailto:Cafoc.europe@ac-caen.fr http://jobsontrial.weebly.com/
TARGET GROUP/ CONTEXT	The “Jobs on trial” activity is the simulation of a trial where a trade is accused not to be attractive enough and not to develop a real equal opportunity policy. It is a pedagogical activity giving beneficiaries the opportunity to get in touch with the working world and therefore the employment issues. It puts the emphasis on active individual expression as a step forward to vocational guidance. The challenge is not to replicate court procedure but provide an opportunity to argue and exchange. The tool is used in guidance pathways and involves approximatively 15 beneficiaries.
CONTENT/LEARNING OUTCOMES	The objective is not mainly to inspire trainees to join in the job or trade which is the object of the session. It must dispel prejudices regarding employment in general and develop awareness over gender equality. Objectives are the following: <ul style="list-style-type: none"> 🎧 To enable the trainees to explore ignored occupational environments thanks to a method facilitating the process 🎧 To enable the trainees to broaden and confront their mental image (professional and social) of a specific trade or job 🎧 To make trainees become aware of the subjectivity of choices and of the representations; 🎧 To develop their awareness over subjectivity of choices and images 🎧 To encourage the taking into account of the less visible aspects of the trades accused of being unattractive 🎧 To foster knowledge, capacities and soft skills to be gained to facilitate a setting up of a clear vocational guidance pathway 🎧 To develop self-esteem by undertaking an activity in partnership with professionals, experts, employers and various stakeholders 🎧 To dispel gender prejudices
DESCRIPTION OF PROCESS	This group technique requires a first phase prior to the “court hearing”. This preliminary phase will enable: <ul style="list-style-type: none"> 🎧 The presentation of the activity to the trainees for them to grasp all the aspects (trial simulation exploration of a badly known trade including the gender aspect)



	<p> The investigation by the group of the trade selected in view of the activity. This preliminary investigation is paramount for the commitment of beneficiaries. The deeper the insight is, the better will the session be, with plenty of arguments and example in store.</p> <p>Team setting up: From the preparatory phase, the session requires the setting up of several groups of “actresses” and “actors” to be as close as possible to a court hearing in the shape of role plays:</p> <ol style="list-style-type: none"> 1. Mr. Justice presents to the group the trade or job which is unattractive and he delivers the conduct of the proceedings. 2. The Private Party or The Prosecutors argue on the drawbacks of the job and on the little care for gender equality. Very often the role is played by trainees, which is very beneficial particularly if the preparation was very effective. 3. The Defense attorneys and the accused group is composed of professionals from the trade and vocational training experts. The defense must give evidence that the trade has advantages and can be as attractive for men as for women. It is the opportunity to present a trade through its values, innovations and dispel prejudices and stereotypes 4. The Jury will analyse the arguments and will provide the lessons drawn from the hearing and the gap between the image one has of a trade and reality. They will conclude by delivering their verdict to Mr. Justice over the situation of the trade (for example: the accused trade provides all criteria in favor of gender equality? Or the complainants prove that progress should be made?). 5. Registrars: they report what was said (advantages/drawbacks) 6. The News Reporters: they take snapshots of key moments for further reporting and use. 7. Reception: this group is in charge of receiving the audience, businesses, prosecutors and attorneys as well as the jury. <p>Proceedings:</p> <ol style="list-style-type: none"> 1. Installation of participants by the reception group (10 minutes). 2. Presentation of the trade and attendees by Mr. Justice and other magistrates if need be, presentation of the proceedings (10-15 minutes). 3. Arguments pro and con. The private party and prosecution group present the negative aspects and critics against the trade and the attorneys present the pro arguments. All the arguments are reported on a white board by the registrar group (20 minutes). 4. The Accused leave to prepare their defense (20 minutes). 5. Return of the defendants - the defendants make a plea in favor of the trade and strive to convince the audience about the advantages of the trade including gender equality. The attorneys present closing arguments (30 minutes). 6. The Jury is in charge of listening very carefully to the arguments. They should take notes for the deliberation. After asking permission to Mr. Justice the Jury may ask complementary questions. 7. Having all the facts the jury will deliberate (15-20 minutes).
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	<p>8. The jury delivers its verdict as a conclusion of the activity. The goal is not to deliver an award winner but to put in a nutshell all of the elements discussed within the activity: the evolution of a trade, possibly efforts still to be made ... etc. All stakeholders of the activity should be committed to feel truly engaged in the session (15 minutes).</p> <p>9. Mr. Justice closes the sitting of the court (15 minutes). Notice: The sentence is always the acquittal of the accused</p>
RESOURCES NEEDED	<p>Duration: about 2 hours 30 minutes</p> <p>Facilities: class-room</p> <p>Equipment: The beneficiaries will set up the “trial court”</p> <p>Staff: Trainers, guidance counsellors</p>
EVALUATION OF THE METHODOLOGY	<p>The tool is not evaluated in itself.</p> <p>The overall training period (including the theatre tool) is evaluated.</p>









Forum Theatre




TITLE	Forum Theatre
LOCATION	Tool used all over the world, in our network it is used in Dives sur Mer, France.
ORGANISATION / INSTITUTION	Forum theatre is a type of theatre created by the influential practitioner Augusto Boal as part of what he calls his " Theatre of the Oppressed ". This technique is used all over the world and also within GRETA Network.
CONTACT DATA	GRETA Network of Lower Normandy Cafoc.europe@ac-caen.fr +33 231301571
TARGET GROUP/ CONTEXT	Boal created Forum Theatre as a forum for teaching people how to change their world. Originally used in radical popular education movements and is now used in different contexts and with different target groups. It suits fragile people who had breaches in their professional and social life, people with disabilities, people who have illiteracy and learning problems. This approach is to be included in the self-esteem and confidence development process within a specific inclusion pathway.
CONTENT/LEARNING OUTCOMES	<p>Boal created Forum Theatre as a forum for teaching people how to change their world. It aims at:</p> <ul style="list-style-type: none"> Enhancing the personal standing and self-image, the development of self-confidence and self-esteem thanks to a participative theatrical approach. Fighting against oppressions and transform the society that engenders those oppressions. Fighting against all forms class oppression, racism, sexism, and all kinds of discrimination. Showing people who have gone through various failures in their social and professional life and lack confidence, that they are able to influence the behaviors and ways of thinking of other people. <p>The word Oppressed is used in the sense of s/he who has lost the right to express his/her wills and needs, and is reduced to the condition of obedient listener of a monologue.</p>
DESCRIPTION OF PROCESS	<p>The whole process lasts 4 days. It is divided in 3 activities:</p> <ul style="list-style-type: none"> Games and exercises using the 5 senses: the trainees get to know each other, they become more confident with their bodies and with the "scene". Image Theatre: The trainees work on different images and create with their own bodies and others' bodies the images of several topics (autosculture) Forum Theatre: The trainees work on the scene and perform in front of an audience. <p>The technique combines both individual and collective approaches. The trainees involved in the process decide to work on a particular kind of "oppression". They will create scenes on this topic and will perform them. The scenes are performed once in front of an audience, then they are played a second time and the audience is asked to react and act with the actors.</p> <p>The technique is based on the interaction between the actors, portraying the oppressors and the "spect-actors", who attempts to overturn the</p>

	<p>oppression using some method unused by the actors.</p> <p>During the replay, any member of the audience ('spect-actor') is allowed to shout 'Stop!', step forward and take the place of the oppressed character, showing how they could change the situation to enable a different outcome. Several alternatives may be explored by different spect-actors. The other actors remain in character, improvising their responses. A facilitator (Joker) is necessary to enable communication between the players and the audience.</p> <p>The strategy breaks through the barrier between performers and audience, putting them on an equal footing. It enables participants to try out courses of action which could be applicable to their everyday lives</p>
RESOURCES NEEDED	<p>The whole process lasts 4 days, the last is the performance.</p> <ul style="list-style-type: none"> 🎤 Training room 🎤 A theatre if possible or a room that can be settled as a theatre 🎤 Trainers who know the techniques
EVALUATION OF THE METHODOLOGY	<p>The tool is not evaluated in itself. The overall training period (including the theatre tool) is evaluated.</p>
SAMPLE PHOTOS	<div>   </div>






One Man Show

TITLE	One Man Show: "The purple skin man and other stories" by Victor Guilbert
LOCATION	Caen, France
ORGANISATION / INSTITUTION	GIP-FCIP and Passerelle Theatre, in the framework of ESF "Conjugons nos différences, fight against the discriminations" project, developed this tool.
CONTACT DATA	GIP FCIP de Basse Normandie 168 Rue Caponière, 14000 Caen France +33 231301571 Cafoc.europe@ac-caen.fr http://passerelles-theatre.fr/site/theatre-en-entreprise/
TARGET GROUP/ CONTEXT	This tool can be used in different public and private companies, in particular training centres and job centres. Through this tool awareness is raised on the topic of discrimination, amongst the employees, trainers, social workers.
CONTENT/LEARNING OUTCOMES	This tool permits to strengthen the team group, overcome communication obstacles. It has both an individual and group approach, it permits to express one's feelings and understand the other's feelings and thoughts. Through relaxation and concentration techniques, the audience better controls stress and they are able to better express their thoughts.
DESCRIPTION OF PROCESS	<p>The "One Man Show" underlines any kind of discrimination. Through humour, the professional actor underlines real and common situations. This will lead the audience to reflect on stereotypes. The process is divided into 5 steps:</p> <ol style="list-style-type: none"> 1. Opening of the session At the beginning the actor and the trainers discuss with the audience and make them feel comfortable. 2. "One man show - the purple skin man and other stories" The actor presents, with humour, the following cases of possible discrimination in the workplace: <ul style="list-style-type: none">  Unemployment  Pregnancy  Gender  Religion  Age  Ethnic origins 3. Relaxation Techniques In order to facilitate the debate, the trainers use relaxation techniques with the participants. This helps the audience to feel comfortable and open to the discussion. 4. Debate on the one man show At the end of the play, the audience is invited to debate and collect their thoughts and feelings concerning the stories played during the One man show. 5. Legal framework The audience is given a pedagogical booklet based on the stories showed in the play and the trainers help them to understand why the stories played are discriminating.




	The trainers will present direct and indirect discrimination and will also present the legal framework, the actions that should be taken and the professionals who can intervene in case of discrimination.
RESOURCES NEEDED	Duration: Half a day  an actor  trainers specialized in fighting against discrimination  a training room
EVALUATION OF THE METHODOLOGY	At the moment the tool in itself is not evaluated, the training pathway in which the tool is included, is evaluated.



The Tale of Stories





TITLE	“Les contes de faits” (The tale of stories)
LOCATION	FRANCE – SEES (Lower Normandy)
ORGANISATION / INSTITUTION	Project led by LE GRETA Sud-Normandie and funded by the Region (with various partners such as a theatre company, an association of story tellers and a retirement home).
CONTACT DATA	GRETA SUD-NORMANDIE FLERS Cafoc.europe@ac-caen.fr +33 231301571
TARGET GROUP/ CONTEXT	The target group was fragile people who had breaches in their professional and social life, disabled people, people who have illiteracy and learning problems. This approach is to be included in the self-esteem and confidence development process within a specific inclusion pathway.
CONTENT/LEARNING OUTCOMES	It aims at the enhancement of the personal standing and self-image, the development of self-confidence and self-esteem thanks to a participative theatrical approach. It helps raise the awareness of people’s potential by turning the participants to a performance they attend, into actors. Trainees become aware that they have the skills to participate to the performance and to make the audience react to the topic dealt with. The objectives is to show people who have gone through various failures in their social and professional life and therefore lack confidence that they are able to influence the behaviours and ways of thinking of other people through drama performance.
DESCRIPTION OF PROCESS	<p>The trainees had to develop competences in their mother tongue as they spent time interviewing elderly people from the retirement home about their life when they were young. They were supposed to ask questions about anecdotes that had taken place a long time ago.</p> <p>Then the trainees had to rewrite another story from these anecdotes so they developed their writing competencies. They wrote a story entitled “Sergio’s life” with a story teller.</p> <p>Then they developed competencies in adapting this story to theatre. They created theatre set and marionnettes to tell the story. They used another technique which is the shadow theatre. They rehearsed and worked on the movements on the stage, their elocution. Then after a few rehearsals, they performed their play times in front of various audiences.</p>
RESOURCES NEEDED	 a director  a story teller  a classroom and a hall (for the rehearsal)
EVALUATION OF THE METHODOLOGY	The tool is not evaluated in itself. The overall training period (including the theatre tool) is evaluated.



TITLE	Teatro Sociale di Cittadinanza – Laboratorio di Espressività Teatrale, Musicale, Corporea Spettacolo (Social Theatre of Citizenship – Workshop on Theatre, Music, Body Expressivity Performance)
LOCATION	Italy, Bari
ORGANISATION / INSTITUTION	Associazione Sportiva Culturale Europa Associazione di Promozione Sociale ONLUS, funded by the Equal Initiative.
CONTACT DATA	Via Lepore Il Tratto n°15, 70128 Bari asceuropa@gmail.com sabrimanu78@gmail.com www.asceuropa.it 0039 080 5306320
TARGET GROUP/ CONTEXT	<p>The project addressed to a particular vulnerable target group, the women living in Enzitetto, a particularly deprived area in Bari. The number of participants was twelve.</p> <p>As the women in Enzitetto, this is a group of particularly vulnerable people, often with communication difficulties and usually at discomfort in the traditionally educational/training paths. They need to be addressed by means of innovative methods, able to raise their interest, directly engage them and commit them to a final aim.</p> <p>The objective of the project was to approach these women, often victims of violence and segregation, and lead them to start a guidance and training and social pathways leading to their social inclusion and raise of personal awareness.</p>
CONTENT/LEARNING OUTCOMES	<p>The beneficiaries (marginalised women, often victims of domestic violence) were led to talk about themselves (technique of narration and autobiography). They could then act their lives through imagination and invention, and at the same time could gain knowledge together with other people:</p> <ul style="list-style-type: none"> life skills: how to overcome obstacles together social skills: how to work together in a group and being responsible of the final result (the objective was here the performance of the play) work skills: commitment to the task, discipline, self control <p>The interviews registered at the beginning and at the end of the path, show the value of social theatre for educational and motivation purposes. The experience contributed to the women personal growth, empowerment, recognition of personal skills, integration to the community.</p>
DESCRIPTION OF PROCESS	The approach to the beneficiaries was very delicate, as they were very suspicious and diffident towards social operators and trainers. Therefore, a selected group of multiplayer actors (teachers, trainers, social operators, vocational counsellors, theatre experts) pooled their expertise to design a

	<p>customised approach to be used for the people living in Enziteto. The aim was to start a motivation pathways through innovative empowerment tools, theatre has indeed the unique ability to empower people to express themselves through creative experience.</p> <p>In the Enziteto project, social theatre was used as a tool to approach a particularly vulnerable target group and establish communication with them. The steps and methodologies followed by the operators led women to talk about themselves (technique of narration and autobiography), and from there to act their lives through imagination and invention.</p> <p>The workshop is the realization of a common project through the following phases:</p> <ul style="list-style-type: none"> 🎭 Raising the interest in puppetry with a demonstration which will be followed by an interview with the participants and a brief explanation about the choice of materials, the creation of a screenplay, puppets and their animation. 🎭 Division of the participants by age group or interest. 🎭 Searching the most suitable materials, including recycled ones (for example plastic bottles, caps, etc.). 🎭 Choosing the kind of story and characters to be written. 🎭 Synchronic stage of construction, animation and drafting of the canvas. 🎭 Animation rehearsal to define gags, jokes and direction. 🎭 Performance of the show in public. <p>The theatre course for the women was concluded with a première where the group of initially demotivated women where the protagonists of a play whose plot came from their own lives. The title of the play was “About me”. After the end of the project women funded their own cooperative (Volere Volare – The Will To Fly), and were often invited to perform their plays in other local communities to demonstrate the “changing is possible” (that became the slogan of their initiative).</p> <p>The Italian Ministry for Employment and Social Affairs acknowledged the project as “Promising Practice”. The operators drew up a handbook that contains the methodologies and techniques exploited in their job and the templates for the interviews and process monitoring. The final report of the operators showed the value of social theatre for educational and motivation purposes. The experience contributed to the women personal growth, empowerment, recognition of personal skills, integration to the community.</p>
RESOURCES NEEDED	<p>Duration: about 120 hours in a year</p> <p>Facilities: social theatre is realized in a room, free of objects therefore with maximum possibility of movement in order to move the body even horizontally (lying), where the participants are free to move and acquire again their expressive skills, their voice and word, leading actors of the activity.</p> <p>Human resources:</p> <ul style="list-style-type: none"> 🎭 one coordinator 🎭 one director-actor with skills related to theatre

	<ul style="list-style-type: none"> 👤 one educator 👤 voluntary workers 👤 tutors <p>Equipment:</p> <ul style="list-style-type: none"> 👤 documentation 👤 training materials 👤 stationery materials 👤 a flip board 👤 one copying machine 👤 printer 👤 one laptop 👤 projector 👤 TV 👤 DVD/DVX recorder 👤 CD player 👤 stage materials 👤 CDs
EVALUATION OF THE METHODOLOGY	<p>Social theatre and creative methods can represent a very innovative and valid integration to the traditional techniques and contribute to the goal of increasing the quality level of training, education and counselling services provided by national systems which are responsible for the qualification, personal development and training of individuals, within labour market and society.</p> <p>The learning outcomes were:</p> <ul style="list-style-type: none"> 👤 intergenerational integration 👤 creation of a theatre group 👤 realization of at least 5 performances in tour 👤 training for the theatre group also in dancing and music 👤 creation of a community aggregation centre that is linked and interacts with all the local bodies and institutions (schools, associations, charitable institutions etc.) 👤 offer conviviality moments with the local community through the final performances 👤 training on the stage action, meant as the ability of the participant to be aware of herself on the stage, of the context where the performance is done and of the message she wants to transmit to the audience 👤 interventions to improve the communication and daily interpersonal relationship. <p>The outcomes were tracked through a constant monitoring of participants with individual interviews and ad hoc evaluation forms to be submitted and filled in by them with the following questions:</p> <ul style="list-style-type: none"> 👤 How did you feel at the beginning of the course and how do you feel now? 👤 What results do you expect (at the beginning)? 👤 How did the course respond to your initial expectations (at the end)? 👤 Evaluation of contents, materials and handbook, trainers, coordinators and tutors, logistics and participants.

	 Evaluation of the methodologies used and suggestions  Evaluation of each module
SAMPLE PHOTOS	 



Therapy with theatre and counseling focused on theatre

TITLE	Therapy with theatre and counseling focused on theatre
LOCATION	Feltre (BL)
ORGANISATION / INSTITUTION	Associazione Culturale G(h)ita
CONTACT DATA	Via A. Novello 19 – Cell 3475422697 – mauro@associazioneghita.it http://www.associazioneghita.it
TARGET GROUP/ CONTEXT	People with psychiatric problems, that during the rehabilitation project, present partial autonomy levels, living in a day care center were involved. The activity was performed in a room, free of objects therefore with maximum possibility of movement in order to move the body even horizontally (lying). The number of people in the group varies from 8 to 12 people. In a social context aimed at promoting the autonomy ability of every user and free what is not said, it becomes important to recognize themselves and find moments of thought and lucidity.
CONTENT/LEARNING OUTCOMES	<p>Personal and social skills are developed in order to contribute in the expressive and educational aspect to forms of communication, relationship and listening. The activity is organized according to the group and allows the contact and the relationship, finding in the story-telling through role-playing, but also the gestural activity, significant moments of their life and experience.</p> <p>After completing the course, the participants will find a new way of seeing things and they relate to others in a more open and helpful way. They contribute to the relationship and the encounter, interact and help each other, finding even a greater autonomy in everyday things. Theater becomes an element of sharing and expression. It contains a own satisfaction and enthusiasm, not to be underestimated, but sometimes, to be contained. The free interpretation of something created independently enriches the subject and makes it more self-confident.</p>
DESCRIPTION OF PROCESS	<p>The process starts from an initial moment of encounter where it is needed, almost indispensable abandon their daily life, their mindsets, their habits. For a user with psychic difficulties it is really hard because they lose their essential points of reference, but it is necessary to open up to others and find a moment of communion and mutual sharing. The conductor is the person that has to give confidence and find the right measure for not losing control of the situation, as documented by the presence of other leaders in the project. So these pre-expressive moments or warming up activities are necessary to get the body used to carry out the activity and to stay with others in a context different than the usual one.</p> <p>We proceed then with the expressive part following the theme of the day that can be taken from moments of life, from their identity, their way to tell their stories or to communicate, the emotions experienced, their conditions of life, the relationships with others whether they are trip companions, educators, or professional staff.</p> <p>To arrive finally to the expression that is the representation of what has been expressed, which can be made in a theatrical way, but also with other</p>

	tools such as: drawing, dance, music or other artistic forms that allow them to express through the shaping, their emotions.
RESOURCES NEEDED	<p>The time schedule was 12 sessions with one hour and thirty for the construction phase and other 8 sessions for the expressive part, certainly prepared during the 12 sessions spent together and elaborated through the various stages that have been proposed from time to time.</p> <p>The space, as mentioned above, requires a structure appropriate to the movement and with the possibility to lie down for participants. The equipment used were:</p> <ul style="list-style-type: none"> 🎧 stereo and CD player 📄 sheets of paper of different colors and types 🎨 hand colors 🖍 markers 🖍 crayons 👕 cloths (for theater activity) 👕 personal items of the participants (for theater activity) <p>The trainers were four people, trained in Theatre-Art-Counseling, accompanied by two educators. There were moments of sharing among the conductors, to understand the various moments and the situation as well as define how to proceed, depending on the reactions and desires of participants.</p>
EVALUATION OF THE METHODOLOGY	<p>The objectives achieved are a greater autonomy, and knowing how to express their needs freely. Objectives that are also affective ones where participants share personal moments and also discover parts of themselves until then unspoken. Ability to deepen and to free the word relying on the conductors, finding harmony and freedom of expression. The conditions are evaluated every session, depending on how the participants present themselves understand if there is more willingness to put themselves on the line or if there is some resistance. This is a very delicate aspect that needs attention and empathic listening by the conductors. The evaluation was implemented through sharing by the conductors to find the strengths and difficulties encountered and writing every time the results obtained and the behavior / reaction of participants.</p> <p>The result is also reported by the operators, in the way the participants behave in everyday life, as it is a day center. Outside the workshops, the participants are often found to talk about the experience with enthusiasm and to wait for the activity on a regular basis every week. Since the beginning of the workshop, every session, there has been a greater willingness to work and a desire for autonomy, until they get to express a desire to leave the centre to live independently with the various dreams of a family, a work, passions, friends.</p> <p>Their taking the challenge and the satisfaction of performing what they prepared in front of an audience becomes an element of personal satisfaction that helps them for their autonomy and education for a social reintegration.</p>
VIDEO	https://www.youtube.com/watch?feature=player_embedded&v=QrQS00PxYh0#t=1

SAMPLE PHOTOS










The Theatre of the Oppressed in Guatemala

TITLE	Il Teatro dell'Oppresso in Guatemala (The Theatre of the Oppressed in Guatemala)
LOCATION	Nuevo Horizonte, Guatemala Roma, Italy for the training before leaving
ORGANISATION / INSTITUTION	Associazione Amka
CONTACT DATA	http://www.amka.org/ Viale delle Medaglie d'Oro, 201 00136 ROMA +3906.64760188 Trainer: Francesco Ridolfi http://www.psicoterapiaeteatro.it/
TARGET GROUP/ CONTEXT	In August 2014 10 students from the tercero basico (15-19 years old) from the community of Nuevo Horizonte, Peten – Guatemala have been involved in an activity of Theatre of the Oppressed, creating a performance-show on a painful theme that hits the village. The participants felt the great responsibility and the desire to be on the front line in the fight against the everyday difficulties, sons and daughters of ex-guerrillas in the rebel armed fight. The themes covered were: alcoholism, domestic violence and child abuse.
CONTENT/LEARNING OUTCOMES	The Theatre of the Oppressed is a form of popular education based on the community, which uses theatre as a tool for social change at the individual, local and global level. Designed for non-actors, the universal language of theatre is a means to investigate life used by people and entire communities, to identify their dreams and reinvent their future. The Theatre of the Oppressed invites critical thinking and dialogue: in Nuevo Horizonte we found all the requirements Theatre of the Oppressed needs: a popular school that hosted us, a tightly knit community that needed to deal with typical problems of post-conflict situations, the desire for change and the right energy to face the suffering that this can entail. The theater was a tool to quickly enter into the community life, in the conflicts, in everyday problems and not, in the beauty that holds a community of former guerrillas united and in the lives of their children. The theatre was a means to build trust and respect as well as discussion on important issues. Two cultures that have met on the stage and workshop, an extra-ordinary space where you can step into the shoes of the other limiting the possible judgment and allow the emergence of what oppresses today's young sons of revolutionaries who put at the disposal of an ideal their own life.
DESCRIPTION OF PROCESS	Ten students, five Italian volunteers, a photographer, an observer and a conductor: this is the group that in less than a month has created a performance – forum on a painful issue that affects the village today. The work is divided into five stages: 1. Creation of the group made up of volunteers Amka and students of the popular school, presentation of the methodology of the Theatre of the Oppressed and management.

	<p>Initially playful games were used to create a place and a space to find acceptance, confrontation and mainly the desire to be present. Then, through trust games and exercises of emotional awareness, we could easily create intimacy within the group, cohesion and unity of purpose.</p> <p>2. The beginning of the real theatrical activity. We proposed to the group, that at this point was very close-knit and compact, to find some problematic issues of the land hosting us and to analyze them through the techniques of social theater and Theatre of the Oppressed.</p> <p>The themes that emerged were very real and also the suffering that they bring with them is very real and compelling, but the level of emotional involvement of each member of the group and the newly formed trust created a very robust setting, able to contain the suffering experienced by students who participated in the workshop.</p> <p>Given the high responsibility and the desire to be at the forefront in the fight against the daily difficulties of some participants, sons of former guerrillas of the armed rebel fight, it was technically possible to train a person in the group with the role of Jolly (Theatre of the Oppressed) and the theatrical interaction with the audience. For the first time in my experience as a conductor of groups of theatre of the Oppressed I saw a Jolly with only a few days of training behind handling with such care and professionalism the moment of confrontation with the public, with some fear and insecurity of course, but with a huge desire to be in the place where he was. The result was surprising.</p> <p>Once found the theme of common interest, we have organized the theater scene on which we proposed to the audience, the entire community of Nuevo Horizonte, a discussion stage, typical of the theater's forum. The themes that have been entirely proposed by young people of the school: alcoholism, domestic violence and child abuse.</p> <p>3. Theatre Forum – In the evening at 18, Salon de la Joventud, a common area of the cooperative. Myriad of children, dogs, many families and little habit to theater: lot of chatting and initially little attention to the performance. But a very good atmosphere: authentic, unveiled , with working clothes, a real opportunity to talk, discuss, meet. As sometimes happens in a theater, the audience expected a comedy show, and in fact, even though there was nothing to laugh about, during the first scene there was a succession of laughter, ironic comments and curiosity. Everything changed when the audience realized what was the theme.</p> <p>4. The first scene depicted two moments of everyday life, alternating between them: the village pub at the end of the working day, at dinner time, and the family, without the father, at dinner. The scene ended with the father, who comes home with a friend who likes her daughter, who beats the mother who in turn does not want her child to be touched by an adult.</p> <p>In the second scene we saw the children, in a moment of relaxation such</p>
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	<p>as the interval at school could be, teased by a friend that the night before saw his drunk father staggering.</p> <p>The third scene had the whole family at the table and the children who complained with their father, for his lack of attention to the family, that he spends all the money at the pub and they have no money for anything, not even for school. The father kneels in front of everyone and asks forgiveness, says he won't do it anymore and he regrets everything. The grandmother enters the scene saying that she heard him too many times speaking in this way, and that the only right thing to do would be that her daughter, the drunk's wife, will leave him.</p> <p>The performance ends with a reading entitled: "how the children would like their families" and the very drunk oppressor teetering all around.</p> <p>5. The forum has seen many interventions, mainly of female figures. It went on for about an hour and a half.</p> <p>The evening ended with the intervention of a representative of "Dejando Huellas", a movement only of women of Nuevo Horizonte that fights for women's emancipation and a memorable speech of the former commander of the FAR (commander in jefe Fernandez) that despite the unrelenting Parkinson's disease, moved all those who had stayed until the end and a beautiful final note of a former guerrilla from the front line (Pavel). The day after the performance, the group met for the last time to draw conclusions and to say goodbye.</p> <p><i>"I was very lucky to have the opportunity to work with this group. Having the opportunity to step into the community with such a force and depth was a big luck for me. The opportunity to meet people with a so painful past who maintain such a high desire to continue fighting even if with an invisible enemy was a bug luck. Having the opportunity to put my knowledge at the disposal of the children of the guerrillas was very lucky. The good fortune to meet Nuevo Horizonte is a possibility that I want to continue."</i>, said Francesco Ridolfi.</p>
RESOURCES NEEDED	<p>Duration: three weeks, daily meetings for a total of about 70 hours</p> <p>Facilities: a spacious room where the participants can move</p> <p>Equipment: almost nothing, some chairs</p> <p>Staff: five volunteers, a photographer, an observer and a conductor/trainer</p>
EVALUATION OF THE METHODOLOGY	<p>The goals were to create a very compact and united group that shares and analyses the different problems in the community and in individuals which will host the workshop. To prepare theatre activities (forum or performance) to realize several times in different contexts that bring the audience to share the topics covered, in a critical and constructive way. To start the training of (some) participants about the methodology of the Theatre of the Oppressed and Social Theatre. They were evaluated by the audience present at the show and as a result of internal evaluations of public school teachers they asked to be able to activate a workshop of Theatre of the Oppressed the following year. We didn't write anything. We have only the video of the workshop and the show, to be edited. The methods of outcomes tracking</p>

	<p>were a logbook and videos.</p> <p>Learning outcomes:</p> <p>2014: training about the Theatre of the Oppressed, young people in the village of NH</p> <p>2015: in addition to the outcome of 2014 they want to train Italian and European people too about the Theatre of the Oppressed, the cooperation and team work and the value of voluntary work</p>
SAMPLE PHOTOS	<div>   </div> <div>   </div> <div>  </div>

TITLE	Progetto "MURI" (Walls)
LOCATION	Montelupo Fiorentino
ORGANISATION / INSTITUTION	Cooperativa CAT – Firenze ARCI Empolese Valdelsa Stage management: Francesco Ridolfi – Benedetta Ciotoli Photography: Elena Agnoletti – Marco Agnoletti
CONTACT DATA	Via Scipio Slataper, 2 50134 Firenze Telefono: 055 4222390 Fax: 055 4369384 PI: 03607960485 http://www.coopcat.org/segreteria@coopcat.it ARCI Empolese Valdelsa Empoli, via di Avane 72B Telefono/fax: 0571 80516 – 0571 80561 Email: info@empoli.arci.it / redazione.arciev@gmail.com Trainer: http://www.psicoterapiaetatro.it/ Francesco Ridolfi
TARGET GROUP/ CONTEXT	<p>The method takes advantage of the entire system that turns around inmates (or prisoners). It aims to improve the quality of life of every single person who lives within the institution. About 25 people have been directly involved every year.</p> <p>The theater workshop and the construction of the final products (theatrical performance and video) wants to be a cross-section of thoughts, emotions and daily actions, real or imaginary, of the prisoners of the OPG. The work itself has a political component intent to sue the state in which are these psychiatric hospitals that should have been closed a long time ago: it has been put off for over 30 years and although in recent times we were close to the abolition of these places, a decision on this topic was never taken. In parallel to this intention they search for a personal growth and group growth aimed at the analysis of their own limits.</p>
CONTENT/LEARNING OUTCOMES	<p>MURI project was born in 2011 with the aim of developing human theatre in an Institution such as the Judicial Psychiatric Hospital in Montelupo Fiorentino.</p> <p>OPG is an acronym that joins together three things: the hospitals, the psychiatric hospitals and prisons. OPG stands for Judicial Psychiatric Hospital: it is a prison in effect, it was born in the mid-seventies in Italy to replace the old criminal asylums, where people who have committed a crime in a moment they were considered incapable of discernment are interned. The only difference with "normal" prisons (if they can be called like this) is that the status of these people, whatever the crime committed (more or less serious), is determined by a psychiatric evaluation: this, however, is a great</p>

	<p>injustice, because these people do not have the end of the sentence, that means they do not have a fixed amount of time to spend in those prisons that, though it seems trivial, is a major lifeline. Today, in Italy, the OPGs are six in total, distributed from North to South, and they play the dual and absurd role of hospital and prison. The inmates live in disastrous conditions, so that a law was made and approved by the Senate to the close OPGs within March 2013.</p> <p>In this context the theatre workshop taught autobiographical narrative techniques and creative writing along with those more typical techniques of pedagogy in theater and dynamic psychotherapy. A photo exhibition has been organized at the end of the workshop. The material collected in this exhibition is the photographic expression of a theater workshop and the performance that took place inside, where the inmates who were judged incapable of sound mind at the time of the offense, are serving a sentence.</p> <p>Learning outcomes: MURI presentation of the photo exhibition and video of the theater project MURI performance realized within the Judicial hospital in Montelupo Fiorentino. On 20th June 2012, a second performance has been represented with the collaboration of Bobo Rondelli (see photos).</p> <p>Participants: Those who are “invisible” - as the inmates of Montelupo - lose their voice. They forget it, because in a prison cell, words empty themselves - lose meaning - lose among the sounds. Words become other: the sound of a security door that closes behind them and the heart beating in their throat. The ones that live in Montelupo - to survive - have to find their own voice again and listen to it. Make others listen to their voice. To the ones who are outside. To the ones who define them mad and bad and are afraid to approach them.</p> <p>Contents: The stories of the Project Muri 2012 (the theatre workshop that Francesco Ridolfi and Benedetta Ciotoli led in the OPG of Florence) are the ones of Silvio, Pierpaolo, Giovanni, Luca, Maurizio, Ivano and Jonathan. Their voices shake - excite - cancel distances. Hearing them it is clear that the remorse is greater than the crime. That you cannot live in a psychiatric hospital for ten years and remain the same as before. That a day is enough to feel the change, the desire to be different or better. You discover what is fear. What is love. You find the faith (“I believe in freedom, I believe in the present, I believe in what I see, I believe in friendship and art, I believe in the partisans and Jesus Christ”).</p> <p>A few months ago a parliamentary inquiry horrified us and yet with its medical-psychiatric services reduced, in spite of the uninhabitable cells and staff that is not sufficient, despite the spaces in which the prisoners live are never rooms - as it should occur in a hospital - but filthy cages complete with a peephole, bars and toilet in sight, Montelupo OPG continued to exist. And from those ancient walls – from the sixteenth century- nearly 200 men every morning look at a completely different horizon from mine and yours. Those who decide to do theater in there, choose to get involved. Choose to show what is left of their humanity living in a place of absolute deprivation. “The show is about to begin and the group of external audience waits outside, in</p>
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	<p>front of an armored door. People who enter in Montelupo for the first time will not be comforted by the austerity of a Grand Ducal villa because everything in there is in a state of widespread abandonment. They open the gates and in the distance we see them: the inmates. They are a group like us. Advancing silently, like us. We'll do a short way along, will sit closer to watch the show. We will mix becoming a single audience for those nine actors. And already this beginning educates. It stirs emotions. It gives the courage to accept that OPG is nothing but a mirror in which to look at yourself. Letting go every judgment and fear."</p>
DESCRIPTION OF PROCESS	<p>"What dies and what doesn't die, inside a human being in a condition of deprivation of physical and mental freedom?" – this is the question that guided the production of theatrical performance.</p> <p>In almost all Italian prisons there is a theater workshop. Theatre, like art in general, is an excellent therapeutic activity to help people, teenagers, prisoners or people with psychiatric difficulties. Because the artistic experience can cure.</p> <p>The OPG Montelupo is a great Medici villa which, however, being in poor and unsafe conditions, hosts only two hundred inmates in a small area, then suffering from overcrowding. Despite this, inside, thanks to funding from different entities, Francesco and Benedetta have created a theater workshop in 2010.</p> <p>Their project is to bring the shows even out of prison, in real theaters, following with hope and perseverance, one of the pioneers of social theater, Armando Punzo (Prison Fortress, Volterra).</p> <p>What Francesco points out is that in this particular project, the aim is not so much psychotherapy and patient care, but the artistic product. We could consider it, therefore, a real "social theater", whose basic aim, as always, is the realization of a great show.</p> <p>The name "WALLS" (MURI) was born with the project in 2011. The work was based on the text "Se questo è un uomo" ("If This Is a Man") by Primo Levi, because during the theater workshop, the news of the likely closure of OPG came out and in many newspapers these centers were compared to Nazi concentration camps. In fact, the similarity was there: depersonalized, without physical and thought freedom, because they are locked in the cells and stuffed with psychotropic drugs. From this book, then, they make the actors tell their lager.</p> <p>Francesco, after this first experience, saw the boys improving, especially in their relationship ability: "during the workshop you will learn to relate with others." All that is given to them, it is a great help for training the brain, not to give up the hope in a future and to keep self-esteem.</p> <p>This year they started from "Romeo and Juliet" by Shakespeare. During the readings, they did not understand the story very well. What's nice about these places is that people have the ability to think in an artistic way,</p>

	<p>because they see life from different perspectives; thinking all day about that, they have done, in Francesco's opinion, a witty reflection about this work: why, instead of putting so many problems and unnecessary obstacles, couldn't they go to another city to feel well and alone, satiated with their love and away from their families? It's all very simple: if two people love each other, they stay together. Continuing to discuss issues of this kind, they set Romeo and Juliet aside, and began working on a topic that was much more interesting: the love that they, in some way, lived there, through memory, the prospect of when they come out, the letters they wrote, the phone calls they made. During the second year, the show focused on the reflection of what they considered dead and what remained alive in them.</p> <p>In addition, this year there have been two important news, appreciated by both internal and external collaborators in the project: the participation of the singer Bobo Rondelli from Livorno, whose songs have accompanied the whole course of the project and the exhibition of photographs by Marco and Elena Agnoletti, exposed to the restaurant Atlantic Oil Porrena (Poppi).</p>
RESOURCES NEEDED	<p>Duration: since 2010 every year it can last from 45 to 70 hours, weekly sessions of 2 hours and it intensifies when the performance approaches.</p> <p>Facilities: a room in winter and the walkway (where the inmates spend their out-of-cell time) in spring and summer. A good sound system. For the performances setting they found, every year, recycled materials (bricks and scaffolding material for the first year, plants borrowed from the nursery for the second year, beach objects for the third year and last year some gates built by the art-therapy)</p> <p>Staff: Every year the group was different, but more or less as follows:</p> <ul style="list-style-type: none"> 👤 2 leading the group/directors 👤 1 director assistant 👤 1 photographer and/or video operator 👤 1 supporting educator 👤 8-12 participating actors (prisoners) <p>This year it will be different.</p>
EVALUATION OF THE METHODOLOGY	<p>You can help them feel better? Yes, considering them as artists, actors and not as criminals or mad. But beware, this is not fiction or lie; it should be normal to consider a human being a prisoner like that. These people have literally nothing and are in a state of suffering, of remorse, sometimes of injustice and difficult to understand, and live in a very tough situation. This means that they can find, in the theater workshop, almost a reason of life. Their commitment is very high. It's easier to find art in such a situation.</p> <p>Prisons are like small societies, but within the workshop there is a good relationship among the actors and the work to create the group, so that the components have a high confidence in each other and the group itself; all this through games, exercises, and a biographical part: the actors talk about their life before being in prison and these are important moments to create strong bonds between them.</p> <p>"It is essential" – says Francesco – "not looking for the difference between therapy and theater; the important thing is to know what is the goal: if it is art, the final product, that is, the performance has to be as beautiful as possible, not boring, but interesting and exciting for the audience that have</p>

	<p>to go back home with something concrete; if it is the therapy, all this can be avoided. In this work, the therapeutic and artistic aspect intertwine often, almost overlap.”</p> <p>Muri has been organized for 5 years, even this year it is starting in March (performance in June). Every year it can last from 45 to 70 hours, weekly sessions of 2 hours and it intensifies when the performance approaches. The activity is proposed to various inmates by both the internal workers and during a meeting with theatre workers. The group of participants has not been always defined from the beginning; there are always various inputs and dropouts. There has been the permanent presence of a videographer; the actors have accepted positively the possibility of being taken and to meet again with the aim of improving the activity and stage presence.</p> <p>The psycho-emotional situation of participants and the internal situation at the Judicial Psychiatric Hospital, with various difficulties and complexities made more difficult the creation of the group. In addition, some participants showed, for many meetings, indecision to remain in the workshop, the situation stabilized in late March, with the arrival of the last participant.</p> <p>In 2013 the goal on which they focused was to offer people tools of expression (the stage fiction, writing exercises, improvisation, body language) and reflection (readings, poems, texts theater) to share their discomfort and re-tell their own story. The theater workshop is an 'opportunity to create a place in which they can recover the sense of their own experience through the discovery of new languages and the relationship with the other.</p> <p>The main images that guided the work were:</p> <ul style="list-style-type: none"> 🎭 perception of the passage of time 🎭 the contrast between stillness and change 🎭 being children, teenagers, adults 🎭 the wall "in and out" of the prison 🎭 the "disease" <p>"How long time since we were kids and we find ourselves adults?", "How long is a day on the beach?", "How long is a day at the OPG?". To try to answer these questions, they used the tool of creative writing through which some texts were built for the performance. Other texts have been proposed by them. The choice of a strongly minimalist scenic setting was dictated by the power of space: the new walkway, a symmetrical squared monochromatic space.</p> <p>In 2013 they produced, through the work of the video operator and photographers, a significant amount of material that have then been used to produce one or more videos to be presented in a day in the OPG and possibly in external occasions (festivals, competitions).</p> <p>Evaluation: The only evaluation method used is participation of inmates in terms of quantity and quality.</p>
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<http://actingup.eu/>

<p>VIDEOS</p>	<p>https://www.youtube.com/watch?v=UynMbVFPOV0 (video 2013) https://www.youtube.com/watch?v=qN6Swjd6Jhw (video 2012) https://www.youtube.com/watch?v=8r2AbB_uzAl (video 2011)</p>
<p>SAMPLE PHOTOS</p>	<div data-bbox="496 454 954 757"></div> <div data-bbox="975 454 1430 757"></div> <div data-bbox="496 786 954 1088"></div> <div data-bbox="975 786 1430 1088"></div> <div data-bbox="496 1126 954 1429"></div> <div data-bbox="975 1126 1430 1429"></div> <div data-bbox="523 1458 922 1816"> <p>OPG MURI</p> <p>COSA MUORE E COSA NO, ALL'INTERNO DI UN ESSERE UMANO IN UNA CONDIZIONE DI PRIVAZIONE DI LIBERTA' FISICA E MENTALE?</p> </div> <div data-bbox="539 1816 906 1939"> <p>Il progetto "MURI" nasce nel 2011 con l'intento di sviluppare la teatralità umana in un'istituzione totale come l'Ospedale Psichiatrico Giudiziario di Montelupo Fiorentino. Il materiale raccolto in questa mostra è l'espressione fotografica di un laboratorio teatrale e dello spettacolo svolto all'interno di un carcere in cui stanno scontando la pena coloro che sono stati incapaci di intendere e di volere, al momento del reato. Il 20 giugno 2012, all'interno dell'istituto, è stata presentata la seconda performance del progetto MURI, con la collaborazione di Boko Bonelli. E queste ne sono le fotografie. Tecniche di narrazione autobiografica e di scrittura creativa insieme a quelle più proprie della pedagogia teatrale e della psicomotricità sono state al centro del percorso laboratoriale.</p> </div> <div data-bbox="539 1951 906 2007"> <p>DIREZIONE ARTISTICA: Francesco Ridolfi/ Benedetta Ciotoli FOTOGRAFIE: Elena Agnoletti/Marco Agnoletti</p> </div> <div data-bbox="1015 1458 1382 1704"></div> <div data-bbox="1015 1715 1382 1760"> <p>Nessuna epoca quanto la nostra ha accumulato sull'uomo conoscenze così numerose e così diverse [...] nessuna epoca è riuscita a rendere questo sapere così prontamente e così facilmente accessibile. Eppure nessuna epoca ha saputo meno cosa è l'uomo. Martin Heidegger.</p> </div> <div data-bbox="1015 1771 1382 2007"> </div>



Quando un attore raggiunge l'essenza della sua vocazione? Quando compie un atto di sincerità e mette a nudo se stesso. Agire con sincerità significa essere capaci di reagire totalmente, cioè di cominciare ad esistere. Jerzy Grotowski



IL MURO E' ANCORA LI', SOLIDO, PROTETTIVO, CON TUTTA L'AMBIGUITA' DI UNA CASA E DI UNA PRIGIONE, DI QUALCOSA CHE CI DEFINISCE E INSIEME CI IMPEDISCE DI ARRIVARE A NOI STESSI. Eugenio Barba















TITLE	Prospects. Me in the changing labour market.
LOCATION	Warsaw, Poland
ORGANISATION / INSTITUTION	Association of Drama Practitioners STOP-KLATKA
CONTACT DATA	<p>Stowarzyszenie Praktyków Dramy STOP-KLATKA ul. Strzelecka 3 lok 12, 03-433 Warszawa http://stop-klatka.org.pl/ zarzad@stop-klatka.org.pl Małgorzata Winiarek-Kołučka (President)</p>
TARGET GROUP / CONTEXT	<p>The main objective of the project is to prepare young people to enter the labour market. Workshops are conducted using applied drama methodology. The project is aimed at high school students – technical secondary schools and grammar schools. The practice is conducted at schools in the classrooms. Students take part in three-hour workshop to analyse their potential and to find themselves on the labour market. In addition, students have the opportunity to take advantage of the free hour of coaching conducted by certified coach. The project also has a fanpage on facebook, with motivating posts and interesting information.</p> <p>The project is conducted by STOP-KLATKA Association that uses drama in such areas as education, prevention, rehabilitation, developing interpersonal, social and civic skills, preventing discrimination and exclusion as well as building ties within local communities. Since 2002 they carried out over 40 drama-based projects, reaching over 23,000 people. The target groups are: pupils, students, educators, teachers, psychologists, social workers, trainers and coaches, mediators, animators, therapists.</p> <p>The Association also promotes, popularises and teaches applied drama method. We organise drama courses and workshops, international conferences and forums for drama practitioners, publish materials and certify drama coaches and supervisors. Over 2,500 people from all over Poland have participated in their courses, which exploit drama in group work.</p> <p>The Association draws its strength from the people who combine their active attitude towards social change and vast competences in various fields with knowledge of drama and working with groups. Members of the Association include psychologists, teachers, social policy and rehabilitation experts, theatre experts, coaches, a mediator, a journalist, a choreographer, human rights experts, event organisers, actors and actresses, therapists and students – some of them are graduates of a Drama programme at the University of Exeter in the United Kingdom.</p> <p>The Stop-Klatka Association runs drama courses and workshops, organizes international conferences and drama practitioners' forums, publishes,</p>

	certificates, drama coaches and supervisors. The main method is Applied Drama which is characterised by John Somers as 'Drama which has a job to do'.
CONTENT/LEARNING OUTCOMES	<p>The trainings are three-hour workshops designed to encourage pupils and students to discover each other, to plan their careers and follow their dreams. After the workshops the trainees gain practical skills how to present themselves on job interviews and communicate effectively. They discover themselves and gain self-awareness.</p> <p>Learning outcomes for participants:</p> <ul style="list-style-type: none"> 🎭 the opportunity to discover strengths, interests, skills, as well as the needs and values of future work. 🎭 how they can use them effectively in a changing labour market; 🎭 ability to communicate effectively
DESCRIPTION OF PROCESS	<p>The methodology is based on the Students take part in the three-hour workshop on exploring their potential and using it on the labour market. During the workshop, participants have the opportunity to discover their strengths, interests, skills, as well as the needs and values of future work. They also wonder how they can use them effectively in a changing labour market; learn the rules of communication (me-employer). They also use the techniques of self-promotion in practice - by participating at improvised interview.</p>
RESOURCES NEEDED	<p>The methodology is delivered in schools, in classrooms. The workshops are facilitated by drama practitioner. Students are also supported by certified coach to provide individual support.</p>
EVALUATION OF THE METHODOLOGY	<p>The method is evaluated through group discussion. The outcomes are not tracked. The aim of the project is to inspire the students and analyse their education and employment pathways.</p>



Theatre connects generations

TITLE	Thetare connects generations (Teatr Łączy Pokolenia)
LOCATION	Poland, Bielsko-Biała
ORGANISATION / INSTITUTION	The Bielsko Artistic Association Grodzki Theatre
CONTACT DATA	Bielskie Stowarzyszenie Artystyczne Teatr Grodzki ul. S. Sempołowskiej 13, 43-300 Bielsko-Biała, biuro@teatrgrodzki.pl
TARGET GROUP/ CONTEXT	<p>The Bielsko Artistic Association Grodzki Theatre was founded in 1999 in the town of Bielsko-Biala (southern part of Poland, 100 km from Cracow, 60 km from Katowice, 30 km from the Czech border). The Association groups artists, pedagogues and culture promoters engaged in artistic work with children, teenagers, adults and the elderly from the socially excluded groups. The latter include physically and mentally disabled persons, people with learning disabilities, children and youths from families at risk, young offenders, victims of alcohol and drug addictions, senior citizens, and all those alienated from the mainstream of social and cultural life.</p> <p>The aim of the project is to inspire innovative and creative activities in the field of theatre education, especially among groups at risk of social exclusion and intergenerational groups. An important component of the project adaptation on Polish ground is the Italian method of activating theatre, developed by the Centro Studi Opera Don Calabria in Verona.</p>
CONTENT/LEARNING OUTCOMES	<p>The main activities of the project:</p> <ul style="list-style-type: none">  Development of internet portal "Amateur Theatre"  The training programme in the field of activating theatre  Workshop activities of three theatre groups operating under the supervision of the Association  Organization of a festival  The publication <p>Project activities consist of a comprehensive campaign to develop and promote creative methods in education, using the strength and attractiveness of the performing arts to improve the social situation of people requiring support.</p>
DESCRIPTION OF PROCESS	<p>An important component of the project was adaptation of the Italian theatrical cosquillas methodology which includes the following activities:</p> <p> Game of the circle with the ball</p> <p>The game is started by a group of people sitting in a circle on chairs equally spaced. You pass an object, which is often a ball, saying their name. Creation of the group and first phase of self-management apart from this activity through new friends. For each shot of the round with the object, it generates an ever more compact with each other, allowing a growing questioned. At the end of each round are asked specific questions about the incident allowing participants to not feel embarrassed about the banality of possible answers, immediately highlighting the good powers of observation. what will come out will not be their own masks daily but the unexpected beauty of their abilities: If I was in front of others which attracted by the novelty assist and shall enter into this new world of personal and shared.</p>

	<p> The picture</p> <p>The work starts in pairs. Trainers present the exercise. Two people line up opposite to each other. A chair stands in the middle. Aided by the music, the first at the centre, where the chair serves as a backdrop and help you feel less naked in front of others. When it reaches a position that involves the whole body (including views), it freezes becoming a statue. Then touches the second person, who will play what he has in front, to complete the picture. A few seconds to stop and it all ends with a clap of his companions. After that, the exchange takes place the two roles. Then pair exchange. The exercise also has a great technical value /directorial as regards the creation of theatrical scenes. A great emotional value also happens when it creates a framework for the group, entering one at a time, until all are at the centre. At this point it creates a kind of collective thanksgiving where each person has a story every story a scene shared all at the same time at the same level and with the same shared space. You can already have a result from the first meeting.</p> <p> The mirror</p> <p>Two chairs in the centre, positioned in front of a short distance from one another. Two people sit down. They look at each other. One starts, as a leader (the rest are sitting in rows). First person moves to the sound of music, takes the poses, performs sequences of movements. The role of the second participant is to repeat the movements, but rather to coordinate according to the pattern. It is important to obtain fluidity, the fusion of the actions of two people into one coherent system. At the command sound established at the beginning, there will be a change of roles. The work can be done in groups, with various levels of difficulty (e.g., more distant, standing...).</p> <p> The look</p> <p>Participants sit in a circle. The person that starts is holding some object, for example a ball. Its task is to approach someone, make eye contact and keep it for a while. It takes about thirty seconds. Look straight in the eyes, intense eye contact reveals a chance for agreement. What you see in the expression of the eyes brings deep information and insight into another person, as well as about yourself. The activity is accompanied by music.</p> <p> The greeting</p> <p>Individual exercise. One person stands in front of the audience. Its task is to present oneself to the audience- this is who I am. Starting position depends on the needs of the group and initiative of workshop leader. This may be lying, standing or sitting position. Accompanied by music, the participant must represent who he/she is, through a synthesis of small movements that are non- mimic. The subtext is: I AM THIS. The objective of the play is to collect emotions and express them in one moment. It has to reveal ones self-image and relationships towards the group.</p> <p>Detailed description of the methodology is available in the publication: „TEATR – SZKOŁA – ŻYCIE Teatr jako metodyka wspomagająca w szkoleniach zawodowych”, P. Kostuchowski, Bielsko-Biała 2014</p>
RESOURCES NEEDED	<p>The workshops require constant presence of music and a good sound system. Not working with sets and costumes that have only the function of hiding the element music allows you to perform the activities without having to repair through something physical. The body puts at ease and</p>



Erasmus+

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<http://actingup.eu/>

	finds asylum in the notes, which are born, grow and change along with the work. The music may suggest the identity of a research's time and may be the result to ask for something specific.
EVALUATION OF THE METHODOLOGY	The project and methodology were evaluated. Questionnaire survey was carried out. Evaluation report was drafted.



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TITLE	My New Way (Moja Nowa Droga)
LOCATION	Poland, Warsaw
ORGANISATION / INSTITUTION	Drama Way Foundation
CONTACT DATA	ul. Anielewicza 11/17 00-161 Warsaw http://fundacja.dramaway.pl
TARGET GROUP/ CONTEXT	<p>"My New Way" programme was addressed to people serving prison sentences, identified as person presenting a substantial degree of aggression in interpersonal relations. The activities were carried out with a selected group of 12 prisoners kept in custody in Warsaw. Their age ranged from 22 to 33 years and the average age of the group member was 25 years. 10 people were sentenced before - only two were sentenced for the first time.</p> <p>Analysis of the documentation of the prisoners showed that all members of the group showed a tendency to react with aggression in difficult situations, two participants also showed auto-aggressive behaviour. In addition, three prisoners participating in the activities had a very bad reputation and constantly causing educational and disciplinary problems.</p> <p>According to well-established criminological knowledge learning criminal behaviour is primarily based on mastering specific motivations, attitudes, aspirations and rationalization. It should be emphasized that both the use of the specific nature of group work and drama methods supports the process of correcting the attitudes and behaviour of the participants.</p>
CONTENT/LEARNING OUTCOMES	<p>The programme consists of 10 workshops and has been developed on the basis of British model of working with the convicted by James Thompson and Michael Balfour, in which drama is the main method.</p> <p>Drama is often recognized as a form of learning new behaviours that are relevant in terms of social functioning. It supports modification of attitudes and behaviour of the individual. By using this method, conditions and situations are created that generate the desired cognitive, emotional and motivational experience fostering the effective social learning and ensuring the psychological safety of participants. The course programme, apart from drama, exploited elements of assertiveness training, social skills training and other techniques developing self-awareness of the participants and activating the group.</p>
DESCRIPTION OF PROCESS	<p>The course exploited drama based on James Thompson method, according to which the activity focuses on "creation of life story of a fictional character and the gradual exploration of the motivations of his decisions, the consequences of his actions and emotions felt by the character".</p> <p>Jointly created story of fictional hero, to a lesser or greater extent, becomes a kind of illustration of traumatic experiences of the participants and allows for the systematic analysis of their attitudes to life. The group of participants of classes decided to draw portrait of the main character.</p>

	<p>Content of the improvisation, characteristics created by a group of characters, dialogues revealing personal problems - all this is a dramatization of lives of the participants, which in turn has the potential to activate the catharsis.</p> <p>During the course participants analyze why main character found himself in such conditions (here in prison), and the action they choose, should be associated with violence. Participants list all the proposals and select the type of conduct that would be most likely in their group. Trainer explains that now we focus on examination of the incident.</p> <p>The necessity of analysis of some episodes of life and referring to them, presentation of arguments, revealing emotions and a certain conception of life, are turning the participant towards analysing himself - stimulate to self-reflection. Independently or with the help of the guide or group, exploring the relationship between facts and the relationship between the particular events and yourself allows for self-determination and a deeper understanding of yourself.</p> <p>Additionally, participants find themselves in turn in the roles of directors and actors, remaining all the time in the process of creation. This particular form of activities allows them both to create, direct and play scenes from the life of the main character. Therapeutic and educational elements are primarily included in improvised scenes and in the design of their own behavior in difficult situations.</p> <p>Course content also includes an element of interventions relating to aggressive behavior explored in the context of improvised scenes. The designed interventions primarily relate to the development of the cognitive level of participants, which leads to an alternative perception of provocation.</p> <p>The course programme introduce different types of provocations, such as Knocks – random events without any hostile intentions, Wind-ups – events having the character of a deliberate provocation, and Pumps and Pumping thoughts, expressing the thoughts of a person who at the time was provoked. Working with the abovementioned elements allows for in-depth analysis of typical conflict situations - which include aggressive behavior – deepened by the comprehensive analysis of motivation of others and defining the emotions on both sides of the conflict. Over time, participants include the new (also developed by the group) definitions of difficult situations. Understanding the complexity of the relationship with another person increases and aggressive behaviour is not as clearly relevant and rewarding.</p> <p>The programme included traditional techniques already used to work with aggressive individuals, which aim to suspend or slow down the course of the incident, that includes aggressive behaviour. The key techniques that accompanied the improvisation were: freeze-frame, sculpture and five levels of consciousness, inner voices and hot seat. These methods enable to explore the motives and feelings of the aggressor, therefore they allow</p>
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	for the analysis that is not possible during the real incident because of extremely strong emotions. In addition, they play an important role in learning about other people's feelings (both members of the family of the perpetrators and victims and the victims themselves) and developing empathy. This technique gains the interest of the group. They are eager to ask questions, listen carefully to answers.
RESOURCES NEEDED	The programme was conducted in the facilities of the prison.
EVALUATION OF THE METHODOLOGY	<p>Evaluation of the programme made by the participants (in the form of oral feedback and questionnaire surveys) proves its usefulness and efficiency. Positive response to the programme, as well as frequent recalls of participants to the content during all forms of evaluation, indicate that in case of most of the participants of the programme's goals have been achieved. The convicted participating in the course often signalled the need for this type of activity, which would be seen as a form of effective rehabilitation.</p> <p>During the evaluation, participants chose the following common reasons of usefulness:</p> <ul style="list-style-type: none"> the contents of the programme stimulate to reflection on one's own behaviour, to analyse mistakes, as well as to plan the future in constructive way; particular form of activities, which resulted in the positive evaluation of atmosphere during the meetings, allows for favourable changes in the quality of the relationship between members of the group; form of classes allows for release from the boredom and monotony of everyday life in prison.



TITLE	Voluntary Drama Academy
LOCATION	Warsaw, Poland
ORGANISATION / INSTITUTION	STOP-KLATKA Association
CONTACT DATA	Stowarzyszenie Praktyków Dramy STOP-KLATKA ul. Strzelecka 3 lok 12, 03-433 Warszawa http://stop-klatka.org.pl/ zarzad@stop-klatka.org.pl Małgorzata Winiarek-Końicka (President)
TARGET GROUP/ CONTEXT	Voluntary Drama Academy is a project organized since 2008. In previous editions more than 250 volunteers attended. The aim of the Voluntary Drama Academy (DAW) is to enable volunteers to acquire knowledge and skills, so that they can create their own workshops and social projects using the applied drama method. The idea is to inspire people that want to develop themselves, work and create something valuable to others.
CONTENT/LEARNING OUTCOMES	Voluntary Drama Academy is a free of charge training programme focusing on using drama method and developing drama workshops. Project consists of 62 hours of workshops led by drama trainers and supervisors. Learning outcomes: <ul style="list-style-type: none"> new knowledge and skills to exploit applied drama method fostering personal and social competences necessary to function effectively in the labour market and in everyday life (such as: team collaboration, communication, creativity, proactivity) new contacts to proactive people with whom one can collaborate valuable life and professional experience that increases ones attractiveness on the labour market as a trainer, animator, or educator
DESCRIPTION OF PROCESS	Recruitment meetings are taking place in 6 members groups. 4-day long workshops on cooperation and creating prosocial drama actions. Integration and cooperation of the group. Workshop on cooperation and development conducted with the use drama and other activating methods (tackling such topics as: communication, group roles, division of tasks). Participants also gain knowledge and share their own experience in the creation of pro-social activities and start to work in groups of 4. Work in groups of 4 volunteers, tutoring. Analysis of needs of the target group, setting the goals of the workshops – with the support of the tutor (person experience in development and delivery of drama workshops). 2-day drama workshops on drama and theatre techniques, showing the potential of applying it in practice. Selected drama exercises and techniques to work with groups - participation, discussing the structure and rules of conduct. Creating your own drama civic activities in 4-person groups. Work in groups of 4 volunteers, consultations with tutors. Refinement of




	<p>the workshop, development of evaluation tools, choosing the materials needed for its implementation. Cooperation with institutions where workshops will be implemented. Groups are supported by experienced tutor.</p> <p>Workshops delivered by the volunteers. Conducting two civic drama workshops by the volunteers, collecting the documentation of the activities</p> <p>2-day supervision meetings. During the meeting the participants will have the occasion to consult and try out the fragments of a chosen script under the supervision of tutors</p> <p>Concluding meeting. The teams and their tutors discuss the process of creation and delivery of workshops, results of the evaluation and possibilities of cooperation on next pro social and educational initiatives.</p>
RESOURCES NEEDED	Total time required for the training pathway is 62 hours. Workshops delivered by experienced drama practitioner.
EVALUATION OF THE METHODOLOGY	The main aim is to enable volunteers to acquire knowledge and skills to create their own workshops and social projects using the applied drama method. Opinions of participants are gathered at the end of the training pathway.



Portugal






Dramatic play in the prevention of bullying

TITLE	Dramatic play in the prevention of bullying – some experiences of APAV intervention (APAV – Portuguese Association for Victim Support) Source: Cardoso, Natália. <i>O Jogo Dramático na Prevenção do Bullying – Algumas Experiências de Intervenção da APAV</i> , (2009). Interações, nº13, PP. 275-288.
LOCATION	Portugal, Coimbra
ORGANISATION / INSTITUTION	The use of the dramatic games or theatre as an important educational tool is a practice that has been institutionalized, by APAV in its interventions.
CONTACT DATA	Victim Support Office from Coimbra apav.coimbra@apav.pt
TARGET GROUP/ CONTEXT	<p>Main goal: to develop awareness and prevention actions regarding bullying in schools.</p> <p>Lack of social skills and assertiveness, so common in children victim of bullying can be overcome with some assertiveness skills training, enabling them to better handle direct or indirect aggressive situations. Through the training possible with the dramatic games or theatre (some strategies from Theatre of the Oppressed Group) comes as an important educational tool, not only to raise awareness to a certain behaviour pattern, but also to promote changes to that pattern. Dramatic games help children and adolescents acquire communicational skills, which in turn enable them to better relate to others, to know how to listen and understand, and to be listened and understood;</p> <p>As such, APAV decided to initiate a preventive intervention with the main objective of training personal, social, emotional and relational skills. Seven awareness and prevention actions were developed:</p> <ul style="list-style-type: none">  5 concerning bullying  1 addiction prevention  1 dating violence <p>Each action lasted for 90 minutes and their target group were students from 7th to 12th grade, and a group of young people from an institutional home.</p>
CONTENT/LEARNING OUTCOMES	<p>Young people and children that suffer from bullying are, usually, socially isolated, have low popularity rates among colleagues at school, and do not make friendships easily. This may result in school avoidance and insecurity feelings.</p> <p>As mentioned before, lack of social skills and assertiveness, so common on children victim of bullying can be overcome with some assertiveness training skills, enabling them to better handle direct or indirect aggressive situations. Dramatic games, that help children and adolescents acquire communicational skills, to enable them to better relate to others, to know how to listen and understand, and to be listened and understood.</p>

	With these activities the main goals are to raise awareness of students to these problems and to help them to actively think in positive and alternative ways of problem solving, away from violence.
DESCRIPTION OF PROCESS	<p>These awareness and prevention actions were structured in the following way:</p> <ul style="list-style-type: none"> 🎭 Games of body activation 🎭 Debate about the specific problem with the help of cartoon vignettes and news reports; 🎭 Image-Theatre (a strategy from the Theatre of the Oppressed Group) – using key ideas resulting from the debate: <ul style="list-style-type: none"> ○ Proposed to students to create, with their bodies, a statue image that represents the aggressor; ○ Ways of solving the situation are discussed (this discussion may include or not the participation of a third party); ○ Construction of new images are proposed taking into consideration the alternatives discussed, as well as transition images between the conflict situation and the desired solution; 🎭 Feasibility of the solutions is discussed and new ideas are proposed.
RESOURCES NEEDED	<p>There is no detailed information regarding the resources needed, nevertheless, through the available material, it is possible to understand that the following resources are required:</p> <ul style="list-style-type: none"> 🎭 Duration: 90 minutes from each session 🎭 Facilities: a room with enough space for debate but also for theatre related activities 🎭 Staff: at least a facilitator will be needed
EVALUATION OF THE METHODOLOGY	This is the weakest point of this programme. Although the activities were well received by the participants, who easily adhered very well and quickly to the activities, especially those who had already worked this thematic in school, no evaluation methodology was applied.



Theatre as a teaching method in Nutritional Sciences

TITLE	Theatre as a teaching method in Nutritional Sciences Source: Padrão, Patricia et al. <i>“O Teatro como Ferramenta pedagógica nas Ciências da Nutrição”</i>
LOCATION	Portugal, Porto
ORGANISATION / INSTITUTION	It is not known if the practice is institutionalized. The information available indicates that this was the first implementation experience. This programme was implemented with university students of Nutritional and Food Sciences in the context of the “Communication Project” class.
CONTACT DATA	Nutritional and Food Sciences Faculty from Oporto’s University https://sigarra.up.pt/fcnaup/pt/web_page.inicial
TARGET GROUP/ CONTEXT	<p>In this experience the target group were the university students attending the “Communication Project” class during the school year of 2010/2011. There is no precise mention to the number of how many people were involved, nevertheless, from the information available, to proceed to the implementation, at least 33 were part of the programme:</p> <ul style="list-style-type: none">  30 – the students  2 (at least) – training specialists from Association USINA Theatre Company  1 – a person who was not involved in the development of the activities but had an important role as an external observer <p>In this application of theatre as a teaching tool, was chosen to apply the “Debate-Theatre” methodology, where theatre is seen as a tool that promotes the capacity of expression, communication, mutual understanding, integration and participation. This way, enabling the use of theatrical tools with a sole objective: social intervention/raising awareness about certain topics relevant for society. Taking advantage of theatre technics as a tool for prevention, this comes as an innovative method capable to provide the public with the opportunity to develop knowledge regarding health and also to question their own beliefs, attitudes, habits and behaviours.</p> <p>By having participants reflecting about the problems they may have been facing and the possible ways to solve them, this technique can be applied to a vast diversity of behavioural problems towards which there is the intention to reflect about and overcome.</p>



Animation and Participation Forums: Case Study in Famalicão da Serra

TITLE	<p>Animation and Participation Forums: Case Study in Famalicão da Serra.</p> <p>Source: Loureiro, Ana Catarina Lopes. <i>A Animação e os Fóruns de Participação: um Estudo de Caso em Famalicão da Serra</i>, (2012). Escola Superior de Educação, Comunicação e Desporto – Instituto Politécnico da Guarda.</p>
LOCATION	Portugal, Famalicão da Serra (Guarda).
ORGANISATION / INSTITUTION	This experience about the use of the strategy of the “Forum Theatre” (from the Theatre of the Oppressed Group) is reported in this study as a study case. Although it is recommended there is no mention if this methodology has been institutionalized.
CONTACT DATA	<p>Superior School of Education, Communication and Sport – Polytechnic Institute of Guarda.</p> <p>http://www.esecd.ipg.pt/</p>
TARGET GROUP/ CONTEXT	<p>Methodology implemented – Forum Theatre (a strategy from The Theatre of the Oppressed Group)</p> <p>A first step in this methodology was the development of a SWOT analysis, which allowed to identify the strengths, the weaknesses, the opportunities and the threats of a specific context. This analysis enabled a systematization of the information and a true perspective about the reality, permitting to understand the relevant problems to the territory in question. Additionally, this analyses also helped structuring and planning the intervention, by the facilitator.</p> <p>The main objective of the Forum Theatre is to transform the individual through dialogue, giving voice to those who need to be heard – the use of theatre for personal and collective development, also trying to raise civic participation.</p> <p>This methodology can be used in any context, rural or urban, with children, youth, adults and elderly, as long as there is something to change and if the exercises are appropriate/adapted to the target-population.</p>
CONTENT/LEARNING OUTCOMES	This acts as a training, awareness, participation and development strategy, to all who participate, which makes them a relevant part of the change. This is a participative methodology that aims at enabling rural populations to become agents and actors of their own development. The Forum Theatre is clearly a development strategy based on the principle of enabling population for an active exercise of citizenship that will promote changes not only in personal lives but also to the community – ceasing to be passive spectators of reality.
DESCRIPTION OF PROCESS	Before any other procedures take place, it is important to create partnerships with some Local Agents, Cultural and Social Associations, as well as Associations for Local Development that may facilitate the whole process: the contact with the local people, provision of important information, and a work space to develop the methodology. The chronologic steps for the implementation of this methodology are the following:

	<p>Diagnostic: through the SWOT Analysis. Local development is only possible with the participation of local agents and actors – therefore they need to be motivated to this intervention, and the only way to attain this is by making an appropriate diagnostic.</p> <p>1st Phase: Field work – main objective is to gain population trust</p> <p>2nd Phase: Invitation – this must be done in public places of easy access to all habitants</p> <p>3rd Phase: Meeting – when all methodological process and its goals, doubts must be clarified and the scheduling of the project must be defined according to the participants availability (facilitator has to be flexible regarding this aspect)</p> <p>Forum Theatre, can be developed in 5 sessions:</p> <p>1st Session – its main purpose is to create a relationship between the facilitator and the group, it also helps the facilitator to explore each one's needs that will guide the script for the play</p> <p>2nd Session: here, the activities are based on photographs of the local territory that are connected to the problematic raised in the last session – every participant is asked to tell a story using the exposed pictures</p> <p>3rd Session: discussion about the ideas for the development of the script starts here - the script must be developed based on the problems felt by the participants</p> <p>4th and 5th Session: during these sessions rehearsals of the play take place, as well as needed changes – before the rehearsals start, exercises to stimulate concentration, must occur</p> <p>The Play:</p> <p>1st – the play is completely represented by the participants</p> <p>2nd – the facilitator explains to the public the rules of the Forum Theatre</p> <p>3rd – the second representation of the play takes place and it is explained to the public that this is the time to intervene as they find it relevant</p> <p>4th – with the participation of the public, this is the time to create different solutions</p> <p>5th – the play (re)starts every time each intervention ceases – after each intervention the facilitator must make a short summary of the solution proposed, always dialoguing with the public</p> <p>6th – the facilitator is there to promote public participation/involvement</p> <p>7th – at the end the differences between the 2 plays (the initial one without the intervention of the public, and the second one with public participation) are well observable, with the second being an actual creation of the public</p> <p>8th – at the end of the session, it is easier to find solutions and activities that respond to the local needs, since they were constructed by the local residents</p>
RESOURCES NEEDED	<p>There is not much specific information regarding the resources needed except for:</p> <p>Staff: at least, the presence of 1 facilitator will be necessary; and he/she has a very important role since he/she has to discuss all the situations, interrupting the play, anytime that he/she notices that important issues are not being discussed</p>

EVALUATION OF THE METHODOLOGY	<p>This is the weakest point of this document, since there is not much specific information regarding the evaluation methodology to apply.</p>
PICTURE OF THE INTERVENTION (FROM THE SAME SOURCE)	<div data-bbox="512 315 1378 963" data-label="Image"> </div> <p>Presentation of the play to the community</p>



Youth and Theatre of the Oppressed: (re)creating citizenship, (re)constructing the future

TITLE	Youth and Theatre of the Oppressed: (re)creating citizenship, (re)constructing the future Source: Barbosa, Inês Beatriz. <i>Jovens e Teatro do Oprimido: (re)criando a cidadania, (re)construindo o futuro</i> , (2011). Universidade do Minho.
LOCATION	Portugal, Porto
ORGANISATION / INSTITUTION	This experience about the use of the strategy of the “Forum Theatre” (from the Theatre of the Oppressed Group) was carried out within a National Programme with the participation of many institutions. This thesis based on the qualitative investigation of this experienced was carried out with the Universidade do Minho
CONTACT DATA	Minho University http://www.uminho.pt/
TARGET GROUP/ CONTEXT	Programme: “Lagarteiro Mexe” (lagarteiro is “moving”). The Initiative Critical Neighbourhoods, is a National Programme created with the objective of developing solutions for the improvement of urban spaces (that show many vulnerability issues) through integrative social interventions. The programme initiated in 2009 and ended in December 2013, and is based in many essential institutional and local partnerships, including 8 Ministries and many public entities and local organizations/associations. Aim: to promote the development of individual and collective self-esteem, focusing in actions resulting from a good definition of the potentialities and needs of each neighbourhood, integrating these neighbourhoods within the main city, trying to avoid isolation a creation of ghettos. Lagarteiro is the neighbourhood from Porto which was selected for this intervention. Within this initiative, one of the intervention strategies was the Forum-Theatre (or Debate-Theatre) from the Theatre of the Oppressed Group. Target group: during the dissemination of the Programme in schools, many students showed interest, however, at the start of the programme the group was composed by 12 adolescents (4 boys, 8 girls) aged from 13 years old to 18. With the exception of one, all were studying.
CONTENT/LEARNING OUTCOMES	As mentioned above the aim was to promote the development of individual and collective self-esteem, focusing in actions resulting from a good definition of the potentialities and needs of each neighbourhood, integrating these neighbourhoods within the main city, trying to avoid isolation a creation of ghettos. Additionally, it is believed that finding within themselves some artistic skills, may enable the participants to feel better about themselves, with higher self-confidence and self-esteem.
DESCRIPTION OF PROCESS	The intervention action plan was developed only after a complex and thorough diagnostic was done. The process: <ul style="list-style-type: none"> as soon as the group was stabilized the group met weekly rehearsals always started by having all the elements forming a circle (youth and the facilitators) in order to start a moment of reflexion where aspects to improve, changes and suggestions are discussed warming exercises were performed and some scenes from the play

	<p>that was presented at the end were prepared. Some examples of these exercises are the following:</p> <ul style="list-style-type: none"> ○ What did you eat for lunch? ○ The animal within us ○ The line of power <p>All of these exercises have a specific reason.</p> <ul style="list-style-type: none"> 🎤 the play that they constructed was based on the “Forum-Theatre” strategy and is called “Search for future” 🎤 the development of the story for the play always started by everyone sharing some individual oppressions they may have experienced (by themselves or by someone close) 🎤 because this was a big group, elements were divided in 4 groups with around 5 members each 🎤 in each group, oppressive histories were shared and the most interesting one to problematize and discuss was chosen 🎤 the reconstruction of the story, firstly in static images that would allow to reduce the oppression in three key moments 🎤 collectively the story/play was built 🎤 after being finalized, all the stories created were shared with the big group, allowing for different points of view to be expressed – something essential for the construction and understanding about the final story 🎤 the final story for the “Forum-Theatre”, was presented in a very well-known show house, which motivated even more the participants 🎤 the composition of the public who assists to the play was also very important – since it is expected that the public will interact with the “actors” and for that reason, it is important to have an heterogeneous public. <p>This way the play does not have an end, since dialog continues even after the representation ends.</p>
RESOURCES NEEDED	<p>Time: this information is not clear</p> <p>Facilities: a neutral, and pleasant space, which means that it is not a well-known place for the participants (not in the neighbourhood, not in the local school...)</p> <p>Staff: two facilitators, around 30 years old, very energetic, relaxed and a big commitment the Theatre of the Oppressed Group, but most importantly, they are true leaders: they look participants in their eyes, they are democratic, they truly care about participants, they promote dialog and true and safe experience sharing</p> <p>Participants: in this programme there were around 20</p>
EVALUATION OF THE METHODOLOGY	<p>The evaluation carried out within this programme was particularly based on reflexions made by everyone involved through semi-structured interviews concerning all the experience lived: the topics and problems addressed, and how the Theatre of the Oppressed Group can be a way of (re)living and (re)constructing citizenship.</p>

PICTURES OF THE INTERVENTION (FROM THE SAME SOURCE)



Image from the rehearsal



Image from the day of the play: youngster on a break.



















Image depicting the interaction, outdoor, between youth and trainers which allowed the intervention to be open to the whole residents of the neighbourhood.



Scotland








Dance For All

TITLE	Dance For All
LOCATION	Glasgow, Scotland
ORGANISATION / INSTITUTION	Dance Studio Scotland Glasgow Clyde College
CONTACT DATA	Maxine Railton Dance Studio Scotland Glasgow Clyde College Hatfield Drive Glasgow G12 0YE 00 44 141 357 6008 mrailton@glasgowclyde.ac.uk http://www.glasgowclyde.ac.uk
TARGET GROUP/ CONTEXT	The Dance For All Project was designed as a way of providing work experience for final year dance students. Students work in pairs and are assigned a specific client group. Groups are chosen from as wide a spectrum of educational and community groups as possible: <ul style="list-style-type: none">  Nursery  Primary education  Secondary education  Special education  Adults with learning difficulties  Asylum seekers/refugees  College lecturers and administrators  65+
CONTENT/LEARNING OUTCOMES	<p>The activities comprise a series of 6 creative dance/movement workshops, and each workshop builds knowledge in a cumulative way. During the process, a piece of choreography is created collaboratively by each group and shared in a public performance by one host organisation at the culmination of the project. These performances are often attended by a much larger cross – section of the community.</p> <p>The Project has a wide range of benefits for both student teachers and participants. Students cite the experience as most valuable in terms of:</p> <ul style="list-style-type: none">  confidence–building  fostering independence  team work  skill deployment  preparation for employment  engagement with the wider community and building contacts, which enhances future employability <p>Participants also gain many skills, including those which are attractive to employers:</p> <ul style="list-style-type: none">  confidence in self expression  increased fitness levels, which promotes health and well-being










	<ul style="list-style-type: none"> the ability to work as part of a team to bring about a result the ability to think creatively self-discipline improved physical awareness interpersonal / presentation skills
DESCRIPTION OF PROCESS	<p>Each workshop is structured as follows:</p> <ul style="list-style-type: none"> warm up (suitable for each individual client group) participants work on a range of creative tasks relating to a specific theme –these can be done solo, in pairs or in small groups the results of the tasks are placed in an order and set to music cool down/discussion <p>In each new session, the results of the previous week are rehearsed and added to. By week 6, the group has created a short piece suitable for performance to a live audience.</p>
RESOURCES NEEDED	90 minute workshop, dance/drama studio or large warm space free of obstacles, 1-2 workshop leaders, facility to play music
EVALUATION OF THE METHODOLOGY	<p>The goals are to build confidence, develop creativity and promote team work. The project gives a deeper insight and understanding of the art form through participation and performance.</p> <p>The project is evaluated through group discussion/questionnaires. The outcomes are not tracked – the project is intended as a one-off experience to build a range of transferable skills which are useful in a variety of contexts. A selection of comments from previous projects reveals that personal and direct experience with this art form, as a participant or spectator, contested the prejudices of many:</p> <p><i>“I didn’t think older people would be so good....they really perform!”</i> (NC student)</p> <p><i>“I can’t believe the children remembered everything...”</i> (school teacher)</p> <p><i>“Grown men dancing? How did you manage that?”</i> (audience member)</p> <p><i>“I’m so proud of my group; I didn’t think they’d manage it...”</i> (SEN student)</p> <p><i>“I feel alive, it lifts my spirits!”</i> (member of staff)</p> <p><i>“The highlight of my week!”</i> (OAP)</p> <p><i>“I wasn’t looking forward to this but it’s really good...”</i> (P7 male pupil)</p> <p><i>“I’ve had such a fantastic laugh with my group!”</i> (HND student teacher)</p> <p><i>“To be a part of something... to be included... to be hugged, kissed and cheered by your lot... that means more to my students than you will ever know”</i> (SEN lecturer)</p> <p>The broad age range and ability level which this initiative encompasses is clearly not common practice. In 2007, the Scottish Qualifications Authority gave it a Star Award for Innovation in Education and in 2009, this unique project gained recognition from Scotland’s Colleges by winning the Award for Promoting Equality and Diversity.</p>



Writing for the Stage

TITLE	Writing for the Stage
LOCATION	Glasgow, Scotland
ORGANISATION / INSTITUTION	Pollokshaws Adult Learning Network
CONTACT DATA	John Stewart Pollokshaws ALN 51 Nether Auldhouse Rd Glasgow G43 2XG 00 44 771 437 7002 john.stewart1@virgin.net http://www.pollokshawsaln.org
TARGET GROUP/ CONTEXT	“Writing for the Stage” was designed as a way of improving the literacy skills of unemployed adults who have a range of mental health issues. The group range in age from 45- 65 years. Disengaged from traditional adult literacy classes, the Project Leader decided to engage a director/playright to help the group create their own play, thus improving their writing skills and building their self –esteem in general communications. The intention is that an improvement in writing, speaking and negotiation will lead to an improvement in employment prospects.
CONTENT/LEARNING OUTCOMES	The group has been meeting weekly since September 2014. The writing workshops focus on scene structure, characters and plot development. The play having now been written, the project will move to the next stage which is performance. A group of local acting students will execute a play reading and the project will culminate by bringing the finished product to the stage in March 2015.
DESCRIPTION OF PROCESS	Each workshop is structured as follows:  welcome/relaxation session  re-visit work from the previous session and develop/amend as required  plot building/character examination  early development of next scene  discussion
RESOURCES NEEDED	2 hour workshop, table, chairs, soft seating area, 1 director/workshop leader, whiteboard and markers
EVALUATION OF THE METHODOLOGY	<p>The goals are to develop literacy skills and creativity, build trust, confidence in communication, and promote team work. The project gives a deeper insight and understanding of the art form through participation and performance.</p> <p>The project will be evaluated through group discussion and a Q&A session following the performance. It is intended that the project, if successful, will serve as a model for other literacy groups in the city and further afield. The mode of tracking is yet to be determined.</p>



TITLE	Prince Trust Glasgow Clyde
LOCATION	Glasgow, Scotland
ORGANISATION / INSTITUTION	Glasgow Clyde College
CONTACT DATA	<p>Jim Anderson Glasgow Clyde College Hatfield Drive Glasgow G12 0YE 00 44 141 357 6008 janderson@glasgowclyde.ac.uk http://www.glasgowclyde.ac.uk</p>
TARGET GROUP/ CONTEXT	<p>The Princes Trust programme at Glasgow Clyde College includes the students performing a Show/Play at the end of their 12 week programme to gain employment/basic/core skills to give the students the confidence to move into further education or directly into employment. The programme of delivery is designed over 12 weeks and incorporates a number of confidence boosting skills for those far from the labour market.</p> <p>The Princes Trust is designed as a way of providing an element of work experience, confidence building, and employability skills to groups facing multiple barriers to securing employment. The programme incorporates a number of training methodologies and included in the programme is a working in the communities project, a work experience programme, a team building week and the development of a performance for local stakeholders, family and employer groups.</p>
CONTENT/LEARNING OUTCOMES	<p>The performance activities normally comprise of a play or drama based around a local/national theme, which could be the dangers of drink/alcoholism, barriers to employment, the current labour market, the local community. During the process the students have to learn and design the play/drama, write and learn the lines of the performance and deliver the performance to a group of their peers. These performances are often attended by a much larger cross – section of the community, college staff, family member, local stakeholders, Princes Trust staff, etc.</p> <p>The learners acquire the following:</p> <ul style="list-style-type: none">  skills in becoming an effective member and a leader of a team  improvement their self-discipline  improvement of their confidence and communication skills  development of their physical and mental capabilities  development and knowledge and awareness of their community  development of an understanding around other agencies and employers <p>The Project has a wide range of benefits for both student teachers and participants. Students cite the experience as most valuable in terms of:</p> <ul style="list-style-type: none">  confidence–building  fostering independence  team work

	<ul style="list-style-type: none"> 👤 skill deployment 👤 preparation for employment 👤 engagement with the wider community and building contacts, which enhances future employability <p>Participants also gain many additional skills, including those which are attractive to employers:</p> <ul style="list-style-type: none"> 👤 confidence in self expression 👤 the ability to work as part of a team to bring about a result 👤 the ability to think creatively 👤 self-discipline 👤 improved physical awareness 👤 interpersonal / Presentation skills
DESCRIPTION OF PROCESS	<p>Each Princes Trust Team is structured as follows:</p> <ul style="list-style-type: none"> 👤 initial assessment of the learner 👤 12 weeks of training 👤 participants work on a range of creative tasks relating to a specific theme –these can be done solo, in pairs or in small groups 👤 the group attend a 1 week working with others and a team bonding activity 👤 two weeks work placement within a company/organisation 👤 basic Skills training 👤 the team select a theme to create a short performance/drama or short play. 👤 the team practice the play/drama to perform in front of a group of their peers <p>In each weekly session, the results of the previous week are rehearsed and added to. By week 12, the group has created a short piece suitable for performance to a live audience.</p>
RESOURCES NEEDED	<p>Drama studio or large classroom space free of obstacles, 1-2 workshop / team leaders, facility to perform the play/drama.</p>
EVALUATION OF THE METHODOLOGY	<p>The goals are to build confidence, develop creativity and promote team work. This college programme gives a deeper insight and understanding of drama and acting through participation and performance for a target group very far from the labour market.</p> <p>The project is evaluated through group discussion/questionnaires and the amount of completers from the project along with trainee destinations on completion. The outcomes are not tracked – the project is intended as a one –off experience to build a range of transferable skills which are useful in a variety of contexts. The drama, play is part of a larger confidence and transferable skills awareness input which involves a 12 week programme of delivery. The college runs 6 of these programmes per year.</p> <p>The broad age range and ability level which this initiative encompasses is common college practice in partnership with other Princes Trust programmes.</p>



Glasgow's Homelessness Network Project

TITLE	Glasgow's Homelessness Network Project
LOCATION	Glasgow, Scotland
ORGANISATION / INSTITUTION	Glasgow Clyde College and the Glasgow Homelessness Network
CONTACT DATA	<p>Jim Anderson Glasgow Clyde College Hatfield Drive Glasgow G12 0YE 00 44 141 357 6008 janderson@glasgowclyde.ac.uk http://www.glasgowclyde.ac.uk</p>
TARGET GROUP/ CONTEXT	<p>The Glasgow Homelessness Programme is funded through the Big Lottery and supports groups of Homeless or Potentially Homeless beneficiaries secure training to enable them to enter into Further Education or directly into employment. The training is provided through Glasgow Clyde College and includes a number of core skills and the students performing a Show/Play/Rehearsal at the end of their 12 week programme.</p> <p>The programme is aimed predominately at older learners/returners to the labour market and those with low employability skills and on completion of the programme give the trainees skills to gain employment/basic/core skills or to give the students the confidence to move into further education or directly into employment. The programme of delivery is designed over 12 weeks and incorporates a number of confidence boosting skills for those far from the labour market.</p> <p>The Glasgow Homelessness Network project is delivered in partnership with GHN and a number of local House Association and is designed as a way of providing an element of confidence building, and employability skills to groups facing multiple barriers to securing employment. The programme incorporates a number of training methodologies and included in the programme is a number of team building activities, Digital Photography, Home Improvements, Budgeting and Money Matter Skills, Arts and Crafts, and IT and Digital Media and final the development of a short performance for local stakeholders, family and employer groups.</p>
CONTENT/LEARNING OUTCOMES	<p>The performance activities normally comprise of a short play, drama or a personal performance based around a local/national theme, which could be the beneficiaries previous life experiences, their life and the barriers they face finding or moving into employment, the current labour market, the local community, and even the path that they are currently on and the distance travelled to achieve their current standard of living. During the process the students have to learn and recite a short talk/play/drama, write and learn the lines of their short performance and present to a group of their peers.</p> <p>These performances are often attended by a much larger cross – section of the local community, college staff, family member, local stakeholders, local housing associations, funders, support workers, etc.</p>

	<p>The learners acquire the following:</p> <ul style="list-style-type: none"> 👤 skills in becoming an effective member of a team 👤 improvement their self-discipline 👤 learn employable skills along with core skills 👤 learn some vocational skills, digital photography, PowerPoint presentations, digital media, budgeting and money matters 👤 improvement of their confidence and communication skills 👤 development of their physical and mental capabilities 👤 development and knowledge and awareness of their community 👤 development of an understanding around other agencies and employers <p>The Project has a wide range of benefits for both students, teachers/trainers and participants. Students quote the experience as most valuable in terms of:</p> <ul style="list-style-type: none"> 👤 confidence–building 👤 fostering independence 👤 team work 👤 skills acquirement 👤 preparation for employment 👤 engagement with the wider community and building contacts, which enhances future employability <p>Participants also gain many additional skills, including those which are attractive to employers:</p> <ul style="list-style-type: none"> 👤 confidence and working with others 👤 the ability to work as part of a team to bring about a result 👤 the ability to think creatively 👤 self-discipline 👤 improved physical and mental awareness 👤 interpersonal / presentation skills
DESCRIPTION OF PROCESS	<p>Each Glasgow Homelessness Programme is structured as follows:</p> <ul style="list-style-type: none"> 👤 initial assessment of the learner 👤 12 weeks of training 👤 participants work on a range of creative tasks relating to a specific theme –these can be done solo, in pairs or in small groups 👤 the group train in working with others and a team bonding activity 👤 vocational skills to assist employment opportunities 👤 basic Skills training 👤 the group/individual select a theme to create a short story/performance/drama or short act 👤 the team practice/deliver the performance in front of a group of their peers <p>By week 12, the group has created a short piece/performance suitable for delivery to a live audience/community group/relatives/trainers, etc.</p>
RESOURCES NEEDED	<p>Large classroom space free of obstacles, 1-2 workshop/team leaders, facility to perform the story/play/drama.</p>
EVALUATION OF THE METHODOLOGY	<p>The goals are to build confidence, develop creativity and promote team work. This college GHN programme gives a deeper insight and understanding of employability and core skills through participation and</p>

	<p>performance for a target group very far from the labour market.</p> <p>The project is evaluated through group discussion/questionnaires and the amount of completers from the project along with trainee destinations on completion. The outcomes are not tracked – the project is intended as a one –off experience to build a range of transferable skills which are useful in a variety of contexts. The performance/play is part of a larger confidence and transferable skills awareness input which involves a 12 week programme of delivery. The college runs 6 of these programmes per year.</p> <p>The broad age range and ability level which this initiative encompasses is common college practice in partnership with other externally funded programmes, such as the Big Lottery Funds.</p>
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