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THEARTHEE



Devising Theatre with Inclusive methodology for excluded Youth

Participating Organisations

Intercultural Youth Dialogue Association IYDA e.V, Germany

Mobilizing Expertise, Sweden

Soshal Hub Sdruzhenie, Bulgaria

EURO-NET, Italy

MV International, Italy

Chicken Shed Theatre, United Kingdom

County Limerick Youth Theatre, Ireland



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Research and Training Modules

TheArThee

KA205 - Strategic Partnerships for youth – Innovation

KA205-66358DEA



CHICKENSHEd
THEATRE CHANGING LIVES



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**KA205 - Strategic Partnership for Youth
Project N. 2019-1-UK01-KA205-061358**

Research on inclusive potential of theatre and performing
arts for young people facing social exclusion

**National Report
All Partners**



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GENERAL GUIDELINES:

1. **Suggested length of the Report:** ca. approximately 15 pages
2. **Front page:** standardised for all National Reports – please add your Country in (PARTNER COUNTRY).
3. **Table of contents:** already generated, shall be updated upon completion of all report's chapters and sections.
4. **Structure:** includes Introduction, 2 chapters, concluding remarks, References
5. The text in each Section shall present, discuss and interpret the main findings, based on the survey responses;
6. **Text layout:**
 - **Fonts:**
 - Chapters' titles: Calibri (body), size 16;
 - Sections' titles: Calibri, size 13;
 - Text: Calibri, size 12.
 - **Spacing:**
 - Line-spacing: 1.15 pt.;
 - **Page margins:**
 - Top: 2.5 cm;
 - Bottom: 2.5 cm;
 - Left: 2.5 cm;
 - Right: 2.5 cm.
7. **Language:**
 - National Reports shall be delivered in English;
8. **Numbers of respondents to the questionnaires:** At least 40 representatives of the target group
9. **Numbers of good practices:** at least 5



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Introduction Chicken Shed

Theatre and performance activities for young people at risk of social exclusion are well established in the UK although it remains geographically patchy within its distribution as an accessible provision.

The last 20 years has seen a growth in this sector as society addresses issues of social exclusion and begins to tackle the issues arising from and the economic impact of social exclusion. Perversely central government funding has been cut and now smaller trust and grant organisations (Young Londoners fund, Garfield-Weston, Children in Need, Network for Social Change) are filling the gap. The Arts Council UK has recently begun a drive to address diversity and inclusion within its grant making capacity.

Many organisations target specific areas of social exclusion, whilst some take a more inclusive approach engaging with multiple exclusion scenarios. This difference is largely historical and can be explained by two different aspects. Funders are keen to target specific beneficiaries above a more general approach and focusing the programs to benefit specific groups allows for clearer evaluation. Through the 1980's and 90's many groups took a political standpoint to further their cause and thus groups concerned with issues such disability rights were keen to target their work. During the last 10 years the UK has seen a coming together of many of these approaches as the value of "inclusion" as a concept has come to the fore.

Disability arts organisations such as Face Front (www.facefront.org), About Face (www.aboutfacetheatre.co.uk), Mind the Gap (www.mind-the-gap.org.uk) and Graeae (<https://graeae.org>) have long flourished, particularly in major conurbations. Bamboozle Theatre (<https://bamboozletheatre.co.uk>) have designed programs specifically target at SEN provision.

There is also good provision for those at risk of socio-economic exclusion with organisations such as WAC (www.wacarts.co.uk). Unsurprisingly these organisations are concentrated within cities that usually suffer greater economic differentials within its population. Much of this provision remains based in cities and towns of high population and sourcing such provision in small towns and rural areas remains difficult.

Chickenshed (www.chickenshed.org.uk), which takes a broader view on inclusion engaging across the sector of social exclusion, has a network of 13 organisations around the UK including rural areas such a Somerset.

Huge strides have been taken by organisations such as 'Vocaleyeyes' (<https://vocaleyeyes.co.uk>) to improve and monitor access for theatre audiences. Financial encouragement for underserved groups to open up reduced price ticketing via funds such as the Travelex £15 scheme has increased theatre going amongst these demographics. This has played an important role in encouraging participatory arts within underserved communities and raising awareness of the power of theatre and performance both as receivers (audience) and participators.

Many of these organisations recognise that designing and devising programs with the beneficiary at the heart of the artistic work is more fruitful than shoehorning participants into existing material.

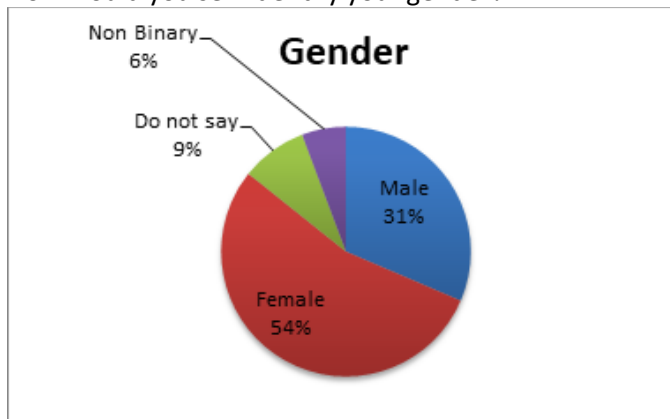
A difficulty for many organisations in this field is recruitment of marginalised groups who maybe self-excluding for a variety of reasons – economic, previous experience, social and cultural norms.

1. Field research: Questionnaires

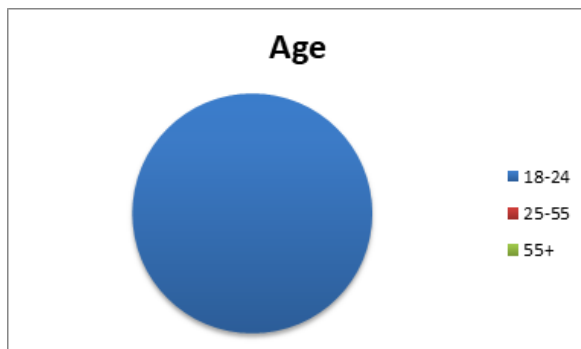
This research was carried out with young people within Chickenshed’s national network. It focuses on the 16+ age group. It shows a high proportion of engagement with these activities but also shows that this is largely based within major conurbations. A total of 40 respondents completed the questionnaire.

1. General Information about Respondents

How would you self-identify your gender?



What is your age?

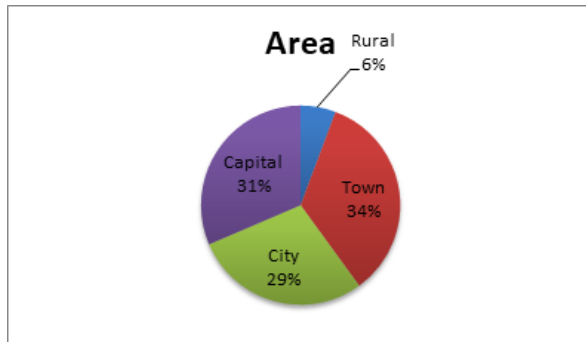




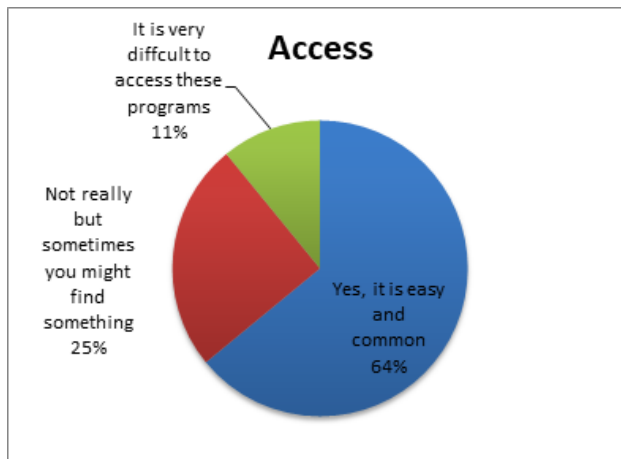
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Where do you live?

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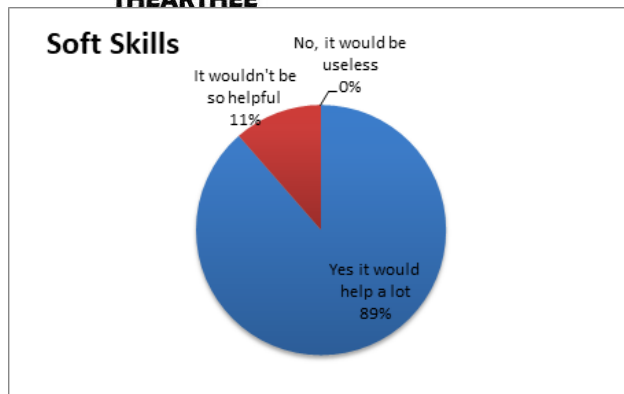
Is it easy to have access to devised theatre programs in your national context?



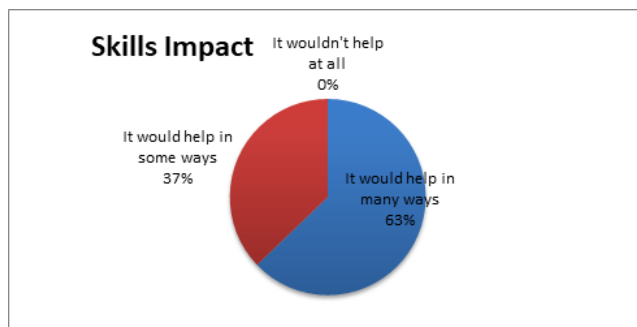
We can see that theatre activities remain more popular with girls. 100% of respondents were in the target age range. Many organisations report that engaging with boys remains a high priority. The spread of areas is broadly in line with national populations with cities accounting for 60% of respondents. A large percentage of respondents found it easy to access these activities, broadly in line with the areas lived in. It reflects the ease of access within cities and major towns and the greater difficulties in smaller town and rural areas. It is also clear that where provision exists (“not really but you might find something”) it is often difficult to promote to marginalized groups.

1.2 Impact of devised theatre programs.

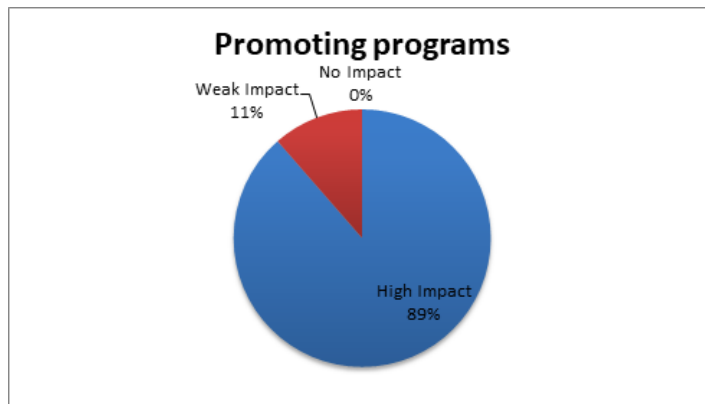
Having access to devised theatre programs could help with soft skills.



How can development of devised theatre skills help you in your youth work or daily life?



What could be the impact of promoting devised theatre programs?



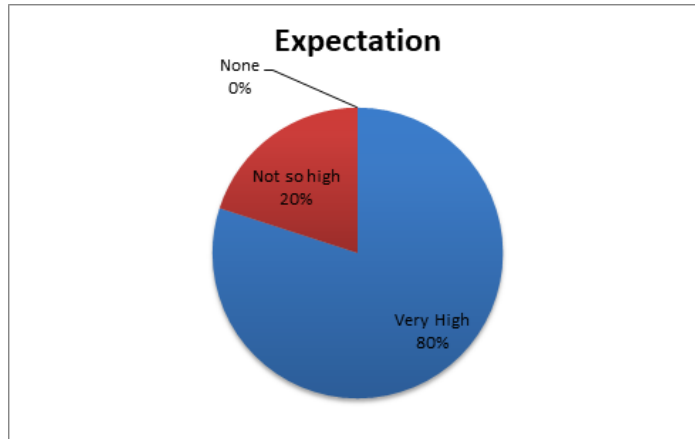
An overwhelming majority of respondents recognize the value and impact of devised theatre programs in tackling social exclusion. It is well established that arts programs can have a transformative effect. Development of soft skills such as confidence in speaking and creative problem solving are well supported and recognized within these programs. The impact of developing many skills associated with devised work and exploring “lived experience” through



drama can have a strong impact on participants. There is clear indication that respondents believe with better promotion and access the impact and engagement would be enhanced.

1.3 Expectations

What are your expectations towards this project?



It is clear that expectations are high for this sort of program. 100% of participants have some expectation with 80% having a very high expectation.

2. Desk Research: Good practices of Co-Designed Theater involving young people at risk of social exclusion

2.1 Best Practices n.1 Group Structuring

Before devising can begin it is essential to take time to consider the makeup of the participatory group and pre-prepare accordingly. When creating work with socially excluded young people it is important to create a working environment that allows for engagement and participation in a secure environment. Simply bringing everyone into the room and starting work as one large group can be counterproductive.

Participants should be broken down into smaller groups (max. 6-8 young people) with a structure in place that supports the most vulnerable. This process should begin at the outset with participants immediately directed to small group areas on entering the workshops space. Where possible the process of creating peer group leaders and where necessary one to one support should be given consideration. Time should be taken to ensure all participants know each other's names. This can be achieved through a variety of standard name learning drama games.

Where possible avoid placing participant's names on labels as this can further re-enforce labelling which can often be seen as a negative. The aim of this process is to build confidence of individuals and also begin the process of creating a team spirit. Small, organised groups with responsibilities shared creates a sense of worth amongst the participants. This approach to small group work allows for workshop leaders to deliver more effectively with support in the room. It creates a



more focused approach to the work if smaller groups are self-contained. When bringing the smaller groups together for whole room exercises there is less likelihood of individuals becoming 'lost' or disengaged.

2.2 Best Practices n.2 Getting to know each other



Creating a situation where participants can get to know each other beyond names in a non-threatening or exposing way is an important part of creating a safe and secure environment to be creative in. This may typically start with short provocations to be discussed in pairs, with support where necessary.

Opening provocations are a useful way to encourage conversation. Putting the participants into pairs they can discuss something as simple as "to look at me you would think but in fact". Short bursts of time (2 to 3 minutes) are given for each partner to share something to each other. The small group then comes together, and each participant introduces their partner and explains what they've learnt. "This is John and to look at him you would think he is a messy but in fact he was late leaving home and didn't have time to comb his hair" etc.

The group then mixes up into different pairs and a further provocation is given.

Other provocations may include:

This week I....

My best memory is....

Describe your family....

The thing that I hate most is....

Care must be taken those provocations are sensitive to the group. You wouldn't start a session with children in the care system with "describe your family" for instance.

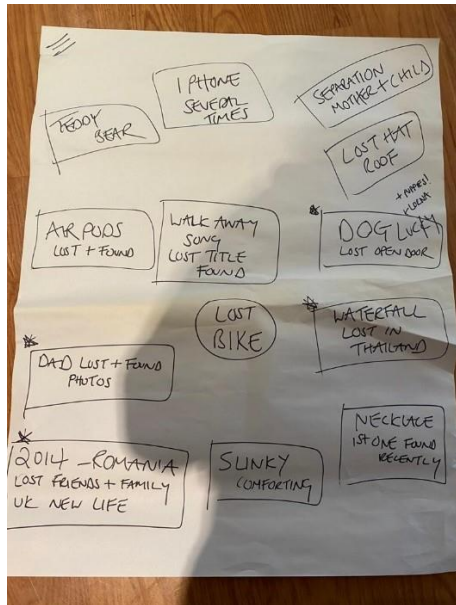
If the room feels comfortable and the young people confident enough it may be suitable to bring the whole group together to take it in turns to introduce each other to the wider group.

2.3 Best Practices n.3 Participant led brainstorming

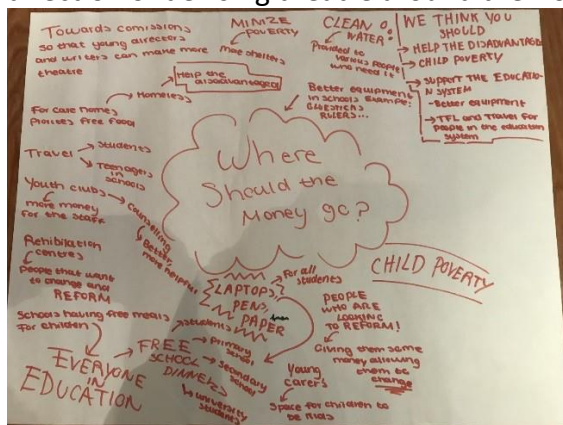
A fundamental starting point of devising theatre activities is to encourage, through group discussion, exploration of themes and issues that resonate with the participants. A typical starting point maybe to get large pieces of paper and marker pens and invite the groups to brainstorm



ideas relevant to them. It should take a reasonably neutral approach initially, for instance brainstorm what the word 'lost' means to you. Encourage groups to share anything from physical items to experiences. These "word clouds" can then be taken as the starting point for lyric writing or improvisation at a later time.



These provocations can, when time is right become more relevant to their immediate lives. It is important whenever possible to make them positive discussions. For instance, whilst working with young people in poverty a brain storming discussion around how they would like the government to target spending. All of these 'brainstorms' will begin to point the group in the direction of devising theatre around their own lived experience.



Always invite the participants to suggest their own subjects for discussion/brainstorming



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Concluding remarks

There is clearly a desire from young people at risk of social exclusion to access programs around devised theatre practice. There is good recognition of the value of these projects and strong commitment to the process when this need has been met.

Whilst the UK has a strong range of devised theatre activities for those that wish to access them there are problems to be addressed.

The accessibility of these activities is still largely city/town based and the difficulties in developing these programs to a more consistent level regionally remain. Many of these activities are developed and run by purpose driven individuals and so become funding dependent to continue running.

Creating pathways for young people to access these activities via suitable promotion to target groups and removal of obstacles (financial, physical and social) is something that needs further exploration.

References

<https://www.disabilityartsonline.org.uk/Organisations>
<https://www.tandfonline.com/doi/abs/10.1080/1356978042000185911>
<https://www.artscouncil.org.uk/sites/default/files/download-file/Analysis%20of%20Theatre%20in%20England%20-%20Final%20Report.pdf>

Introduction

Germany is one of the most diverse countries in the EU at the moment, including migrants, Refugees and a lot of ethnicity groups who are looking for a good opportunity to live a better life and more stabilized. Due to this diversity comes the risk of social exclusion. However, the civil society is very willing to cooperate with NGOs in order to help the communities local or national to overcome every obstacle regarding integration.

There are so many different and new forms of artistic expression emerging from theatre. In traditional theatre, actors would show up on the first day of rehearsals expecting two very important resources at their service, a script and a director.

Scripts and directors equip the actor with their lines and stage directions, which pretty much tell the actor much of what they should be doing on stage. But a new form of theatre-making is emerging, many are calling this method “devising”.

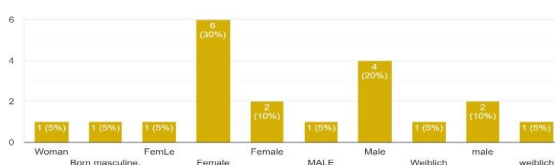
Devised theatre is a free-formed style in which all members of the creative group work collectively and collaboratively, to design a performance completely from scratch. There is no script involved prior to the devising process, but rather the script gets written along the way. The goal of devising is to develop something new. Devised theatre can be exceptional at highlighting underrepresented narratives in the world. Since everyone’s voice from the group is an integral component in the process, more perspectives get sifted through while collaborating. From actors to designers to writers and on, each member is involved. This makes devising a useful tool when mobilizing for social movements in political theatre. Devised theatre has become a medium in which theatre artists can communicate with audience members around the kinds of political issues that impact our shared communities.

1. Field research: Questionnaires

This research was carried out with young people within IYDA’s national network. It focuses on the 16+ age group. It shows a high proportion of engagement with these activities but also shows that this is largely based within major conurbations. A total of 20 respondents completed the questionnaire.

1. General Information about Respondents

How would you identify your gender? / Mit welchem Geschlecht identifizieren Sie sich?
20 responses

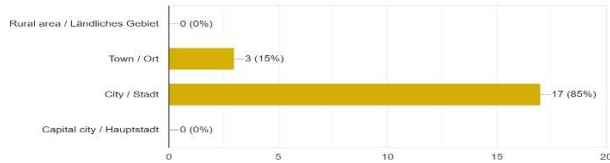




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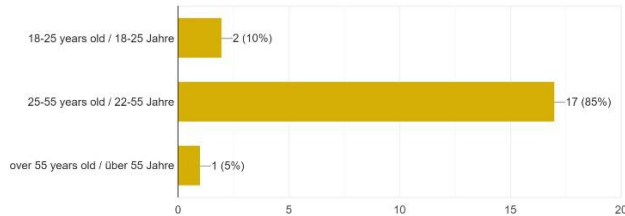


Where do you live? / Wo leben Sie?
20 responses



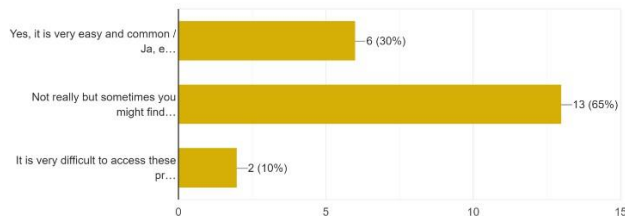
Age Boundaries / Altersgruppe

20 responses



Is it easy to have access to devised theatre programmes in your national context? / Ist es in Ihrem nationalen Kontext einfach, an Devised-Theatre-Programmen teilzunehmen?

20 responses

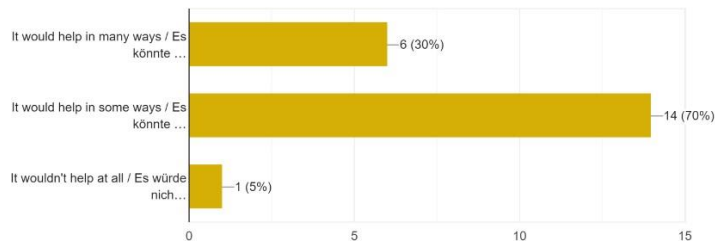


The analyzed sample of 20 adults with physical and / or cognitive disabilities shows a great interest of women than men, with a greater belonging to the age group between 18 and 25 years old, coming from small urban centers or small cities. None of them come from Capital City. Nobody finds easy the access to devised theatre programs, but half of them declare that it's not really possible to find something involving its target. It's important to underline once again that a lot of people don't know really the word "devised theatre", because they think it's more connected to the normal image of Theatre.

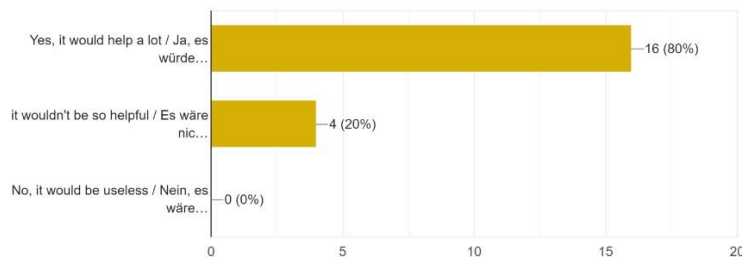
1.2 Impact of devised theatre programs.



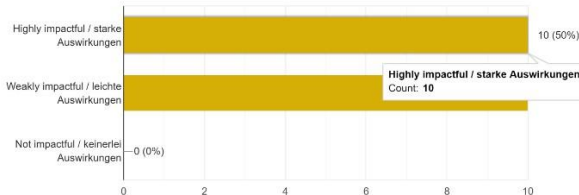
How could the development of devised theatre skills help you in your youth work or your daily life?
/ Wie könnten durch das Devised Theatre erlernte Fähigkeiten Ihnen am Arbeitsplatz oder im Alltag helfen?
20 responses



Having access to devised theatre programmes could help you in developing soft-skills? / Könnte die Teilnahme an Devised-Theatre-Programmen Ihnen helfen, Ihre Soft Skills zu verfeinern?
20 responses



What could be the potential impact of promoting actively devised theatre? / Welche Auswirkungen könnte die aktive Förderung des Devised Theatre haben?
20 responses



We can see that theatre activities remain more popular with girls. 70% of respondents were in the target age range. Most of respondents think that having access to the theatre will the community to overcome the social exclusion and developing soft skills, remains that most of the replies referred that the devised theatre could help in some ways for youth work and more civil society engagement which we think it caused a confusion to some of the respondents about how the theatre could help in this sense.

On the other hand, the equal answers regarding the impact of the theatre between highly impactful and weakly impactful shows the interest of the respondents in the theatre itself generally and devised theatre specifically.



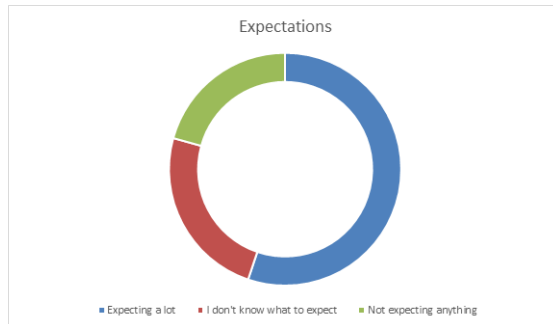
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1.3 Expectations

What are your expectations towards this project?



It is clear that expectations are high for this sort of program. 80% of participants have some expectation with 65% having a very high expectation.

2. Desk Research: Good practices of Co-Designed Theater involving young people at risk of social exclusion

2.1 Best Practices **the Bonn Players**



The Bonn Players will soon be *celebrating 40 years* of performing English-language theatre in Bonn. Over those four decades, the group has firmly established itself as part of the cosmopolitan cultural life in the Bonn-Cologne region, performing over 80 plays, and winning a number of awards at the annual international Festival of European Anglophone Theatrical Societies.

The group was originally founded in 1981 as The British Embassy Players.

In May 1998, after the embassy moved to Berlin, we assumed the new name of The Bonn Players e.V. Most of our members are residents of the greater Bonn-Cologne area and are of various nationalities.

Our name reflects our commitment to English-language theatre, but not to any particular nationality. In fact, we are thoroughly international and consider this to be one of our strengths. Our past productions have embraced a wide range of cultures, including plays by English, Irish, Scottish, American, and Australian authors, and also English translations from other languages.



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Theatre is teamwork and we are always delighted to welcome newcomers and to integrate them in the many and varied tasks on and off stage. The Bonn Players are members of both the Amateurtheaterverband NRW and the Bund Deutscher Amateurtheater.

2.2 Best Practices n.2 Theater Bonn



THEATER BONN

In the 19th century, the citizens of Bonn built their first own theatre, which was intended to make an independent contribution to their education in the arts. Similar reasons motivated the spa town of Bad Godesberg, which was still under its own administration in those days, to create a venue that initially hosted guest performances and later housed a company of its own. Today, the municipal theatre, which includes several different artistic genres and employs around 500 people, makes a significant contribution to the cultural life of the city and its surrounding region. In addition to numerous productions of the theatre's opera and drama branches, the event series *Highlights des Internationalen Tanzes* and *Quatsch keine Oper* are firmly established in its programme.

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International Training and Research Centre for
Devised Theatre and Performance

2.3 Arthaus.berlin

Arthaus.berlin international school offers the international performing arts community full time training programs on postgraduate level in the field of devised theatre and performance. Practitioners with a background in theatre, performance, dance, circus arts, visual arts, design, architecture, directing, writing or choreographing, can enroll into one of our **MA** or **MFA** degree programs or complete the training with a professional development certificate. No matter which programs our students decide to enroll, they all share a strong desire to create their own artistic work, in collaboration with others or on their own, and to take an active role in the development of the performing arts of today and tomorrow within their own culture and beyond.

Concluding remarks

The project serves a very clear and strong purpose in Germany because as an outcome will be the awareness that this project will lead to among young people whether they suffer from social exclusion or not by using the devised theatre tools. There is good recognition of the value of these projects and strong commitment to the process when this need has been met.

Throughout the research IYDA found that there are many theatres that does great programs for inclusion and using a very creative ways in order to integrate the migrants and refugees in the



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society and it's a very helpful tools also to be presented to the society itself and the migrants and refugees specially to welcome the change.

Unfortunately, the involvement in such programs is a bit more city and town centered which can be a bit irrelevant for urbans or rural areas and less access to people who might be marginalized in the community. However, the aim from the project is to reach out all the people through encouraging the civil society NGOs to act upon especially in the multiplier events carried and will be carried out through the organization's local activities.

Creating pathways for young people to access these activities via suitable promotion to target groups and removal of obstacles (financial, physical and social) is something that needs further exploration.

References

1. <https://www.bonnplayers.de/>
2. https://www.theater-bonn.de/en/?mode=repertoire&is_premiere=false&showItems=9
3. <https://www.arthaus.berlin/>



Introduction

This report sets out to give an overview of the National Context related to the access to Devised Theatre by Young people at risk of social exclusion in Ireland.

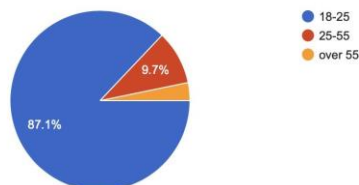
The following will explore 5 existing devised theatre good practices at our national level and a survey that was facilitated at a local level to get a better grasp of what is needed in this area of youth work and culture.

Field research: Questionnaires

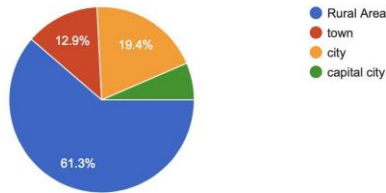
1.1. General Information about Respondents

Due to covid restrictions the questionnaires responses were taken in 2 separate parts, 9 responses were in person, written responses and the following graphs have been taken from the online responses.

What is your age
31 responses



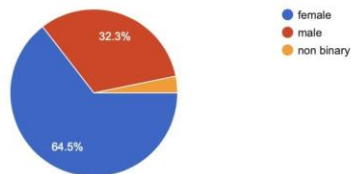
The age of responses for this survey was mostly taken from young people that are at risk of social exclusion with a few responses taken from older youth workers with experience in this field.



Majority of our responses are from young people at risk of social exclusion due to living in rural areas.

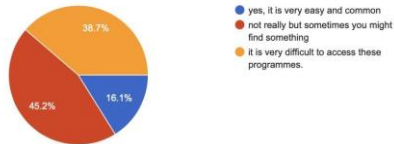
Majority of the responses to this questionnaire come from female respondents with a good portion of male respondents and a small portion of non-binary persons.

Gender
31 responses



Is it easy to have access to devised theatre programs in your national context

31 responses



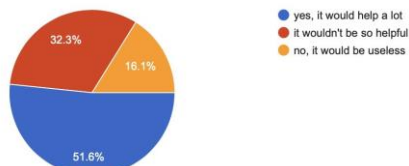
The responses from this question show that it is not very easy and common to gain access to devised theatre in our national context, when you look at the individual responses it is clear to see that the more rural the respondent lived, the less easy they found it to gain access to devised theatre programs in their area.

1.2 Involvement of Youngsters from marginalized rural areas in local activities

It is clear to see in these diagrams that the participants of this survey found that the involvement of youngsters from marginalized rural areas in local activities would improve their chances of future access to the work force and in their daily lives, as again the more rural participants thought that these opportunities would help them more whereas the young people living in cities found that they already had sufficient opportunities.

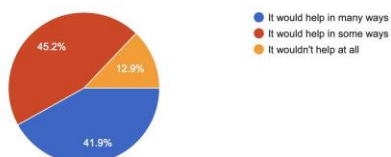
Having access to devised theatre programs could help you in developing soft-skills?

31 responses



How could the development of devised theatre skills help you in your youth work or you daily life?

31 responses

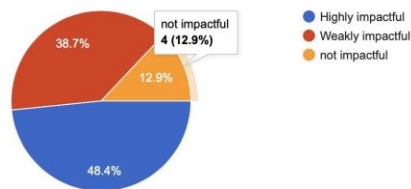


1.3 Accessibility of Youngsters from marginalized rural areas to education, labour market and local programmes

This section of the survey further proved that accessibility of youngsters from marginalized rural areas to education, labour market and local programmes would potentially impact greatly through promoting actively devised theatre. As you can see from the diagram, 4 participants found that it would not be impactful in their areas as they are not rurally marginalized.

What could be the potential impact of promoting actively devised theatre

31 responses

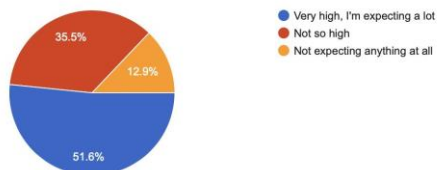


1.4 Devised Theater

Lastly it is important and encouraging to see the majority of participants seeming very hopeful towards the advantages that this project will bring to them and their areas.

What are your expectations towards this project?

31 responses



Desk Research: Good practices of Co-Designed Theater involving young people at risk of social exclusion

2.1 Best Practices n.1



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Name of Activity: WORKSHOP ON THE GESTURE – TACTILE SPACE	
Type of Activity	WORKSHOP
Objectives	<p>This workshop is aimed at young people with or without dance skills and focuses on transmission and training in themes of the body and dance as an innovative method of engagement, growth and inclusion. We believe that participation in relational practices in which the gesture becomes a device of awareness and consciousness instills confidence and trust in individuals and in the development of social life.</p> <p>The workshop proposes an idea of dance as a device capable of contributing to the creation of an open community, engaging and sensitizing young people to care for others and for spaces; care becomes a practice that transforms the individual and the environment, regenerating those who practice it.</p>
Focus	<p>The workshop focuses on practices that delve into expressive forms capable of sounding emotional depths with sensitivity and discovering the keys to:</p> <ul style="list-style-type: none"> - discover new ways of learning and becoming aware - observing others and oneself in a positive, non-judgmental way - trusting - taking responsibility and acting motivated by caring - finding new elements by which to relate with others, nature and the environment - developing a sense of belonging and pleasure in being with a group focused on the same objective, i.e. a community - adapting positively to others and noticing the hidden details of a gesture, of others or of places <p>Work will concentrate on fundamental themes of our</p>

	ordinary everyday existence, like the gaze, articulation, gravity, nearness and touch, taking them into an extraordinary dimension. This develops the capacity to listen to and perceive the other and one's own body, fostering an attention that can open unexpected creative spaces.
Description	<p>The principal aim is to build a shared understanding with young people about what we are doing through the body and dance, and why we are doing it.</p> <p>The relationship with the participant is built through the sharing of what, how and why we do or propose a given action or intervention. This means:</p> <ul style="list-style-type: none"> - engaging people in a cultural, creative/artistic action that can be shaped not based on technical skills, but stemming

	<p>from the fact of having bodies that share spaces and intentions;</p> <ul style="list-style-type: none"> - building with young people a shared understanding of the objectives proposed, taking their point of view into account <p>It is thus a matter of bringing the meaning of the proposal together with the meaning young people perceive in their participation, and developing a shared meaning on which to base the artistic work.</p> <p>To stimulate a shared practice, the training involves an initial presentation session in which participants are shown photos and videos of projects, workshops and performances that involved citizens of all ages and walks of life, with a focus on those aimed at young people.</p> <p>This will be followed by a presentation of the artistic principles that inspire the project.</p> <p>The difficulty in communicating what we really do, which risks being oversimplified or misinterpreted in the word "dance," is generally overcome by the viewing of already-</p>
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	<p>achieved projects.</p> <p>During successive encounters, the phases described below are repeated, because continuity and repetition of certain practices is necessary to understand and grasp the more profound aspects of the themes proposed</p> <p>1. The first workshop phase introduces participants to the practical work and allows them to begin 'coming to terms' with their bodies and to deal with a few fundamental elements of movement, weight and the skeleton. The first exercises deal with elements like the first step, the shifting of weight, the mechanism that joins the step with the use of the arms and head. The focus is on the individual's capacity to connect two apparently unconnected gestures, finding a solution and a way to channel energy. On an individual, testing level, a sequence using the above-mentioned elements that can be repeated and sped up.</p> <p>2. The second phase develops a group choreographic composition, which is not pre-set, but arises from the exploration of the basic gestures from the first phase, which the choreographer constructs observing the specifics intrinsic to the participants' bodies. The passage from "spontaneous" gesture to a more complex composition to be memorized is fundamental: workshop attendance fosters the shift from a state of extraneousness and discomfort to a sense of affiliation with choreographed movement which opens the possibility of exploration and consciousness of details hidden in the gesture.</p>	<p>in different formations (e.g. octet, quartet, duo), giving participants the opportunity to interact in proximity to others.</p> <p>3. The third phase involves an introduction to improvisation, interacting with and taking cues from the other(s), with apparently simple tasks, such as moving the other by using light tactile pressure, copying one another in little details, or moving in an imaginary room indicating its boundaries. Thereafter, a few principles can be applied to the choreographic structure.</p> <p>Over time, variations can be inserted into the choreography arising from the continuous exploration generated by bodies in motion interacting with one another and with the space. The choreography is thus a solid ground, but one on which participants must avoid relying on too much, so as not to risk falling into mechanical repetition. It must maintain its open nature in order to grasp and insert new stimuli, continuously re-worked in a process that is both individual and collective.</p> <p>At the end of each workshop, a moment of reflection on the experience is fundamental, with contributions and comments from the participants.</p> <p>The workshops will conclude with a short public presentation of the work. This is the moment of epiphany, in which many of the themes dealt with can be incorporated. These public presentations are the place and time in which the work of the artist and the young participants coalesces, a place-time made up of processes in which the young participant experiences acceptance, interaction, sharing, transformation and openness to others and to the environment. A place-time in which the performance – in the broadest sense of the term – is the</p>
	<p>The application of choreographic material will be practiced result of an action not of the individual, but of the group as a whole. An integral part of this collective 'happening' is the presence of the audience, which is also called upon to 'experience' the performance in a further breaking down of boundaries. The public presentation is thus not the conclusion of the process, but a ritual form open to new modifications by other participants and other future collective actions.</p>	
Preparation	<p>Presentations of the project will be made, with the intention of interesting young people and people of different cultural backgrounds in dance.</p>	
Duration	<p>5 days, 2 hours each day + 1 final presentation day</p>	
Materials	<p>A clean space, as participants may be barefoot and do floor exercises.</p>	
Tips and Tricks	<p>It is important to achieve a balance between play and the specificity of the exercise, starting with examples from daily life and gradually, with targeted tasks, physically engaging participants, distracting their attention from the responsibility to create something and channeling it into details of the use of the body.</p>	
Suggested reading / Resources	<p>Text by Michel de Certeau, L'invenzione del quotidiano Text by Ellen Dissanayake, L'infanzia dell'estetica</p>	
Photo(s)		
Debriefing & Reflection	<p>How can we guarantee a sense of continuity for participants after the active period? It is important to actively involve associations or individuals in the area who can "adopt" and continue the process along the lines of the proposed experience. It is fundamental that artistic work develops</p>	
	<p>from a consciousness that dialogues on a deep level with the socio-cultural and spatial fabric of the territory of reference. This means being able to recognize or 'see' citizens' needs, and build a continuous dialogue with residents. In fact, residents can bring new input, not only with regard to localized knowledge linked to the territory, but also with regard to artistic creation itself. Shared efforts and workshops must thus leave open a broad undefined area that will take shape during the course of the work, over time fostering a continuous exchange with participants and associations, through which other initiatives can be generated.</p>	

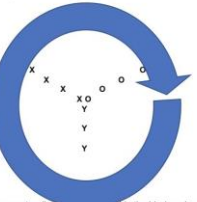
2.2 Best Practices n.2



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*Title	Come or Go
*Duration	20 minutes
*Nr of participants	Between 9 and 16 participants
*Logistics (space, materials...)	None.
Precautions	
Link to the topic	
*Objectives	Improve reaction time. Coordinate precise movements. Describe the group and release laughter.
Preparation	
*Description	<p>The facilitator will separate the big group into groups of 4 people and one of the people from the large group will stay standing as the rest of the participants sit on the floor in Indian file, with each group creating a blade of the windmill. Like this example.</p>  <p>The one standing up will run outside the blades, drawing a circle (as in the figure). They will touch one of the members of one of the blades, saying "come" or "go".</p> <p>In the case of saying "come", all the participants of that line must run in the same direction as the person touching them until they occupy their sitting position again.</p>

	<p>In the case of "go" they should run in the opposite direction to the one that is leading.</p> <p>The last one to arrive will be in charge of running outside the blades in the next round, that person is the new "master".</p> <p>It can be done with 5, 4 or with 3 groups of people.</p>
Variations	
Evaluation and reflection	- What limitations and skills do you discover for this game??
Guidelines for the facilitator	
Origen	INJUVE. Meléndro Estefanía, M y Rodríguez Bravo, A.E. - Universidad Nacional de Educación a Distancia. Documento 11. "Los estudios sobre el tránsito a la vida adulta de jóvenes vulnerables y estrategias para su inclusión social". Recuperado el 18-09-2019 de http://www.injuve.es/sites/default/files/2017/04/publicaciones/revista110_11_pesludos-transito-vida-adulta-jovenes-vulnerables.pdf
Summary	<p>1.- The facilitator will separate the large group into groups of 4 people.</p> <p>2.- One person will stay standing, outside the groups.</p> <p>3.- The participants will sit down on the floor in Indian file, each group creating one of the blades of the windmill.</p> <p>4.- The person standing up will run around the "blades of the windmill", drawing a circle. They will then touch one of the members of one of the blades and say either "come" or "go."</p> <p>5.- They play.</p> <p>6.- Reflect.</p>

2.3 Best Practices n.3

*Title	1- Different Colours
*Duration	20 minutes
*Nr of participants	Between 9 and 15 people
*Logistics (space, materials...)	Stickers of 4 different colors and shapes, for example: - Yellow circles - Blue triangles - Green stars - Red squares.
Precautions	And you will have a single sticker different from the others, for example: Fuchsia heart Make sure that the stickers are stuck on properly.
Link to the topic	The idea of this activity being a starting point to discuss disabilities is that each person is given a sticker by chance. They don't choose their sticker; one sticker is not better than the other. They are all equal in price, from the same pack. However, more of one colour is used and instead of the unique colour being explored for being unique, it is left aside. How quickly the participants choose to look to what's the same to them in physical appearance and don't even think about what else a person has to offer. The stickers, therefore, represent the metaphor of labelling someone and not looking further into it. When we see someone with down syndrome for example, we immediately think that they aren't capable of adult things, when in reality if we took a second to get to know them, we would realize that's not always the case.
*Objectives	Raise awareness about differences. Develop empathy for people who are excluded or excluded because they are apparently different.
Preparation	The facilitator will introduce the topic by saying: We live in a world where each person is different from the previous one and many times they marginalize or despise those who have certain characteristics that the rest does not have. For example, some physical or mental disability; immigrants; those who don't get good grades, etc. To avoid this exclusion, we need to be aware that differences should not separate us. We will reflect on how we can eliminate the barriers that until now, we have naturally put to the inclusion of various people or groups.
*Description	This activity will be divided into 3 parts: 1st part: 2 minutes The facilitator will have stickers of 4 different colors and shapes, for example: - Yellow circles - Blue triangles - Green stars - Red squares. And you will have a single sticker different from the others, for example: Fuchsia heart



	<p>The facilitator communicates that the participants are not allowed to speak and will place a sticker on each participant, without them seeing what sticker they have.</p> <p>At the end of the distribution of stickers, only one person is left with a sticker different from the others.</p> <p>2nd part: 5 minutes The facilitator will explain to the group that they must separate themselves into smaller groups. The participants do this.</p> <p>3rd part: 13 minutes The facilitator will give the participants permission to speak and ask the one who has been left out, what happened to them? How does it feel to be excluded? The facilitator will also ask the large group what has been the criteria for grouping?</p> <p>The facilitator will inform the group that at no time was it said that they had to make groups according to the sticker.</p>
Variations	If playing this activity with blind people, instead of using coloured stickers, use different smelling perfumes or clothes with different types of textures.
Evaluation and reflection	In conclusion, we will analyze that people usually get together in groups according to the similarities and the different ones get left alone. - When you feel excluded, who can you ask for help? - What simple action, in your day to day, are you going to take to avoid behaving exclusively?
Guidelines for the facilitator	This activity is simple and short. Very inclusive as most people can take part in this game.
Origen	<p>Ferreira, M. Revista Española de Investigaciones Sociológicas (REIS) nº 124 (oct-dic 2008) pp 141-174 (34) "Una aproximación sociológica a la discapacidad desde el modelo social: apuntes caracteriológicos" Publicado por el Centro de Investigaciones Sociológicas. Recuperado el 19-09-2019 de https://www.ingentaconnect.com/content/cis/reis/2008/00000124/000000001/art00005</p> <p>Definición de Discapacidad publicado por la OMS https://www.who.int/topics/disabilities/es/</p> <p>Jorge A. Victoria Maldonado Revista de Derecho UNED, núm. 12, 2013. EL MODELO SOCIAL DE LA DISCAPACIDAD: UNA CUESTIÓN DE DERECHOS HUMANOS. Recuperado el 19-09-2019 de http://revistas.uned.es/index.php/RDUNED/article/viewFile/11716/11163</p>
Summary	<p>1°. The facilitator communicates that the participants are not allowed to speak.</p> <p>2°. The facilitator places a coloured sticker on each participant.</p> <p>3°. The facilitator will tell them that they should make groups reminding them that they cannot speak, just gesturing.</p> <p>4°. Reflection</p>

2.4 Best Practices n.4 (title)

*Title	4. Help and get help
*Duration	30 minutes
*Nr of participants	Between 4 and 16 people
Logistics (space, materials...)	Open space. Other materials such as hair brushes, or make up are not necessary but can add to the activity.
Precautions	Ensure that the participants are comfortable with being touched by their companions and that the "carers" complete their tasks without harming their partner in anyway.
Link to the topic	This activity is to show participants what it feels like to be someone with poor motor abilities who is unable to prepare themselves for important events and that even when they may want privacy, that is not an option for them. It is interesting for the participants to experience this so that when they are offering their help, they understand how the person that they are helping may feel. This is because, normally, when asked for help, people tend to treat the other person as a child or as weak, whereas people with different motor abilities just want to be treated as people who may need some extra help.
Objectives	<p>Experience the situation of "helping" and "being helped".</p> <p>Learn to ask and offer help.</p> <p>Be placed in the position of people with different motor abilities.</p>
Preparation	
*Description	<p>The facilitator separates the group into pairs. Within each couple, two roles will be distributed: - one will assume the role of "caregiver". Perform attention and care tasks. Must: dress, move, transport, put on make up, comb the "assisted" hair; Fix them up for an important appointment.</p> <p>- and the other will assume the role of "assisted". They must not support the weight of their own body and let themselves be done up by the other person. The "assisted" should be communicating to the other how he would like to look.</p> <p>The exercise consists in surrendering to the experience of "caring and being cared for" "providing and receiving help".</p> <p>Half of the couples will sit and watch what the other half of couples do.</p> <p>If you have time, you can change roles within couples</p>
Variations	This activity can be adapted so that the assisted has motor skills but is blind.



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Evaluation and reflection	<ul style="list-style-type: none"> - What is easier for you? Receive or give help? - How can you provide help to someone without offending, or belittling them?
Guidelines for the facilitator	If the number of participants were odd, the one who stays outside will be an observer.
Origen	Observatorio de la Juventud en Iberoamérica. "La participación como mecanismo de inclusión social de los jóvenes". (23-07-2018). Recuperado el 18-09-2019 de https://www.observatoriodelajuventud.org/la-participacion-como-mecanismo-de-inclusion-social-de-los-jovenes/
Summary	<ol style="list-style-type: none"> 1º- The facilitator separates the group into pairs. 2º- The facilitator distributes within each couple, two roles: <ul style="list-style-type: none"> - "assistant". - "assisted". 3º- Half of the couples observe what the other half of couples do. 4º- Take care and be taken care of. 5º- Reflection.

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2.5 Best Practices n.5 (title)

*Title	3- Communicative limits.
*Duration	40 minutes
*Nr of participants	Between 6 and 15 people
Logistics (space, materials...)	<ul style="list-style-type: none"> Bands to cover the eyes Earplugs Tape
Precautions	Ensure that the participants feel comfortable wearing eye bands or tape.
Link to the topic	This activity is a good way to show the participants that no matter who you are, where you come from or what limitations you may have, we all have things that make us unique and we all have things that make us the same. This activity also shows participants that even if someone has communicative limitations, they can still communicate in other ways and create relations, as long as both sides try enough.
Objectives	<ul style="list-style-type: none"> - Experience the communicative limitations of people with disabilities. - Be placed in the position of people with different sensory abilities. - Reflect on practical and simple ways that facilitate their inclusion.
Preparation	Prepare the materials and create an open work space.
*Description	<p>The facilitator will separate the large group into small groups of 3 people and ask them to start talking to try to find 3 similarities and 3 substantial differences in their lives.</p> <p>After 2' the facilitator will ask for silence and put a piece of tape on the mouth of one of the members of each trio and will ask them to continue with the task of finding "similarities and differences", ask the trio to include that person.</p> <p>After 2' the facilitator will ask for silence and place a band over the eyes of another member. It will relaunch the activity of communicating including the two participants with their limitations.</p> <p>After 2' the facilitator will place earplugs in the participant's ears that until now had no limitations and asks them to find a way to communicate.</p> <p>After 15' from the start, the facilitator stops the activity. Asks that one of the trios to stay in the performance space and the rest of the group sits to watch.</p> <p>The facilitator asks the trio that is in the performance space to show the spectators what are the "similarities" that they have found in their trio.</p> <p>A spokesman from the observing group will say what they understood about each show and if the trio approves it, they will show the "differences".</p> <p>This way all the trios will go on to show "similarities" and "differences".</p>

Variations	You can have the groups only look for similarities, you can change what they need to discuss together etc.
Evaluation and reflection	<ul style="list-style-type: none"> - How did you feel when communication was getting complicated? - How will a person with disabilities feel in communication? - What small action, in your day to day, can you take to facilitate communication and inclusion of people with disabilities?
Guidelines for the facilitator	Make sure to define what type of similarities and differences you are looking for. For example, male or female is not a substantial similarity or difference. It is a superficial difference.
Origen	Jorge A. Victoria Maldonado Revista de Derecho UNED, núm. 12, 2013. EL MODELO SOCIAL DE LA DISCAPACIDAD: UNA CUESTIÓN DE DERECHOS HUMANOS. Recuperado el 19-09-2019 de http://revistas.uned.es/index.php/RDUNED/article/viewFile/11716/11163
Summary	<ol style="list-style-type: none"> 1º- The facilitator will separate the large group into small groups of 3 people. 2º- The facilitator will ask that they speak to try to find 3 similarities and substantial differences in their lives. 3º- The facilitator will place a plaster on the mouth of one of the members of each trio. 4º- The facilitator will ask that they continue looking for "similarities and differences". 5º- The facilitator will place a band over the eyes of another member. 6º- The facilitator will request that they continue communicating. 7º- The facilitator will place earplugs in the ears of the last participant of each trio. 8º- Each trio shows what are the "similarities" they have found in their trio. 9º- A spokesman of the spectator group will say what is understood of each performance. 10º- Each trio shows the "differences". 11th- Reflection.



Concluding remarks

In conclusion, it is clear to see that on a national level, Ireland is somewhat struggling to give fair and equal opportunities to young people, specifically on an educational standpoint.

“That it may be considered that the education system as it currently stands is unfair and unequal and that the consequences of this are stark. The Committee has been advised that young people, who are from less affluent backgrounds are destined to struggle and lack access to opportunities and outcomes that are freely available to those from more affluent communities.”¹

The above being a statement retrieved from a report on Education and Skills in Education inequality & disadvantage and Barriers to Education from the Irish national database Oireachtas.

Furthermore, while it is clear that there is progress being made towards using devising theatre and other non-formal methods of education in Ireland, as seen from the following extract from a report written by the Arts council of Ireland.

The Arts Council recognises the value the arts have in wider educational contexts in developing good citizenship, creative problem solving and personal and community enhancement. However, it is the inherent value of the arts and the unique nature of art as part of human experience that are to the forefront of the Council’s education policy. Within the constraints of its annual budgets and given resources, Council is open to discussing innovative projects which explore areas of mutual benefit with partnership agencies.²

It is still merely progress and not specific national actions. In these ways it is clear that this project will be highly impactful as it is much needed in the development of bringing non-formal learning to a wider scale in Ireland, especially to those at risk of social exclusion.

1

https://data.oireachtas.ie/ie/oireachtas/committee/dail/32/joint_committee_on_education_and_skills/reports/2019/2019-06-05_report-on-education-inequality-disadvantage-and-barriers-to-education_en.pdf

² http://www.artscouncil.ie/uploadedFiles/youth_arts_report.pdf



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1. 2002, Arts Council, Ireland, "The participation of young people in the arts Ireland."
http://www.artscouncil.ie/uploadedFiles/youth_arts_report.pdf
2. 2019, House of the Oireachtas, Ireland, "Joint Committee on Education and Skills Report on Education inequality & disadvantage and Barriers to Education"
https://data.oireachtas.ie/ie/oireachtas/committee/dail/32/joint_committee_on_education_and_skills/reports/2019/2019-06-05_report-on-education-inequality-disadvantage-and-barriers-to-education_en.pdf



Introduction

An essential premise to speak of "Devised Theater" in Italy is to specify that this meaning is almost not used at all and, consequently, known.

This theater model, based on the conception and co-construction of theatrical performances that originate from a process of collaboration and improvisation, in Italy is actually integrated into known methodologies such as: Scenic Creation, improvisation theater, research theater and, above all if we talk about Devised Theater with adults with disabilities, Social or Community Theater and Integrated Theater.

If we analyze the context from this point of view, there are different experiences and paths developed with the aim of enhancing the "artistic" inclusion of disadvantaged people with physical or cognitive disabilities, but also with other social problems.

"Theater is one of the human activities that has always accompanied the origin and course of civilization. Its pedagogical power is known. Combining theater with disability means for the disabled, to transform the perception of suffering into the perception of what can be vital, while for the theater, to expand the expression of human contents to psychic territories for the more unexplored because feared. "

There are several actors involved in this process: theater companies engaged in Social Theater to NGOs engaged in the field of disability, schools, public institutions such as Municipalities or Regions that finance these courses.

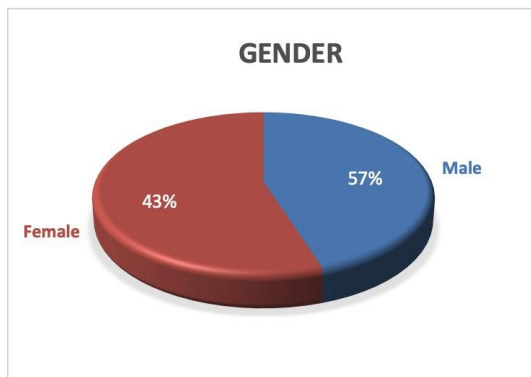
We administered a questionnaire consisting of 8 questions to a sample of 40 persons with physical and / or cognitive disabilities to analyze the situation of the devising theater in Italy.

From the research carried out it is clear, however, that most of these experiences take place in large urban centers, to the detriment of small towns or villages where these experiences are almost unknown and where there is still a high rate of exclusion of people with disabilities, who manage to take part in the life of the Community only thanks to the support of voluntary associations or parish centers (the Catholic Church).

Field research: Questionnaires

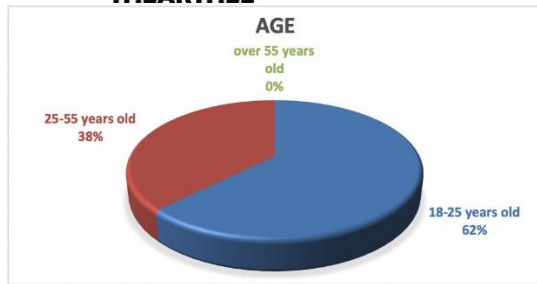
This research was carried out with young people within Chickenshed's national network. It focuses on the 16+ age group. It shows a high proportion of engagement with these activities but also shows that this is largely based within major conurbations. A total of 40 respondents completed the questionnaire.

General Information about Respondents

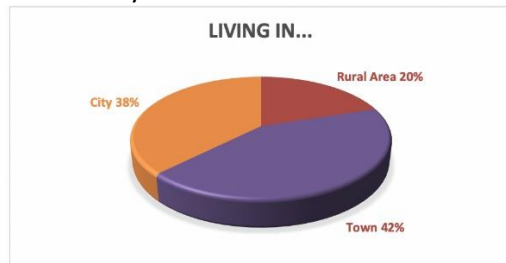




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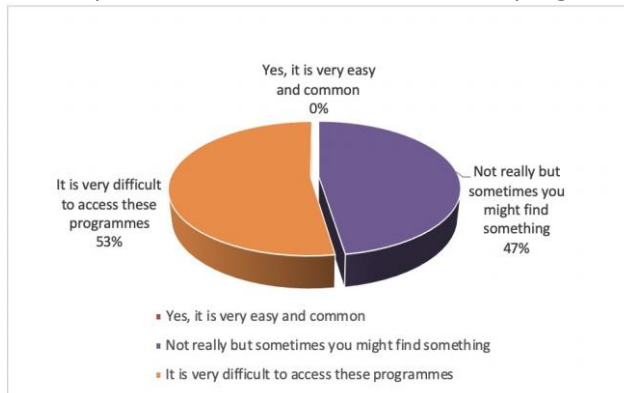


Where do you live?



Nobody from Capital City

Is it easy to have access to devised theatre programs in your national context?

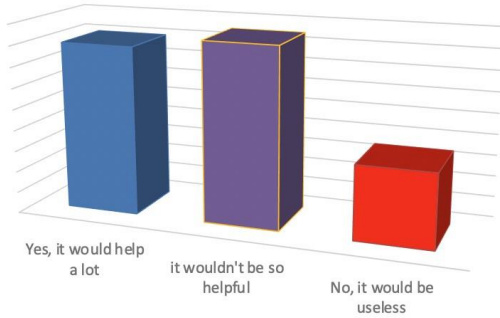


The analyzed sample of 40 adults with physical and / or cognitive disabilities shows a substantial balance of women and men, with a greater belonging to the age group between 18 and 25 years old, coming from small urban centers or small cities and rural areas. None of them come from Capital City. Nobody find easy the access to devised theatre programs, but half of them declare that it's possible to find something involving its target. It's important to underline once again that a lot of people don't know really the word "devised theatre", often hidden under other concepts like Community Theatre or Social Theatre.

1.2 Impact of devised theatre programs.

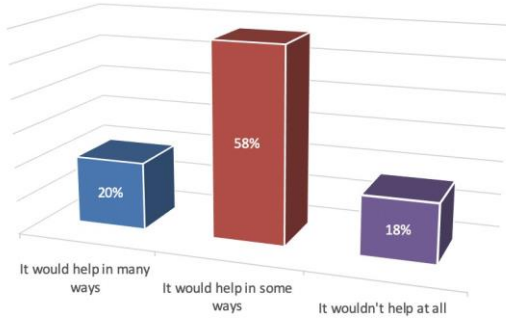


Having access to devised theatre programmes could help you in developing soft-skills?



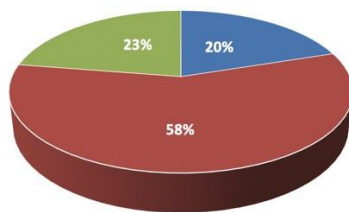
	Yes, it would help a lot	it wouldn't be so helpful	No, it would be useless
Serie2	40%	43%	18%

How could the development of devised theatre skills help you in your youth work or your daily life?



■ It would help in many ways ■ It would help in some ways ■ It wouldn't help at all

What could be the potential impact of promoting actively devised theatre?



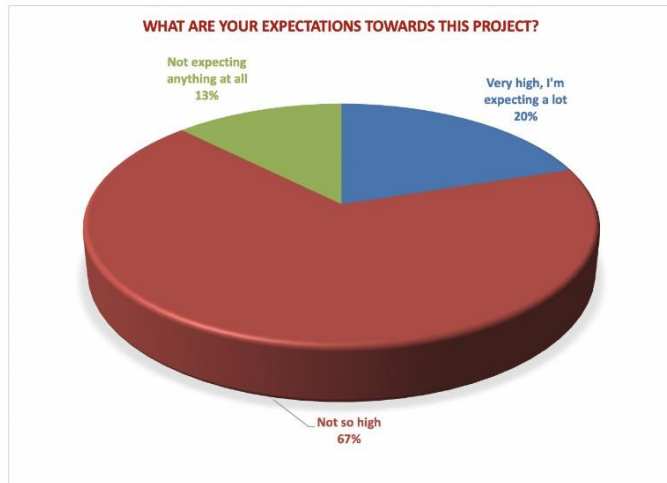
■ Highly impactful ■ Weakly impactful ■ Not impactful

As mentioned, in order to analyze this part of the research well, it is necessary to take into account the few, or nothing, knowledge, except for professionals, of the term "Devising" in Italy, referring to the theater. As in fact it is immediately evident from the results of our questionnaire, as much as 61% of the sample report not so helpful the impact of devised theatre on Soft skills. But in order of the second question, the majority of them declare that it could help them in some way (20% declare in many way) in both work and daily life.

It is evident that the real problem is the knowledge of this kind of methodology. This is evident also from

the result of the question about the promotion of the methodology.

1.3 Expectations



Not knowing the methodology so thoroughly, it is clear that the expectations with respect to the project, beyond 20% of the sample, are not very high, but this highlights even more the importance of the project and the dissemination of this methodology to the inside the country.

It is clear that expectations are high for this sort of program. 100% of participants have some expectation with 80% having a very high expectation.

2. Desk Research: Good practices of Co-Designed Theater involving young people at risk of social exclusion

2.1 Best Practices n.1 – SU LA MASCHERA (Raise your mask)



The Marconi Theater in Rome, made up of a team of doctors in psychological sciences and techniques and training sciences, as well as actors and directors, has been working for several years in close contact with the world of physical and motor disability, relational, certain that the Theater is a powerful pedagogical and therapeutic tool.

Among the projects developed by the Teatro Marconi, "Su la Maschera!" is a project that guarantees an experience of emotional exploration through the knowledge of the theater world in the round. The project revolves around thick theatrical performances.

The carefully selected "pièces", staged on the stage of the Marconi Theater, provide a rich material on which to work.

The proposal is to start from the theatrical pre-text of these pièces to stimulate a discussion on the



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"played" themes, to share the experiences triggered by the show and promote the circulation of emotions in the theater group. This initial phase of discussion follows the change of perspective that allows participants to try their hand at staging their experiences. It implies sensory education and the perception of one's body and vocal movement. The stimuli received become part of a profound experience that the person can integrate into everyday life. Attention is paid to action, the encounter between body interiority and communication. In physical and emotional action, importance is given to spontaneity, creativity and improvisation in the belief that they are elements that can improve the perception of oneself and "being with others".

This activity, which is both creative and artistic at the same time, allows you to experiment with aspects of yourself that would otherwise be difficult to know and live. The potential of the "party game" is now known, especially in theater therapy, which is a source of inspiration for our work.

The possibilities offered by the creation and interpretation of roles, competently combined with the knowledge and skills of the psychological sciences, allow you to create paths of growth and promotion of personal well-being. In this way, through the staging of deep parts of the individual identity, it is possible to facilitate the overcoming of uncomfortable situations, to develop one's own internal resources and to access fundamental resources for one's own health and for one's inner balance.

To complete the course, the participants also set up their own show, which sees them as protagonists in all stages of the process. Nothing is imposed, but everything is chosen together. Starting from the text to the choice of costumes to that of the scenes, to get to fully experience the satisfaction of acting in front of an audience, gratified by the work done.

The realization goes hand in hand with the evolution of the work done, in order to reflect the initial goal: to grow together.

Source: <https://www.teatromarconi.it/teatro-integrato>

2.2 Best Practices n.2 – TEATRO LIBERA TUTTI (THEATER FREE ALL)

TEATRO LIBERA TUTTI

The TEATRO LIBERA TUTTI project was born from the desire of some associations (Il Mostro, Campo di mArt, G.R.D., Passo Passo e Percorsi di Pace) to create an asymmetrical network of subjects - Associations, Municipalities, Bodies, Institutions, local communities, schools and centers youth - involving several territories simultaneously in integration projects related to diversity / disability, where social theater, experienced as a container and a privileged expressive, creative and supportive channel, can become the "*trait-d'union*" to create a sensitive and active with respect to the issue of disabilities, capable of experiencing diversity as a resource and not as a handicap.

The project specifically created two theatrical workshops, characterized by different but integrated artistic activities: theater, body expression, music, sensory manipulation activities, pictorial art and stage set-up. People with disabilities were involved as actors, but also protagonists of the path of conception and construction of the theatrical piece, from the subject to the creation of the characters, to the realization of the soundtrack, the scenography and the costumes.

The experience proved to be particularly useful also for 'able-bodied' people, who were stimulated to get



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involved and move on different and deeper expressive and communicative levels, confronting their own and others' diversity, and activating new resources to win their limits and cultural and social constraints. The teachers, in fact, already having experience in the field, used a methodology that favors the creative and socialization processes rather than the acquisition of specialized techniques; in fact, the approach is of a maieutic mold, as it highlights and develops the potentials of each of the participants, bringing out their expressive skills and different abilities.

Through the different artistic languages, the participants in the activity integrated with each other, working together, comparing and then expressing themselves jointly on the stage during the final event with the staging of a theatrical event, the result of the two workshops. The final event, promoted in both Municipalities involved, was characterized by the visibility of the work done, with two distinct performances with a single theme. This event was not only an opportunity to go on stage with your own show, but an authentic moment of exchange and sharing for all participants in the two paths.

Source: https://www.cittametropolitana.bo.it/disabili/Teatro_Libera_Tutti_1

2.3 Best Practices n.3 – MONELLI LAB (BRATS LAB)



"L'unione fa il teatro,
come il teatro fa l'amicizia"

The non-profit association "I monelli dell'arte" was formed on March 26, 2009 but is the result of the project of an integrated theatrical laboratory promoted and financed by the Department of Social Policies of the Municipality of Montjovet in Valle d'Aosta (North of Italy) is managed by volunteer educators, who started his activity in October 2006 and continued it in the following years. The Association therefore testifies to the consolidation of the experience in the area and the loyalty and conviction of the people involved.

Main recipients of the project are:

- disabled children interested in theatrical activity.
- young people interested in theatrical activity and sensitive to values of social solidarity.
- social educators and teachers.

The Association aims first of all to encourage the social integration of children with disabilities with children of the same age, within an integrated theater laboratory.

The methodology

The theater company uses theatrical improvisation techniques coming from the experience of the Theater in education which are aimed at enhancing the spontaneous resources of each in the use of the different expressive channels: voice, gesture, image, musicality ...

For the preparation of a show, they don't start from a theatrical text, but from a literary story that seems interesting for the problems it suggests.

The director requires the actors to spontaneously interact with the chosen situations that the children live



directly and therefore understand better. So "pretend" the boys encounter realistic or fantastic situations in which they can better understand facts and events, made concrete by objects and actions and can experience relationships without great risks. Stimulated by the game, they can also express emotions, reflections, personal opinions. In fact, the use of theatrical techniques allows to give concreteness to the situations proposed while remaining within the symbol. It also avoids assigning characters and accepts all proposals making them functional to the story. Everyone immerses themselves in history and becomes part of it, assimilating its actions but also contributing to reviving it with personal experiences, often very exciting. In fact, if you try to make the most of everyone's best resources and use the vast range of languages that theater offers, it is always possible to cut out roles suitable for everyone's abilities. Furthermore, limits become a creative resource. The theatrical script is thus written after the improvisations.

The shows produced by the group have choral characteristics, there are no protagonists that obscure others. But for a show to work, that is, emotions and to catch the spectators, two other elements are indispensable: an adequate rhythm that is obtained only by trying many times, but for short times; a strong energy that shines through when the actors are very involved in acting. The latter is the most important element, but it is not difficult to perceive it with disabled children who, if they are comfortable in a situation and have fun, communicate their emotions in a disarming way and easily empathize with those who are them to listen.

Source: <https://www.imonellidellarte.org>

Concluding remarks

At the end of this research, we can say that the Devising Theater in Italy is a fairly well-known practice, developed and integrated into theatrical pedagogical processes and beyond.

Nonetheless, much remains to be done, first of all to bridge the gap between small and large urban centers and then to integrate this well-established pedagogical and social tool into social and educational processes, starting from the world of school.

It is necessary to improve the accessibility to these programs, in particular by acting on the communication and dissemination of information regarding these programs, trying to make admission costs and widespread diffusion throughout the territory more accessible, with greater attention to small urban centers.

Certainly, the development and diffusion of a project like this can make an important contribution in these directions.

References

https://www.cittametropolitana.bo.it/disabili/Teatro_Libera_Tutti_1

<https://www.teatromarconi.it/teatro-integrato>

<https://www.imonellidellarte.org>



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Introduction

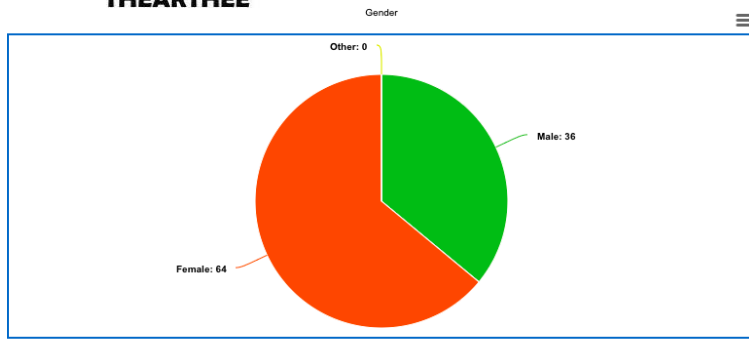
During the 60s, the Swedish theater scene was impacted by the uprising left-wing opposition which was strongly growing at that time. Many of the left-wing opposition participants were artists and strongly connected to theater and had as mission bringing this art to every age group. They fought for having theatre available for children through school curriculums and this might have been the changing period in Sweden.

Since then and based on the idea that children must be treated and respected the same way that adults are, this sector in Sweden has rapidly grown. This developing process has allowed the artistic sector to address social issues among youth by targeting this age group with creativity forms. Compared to other countries in Europe, Sweden managed the global financial crisis, and the professionals of this sector did not experience huge budget cuts. During the last decades there has been investments in the cultural sector by the Swedish government wanting that all children, regardless of their background, to be given the opportunity to engage with the arts.

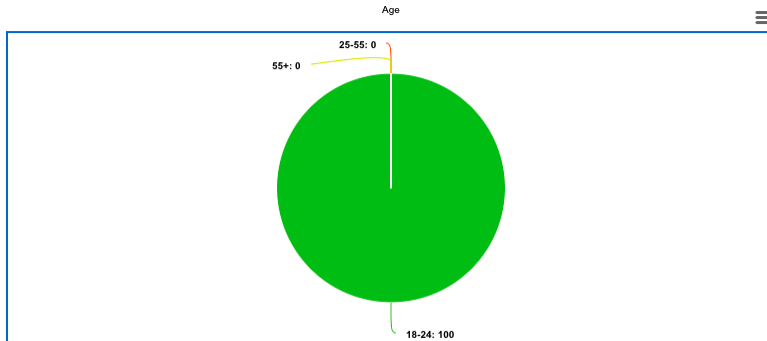
In 2015, the Creative Schools Initiative covered more than 500 thousand students, including mainly newly arrived immigrant children. The program aims at inspiring youth to express their thoughts and develop their own creativity. From 2016, the Swedish Arts Council implemented a program to give children and young people the opportunity to perform and develop their creativity abilities, being involved in music, drama, dance, or painting. In addition, the Swedish Performing Arts Agency (Ministry of Culture) has the task of encouraging different musical output across the whole country, integrating perspectives of gender equality, diversity, and children.

Many other organizations in Sweden target different types of inclusion through theater and performing arts. Moomsteatern is a professional theatre company which works with actors with learning disabilities and their goal is to produce performing arts of high artistic quality.

Field research



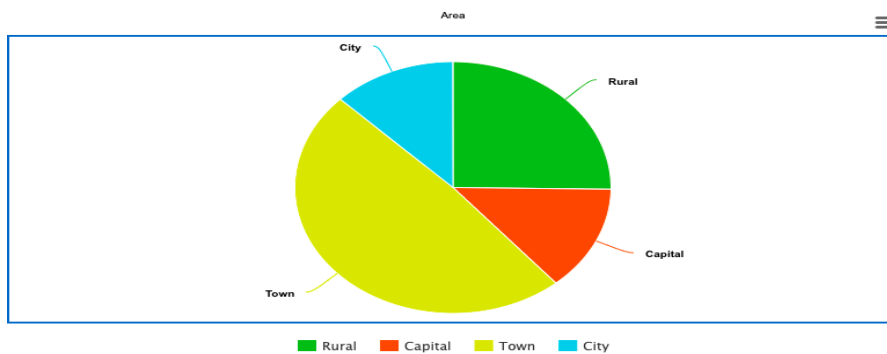
Male Female Other



18-24 25-55 55+

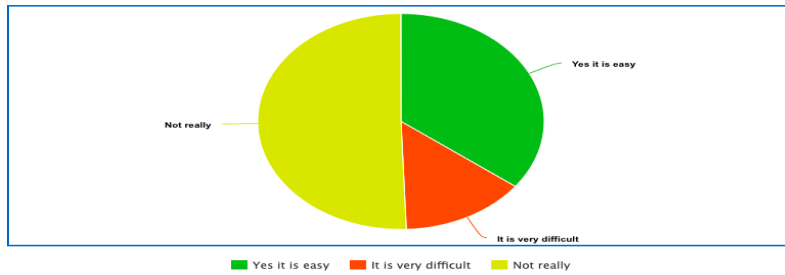
This research targeted youth within Mobilizing Expertise and other local Swedish organization in and around the region of Skåne. The sample consists of 40 participants, between 16 and 24 years old. Regarding their gender, 64% of the participants are female and 36% are male.

Overall, more than half of the participants were living in a town or city. A quarter of respondents were from more rural communities which is quite a large proportion of Mobilizing Expertise’s target group. On average, most of the participants stated that it “wasn’t that easy” to access devised theatre programs. In addition, it was made clear by the participants that they need more support in accessibility to theatre services.



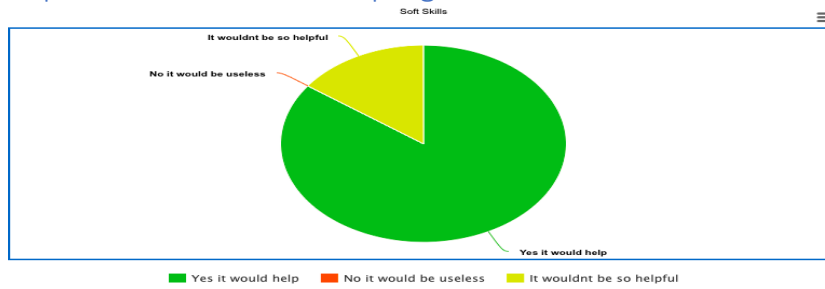
Rural Capital Town City

Where do you live?



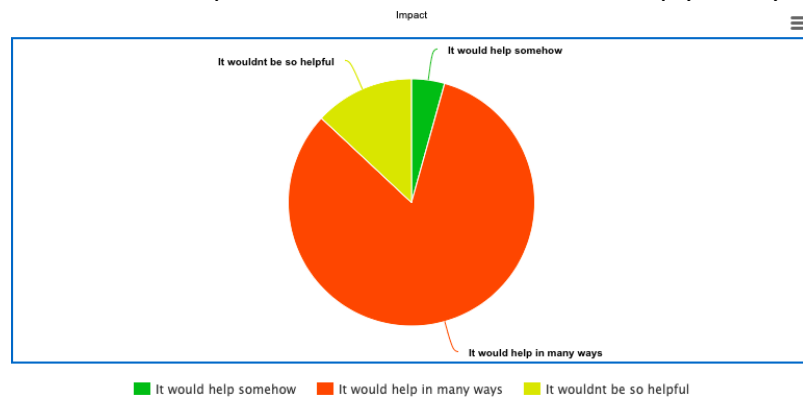
Is it easy to have access to devised theatre programs in your national context?

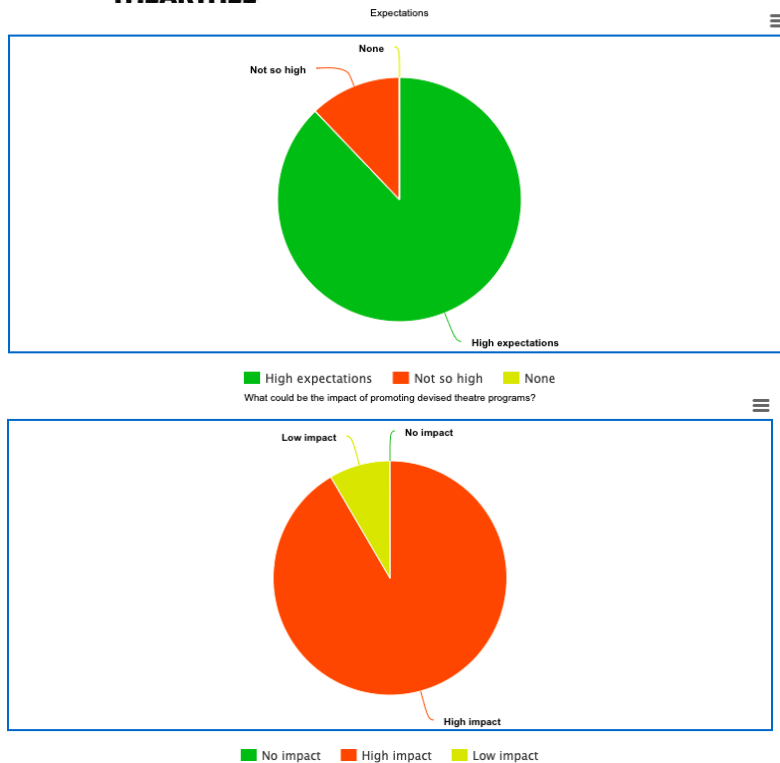
Impact of devised theatre programs.



Having access to devised theatre programs could help with soft skills.

How can development of devised theatre skills help you in your youth work or daily life?





What could be the impact of promoting devised theatre programs?

Desk research: good practices of Co-Designed Theater involving young people at risk of social exclusion.

Support group. It can be a replicator of the traditional circle-time activity widely efficiently used among younger children. Circle-time provides a sense of community, inclusion by having everyone sitting the same way, promoting eye contact and a perspective of inclusiveness in the group. The goals for this support group are to create an accepting environment for all the participants, where they can feel comfortable sharing their experiences, talents, and dreams. This type of practice can cultivate group identity and cohesion and lead to a better social integration among the participants. There are different ways that the facilitator can use to start these sessions, but generally an icebreaker or a collaborative group task is preferred. This type of activity enhances teamwork and the participation of everyone which helps releasing feelings of exclusion. Moreover, this can also help the participants feeling more comfortable with each other and fostering possible new friendships which are essential for a healthy social integration.

This type of activity can be very useful in the theatre scene as it stimulates self-esteem and group work. In addition, and depending on the activities, it can be a great platform the stimulate creativity which can be very useful for improvisation during co-designed theater.



Personal Development Day. This activity aims at encouraging young people to show and explore their own best abilities and inspire others in replicating the same behavior. The activity can start with a small discussion on what the participants feel proud of regarding something that they have previously done. The aim of this warmup discussion is to offer the participants a chance of sharing their accomplishments which can always be inspiring for the others involved. Other games can follow, like basic drama games where participants get to know each other better. These games can be focused on different types of communication and be aware of the fact that not everyone may speak the native language – therefore ensure a more inclusive language.

Once the warmup is done, the participants can then explore different drama techniques to portrait emotions. In groups, the participants can create a story by using their physical theatre skills to show something that they like about themselves. This type of activity stimulates creativity and makes them aware of their potential and what they can achieve. It also aims at portraying the participants' traits in a positive way.

On a general note, the aim of this activity is to boost participants' confidence and awareness regarding their individual skills. It is important to make them aware of how they can perceive themselves in a positive way to others. All of this is achieved through improvisation, role play and physical theatre activities.



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Pictionary debate. This aims at encouraging young people challenging opinions and each other in a fair and civilized way. It is important to understand that even if opinions differ, they must be respected, evaluated, and considered. The aim of this activity is to empower young people into healthy discussions regarding citizenship rights and address social awareness through different types of communication and representation. To address this issue, different drama techniques can be used with the emphasis of learning, becoming social aware, having fun and being inclusive. For example, different groups can think of a social problem that they have faced, or they are aware of, and show it in theatral way.

This will give the young participants the opportunity of sharing their ideas, exploring different societal issues and develop team building skills. It can also be good to boost their self-confidence and their self-esteem and to create new friendships. All of this could be extremely valuable for young people at risk of social exclusion.





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Conclusion

There is a clear desire in having more access to programs of devised theatre. The group of young people at risk of social exclusion showed and recognized that the impact of the revised theatre programs could be very positive in their soft skills, personal development, and daily life. The vast majority of the participants stated that this devised theatre programs would have a very high impact in their lives and that their expectations are very high, which shows an extremely positive desire in participating in this type of activities.

It is important to note that more than 50% of the participants consider that it is not easy to have access to devised theatre programs in their national context. Therefore, there is a need of exploring and solving this issue to better contribute for social integration among the target group.



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Introduction

The Erasmus+ KA2 project TheArThee" (TAT) explores the inclusive potential of theatre and performing arts as a methodology to create opportunity, learn new skills, enhance communication and dispel prejudice against young people facing social exclusion. This will be achieved by sharing of best practice and skills exchange from cross sector organisations working in the field of youth empowerment and alternative learning.

The project will explore how theatre can be used as a tool to bring elements of society together to empower young people regardless of class, race, gender and perceived disabilities and abilities. The project complements the focus on youth exclusion with additional attention to physical and cognitive impairment. TAT deploys an intervention on the skills-related and emotional dimension of excluded young people's plight through exploring the educational, integrational, and creative dimension of devised theatre.

Devised theatre is conceived as an original approach to the theatrical production entailing a peer-to-peer process of co-operation between a group of co-creators in the achievement of a final artistic product. The non-hierarchical nature of the co-creation process is designed to give each individual voice a determining role over the outcome of the process, thereby ensuring the full ownership of the creative process by each individual co-creator.

Target group TAT is addressed to an audience of direct targets and indirect targets

- Disadvantaged young people aged 18-25 coming from marginalized urban and rural communities.
- Educators/trainers in the youth field providing or interested in developing their understanding of social inclusion
- Entities with outreach to the targeted youth categories (NGOs, cultural businesses and associations, Arts centers/groups, Organizations/public agencies providing services for excluded young people).

Situation in Bulgaria

The estimated number of children with disabilities in Bulgaria is about 32,000, although there is no complete data on their exact number in the country. In the last decade, all homes for children with disabilities and half of the Homes for medical and social care were closed, which led to a significant reduction in the number of children in institutional care - from 7,587 in 2010 to 633 at the end of 2018. The Law on Preschool and School Education, adopted at the end of 2015, created conditions for the inclusion of children with disabilities in the general education system. In the school year 2018

- 2019, 22,035 children with disabilities and special needs attend schools and kindergartens.

Despite national efforts, however, children with disabilities remain one of the most isolated and invisible groups in the Bulgarian society. They are at increased risk of separation from their biological families, more likely to live in institutional care or to stay out of school or kindergarten. According to the data for 2018, about 90% of all children in the Homes for medical and social care



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for children and 50% of the children in the Centers for family-type accommodation are disabled. The estimated number of children with disabilities who do not attend school is around 10,000. In addition, there are data that many young people with disabilities between the ages of 15 and 24 are not employed, studying or studying.

The Situation (2018-2020):

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more likely to live in institutional care or to stay out of school or kindergarten. According to the data for 2018, about 90% of all children in the Homes for medical and social care for children and 50% of the children in the Centers for family-type accommodation are disabled. The estimated number of children with disabilities who do not attend school is around 10,000. In addition, there are data that many young people with disabilities between the ages of 15 and 24 are not employed, studying or studying.

Good practices from Bulgarian NGOs

1. Theatrical sessions with people with intellectual disabilities

The Theater module is part of The Project: 'Creative Laboratory for People with Intellectual Difficulties' implemented between May 2019 and April 2020 by Maria's World Foundation. The project is financed by TELUS International Europe. The project sets-up a creative laboratory for people with intellectual difficulties at Worlds Day Care Centre in Sofia, Bulgaria. The aim is to foster the clients' ability to express themselves and develop their creative potential.

The Lab offers hands-on work sessions in four creative modules (pottery, painting, theatre and music) in line with the clients' interests and preferences as well as visits to art exhibitions, theatres, concerts and other cultural events and institutions. Actors, social workers and volunteers are involved in these activities. The created artworks will be presented at an exhibition.

Specifics and structure of the Theatre module:

The Theatre module is focused on giving space to the young people with intellectual disabilities to experiment and express themselves through the means of Theatre. Sometimes it is hard for these people to find safe space where they can try to use these methods freely without being judged. The theatre sessions of the project provide an atmosphere of tolerance and acceptance.

The module consists of 5 sessions. The sessions are scheduled once a week and take place in the building of Worlds Daycare Center in Sofia. Each session's duration is 45 minutes. Extra 15 minutes are provided in the beginning for gathering and preparing. The sessions are planned after the everyday program of the daycare center. This is a way to differentiate the vocational training sessions that are part of the usual program and the activities focused on free time and artistic expression.

Each session is based around different "tool" of the actor: body, voice, emotions, memories, observations. The sessions consist of exercises that emphasizes each of these aspects.



The group of participants consist of 10 clients of the daycare center with mild and moderate intellectual disability. The first session was open to all clients of the daycare center so they can try and see what the activities will be. After that everyone decided if they want to participate, and the final group was selected.

The sessions are led by professional Bulgarian actress. Social worker from the Daycare center is also part of the sessions supporting the group dynamics.

Structure, schedule, and repetitiveness are very important for people with intellectual disabilities. It helps them feel secure and reduces their anxiety and fear of the unknown. For this reason each session of the module has clear structure – starts and ends the same way every time and in the middle there are exercises with different aspect of the actor's work – for example: working with the voice,

expressing emotion, ways of moving and etc. Playing a specific role in artistic drama etudes is also included as a more complex method.

Observations

The organization is now in the beginning of the module. What we observe is that the participants are very excited about the techniques that are presented to them. They like to try and play with them. The key aspect is for everyone to be included and to experience the techniques.

We saw that some participants are more willing to try and other are a little reserved but almost all of them tried the exercises and felt very happy.

Our approach is to encourage the participants to try new things and to collect their feedback about the way they feel after the session. For now, all of the participants expressed positive feedback about feeling relieved by emotional tension that they felt during the day and energized at the same time. Each week they wait for the session with a great excitement.

2. P.E.C.S /Picture Exchange Communication System/ - working with autistic children and youth

Karin Dom offers various therapeutical programs. The service is aimed at children with special needs and their families. In this center the child is included in appropriate for him/ her therapy and/or training. Parents also take part in this process through trainings, counseling, and support from specialists. In 1985, this unique alternative system – P.E.C.S., was developed to teach children and adults with autism and other communication disorders (hearing impairment, expressive developmental dysphasia, etc.) to initiate communication.

Initially used in the Delaware Autism Program, P.E.C.S. has gained worldwide prominence and recognition due to its focus on the introductory component of communication. This system does not require complex and expensive materials. It was developed with the help of educators, social workers and families and has been used in many situations and with people with a variety of communication disorders.

P.E.C.S. begins by teaching the affected person (in this case called "student") to exchange a picture of the desired object with the teacher (specialist and/or trained parent), who in turn immediately grants the request. The trained process is based on Skinner's book "Verbal Behavior", in a way that functional verbal operations are taught in a systematic way, using prompting and reinforcement strategies that would lead to independent communication. The



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system teaches how to distinguish individual symbols and then how to use them in short sentences. In the advanced phases (stages) of the system, individuals are trained to comment and answer direct questions. Many children who have used the P.E.C.S. system begin to develop speech. The system reports great results, among adolescents and adults who have a wide range of communication, cognitive and physical disabilities.

It consists of 6 phases of training and is particularly effective when combined with elements of behavior therapy. P.E.C.S. is a core communication component of the "Pyramid Approach," a system of training and intervention based on applied behavior analysis. The most crucial component of the

P.E.C.S. program is the importance placed on initiating communication, an ability often lacking in individuals with autism. To begin with, the program is based on simple "imperative" /commanding/communication on more abstract topics. These initial expressions are made by the child presenting the teacher /therapist, parent/ with a picture of the desired object, after which the object is immediately given to the child. In order to reduce reliance on teacher prompting and therefore avoid passivity and support active initiative, verbal prompts are not used in this process. The P.E.C.S. system moves from simple pictures to the inclusion of symbols and to the use of symbols in the formation of functional sentences, where an action can be conveyed as well as an object, and feelings can be expressed.

Another positive aspect of this approach is that the child is given the opportunity to spontaneously seek out communication with others, which is an invaluable quality for further acquisition of language and social skills. The P.E.C.S. method is understood by the general population and is easy to implement. It is behaviorally oriented and helps especially autistic and hearing-impaired children learn to "talk" about their needs. As an implementation model, it is close to the children's world - the picture exchange. The approach is guided by the need to initiate communication, a learning that can eventually be applied to all forms of communication.

For individuals with severely limited communication, any improvement in functional communication and expression would have a significant impact on their quality of life, possibly reducing frustration, anxiety and depression and helping them to understand and interact with their social environment. The nature of the P.E.C.S. system enables the materials to be used in a variety of settings by people with autism, hearing and language impairments, particularly at school and at home.

3. KUDO DAYDO JUKU – the role of eastern martial arts in the rehabilitation of drug addicted children and adolescents in “Life Without Drugs”.

Therapeutic Center "Ka Sport - Tramplin" works on the program "Life without drugs" and offers rehabilitation, personal development and integration of children and adolescents at the risk of using psychoactive substances or in the initial period of it. KUDO is an essential part of the program for rehabilitation and resocialization of those children and youth.

The rehabilitation program for drug-addicted children and young people "Life without drugs" of "KaSport - Tramplin" is based on the theory of social learning and the dynamics of an open type of program. Inspired by this experience, the model of the rehabilitation center seeks the social and



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psychological preconditions for the problem, their localization and solution, but without isolating the treated.

"Ka Sport - Trampolin" not only creates the first program for addicted children and youth in Bulgaria - "Life without drugs", but also the first program, in which sport has a major role as part of the recovery of addicts. The usual aim in sport programs for drug addicts is to increase the tone, energy, support free communication between the participants, while in the program "Life without drugs" the purpose of sports is different. With the help of martial arts, drug-addicted young people gain a new perspective on the world around them and more importantly - get to know themselves, build a new, harmonious vision of their own "I", learn discipline and acquire "tools" to overcome critical situations.

"KUDO DAIDO JUKU" is a modern martial art that is among the most realistic and practical styles ever created. The symbol of "KUDO DAYDO JUKU" is the hieroglyph "Ku", which means "free". The meaning of the motto "KUDO DAYDO JUKU" is "Sport of the successful".

Philosophy of KUDO DAYDO JUKU

Martial arts are not a sport, they are a way of life.

We enter the KUDO hall every day. The goal is to defeat selfishness and aggression in ourselves and thus purified, to unite the body and mind. Achieving inner harmony will allow us to constantly expand the limits of our capabilities.

KUDO is not just a way to fill your time or train your physique. The more you train and learn, the more things inside you, outside the physical aspect, will develop. You will acquire skills, which at first glance have nothing to do with the real world, but in fact help you to become a conscious being who is in harmony with him/herself and the world around; a confident person who can face and cope with challenges without the need of external stimulants.

The hardest battle in KUDO is the battle with our own "I". In the eternal race with nature, man studies the vastness of space, reaches to the depths of the sea, breaks the atom, masters the elements, becomes a demigod, but has forgotten himself. There are so many people who have forgotten the such vast universes as themselves. The consequence of this is that we are not yet ready for the discoveries that lay ahead, not mature enough for them, and instead of handling them, they are owning us.

The Japanese word "Basai" means to penetrate the fortress - to take it over. But what is the real fortress we need to attack? Battles and wars have been fought since immemorial times. But whatever we conquer, whoever we defeat, deep in our consciousness, a voice is telling us, "this is real" or "this is not real." No matter how much we try to present ourselves to others as strong, honest and good, our own nature confronts us as a judge and, waving a threatening finger, informs us of another loss. Loss in the biggest battle - the battle with one's own "I".

"I" is the largest and most difficult to conquer fortress, because it is guarded by our own weaknesses and fears. But it has secrets and hidden loopholes that can be penetrated. Martial arts and KUDO teach us how to do this.

Not only children and adolescents who are in the process of drug addiction rehabilitation, but also anyone who wants to achieve harmony with themselves can take part in KUDO sports and classes organized. Ka Sport – Trampolin provides everything needed, including the equipment (a protective helmet "Supersafe" and special gloves), and gives an almost complete guarantee against injuries.



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The classes are held on a special floor covering, which protects from bruises during the activity.

4. Forum Theatre - The Art of the Oppressed

A youth center, which has been operating at the Rowing Base in Plovdiv for several years, launched the "Forum Theatre - The Art of the Oppressed" project on February 10th. Young people, with emphasis on such with problems at hand, from 16 to 25 years old, are recruited for the artistic group. The first meeting of the group is on Sunday from 10.30 to 13.30 and the meetings will be held regularly in all subsequent weeks with free admission.

The young people will gradually get acquainted with various techniques from forum, image and impro theater. The final performance of the troupe will be performed in front of different audiences in order to raise issues and give publicity to socially important topics.

The Forum Theater, also known as the "Theater of the Oppressed", was introduced and developed by Augusto Boal in 1960 in Brazil during a severe authoritarian regime. Boal developed the Forum

Theater method in order to give a voice to the repressed, to give them strength to fight against violence and injustice in their lives. Due to the exceptional effectiveness of the method, Boal managed to spread it to different parts of the world. Today, forum and image theater is practiced in over 100 countries around the world.

The main characteristics of the Forum and Image Theater are that the audience actively participates and works with situations of violence and oppression from real life. The aim is to give the floor to those who are often excluded from public debate and to achieve positive change.

Main features of Forum and Image Theater:

- Interactive theater in which the audience actively participates (everyone is an actor)
- Dealing with situations of violence and oppression from real life
- Refers to community issues
- Strives for positive change
- Gives a voice to those who are often excluded from public debate

5. Sandplay - Therapy through sand play

Centre for Health and Education "Edikta" is comprised of professional psychology specialists, working with children, youngsters and adults. They offer various therapeutical programs to overcome traumas, disfunctions and return to a functioning, harmonious state of mind and being. Children play with great pleasure in the sand. Freely flowing from our palms like water, it also can take various shapes under our hands: sand is ideal for creating images of symbols that reflect a person's state of mind.

In a psychological sense, in the course of the game, due to the imagination, a joining of the surrounding world and the inner world of the person (inner reality) takes place. It is interesting to note that in many ancient cultures sand was present in ritual ceremonies of initiation, acceptance into the society of adults, etc., i.e. actions directly related to the experience, to the soul.

The founder of the "sand play" method was Mrs. Dora Kalb, a student of C.G. Jung and of the English child psychiatrist Dr. Margaret Lowenfeld. In 1929, during a therapy session, Dr. Lowenfeld offered



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a child a box of sand, water and small figurines. She named this therapy "World-building Technique", but Dora Kalf renamed it as the creator of the "Sandplay" method, in the form widely known today.

According to Jung, the psyche has its own deep wisdom and potential for healing and transformation. Such a condition is the creation of a trustworthy and safe space in which one feels protected. According to D. Kalf, this is the most important thing in the " Sandplay " method - creating a free, safe and secure space for the client, in which awareness, understanding and the discovery of a solution takes place. Thus, authentic, therapeutical healing begins to take place.

Today, Sandplay is a full-fledged psychoanalytic technique, recognized worldwide. In the Sandplay room there is a chest of certain proportions, pure quartz sand (dry and wet), miniature figurines of different people, animals, plants, fairy tale characters, stones and a number of other things that are meant to awaken our imagination. The figurines images are always at hand and the client does not need to create them every time. Most importantly - they can be used as symbolical representation of the diverse human relationships and experiences.

In the sandbox, the client can repeatedly act out scenes and situations that excite him/her. It is very easy to act out variations of one's actions in situations that are important to oneself. It is possible to materialize a dream that moved one deeply, and many other different things, situations, as unique as each person is.

In Sandplay the sandbox, the room and, of course, the therapist contribute to the emergence of a sense of security and freedom of action. The optimal dimensions of the sandbox allow one to envelop the whole picture built in the sand, to "look down" on the situation and feel the limits of one's world.

Such moments provoke certain emotions, insights, and reconsideration of one's own behaviour and those of the people around us.

One is highly emotionally involved during the construction of the artwork. The therapist's office, as well as the sandbox, appears as a sacred place to encounter oneself, so it is very important to define the rules and boundaries of the work that will guarantee security, when "contracting". Thus, it should always be explained to children and youngsters that they are in a room in which "they can do anything but ". The prohibitions only apply to inflict bodily harm, breaking toys on purpose etc.

The therapist does not intervene in the process of creating the art piece, except when the client asks for help. When the composition is completed, it is possible to discuss the symbolism or how the client feels in the role of one or another of the characters in its context. These conversations help both client and therapist to connect the magical world of the sand imagery to actual life situations of the client.

These images are not interpreted - this happens eventually after several sessions and at a specific stage of the therapy. Each process in itself is so unique and therefore one cannot speak of hard and fast rules - in which session exactly what will happen. The therapist's position is more one of silent witness and participant observer. There are two people involved in sand play work - the client and the therapist. When the client is a child or a youngster, the therapist meets the parents beforehand, and a so-called therapeutic contract is made with both the child and the parents. By "contract" is meant a discussion of the goals of therapy, the stages, the parents' behavior, and the frequency of the discussions. It is very important to stress that the child's or youngster's work is not interpreted at all



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by the therapist in the presence of him/her. The therapist is in close contact with the parents - he gives them information about their child's feelings and emotions. The parents' willingness to cooperate is a particularly important element in the therapy process.

Benefits of the Sandplay therapy method:

For children:

- An opportunity to spontaneously express their inner peace.
- To learn how to become aware of their emotions and feelings.
- To understand and control their desires and behavior.
- To become more self-confident.

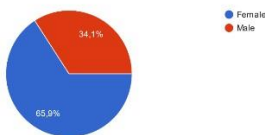
For youngsters and adults:

- An opportunity to look at their personality traits.
- To understand how these traits can influence the people around.
- To get a feel for their parenting capabilities and life potential.
- To receive support in a crisis.

Field research: Questionnaires

This research was carried out with young people within Social Hub network. It shows a high proportion of engagement with these activities but also shows that this is largely based within major conurbations. A total of 41 respondents completed the questionnaire.

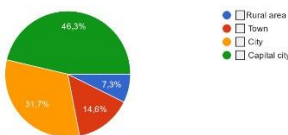
1) How would you self identify your gender?
41 de răspunsuri



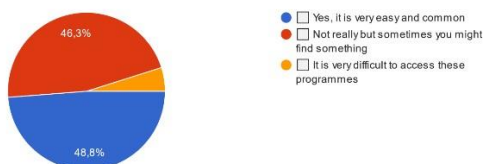
2) What is your age?
41 de răspunsuri



3) Where do you live?
41 de răspunsuri

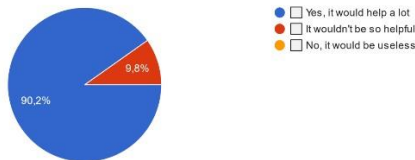


4) Is it easy to have access to devised theatre programmes in your national context?
41 de răspunsuri



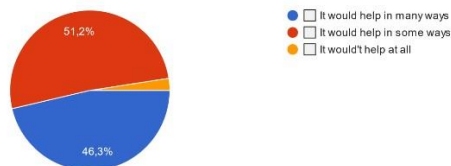
We can see that theatre activities remain more popular with girls 65.9% comparing to male respondents 34.1%. 100% of respondents were in the target age range. A large percentage of respondents found it easy to access theater devised activities (48.8%), broadly in line with the areas lived in. It reflects the ease of access within cities and major towns and the greater difficulties in smaller town and rural areas. 4.9% of the respondent states that It is very difficult to access these programmes. As we can observe the number of respondents from the Capital city Sofia is similar with the ones responding that they have easy access to devised theater programmes.

5) Having access to devised theatre programmes could help you in developing soft-skills?
41 de răspunsuri

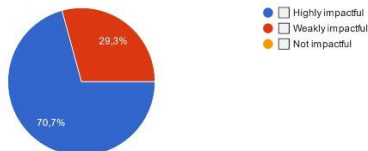


By developing strong leadership, delegation, teamwork, and communication abilities, you can run projects more smoothly, deliver results that please everyone, and even positively influence your personal life by improving how you interact with others. Soft skills are useful both in our professional and personal lives. 90.2% of the Bulgarian respondents acknowledge the importance of the so-called soft-skills.

6) How could the development of devised theatre skills help you in your youth work or your daily life?
41 de răspunsuri



7) What could be the potential impact of promoting actively devised theatre?
41 de răspunsuri



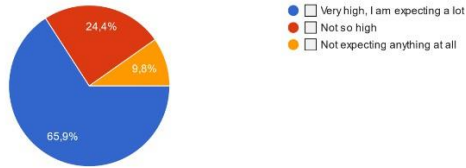
An overwhelming majority of respondents (70.7%) recognize the value and impact of devised theatre programs in tackling social exclusion. It is well established that arts programs can have a transformative effect. Development of soft skills such as confidence in speaking and creative problem solving are well supported and recognized within these programs. There is clear indication that respondents believe with better promotion and access the impact and engagement would be enhanced. 46.3% of the survey participants responded that developing Devised Theatre's skills could help them in their work or daily life in many ways or at least in one way or another.



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8) What are your expectations towards this project?
41 de răspunsuri



It is clear that expectations are high for this sort of program. 90.2% of participants have some expectation with 65.9% having a very high expectation.

Through this survey of 41 people living in Bulgaria, we perceive a deep interest in Devised Theatre programmes among our sample of respondents, and even a strong desire for access to these programmes. Paradoxically, the difficulty of access to them in Bulgaria seems to divide respondents between hope for success and slight skepticism about the potential impact that Devised Theatre could have on society. Numerous educational and professional theatres are using the techniques of devised theatre to address social issues, create moments of revisionist history, and deconstruct dramatic (or other forms of) literature. Devised Theatre has become a strong tool in creating conversations within an audience. Live theatre helps to promote social discourse,

dialogue and potential social change. Theatre is a cultural phenomenon that demands that society examines itself in the mirror. We can study societal problems and attempt to find solutions. Coming together as a community to listen to opposing points of view is necessary. And this might be exactly what Bulgarian society needs.

Overall analysis of all-partner countries.

In the UK there is some growth with issues such as social exclusion. Even though theatre and performance programs are well established. There are many different approaches to handling the exclusion issues in the UK however Chickenshed chooses to encourage participatory arts in undesired communities using the power of theatre and performance.

Due to the large groups of refugees and migrants which have caused a greater risk of social exclusion in Germany regardless of the high corporation with NGO's and Civil Societies. However, many organizations are now using theatre as a medium in working with the underrepresented.

With the case of Italy Theatre models including devised theatre are well known and frequently used. It is now shown to be of great importance in working with those who have disabilities.

In Ireland it is persons with less affluent background that have the greatest difficulties and less opportunities. This is probably to do with the struggle for Ireland to provide equal opportunities to young people and an education system that is unequal. There is however, greater non formal education opportunities which has had bigger impact on community enhancement

In Sweden, the use of theatre is not as prevalent as other countries in Europe. This is due to the popularity of it in the 60's of a left-wing opposition. However, now it is fast becoming popular and being encouraged with Sweden's high priority in Children's rights and education.

In Bulgaria Children with disabilities are overlooked and underfunded and are isolated causing them to bear greater risk of being excluded and abandoned in society.

Results of Field research in all countries

While each country's situation is different in some ways and similar in others it is agreed that theatre and other non-formal education is extremely useful. Like the situation the respondents that participated in the field study survey are different in the different partner countries. Majority of the respondents are females in Sweden, UK, Germany, and Ireland however majority are male in Bulgaria and Italy. And the age group is 18-25 except for Germany which the age group of respondents are 22-55. The area the respondents live also varies as the UK, Sweden and Italy show majority living in town areas, Bulgaria having majority in Capital city, Germany cities and Ireland had majority in Rural areas. Most countries agreed that it would be highly impactful and have high expectations however, Italy was the only one where there was low expectations and impact was weak.

Best practices in Partner countries

All partners shared their best practices which were all different such as Pictionary debate in Sweden which encourages persons to challenge opinions in a civilized way. Communicative limits from Ireland which encourages participants to be comfortable with who they are through appreciation. Getting to know each other from the UK which encourages persons to get to know





each other beyond just their name. Sand Play in Bulgaria which gives participants an opportunity to express and understand their emotions, personality traits and feelings. Brats Lab in Italy which encourages social integration of children with disabilities with other children of same age without disabilities. Arthaus. Berlin which is an international school that provides training programs for persons and develops performance arts within different cultures.



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Foreword on use of this guide

What follows are a wealth of exercises to use for various different scenarios. It is by no means comprehensive and other such exercises are readily available on the internet. But the essence of these provocations here are their adaptability and usage for an inclusive group of young people wishing to explore their creativity through the devising process. They are all based on the Non Formal Educational approach to ensure maximum engagement.

The real work is in letting the young people lead, working these exercises in a way that the young people are taking ownership. People on the fringes of society, those that face exclusion for whatever reason have very little control over their lives. Young people as a whole are institutionalised at an early age. This is the space that undoes that societal expectancy and lets the participants set their own goals.

Devising theatre should be a space where they take back control for however long the workshop is. If it feels like school participants will switch off, if it feels like a fame academy learning routines then participants are not owning the space. That is not to say there isn't huge value in structured, formal learning. But for devising theatre inclusively we believe that formal structures should and must be ripped up. The space belongs to the participants. As practitioners we are the enablers of the stories that emerge.

These are exercises and ideas that will spark your own ideas and adaptations as youth leaders. They are there to inspire and not to answer.

These exercises that will aid an interested practitioner but we would inform readers that to devise theatre with an inclusive group of young people requires an approach that celebrates the voice of our young people.

It is clear that what we are talking about is the beginning of an emergence of an Inclusive approach to theatre on a European wide basis. These ideas and thoughts certainly do not represent any individual organisation. They are the ideas, experiences and thoughts of many different social enterprises from across Europe coming together to share. Therein is the essence of what we believe this approach can achieve: A coming together of a diverse individuals to create their own space. A new inclusive space.

Creating and co-designing theatre is a journey that must be led by the participants, from choosing the themes to writing the script and finding their own unique voice.

People are excluded because they don't meet the arbitrary norms of our society. At every junction society puts up barriers to 'success'. For marginalised communities those barriers grow pretty huge. An inclusive space for devising theatre should remove all and any barriers.

These exercises will help create this inclusive space. Not all of them for everyone all the time. If you're interested to explore this work further then please do contact us at davec@chickenshed.org.uk

TheArtThee consortium.



3. Ice Breakers and Energisers Exercise No. 1	Sliding scale
Purpose of the Exercise (Explain why this Exercise is implemented)	Breaking down barriers and perceptions
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Participants gain a deeper understanding of each other and explore their unconscious bias around areas of exclusion. Non verbal communication
Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	5 – 10 provocations are prepared in advance
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant.
Duration	15 minutes
Description of the Exercise	<p>The group divide into pairs and name each other A and B. The facilitator will give some provocations. It will start with a fun statement. "Does partner A prefer sweet or savoury food" Without any discussion partner B must place partner A on a human sliding scale built across the room of where they think partner A would place themselves.</p> <p>The partners are then asked to replace themselves in their correct place.</p> <p>The provocations become more serious. "Does partner B like working in a team or alone?" "Has partner A had to overcome many barriers of few barriers"</p> <p>These provocations are then explored and broken down</p>

3. Ice Breakers and Energisers Exercise No. 2	1, 2, 3, 4, 5, 6
Purpose of the Exercise (Explain why this Exercise is implemented)	Using the voice as a means to develop scenes
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Develop vocal skills Develop improvisational skills Inspire scene development
Group Size	From 10 to 30
Preparation (What is necessary for the trainer/facilitator and participants to carry out the Exercise)	Use of piano keyboard or audio playback
Materials and Location (Which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant.
Duration	30 mins
Description of the Exercise	<p>The trainer teaches a simple vocal pattern to the group using the numbers 1 through to 6. This can be taken at a variety of tempos to include people with speech or language difficulties. It can be used melodically or as a spoken exercise.</p> <p>This vocal pattern is then adapted to a variety of uses.</p> <p>The group can be split into two and improvise a variety of scenes/moods such as an argument or a love scene</p> <p>As confidence develops the participants can be split into smaller groups to devise their own scenario using only the numbers.</p> <p>IN time these numbers can be replaced by simple phrases as devised by the participants</p>

3. Ice Breakers and Energisers Exercise No. 3	One Duck, Two Legs, Quack!
Purpose of the Exercise (Explain why this Exercise is implemented)	Energiser exercise
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To energize the group and make it focused on the work. Each energizer, it is also a way to work on Group building.
Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Enough space in the room
Materials and Location (which type of room or space is needed Which materials need to be provided)	The space of the room is in order of the group size. About 2,5 sq.m. for each participant.
Duration	10-15 minutes
Description of the Exercise	<p>Ask participants to stand in a circle. Everyone in a circle. We are going to say a pattern, one word per player with body gestures, going clockwise. It goes like:</p> <ul style="list-style-type: none"> • One Duck, two Legs, Quack • Two Ducks, four legs, Quack Quack • Three Ducks, six legs, Quack Quack Quack <p>And so on, till someone misses.</p>

3. Ice Breakers and Energisers	Face Synthesizer
Purpose of the Exercise (Explain why this Exercise is implemented)	Warm- up activity, requiring concentration. A fun way of getting more comfortable with fellow participants in new groups.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	<ul style="list-style-type: none"> • This activity has the objective of making participants form a closer bond with each other. Something that is very important to build before future discussions on topics. • Creates a feeling of safe space.
Group Size	Unlimited (even numbers)
Preparation	No preparation needed
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space for the group to comfortably work in pairs without disrupting one another.
Duration	5- 8 minutes
Description of the Exercise	<p>In pairs, participants decide on who will be "A" and who will be "B".</p> <p>A will go first and will touch B on different parts of their face. B is then to make a distinct noise for each part that A touches. B must remember with touch goes with each noise. After they play around with this concept for a few minutes, the facilitator will let them know to swap roles.</p> <p>After this, the participants can show off what they have been working on, be that a song or simply remembering which touch goes with which noise.</p> <p>Then the group can reflect on the activity.</p> <ul style="list-style-type: none"> • How did the pairs decide about who would be A or B. How did you feel about your role? • How did you feel playing the game? Was it fun or was it frustrating? • Did you feel comfortable playing a physical game? If not, how did you find a solution.

3. Ice Breakers and Energisers Exercise No. 5	A-I-O
Purpose of the Exercise (Explain why this Exercise is implemented)	Ice-breaking Theatrical Energizer exercise
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To awaken the energies of the group and make it focused on the work. As each energizer, it is also a way to work on Group building. Other outcomes: To use the body and eyes contact in communication with others.
Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Enough space in the room
Materials and Location (which type of room or space is needed Which materials need to be provided)	The space of the room is in order of the group size. About 2,5 sq.m. for each participant.
Duration	10-15 minutes
Description of the Exercise	Standing in a circle, a participant must start by throwing a hypothetical object towards another participant with a movement of the body: with the arms extended upwards and the hands joined, simulate the throw by bringing the arms outstretched, like a spring, from back to front in the direction of the chosen participant and simultaneously shouting the letter "A". The participant who receives the object will grab it with joined hands, bringing the arms outstretched towards, moving the body backwards and screaming the letter "O". The two participants at the side of this will have to simultaneously and together turn their body towards the receiving participant, simulating a blow to the receiver's belly with their hands joined and outstretched arms and shouting the letter "I". The receiving participant will follow by throwing the virtual object again at another participant, and so on until someone makes a mistake. After a couple of test laps it is possible to proceed with the elimination of those who will miss letter or body movement. 3 people will win the round.

3. Ice Breakers and Energisers Exercise No. 6	The Windmill
Purpose of the Exercise (Explain why this Exercise is implemented)	Energizer
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	<ul style="list-style-type: none"> • Fast pace game to energize the group before more though provoking activities that don't require a lot of physical work. • Discussion after energizer as an intro to further discussions.
Group Size	Between 10 and 16 participants
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Respect and listening.
Materials and Location (which type of room or space is needed Which materials need to be provided)	It is important to have an open space for this activity as it involves running. Ideally done in grass or soft floor to prevent injury.
Duration	20 minutes
Description of the Exercise	<p>The facilitator will divide the group into 4 smaller groups with 1 person left over. This person will be called the miller.</p> <p>The three small groups will sit in 3 separate lines in the shape of a windmill. They will be the windmill.</p> <p>The miller will then walk around the circle until they decide to choose one of the 3 groups by tapping them on the head and saying "Let's go" or "Go away"</p> <p>If the miller says "Let's go" then the group must run in the same direction around the circle and if they say "Go away" then they must run in the opposite direction of the miller and back to one of the spots in that groups line. The miller must also try and steal a spot. Whoever is last to the line becomes the new miller and the game continues.</p> <p>When the facilitator feels that the game has ran its course, they will ask the participants to sit in a circle to discuss the</p>

game.

Some questions may include

“How did it feel to be the miller”

“How did your spot in the line affect your chance of staying in the windmill”

“Did you feel like anyone had an advantage or disadvantage”

(Very fascinating activity to do with people with physical difficulties to see how the group adapts to the situation and if not, how they feel about the activity afterwards as a reflection on the disadvantages that people face)

Theoretical Knowledge on Devised Theatre

Depending on who you talk to, devised theatre has numerous definitions. Eric Grode on the TDF Theatre Dictionary website states that a devised process “typically begins with little more than a rehearsal space and a group of eager, committed theatre practitioners. Through a series of improvisatory theatre games or other conceptual ice-breakers, they start to tease out the kinds of stories they’d like to tell and the way they’d like to tell them. Over time, a text emerges, one covered with the fingerprints of each and every participant.”

Vanessa Garcia in the article “The Paradox of Devised Theater on the Twenty-First Century Stage” states that it is “theatre that begins without a script. The script gets “written” as the rehearsal process takes place through a series of improvisations and collaborations.”

The simplest definition is given by John Walton in the article “Devised theatre: ten tips for a truly creative collaboration.” He states that devised theatre is “a process in which the whole creative team develops a show collaboratively. From actors to technicians, everyone is involved in the creative process.”

This process has become popular over the few decades. Those who are interested in the freedom to make their own work and explore subjects without the time, content, and other possible restrictions that accompany other types of theatrical rehearsal processes tend to flock to this genre of theatre. Numerous educational and professional theatres are using the techniques of devised theatre to address social issues, create moments of revisionist history, and deconstruct dramatic (or other forms of) literature. Devised Theatre has become a strong tool in creating conversations within an audience.

Devised Theatre as an instrument

The focus on Devised Theatre as a key educational/socialization tool for promoting interaction of excluded youths in co-creation and creativity in artistic expression. Devised Theatre, in the definition provided by Oddey (2013) is a peculiar approach to the creative process in the field of theatre providing a central role to a group of co-creators in the achievement of a theatre product through co-creation. Devised Theatre is determined and defined by a group of individual creators setting up an initial framework and structure to explore and experiment with ideas, images, concepts, themes or specific stimuli (music, text, objects, paintings, movement etc.).

The process reflects a multi-vision made up of each group member's individual perception of the world, re-interpreted and defined as a product, wherein participants make sense of themselves in their own cultural and social context investigating, integrating and transforming their personal experiences, improvisation and experimentation. As an instrument of education and community engagement, creative theatre has known several applications as an instrument of developing skills of self-reflection, creativity and improvisation as well as fostering the elaboration and staging of a concrete representation of shared challenges and solutions within particular, mostly disadvantaged, portions of the community.

TAT employs co-creation Devised Theatre as the cornerstone of an educational approach to foster empowerment, active participation and social inclusion of youths facing socioeconomic exclusion, at the same time empowering disadvantaged youth learners as peers in a process of cooperative design involving also learners from mainstream youth categories, breaking stereotypes and barriers as well as answering a gap in the existing offer of co-creative development in the field of Arts within the youth education field.

5. Stereotypes and prejudices Exercise No. 1	Culture Clash
Purpose of the Exercise (Explain why this Exercise is implemented)	This session will use devise theatre to deconstruct the narratives that cause the exclusion of young people by shedding the light on the topic of stereotypes, prejudice, and culture to help to encourage integration and inclusion.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	This activity encourages awareness, introduces the context of cultural shock, and encourages playfulness, creativity and helps build a connection.
Group Size	10-50
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	<ul style="list-style-type: none"> •Break the group into two groups. 1 group can ask question speak English while the other group can make up their own language and gestures and must devise their own culture and country making sure the either agreed on a leader or to not have a leader. They should make sure they have a dynamic, different greetings etc. The other group then integrates and tries to develop a connection asking questions and trying to identify their dynamic leadership and greeting
Materials and Location (which type of room or space is needed Which materials need to be provided)	Two groups with different culture dynamics, Enough space for each participant.
Duration	25min
Description of the Exercise	<ul style="list-style-type: none"> •Break the group into two groups. 1 group can ask question speak English while the other group can make up their own language and gestures and must devise their own culture and country making sure the either agreed on a leader or to not have a leader. They should make sure they have a dynamic, different greetings etc. The other group then integrates and tries to develop a connection asking questions and trying to identify their dynamic leadership and greeting. We discuss how each group felt and what they observed etc. This activity encourages awareness, introduces the context of cultural shock, and encourages playfulness, creativity and helps build a connection.

5. Stereotypes and prejudices Exercise No. 2	Culture Iceberg
Purpose of the Exercise (Explain why this Exercise is implemented)	The iceberg model helps individuals or groups to discover the patterns of behaviour, supporting structures and mental models that underlie a particular event.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills, and attitudes)	<ul style="list-style-type: none"> • To understand the concept of culture. • To become aware of one's own culture and recognise the influence of one's behaviour and attitude. • To learn and understand about the institutions, customs, traditions, practices, and current issues in a specific country.
Group Size	5-20
Preparation (What is necessary for the trainer/facilitator and participants in order to carry out the Exercise)	Give person time to think of the different parts of their culture and then give them time to discuss in smaller groups with others so they can see both the differences and similarities between their cultures.
Materials and Location (Which type of room or space is needed Which materials need to be provided)	Participants, Pen and Paper
Duration	15 minutes
Description of the Exercise	Participants draw and fill in their cultural Icebergs that relates to their culture

5. Stereotypes and prejudices Exercise No. 3	Stereotype vs Prejudice
Purpose of the Exercise (Explain why this Exercise is implemented)	To ensure that participants are aware and know the difference between stereotype and prejudice
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills, and attitudes)	This exercise starts with a thinking skills activity which aims individuals own prejudices, stereotypes, and discrimination. It enables participants to: <ul style="list-style-type: none"> • Understand that people have negative attitudes and different ideas on what is meant by prejudice, stereotypes, and discrimination. • Be able to recognise both their own and others stereotypical and prejudicial attitudes • Be aware of the negative consequence
Group Size	10 to 20
Preparation (What is necessary for the trainer/facilitator and participants to carry out the Exercise)	The trainer should first offer the theoretical definitions on what prejudice, stereotypes, discrimination.
Materials and Location (Which type of room or space is needed Which materials need to be provided)	Enough space for participants to move. Information about the definitions time for discussion and time for the activity.
Duration	10 min

6. Soft Skills Exercise No. 1	Soft skills, competences: what are they and why do we need them?
Purpose of the Exercise (Explain why this Exercise is implemented)	Aim/purpose: This training session will explore what soft skills are needed to participate to a co-design activity and why they are important. It will also provide insights on how a youth worker/operator can support excluded young people in the acquisition or development of these skills.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	<ul style="list-style-type: none"> • Brainstorming session (10 mins) • Ask participants the following questions to help them get in touch with what they know (and to help you understand what they know). <ul style="list-style-type: none"> • What do you think we mean when we talk about “co-design”? • What is co-design in theatre production? • What are the principles of co-design? • What skills do you think are necessary to be able to effectively take part in a co-design session? • Write down their answers on the board while they speak. Let them get inspired by others’ answers (that is also one of the main aspects of co-design!). • Theoretical part (60 mins) • What is Co-design? • Co-design is a collaborative process of creation, based on the engagement of people “who lived the experience” (i.e. directly involved in the issue at stake) as active agents of the process. • In the case of Devised Theatre, co-design entails a peer-to-peer interaction, a non-hierarchical structure, a participatory approach, and a shared decision-making power, where all individuals are asked to give their own contribution to the production of the theatrical piece. The result is a collective script where everyone contributed actively, a bottom-up approach to theatre production. • Co-design is based on the incorporation of skills, knowledge and experiences of each one of the participants. It also requires some soft skills and competences on the part of participants, the acquisition/development of which should be supported by the operators/trainers working with them. <ul style="list-style-type: none"> • Soft skills needed for co-design • Co-design is based on teamwork. Therefore, soft skills and competences that will be needed to run an effective co-design session are related to communication, cooperation, sociocultural sensitivity, trust and respect. 1) Communication <ul style="list-style-type: none"> • Communication skills that we need to focus on in co-design include active listening skills, non-verbal communication, empathy, sharing and receiving

feedback.

- Active listening: to “actively listen” means to fully concentrate on what is being said, focusing on the person you are having a conversation with rather than on yourself. It also means to read between the lines and understand more than what is being said. When co-designing something, one needs to be able to actively listen to everything other people say.

- Non-verbal communication: it is based on an awareness of one’s own spatial dimension, and the capacity of adjust one’s body posture, gestures, voice tone, eye-contact attitude to take an inclusive and non-hierarchical approach. Theatre practices are based on bodily movements, facial expressions, use of one’s voice, and therefore is an essentially useful tool to enhance non-verbal communication skills.

- Empathy: it’s the ability to accept, understand and share other people’s feelings. It is important in co-design because in order to really understand one’s viewpoint, you need to be able to empathize with them, to understand “where things come from”.

- Feedback: one of the abilities that is required when co-designing, is that of giving and receiving feedback. As co-design entails a shared decision-making power, it is important not to passively accept other people’s own decision or claims, but to engage in giving feedback and discussing.

- When giving feedback, one should always be respectful of what has been said, not dismissing it and always giving constructive criticism. When receiving feedback, one should be able to avoid taking it personally, and accept that others can have different opinions on a topic. Feedback sharing is important in co-design to maintain its non-hierarchical structure based on peer-to-peer interaction.

2) Cooperation

- To cooperate means to work together with others to reach a common goal.

- To cooperate effectively, one needs to be open-minded, to be able to adjust and to compromise for the sake of a common goal.

3) Sociocultural sensitivity

- Social sensitivity is the ability to efficiently interact with others, while being respectful of them as other social (and human) beings. It is based on the recognition of oneself and others as social individuals, with their own social rights, deserving of respectful and non-discriminatory treatment.

- Cultural sensitivity is the knowledge and acceptance of

other cultures and cultural identities. Young people should be aware that other cultures exist, and someone with a different cultural identity is equally deserving of respect and acceptance. There might be divergent values, but they are all worth the same.

- Your target group is composed of young people, some of which are at risk of social exclusion. Therefore, it is important to foster self-recognition and recognition of others as social beings in participants. Only if participants are socially and culturally sensitive, the co-design process can be successful. Keep in mind that everyone is bound to some social and cultural constructs (deriving from one's education, the environment, etc) that might interfere with cooperation, communication, and teamwork effort. It is important to help participants recognize and overcome any prejudices or bias they might have, to be able to effectively take part in a co-creation process.

4)Trust and respect

- In co-design, it is important to trust others (their opinions, their decisions). It is important to accept other people's viewpoints and recognize that they are as valid as yours. Always pay respect to what other people think or say.

- It might be difficult to let go of your own beliefs and thoughts on a subject, but one should be aware that someone else might in fact know more about it or have a better (or equally good) idea than yours.

- As mentioned, in co-design the decision-making power is shared among participants. Trust and respect other people and they will trust and respect you.

- Do not ever dismiss anything anyone says as irrelevant or wrong.

- Trust and respect are necessary when working towards a common goal. Participants should all feel valid, and they should know that no-one is trying to step over them. Only thus everyone will cooperate and will learn how to trust others in the process.

- What can you do and how can you foster the acquisition of these skills?

- Devised theatre itself is conceived as a Non-Formal Education method that can support the acquisition of these skills.

- In the case of a co-designed theatre production, role-play and co-creation activities will play an effective role in the development of sensitivity, empathy, communication skills, cooperation.

- As a youth worker/operator in a co-design process, you will need to:

- Empower all group members equally
- Support collective learning

	<ul style="list-style-type: none"> • Enhance communication among group members • Support collaboration and teamwork • Foster social and cultural sensitivity and respect in the group • Make sure trust and respect are maintained throughout the process. <p>•You will need to supervise the activities, make sure that everyone is equally engaged and active in the experience, while maintaining a proper collaborative environment for co-creation, ensuring group members respect each other, and making sure that everyone is heard and also invested of decision-making power.</p> <p>•This might mean pushing someone beyond their boundaries, to take responsibilities. It is important that everyone shares rights and duties, when co-creating.</p> <p>•You can also design some ad hoc non-formal education exercises (sport activities, role-play scenarios, icebreakers and teambuilding activities) if you think some particular skill that needs development (e.g. teambuilding if you notice that the group doesn't cooperate well).</p>
Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	
Materials and Location (which type of room or space is needed Which materials need to be provided)	The space of the room is in order of the group size. About 2,5 sq.m. for each participant.
Duration	Timeframe: 75 mins
Description of the Exercise	
Debriefing	<ul style="list-style-type: none"> •Go back to the brainstorming you did at the beginning. •Ask participants to notice, considering the training just received, what was missing from the list they had made.

- Make them incorporate the things they have learnt in the answers to the brainstorming questions.
- Questions you can ask participants to guide their self-reflection and final comprehension exercise:
 - -Have they learnt something they did not know before? What?
 - -Did they have a clear idea of what co-design was?
 - -Had they thought of the appropriate soft skills for co-design?
 - -Can they think of anything they would like to add? If so, what?

7. Group Dynamics Exercise No. 1	Management of Group dynamics, dynamics in Devised Theatre programmes including excluded and mainstream youngsters.
Purpose of the Exercise (Explain why this Exercise is implemented)	Management of Group dynamics
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	This training session will explore why the management of the Group Dynamics are important for the implementation of a Devised Theatre activity and how a youth worker/operator can support excluded young people in the acquisition or development of skills that are needed for the performing Arts
Group Size	Group size can vary from 2 people to a very large number of people. Small groups of two to ten are thought to be more effective because each member has ample opportunity to take part and engage actively in the group. Large groups may waste time by deciding on processes and trying to decide who should participate next. Evidence supports the notion that as the size of the group increases, satisfaction increases up to a certain point. Increasing the size of a group beyond 10-12 members' results in decreased satisfaction. It is increasingly difficult for members of large groups to identify with one another and experience cohesion.
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Training Session based on non-formal education methods conceived for an audience of operators and organizations in the youth field interested in developing individual/staff capacities in providing an educational offer based on performing Arts (Devised Theater) for excluded youngsters, with the aim of fostering their inclusion in society and tackle the roots of stereotyping, discrimination, and exclusion phenomena. The session will be focused on co-created theatre (Devised Theatre) and most specifically on the empowerment of existing operators as educational supporters of processes of co-creation of theatre contents involving youngsters facing exclusion in cooperation with youngsters from "mainstream" categories. In methodological terms, Devised Theater will be declined as a process of co-creation of Theatrical performances/pieces based on improvisation and collaboration within a group of peer co-creators.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Room/stage

Duration	recommended time, 75 mins
Description of the Exercise	<p>1. Brainstorming session (10 mins) Ask participants the following questions to help them get in touch with what they know (and to help you understand what they know).</p> <ul style="list-style-type: none"> - What do you think we mean when we talk about Group dynamics? - What are the key elements of Group Dynamics? - What is Devised Theatre? - What are the dynamics of Devised Theatre? - What skills do you think are necessary to be able to effectively take part in an Art performance session? <p>Write down their answers on the board while they speak. Let them get inspired by others' answers.</p> <p>2. Theoretical part (30 mins) What is Group Dynamics? Group dynamics is a system of behaviors and psychological processes occurring within a social group , or between social groups . The study of group dynamics can be useful in understanding decision-making behavior, tracking the spread of diseases in society, creating effective therapy techniques, and following the emergence and popularity of new ideas and technologies. These applications of the field are studied in psychology, sociology, anthropology, political science, epidemiology, education, social work, Art performance, business and managerial studies, as well as communication studies. Within an organization we do find number of groups. Individuals joining group (s) is a reality – may be formal or informal groups. People work in groups quite frequently and in many different areas of their life e.g. at work, school/college, sport, hobbies. The managers need to understand Group Dynamics that can enable managers to adopt the right approach of interacting with them.</p> <p>Process/Stages of Group Development/Evolution: Group Development is a dynamic process. How do groups evolve? There is a process of five stages through which groups pass through. The process includes the five stages: forming, storming, forming, performing, and adjourning. Forming: The first stage in the life of a group is concerned with forming a group. This stage is characterized by members seeking either a work assignment (in a formal group) or</p>

other benefit, like status, affiliation, power, etc. (in an informal group). Members at this stage either engage in busy type of activity or show apathy.

Storming:

The next stage in this group is marked by the formation of dyads and triads. Members seek out familiar or similar individuals and begin a deeper sharing of self. Continued attention to the subgroup creates a differentiation in the group and tensions across the dyads / triads may appear. Pairing is a common phenomenon. There will be conflict about controlling the group.

Norming:

The third stage of group development is marked by a more serious concern about task performance. The dyads/triads begin to open up and seek out other members in the group. Efforts are made to establish various norms for task performance.

Members begin to take greater responsibility for their own group and relationship while the authority figure becomes relaxed. Once this stage is complete, a clear picture will emerge about hierarchy of leadership. The norming stage is over with the solidification of the group structure and a sense of group identity.

Performing:

This is a stage of a fully functional group where members see themselves as a group and get involved in the task. Each person makes a contribution and the authority figure is also seen as a part of the group. Group norms are followed and collective pressure is exerted to ensure the Process of Group effectiveness of the group.

The group may redefine its goals Development in the light of information from the outside environment and show an autonomous will to pursue those goals. The long-term viability of the group is established and nurtured.

Adjourning:

In the case of temporary groups, like project team, task force, or any other such group, which have a limited task at hand, also have a fifth stage, This is known as adjourning.

The group decides to disband. Some members may feel happy over the performance, and some may be unhappy over the stoppage of meeting with group members. Adjourning may also be referred to as mourning, i.e. mourning the adjournment of the group.

The readers must note that the four stages of group development mentioned above for permanent groups are merely suggestive. In reality, several stages may go on simultaneously.

Types of Groups:

One way to classify the groups is by way of formality –

formal and informal. While formal groups are established by an organization to achieve its goals, informal groups merge spontaneously. Formal groups may take the form of command groups, task groups, and functional groups.

1. Command Groups:

Command groups are specified by the organizational chart and often consist of a supervisor and the subordinates that report to that supervisor.

2. Task Groups:

Task groups consist of people who work together to achieve a common task. Members are brought together to accomplish a narrow range of goals within a specified time period. Task groups are also commonly referred to as task forces. The organization appoints members and assigns the goals and tasks to be accomplished.

3. Functional Groups:

A functional group is created by the organization to accomplish specific goals within an unspecified time frame. Functional groups remain in existence after achievement of current goals and objectives. Examples of functional groups would be a marketing department, a customer service department, or an accounting department.

Factors Affecting Group Behaviour:

The success or failure of a group depends upon so many factors. Group member resources, structure (group size, group roles, group norms, and group cohesiveness), group processes (the communication, group decision making processes, power dynamics, conflicting interactions, etc.) and group tasks (complexity and interdependence).

1. Group Member Resources:

The members' knowledge, abilities, skills; and personality characteristics (sociability, self-reliance, and independence) are the resources the group members bring in with them. The success depends upon these resources as useful to the task.

2. Group Structure:

Group Size:

Group size can vary from 2 people to a very large number of people. Small groups of two to ten are thought to be more effective because each member has ample opportunity to take part and engage actively in the group. Large groups may waste time by deciding on processes and trying to decide who should participate next.

Evidence supports the notion that as the size of the group increases, satisfaction increases up to a certain point. Increasing the size of a group beyond 10-12 members' results in decreased satisfaction. It is increasingly difficult for members of large groups to identify with one another and

experience cohesion.

Group Roles:

In formal groups, roles are always predetermined and assigned to members. Each role shall have specific responsibilities and duties. There are, however, emergent roles that develop naturally to meet the needs of the groups.

These emergent roles will often substitute the assigned roles as individuals begin to express themselves and become more assertive. Group roles can then be classified into work roles, maintenance roles, and blocking roles.

Work roles are task-oriented activities that involve accomplishing the group's goals. They involve a variety of specific roles such as initiator, informer, clarifier, summarizer, and reality tester.

Maintenance roles are social-emotional activities that help members maintain their involvement in the group and raise their personal commitment to the group. The maintenance roles are harmonizer, gatekeeper, consensus tester, encourager, and compromiser.

Blocking roles are activities that disrupt the group. Blockers will stubbornly resist the group's ideas, disagree with group members for personal reasons, and will have hidden agendas. They may take the form of dominating discussions, verbally attacking other group members, and distracting the group with trivial information or unnecessary humour.

Group Cohesiveness:

Cohesiveness refers to the bonding of group members or unity, feelings of attraction for each other and desire to remain part of the group. Many factors influence the amount of group cohesiveness – agreement on group goals, frequency of interaction, personal attractiveness, inter-group competition, favourable evaluation, etc.

The more difficult it is to obtain group membership the more cohesive the group will be. Groups also tend to become cohesive when they are in intense competition with other groups or face a serious external threat to survival. Smaller groups and those who spend considerable time together also tend to be more cohesive.

Cohesiveness in work groups has many positive effects, including worker satisfaction, low turnover and absenteeism, and higher productivity. However, highly cohesive groups may be detrimental to organizational performance if their goals are misaligned with organizational goals.

Highly cohesive groups may also be more vulnerable to groupthink. Groupthink occurs when members of a group exert pressure on each other to come to a consensus in decision making. Groupthink results in careless judgments,

unrealistic appraisals of alternative courses of action, and a lack of reality testing.

3. Group Processes:

Decision-making by a group is superior, because group generates more information and knowledge, generates diverse alternatives, increases acceptance of a solution, and increases legitimacy.

Decisions take longer time, minority is dominated, pressure is applied to conform to group decisions, and none is responsible for the decisions. Group processes also include communication, conflict management, and leadership that we shall discuss in details in the chapters to follow hereafter.

Characteristics of Informal Groups:

1. Creation:

It is not created by the organisation but springs up spontaneously.

2. Satisfaction of Needs:

The needs which cannot be satisfied within the framework of formal organisation, like social and psychological needs of people, such people create informal groups.

3. Voluntary Membership:

Nobody is compelled to join an informal organization.

4. Multi-Group Membership:

A member of an informal group can be a member of more than one informal group to pursue different interests.

5. Systems and Processes:

Members of such groups follow their own norms, leadership, communication, etc. to remain cohesive. The communication channels are referred to as 'Grapevine'. Grapevine i.e., informal channel runs very fast to spread the information across the organization.

6. Leadership:

Every informal group has a leader, selected by the group, and who is capable of helping to realize their goals. The moment it is realized that the leader is incapable, (s) he is replaced with a new leader.

Devised theatre: ten tips for a truly creative collaboration

"Devising" is a process in which the whole creative team develops a show collaboratively. From actors to technicians, everyone is involved in the creative process. Since the pioneering Oh What a Lovely War, some of theatre's most exciting productions have been made this way.

It's both an exhilarating and terrifying way to work. I love the challenge of creating a show from scratch, but with this freedom comes a significant catch: there's no script; no safety net. I've spent most of the past decade walking



this tightrope. From shows that have ended up touring nationally to flops I'd rather forget, here are some of the things I've learned along the way.

Be passionate about your source material

It might be a story you love, an injustice that enrages you or a question you can't stop asking – just make sure you've chosen a starting point that fascinates you. This curiosity will keep you alive to new possibilities, make you fearless when things get tough, and ensure you're always digging deeper.

If you don't care, why should an audience?

Do your research

The more you know about your starting material, the freer your imagination will be within it. Research nourishes rehearsals, provides a huge wealth of material from which to devise, and gives authenticity to your final production. The latter is important; if an audience questions the world you create, it's almost impossible for them to relax into the fantasies you're weaving. Of course, if you're creating a clown show, ignore all the above; ignorance will be bliss.

Get your material out there as soon as possible

Nothing gets me off my backside like the prospect of public humiliation. Without the pressure of a reading or work-in-progress night, I wouldn't create anything. Early previews will stop you over-thinking, get you creating, allow you to test material and (hopefully) build a buzz for the show. If premature exposure sounds too terrifying, you can always invite supportive friends into your rehearsals.

Unite the whole company around a common purpose

Set aside some time early on to explore everyone's personal objectives for making the piece. Then, as an ensemble, write a unified mission statement for the show. This might range from explicitly political aims to simply wanting to create a joyous evening of fun – it might even change as the project moves forward. It will provide an essential framework against which you can judge every decision you make and ensures that everyone is travelling in the same direction.

Keep an open mind

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Few things will choke creativity more than your brainy ideas about what you think will work. Admit that you know nothing, keep an open mind and listen attentively to the people with whom you're working. The smallest comments can spark Eureka moments, and there really is no such thing as a bad idea. Some of my favourite scenes were inspired by tiny glimmers in otherwise awful improvisations. It's often the most disastrous rehearsals that tell me where I'm going wrong. As long as you're venturing into the unknown, there's no such thing as failure.

The importance of story is relative

Some people swear that story is everything, but it really depends on the show. If I'm adapting a pre-existing narrative, story will undoubtedly be high on my priorities. But sometimes it will only emerge once we start connecting the material we've made. In comedy, it's often just a framework from which to hang the gags. What's certainly true is that an early obsession with plot will close you off from many discoveries.

Always look for counterpoints

If your subject matter is serious, look for the moments of humour. If you're doing comedy, remember that it's probably not funny for the characters involved. Similarly, don't get stuck in endless dialogue; the way you tell a story through action, movement, music, design, sound and lighting is just as important as the words.

Everyone works differently

Devising doesn't have to mean endless improvisations. Let people create material in whichever way works best for them. Some of the best scenes will come when people are just given time to go home and write.

Don't be precious

Throw away your rehearsal plans if they're not helping, give your best jokes to another actor, consider moving your final scene to the start, simplify the plot-line, and mercilessly edit your show to the shortest length possible. I've never regretted any cuts or changes I've made to a show; getting the rhythm right trumps everything.

Stay optimistic and enjoy yourselves Things will inevitably go wrong, but remember to keep looking for the joy and inspiration to create. Stuck in a hole? Play a silly game or get outside and do something fun. You'd be surprised how many good ideas come when you're not trying.

3. Comprehension exercises (25 mins)

Devising a piece of theatre can be a stimulating and exciting journey towards the development of a performance which is a fusion of the unique talents and creativity of the group. It is not a direct journey, but one in which you will encounter well-trodden paths, blind alleys and sudden surprises. In order to prepare, the group needs to have a good grasp of improvisatory skills. The following exercise helps students learn to accept each others' ideas – a concept which is not only useful in improvisation, but essential in developing the dynamics of the group throughout the devising process.

-Pair Story-making

Divide into pairs. One person begins by making an “offer” (putting forward an idea) and the partner replies with a sentence that begins “Yes, and...”. Try not to block your partner’s ideas, which can so often happen in improvisation. Instead, build on each other’s suggestions. As soon as confidence develops, you can add in actions. Use the space as much as possible.

A: It’s raining

B: Yes, and I’ve got a large umbrella

A: Let’s shelter under it

B: Yes, and the wind is blowing us into the air

A: We are flying over the sea

B: Yes, and we have landed on an island...

And so on. It can be a very liberating game, especially as we don’t often get the chance to say “yes” to everything! A key concept is that participants should avoid trying to push their own idea at the expense of their partner’s. You can also try the game with both of you saying “Yes, and...”. The literal “Yes” can be dropped completely as soon as acceptance of each others’ ideas begins to become more automatic. In contrast, it may also be worth briefly exploring what happens if one of the partners always says “No”.

So they understand the concept: what now?

Once the class have become familiar with improvisation techniques, they can begin devising short scenes. The next activity enables the group to come up with some starting points and a simple structure for a devised story.

-Random Sound Story

Work in small groups of 4 – 6. The groups are asked to invent a selection of random sounds – with each group member making one vocalised sound. Next, the group decides on a sequence in which these sounds are made and practices it. Each group performs its sound sequence in turn to the whole class. Now the groups are asked to make up and rehearse a story in which these sounds occur – in the sequence already decided upon. The story could be narrated or acted, or a combination of both.

Any devising process will benefit from a playful approach. Allow time to experiment with ideas first, rather than being in a hurry to fix scenes and storylines. Encourage improvisation rather than discussion. It’s easy to get bogged down in whether an idea may or may not work. There is only one way to find out – by getting up on your feet. Try out conflicting ideas – it’s amazing how often a solution or unexpected insight can come out of “mistakes” made during improvisation.

Once the students feel more confident in improvisation they can move on to creating longer pieces with a more specific objective, for example an issue-based theatre in

education piece aimed at a particular age-group. This could be performed to lower years or at the local primary school. A structure for the piece could be provided by taking an existing story or fable and giving it a contemporary twist. Other ways in could be interpretations of visual art works, photographs, music, song lyrics or poetry.

How might I take this further?

Encourage the students to move away from pure naturalism and to think about creating strong visual images through physical theatre. The next exercise can be a good way to switch the mind off and let the body lead the creative process.

-Random Images

Students begin by standing in a space on their own. Each person makes three random poses – one high up, one medium and one low down, using a different spot in the room for each pose. Now they should find a way of moving between the shapes. Practice until the students know the positions and movements off by heart.

In small groups, the students should show each other their shapes and then devise a story or situation where some or all of those movements and shapes might fit. They can interpret the shapes and movements literally or abstractly, adding sounds or words if they wish. The exercise can be used on its own or applied as a technique for approaching a story or theme that the group is working on.

In devising, students should be encouraged to explore all the elements of theatre including mime, movement, stillness, sound, music and lighting. Experiment with staging, including theatre in the round, traverse and thrust as well as the use of different levels.

For devising longer pieces, it can be helpful to use a tape-recorder, video or stills camera to record an archive – you never know when a particular scene, character or idea might be useful. However do be aware that watching video footage of improvisations can be soul-destroying for the performers and so should perhaps be left to the director!

-The trainer will give the instructions for the implementation of the activity. The people will be divided in 3 or 4 circles-groups that constantly walking in a row for the theatrical improvisation. Every participant will have an unique number. Every team has to follow 5 rules-numbers which will be shouted out by the trainer each time for each participant. The trainer will decide which team will play the number he/she will call each time, or even call them combined etc.

1. Say your name in the middle of the center

	<p>2. Sing a song (small part) 3. The whole team stay totally still 4. One teammate come in the middle of the circle and make an animal noise 5. Two teammates of the same circle meet in the middle of the circle; they fist bump and take each other's position when they go back to the circle.</p>
<p>Debriefing</p>	<p>4. Conclusion (10 mins)</p> <p>Feedback on the activities. Further resources: (theories, internet links with materials, books, etc) https://www.yourarticlelibrary.com/management/group-dynamics-its-characteristics-stages-types-and-other-details-management/5363 https://thetheatretimes.com/what-is-devised-theatre/ https://dramaresource.com/devising-theatre/ https://www.theguardian.com/culture-professionals-network/2014/dec/16/devised-theatre-ten-tips-collaboration</p>

7. Group Dynamics Exercise No 2	Adapting to change
Purpose of the Exercise (Explain why this Exercise is implemented)	Team Building and Group Dynamic
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	For the participants to realize by changing and adapting themselves they can in turn bring change to their own communities, be it a small change or large.
Group Size	Ideal number of the group from 12 to 25
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Enough space in the room based on the number of the participants
Materials and Location (which type of room or space is needed Which materials need to be provided)	Intelligence.
Duration	recommended time is 35-45 minutes
Description of the Exercise	<ul style="list-style-type: none"> • Gather the participants into a circle and instruct them to create a movement that represents that person as an individual with their name attached to it, get everyone to perform them in front of the group, after doing so put them back into the circle. This process should only take 5 minutes or so. (The first step is to show how an individual can survive on his/her own, alone). • When they are back in the circle explain that they are to go into a pair and to blend their movement together as if it was one and at the end to have a new movement, a short action that represents the two people, get them to perform and then back into the circle. The step should take up to 10 minutes. (This step is to represent a small community, for example a family).

- Put two pairs into the same group making a four-person group and then get them to drop they end movement and make one for the four of them, have them perform this in front everyone and after get them to back into the circle. give 15 minutes to do this task. (We do this to show a larger group of people, for example a school, or a work environment).
- Make one group, merge all of the groups together and have the participants put all of these movements into one giant movement that's alive and only give them a short amount of time to simulate the sense of urgency that might happen in a community and how you have to adapt and work together to fix a problem. you should only give 5 minutes to your group to do this task to really create a panic with them. (Whether they are ready or not you should make the group do it).
- You have them sit down after it and you ask them, what they thought the exercise might have been about, and when done you explain what the workshop is about and explain as so in the debriefing.

Debriefing

DEBRIEFING:

This workshop exercise is amounting a few things, the first thing that it shows is how we are able to survive on our own but that no progress is made with one person and if we were to do this and not communicate or work together with anyone we would eventually die off. The exercises first and most prominent thing it shows is that we as people thrive with other people, all throughout history by working together and adapting the way we think we have made progress and this exercise shows why that has been the case so clearly. the workshop also shows a prime example that in life you are going to have the chance of failure and that's okay and is about accepting that possibility.


8. Co-design approaches Exercise No. 1	Raft of Relationship
Purpose of the Exercise (Explain why this Exercise is implemented)	To acquire the bases for theatre presence and movement on the scene.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Learning outcomes: <ul style="list-style-type: none"> • The space of the scene • Nonverbal communication • Presence on the scene
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants in order to carry out the Exercise)	For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants). For participants is recommended comfortable clothes and, if it is possible, to work without shoes.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room. You need also one wooden stick (of at least 50 cm) for each participant.
Duration	90 minutes
Description of the Exercise	Ask to participants to move free on the space, without speaking or interacting with the others, respecting the space of the others and using any direction. Underline that the space is like a raft, thus is important to cover any space with equilibrium of the group. After few minutes where participants modulated their movement with the time and space of the group, give them 5 different rhythms to move on the space (from slowest to fastest) and let them to experience different rhythms, based on your calls. With the right music (in order of the rhythm of movement) ask them to encounter others just with an eyes contact, stopping one in front of the other for few seconds. Then ask them to choose a partner (without saying it) and don't lose sight of him/her. When the music stop, go close the partner chosen and look at him with the body and the

eyes. In the second step, invite the participants to choose two persons in the same time, trying not to lose sight of both. When the music stop, ask to participants to go close to one of this with your body and turn just your head and eyes to the other one, looking towards him/her.

Give to each participant one wooden stick and ask them to connect with two participants through the wooden stick, touching it just with the index finger of each hand. With this "connection" ask to the group to move together staying in an eyes contact, trying to form a nice circle without losing the sticks.

In order of the dynamics of the group, several variations e/o development of the exercise are possible.

At the end is important to debrief the entire exercise sharing feelings and learning outcomes.

8.Co-design approaches Exercise No. 2	Word Journey
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising text from simple word journeys
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Developing writing skills
Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	2.5 m per participant
Materials and Location (which type of room or space is needed Which materials need to be provided)	Large A2 format paper plus marker pens
Duration	60 minutes
Description of the Exercise	 <p>“Word Journeys”, as an activity was, created to get a message across to the audience without using much text or dialogue. The language which can sometimes be used to address the younger generation we have found can be a barrier to progress. Language can block communication and understanding of the message which is trying to be portrayed the leading to disengagement and even disenfranchisement. The purpose of “Word Journeys” is to create a story/ journey using a chain of single words. The journey starts with “TRAPPED” and finishes with “FREE”, then using 6 single words for participants to create the journey through these two feelings. Each group is assigned a different setting picked from HOME, SCHOOL or STREET. Through only using one word to express the issue or stage of the journey you force discussion and a deeper exploration into the topic. And again, similar to most of the activities which have been designed for this process, this discussion is created organically in an informal setting, so participants are probably not aware of the valid, effective arguments they are contributing to.</p>

Once the “Word Journey” has been created the group physicalize this using each other. As most of the words are abstract words and feelings, a deeper level of physicalisation has to be used. So how in a frozen picture can you show “hurt” or “lost” or “insane”, keeping the integrity of your word and the piece in its entirety. This continues to develop their skills within inclusive performing arts, and again gains an ownership over the material created. Another benefit of this activity is that through watching the word journeys of others you debate why you have chosen the word in the particular sequence which you are portraying, and also why others chose the possibly abstract frozen image to match that particular word. All these techniques allow questions to be asked and discussions to be had. The single word selection is both a great leveller for and a great extension of intelligence

8. Co-design approaches Exercise No. 3	Table Storytelling
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from Text
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To acquire skills about: <ul style="list-style-type: none"> • Improvisation • Scene creation • Performing text
Group Size	From 10 to 30 (In case of more than 20 participants, the time of exercise is longer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	You need to arrange the room, dividing the space into two parts, one for the stage, with one table and two chairs, and the other one for the audience.
Materials and Location (which type of room or space is needed Which materials need to be provided)	One little table Two chairs Enough space in the room.
Duration	60 minutes
Description of the Exercise	<p>Split the big group in couples. Ask to each couple, one by one, to go on the stage and respect the indications of the trainers. Ask them to sit on the chairs around the table. One of them has to start telling a true story about himself (is important that the story he/she start to tell is true). The other person on the stage has some gestures that can change the way of the story, building a new story.</p> <p>These are the possible gestures:</p> <ol style="list-style-type: none"> 1. When he/she beats one hit on the table the storyteller has to repeat the last sentence said. 2. When he/she beats two hits on the table, the storyteller has to say the contrary of the last sentence said, changing the way of the speech. 3. When he/she gets up from the chair, the storyteller has to stop the speech, till the other actor come back to the chair. <p>In this way, they will build a new story with an improvising performance.</p>

8. Co-design approaches Exercise No. 4	Laser Dot
Purpose of the Exercise (Explain why this Exercise is implemented)	Use the body on the scene as a new language
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	<ul style="list-style-type: none"> • Body awareness • Body language • Presence in the space
Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants). For participants is recommended comfortable clothes and the indication to work without shoes.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room
Duration	90 minutes
Description of the Exercise	<p>Everyone walks in space, in the first part we walk freely in space, letting ourselves be "towed" by various points of the body: belly, neck, head, hands, knees, etc., each time finding the new balance of the body in movement.</p> <p>Stopped in space everyone will launch a "laser dot" with a single part of the body experimenting every possible side (Ex: the dot is on the elbow try to throw the dot right to left up down, you can make written circles etc. .) at the clapping of the hand of the conductor each participant will have to change the place of the dot (you will experience the immobility of a body and the difficulties to move only a part of it).</p> <p>Performance: split the group into pairs and ask them to choose a keyword and draw it in the air using one or more laser points on the body. Give some time for preparation, then performance on the stage with the audience.</p>

8. Co-design approaches Exercise No. 5	Images
Purpose of the Exercise (Explain why this Exercise is implemented)	Co – Creation / Design methodologies.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	In this exercise, participants will learn critical thinking as they work creatively with time limits. They will also naturally take on different roles in their work groups which will be discussed afterwards. Lastly it will introduce them to independently working on their own creative narratives to set as a basis for future work.
Group Size	4 – 20
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Nothing
Materials and Location (which type of room or space is needed Which materials need to be provided)	Printed photos for each group. 3 different photos which will be given to each group in different orders.
Duration	45 – 60 minutes depending on how big the group is.
Description of the Exercise	<p>The facilitator will divide the groups evenly and give each group 3 photos. The facilitator will lay them on the floor in a different order for each group.</p> <p>The facilitator will then tell the groups to discuss amongst themselves what they think is happening in each photo / what the photos might have in common / what links them together.</p> <p>The facilitator may walk around to privately speak with each group and if they are very stuck, give them prompts.</p> <p>It is important that the facilitator doesn't correct anything suggested by the participants, as it is their work and there is no wrong answer. Even if the participants change the order of the photos. No one told them that they couldn't as they are free to work on it in their own way. (5-10 minutes)</p> <p>The facilitator will then tell the participants, in their groups to decide what the storyline and characters are in the</p>

pictures.

They can take paper and draw them or just describe them. Think of appearance, characteristics and body language.

The participants can then choose which characters they want to be in their groups and can practice how they would walk / speak. What their age / name would be. How they would relate to the other characters. (5-10 minutes)

After they play around with their roles, the facilitator will explain to the group that they can start creating 3 scenes (1 for each picture or if they feel like 1 picture wasn't a scene but a set then they can make a 3rd scene of a future picture)

(10-15 minutes)

After they finish rehearsing, they will all perform their scene to the rest of the groups.

Discussion:

- How did you feel about this activity?
- Who took on what role i.e. director, actor etc?
- What was their favourite and least favourite part of the activity?

8. Co-design approaches Exercise No. 6	Partners
Purpose of the Exercise (Explain why this Exercise is implemented)	This exercise is implemented to promote the ideal of young people being working partners with adults.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	It is expected for participants to improve their communicative skills, voice their opinions etc.
Group Size	Between 4 and 16 participants
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	It is necessary for the facilitator to have a good understanding of the 3 different attitudes that adults have towards young people, in order to properly explain it to the participants.
Materials and Location (which type of room or space is needed Which materials need to be provided)	A white board or a flipchart to write the 3 different attitudes.
Duration	60 minutes
Description of the Exercise	<ol style="list-style-type: none"> 1. The facilitator will explain the different attitudes that adults have towards young people. 2. The facilitator will separate the group into pairs. 3. The facilitator will ask the participants to think of 3 situations in which they have experienced these different attitudes. 4. The pairs will take turns acting as the adult and the young person to act out the experiences as short scenes. 5. Each couple will show their 3 impros to the large group. 6. Reflection in groups of 4 participants. <p>The 3 attitudes</p> <ul style="list-style-type: none"> • As objects <p>“Children are to be seen not Heard” is a common phrase that encompasses this attitude towards young people.</p> <ul style="list-style-type: none"> • As Subjects or recipients <p>“Mother knows best” commonly used phrase to</p>

describe this attitude of young people are here to learn from adults and just accept everything that they are told to do etc.

- As partners or collaborators

This attitude is the ideal view as it is when adults understand that young people can and will of course learn from them but also that young people can teach them new things too. It is based off a mutual respect.

Examples of situations

Your teacher reacts on you being late to class/ looking different to how you normally look / new friends etc.

Your parents decide to move to a new country / house or plan a family holiday.

Discussion: How did you feel about these exercises and the different situations?

When a young person experiences social inclusion in this way, how do you think that they feel?

What specific things can we do in our day-to-day life to change this.

8. Co-design approaches Exercise No. 7	The Igloo
Purpose of the Exercise (Explain why this Exercise is implemented)	Long activity to promote open thinking and discussion
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	<ul style="list-style-type: none"> - Identify those situations in our life in which we have felt trapped, oppressed, and have received the indifference of others (Identify the times we have left like the people inside the igloo) - Identify those situations in which we have behaved indifferent to new people in our environments (Identify the times we have felt like those from outside the igloo.) Learn to ask and offer help. -Acquire skills in opening to meet new people.
Group Size	4 – 14 participants
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Open space
Materials and Location (which type of room or space is needed Which materials need to be provided)	Tape
Duration	45 minutes
Description of the Exercise	<p>The facilitator draws a circle with tape on the ground in the centre of the room, before the participants enter.</p> <p>When they begin the facilitator will start by telling them to listen to what they say but not to look at him or at each other. They are going to begin an imaginary journey in which they are alone in the beginning. The facilitator asks them to imagine the situation and to react naturally, as they think they would react if this were happening in real life.</p> <p>The participants are asked to lie down outside the circle marked on the floor and imagine that they are alone sleeping in their bed, in their house. They wake up how they normally would each morning.</p> <p>The facilitator will then narrate what happens that morning, you wake up and do your normal routine until you look out the window and see that there is an igloo outside. You run outside to have a look.</p> <p>The facilitator explains that they cannot enter the space</p>

within the circle. It is impossible to enter.
“What is the first thing that your body asks you to do?”
The participants can start to interact with each other and begin to ask questions.
After they come up with some theory the facilitator can explain that:
The igloo cannot melt, has no doors, no windows and no eskimos around.
The game is paused so that the facilitator can give roles to the participants: Kids, parents, Police, Journalists etc.
They continue to improvise with these characters.
The game is paused again, and 5 volunteers are asked to enter the igloo. They are assigned the roles of a family.
They are confused, they don't understand what is happening, they can't hear what's going on outside and they can't find a way out.
The other participants can observe.

Now they can simultaneously act out their improvisations but the ones in the circle cannot hear or see the people outside or vis versa.

Now they are to imagine how the next 5 days would be, inside and outside the igloo. They are to make 5 photos each. Eventually there will be an attitude of indifference for those on the outside as there is nothing that they can do.
You can continue on for 5 weeks / months /years

Discussion:

How did it feel in each of the different roles?

How is this similar to other situations in our world?

9. Devised Theatre as a method of shedding light on and deconstructing narratives & stereotypes. Exercise No. 1	Worldview
Purpose of the Exercise (Explain why this Exercise is implemented)	Using lived experience to create sequences for movement, physical theatre and story telling.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	<ul style="list-style-type: none"> • Better connection between the participants. • Understanding of how devising can be built from simple statements • Exploring 'staging' as a concept
Group Size	From 10 to 30.
Preparation (what is necessary for the trainer/facilitator and participants in order to carry out the Exercise)	Use of large paper (A3) plus marker pens. Use of mood setting music
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Speaker and audio playback system
Duration	30 - 45 mins
Description of the Exercise	<p>This exercise starts with personal reflection either individually or in pairs to map out the participants lived experience. ie crucial moments in their lives that have shaped their outlook/values and world view. This could be anything from living in a certain city, being a child of a single parent, moving to another country etc</p> <p>The group then take the space and take it in turns to read a statement. Others in the group then move within the space in how they connect with the statement, moving closer or further away. As a rhythm starts to build the room should become constantly moving.</p> <p>There are then several developments to this - repeating the exercise without the statements, removing some of the group, different tempos and dynamics etc</p>

<p>9. Devised Theatre as a method of shedding light on and deconstructing narratives & stereotypes. Exercise No.2</p>	<p><u>Chairs</u></p>
<p>Purpose of the Exercise (Explain why this Exercise is implemented)</p>	<p>Exploration of authority figures for excluded youth. Adaptable for mixed group of mainstream and wheelchair users</p>
<p>Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)</p>	<p>To explore how simple movement and improvised words can develop into a devised scene. Specifically, to access non-dancers and wheelchair users into movement sequences.</p>
<p>Group Size</p>	<p>From 10 to 30</p>
<p>Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)</p>	<p>Enough space in the room. Chairs at a ratio of 1 to every three participants Audio playback system</p>
<p>Materials and Location (which type of room or space is needed Which materials need to be provided)</p>	<p>The space of the room is in order of the group size. About 2,5 sq.m. for each participant.</p>
<p>Duration</p>	<p>15 - 30 mins</p>
<p>Description of the Exercise</p>	<p>The subject for initial discussion is “Authority figures” who could potentially hold you back in life. Through discussion get the participants to identify who these figures could be. It could be from any generation e.g. teachers, parents, friends, gangs, police etc. When a participant identifies this figure ask them why? This provides a perfect forum for discussion, debate and allows an insight into what and who young people feel are the authority figures holding them back. With the piece ending positively through the overcoming of barriers, it shows participants without “preaching” to them that with the right help and support you can overcome situations without the use of aggression – but still use a collective voice to express your opinion –</p>

and vision. The movement asks student to think of physical ways of "Authority Figures" keeping "victims" in their chairs

1. Teach 4x8 of a simple routine
2. Repeat 3 times- emotions intensifying each time- getting angrier.
3. Split group into groups of 3 or 4 to create a sequence showing negative authority figures always holding you back.
4. The person being held back creates positive strapline once they have overcome the thing holding them back.

This piece of movement and acting Improvisation allows participants to access the medium of movement in a less intense and intimidating format. It widens the concept "what is dance" so if a participant was in a wheelchair they could easily access this movement and would feel that the "chair" or "seated" level is respected. Elements where there is space to devise movement linked to a unique physical style, allow participants to feel an ownership over the piece.

<p>9. Devised Theatre as a method of shedding light on and deconstructing narratives & stereotypes. Exercise No. 3</p>	<p>Newspaper Headlines</p>
<p>Purpose of the Exercise (Explain why this Exercise is implemented)</p>	<p>Exploring lived experience and stereotypes to begin devising</p>
<p>Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)</p>	<p>Use of structure within scene devising</p>
<p>Group Size</p>	<p>From 10 to 30</p>
<p>Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)</p>	<p>Large A2 format paper and marker pens</p>
<p>Materials and Location (which type of room or space is needed Which materials need to be provided)</p>	<p>2.5 sq.m. for each participant.</p>
<p>Duration</p>	<p>15 mins</p>

Description of the Exercise



The activity “Newspaper Headlines” attaches itself to the phenomenon of the media. We found, through the questionnaires and discussions which we have early on in the process, that many young people feel the media is partly to blame for the rapid increase in youth exclusion. Many say that it is through the media sensationalising events, exaggerating stories, and creating stigmas attached to young people that teenagers are isolated and excluded. It is integral to link as many activities to actual real worries that young people have, to both ensure engagement – and head off disengagement. The style which this activity sets up is written newspaper headline which the group create, one negative and one positive. The negative headline addresses the stigma which the media attaches to young people. And the positive headline focuses on what young people really can do, and the beneficial things they can achieve. We introduce a sociological term of “labelling” in one way as a “self-fulfilling prophecy”. This, in summary, is that groups of people get “labelled” as one thing and as a result of this they succumb to their label and “fulfil” the prophecy. All these issues are explored in a light hearted way, and participants are able to create a short scene or frozen image showing their created opposite headlines- negative first changing to positive.

9. Devised Theatre as a method of shedding light on and deconstructing narratives & stereotypes. Exercise No. 4	Inquiry Questions
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from inquiry questions
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To acquire a method for the device from inquiry questions and develop skills to transform shared inquiry question in an artistic performance, through devising method.
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	You need to prepare before some possible inquiry questions, like migration, social inclusion, gender, violence, etc.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Big sheets Markers Flipchart Enough space in the room: about 3 sq.m. for each participant.
Duration	120 - 150 minutes
Description of the Exercise	<p>Propose to the team some inquiry questions on issues of social interest, writing them on the flipchart and giving the possibility to add other proposals from them. Among these, leave the team the opportunity to choose the ones that are most interesting to them.</p> <p>Divide the team into smaller groups of maximum six people and let them discuss the inquiry question chosen by each of them in small groups. Each team will have to summarize the discussion on a big sheet, also through symbols or images.</p> <p>At the end of the discussion (maximum 20 minutes), you will ask each team to prepare and show a performance of maximum 3 minutes on the single inquiry question, based on the discussion made and, on the summary, reported in the sheet.</p> <p>At the end of all the performances, a debriefing of the results in the large team will be necessary.</p>

9. Devised Theatre as a method of shedding light on and deconstructing narratives & stereotypes. Exercise No. 5	Border Control
Purpose of the Exercise (Explain why this Exercise is implemented)	Fun and easy way to introduce harder topics
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	<ul style="list-style-type: none"> • Learn how to put yourself in someone else's shoes. • Light-hearted entry into a difficult topic of discussion.
Group Size	Better with larger groups of participants. Minimum 5.
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	The trainer should research the topic to have a good base for questions from the participants.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Large room with 4 tables. Separate large room or space. Objects for the 3 tasks. Entry sheet for each participant. Pens and markers (preferably a stamp) Gloves / masks Toy medical equipment
Duration	1 hour
Description of the Exercise	5 – 10 volunteers stay in the large room to set up 4 different tables while the rest of the group wait outside. The first 2 tables should have a task set up at them. Example of tasks could be bouncing a ball 3 times / drawing a specific thing / choosing the correct object. The 3 rd table will have medical equipment. The last table will just have a chair and a marker or stamp. The 5-10 volunteers will be assigned a station or a role as a security officer. The first 2 station managers will decide what tasks they will be requiring of the participants. The 3 rd station is for the medical team that will decide the status of health of the participant. This can include checking heart rate/ physical task such as jumping etc. The last station will have the role of deciding entry into the country.

The group will have time to set up / decide the requirements for entry/ name the country / language etc.

The group that was waiting outside will be prepped by doing an exercise involving character work on who they are, their relations to each other/ their hopes and dreams for the new country / what they will be leaving behind.

This will be done by the facilitator guiding questions while they sit in a quiet space.

When both groups are ready the outside participants can enter the border control and attempt to pass through.

Once everyone has made their attempt there will be a discussion.

Discussion:

How did it feel to be in border control/ immigrant?

How would it feel to be an immigrant who entered the country without the rest of their family?

How would it feel to be discriminated against after all the hard work it was to enter?

How can we make concrete steps towards improving this situation? E.g. just smiling at immigrants and making them feel welcome in our country.

9. . Devised Theatre as a method of shedding light on and deconstructing narratives & stereotypes. Exercise No. 6	Roles
Purpose of the Exercise (Explain why this Exercise is implemented)	Though provoking
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Better understanding of the world around us. Recognising our advantages in life and helping those that are disadvantaged.
Group Size	10+
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	
Materials and Location (which type of room or space is needed Which materials need to be provided)	Large room Roles should be printed off on a piece of paper
Duration	30 minutes
Description of the Exercise	<p>All participants are given a piece of paper with a role written on it. Examples:</p> <ul style="list-style-type: none"> You are a young person with a wheelchair You are 17 years old from the traveller community and never finished secondary school. You are a middle-aged prostitute who is HIV positive. You are a college graduate on the dole waiting for your first job opportunity. You're a 24-year-old afghani refugee. You're an illegal immigrant from Peru. You're a black model. You're a 22-year-old lesbian. You're an unemployed single mother. You're the girlfriend of a young artist addicted to heroin. You're a pregnant woman looking for a promotion at work. You're the daughter of a politician. You're the heir to google. You're a 16-year-old boy who has a maid.

The facilitator explains that they are not allowed to share their roles with their fellow participants and must work alone.

The facilitator will ask that they imagine how their life has been up until this point. What their experiences have been like, their childhood, their struggles, their favourite food and why. Their friends and their families.

Then they will be asked to stand in a line at one end of the room, it is important that they still do not speak to each other.

The facilitator will then give situations and the participants must take steps according to how their role would relate to the situation.

Examples:

You have wifi and a TV in your house.

- If your role would have these things, then they can take a step forward. (Not a huge step just a normal one)

You feel as though your culture and religion is respected where you live.

You feel as though your opinions are valued.

People come to you for advice.

You're not afraid of the police.

You know where to go if you need help.

You have never felt discriminated against before.

You can go on a holiday once a year.

You can invite your friends over for dinner at your house.

You have an interesting life and feel positive about your future.

Each facilitator doing this activity can think of more situations or roles depending on the group that they have.

After all the situations are read, the group can stay where they are and individually call out what their role was while staying in their spot so the group can see how far they made it.

Discussion:

How did it feel to take steps?

How did it feel to be left behind?

Was it easy to guess what kind of people they were based off where they were in the line?

What does this activity reflect on our society?

What steps would need to be taken in order to create a more equal society ?

10. Devised theatre as practice Exercise No. 1	Dance to the Statue
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from Music
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To acquire a method about devising from music and skills about: <ul style="list-style-type: none"> • Body movement • Body language on the scene
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants). For participants is recommended comfortable clothes and, if it is possible, to work without shoes.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room., thus is necessary a Sound System.
Duration	45-60 minutes
Description of the Exercise	Starting from "Raft" with free movement in the space. When someone stops somewhere as a statue, all the others stop moving around and go to that person, touching him/her while taking up a chosen position, thus crystallizing as a group statue. Then the first person starts moving again, and the whole statue dissolves. All move and dance again until the next person stops, and so on. It is possible that without intending to the two persons may stop around the same time: this can create a two-core Chrystal.

10..Devised theatre as practice Exercise No. 2	Symbol Dance
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from Music and Picture
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To acquire a method about devising from music and pictures; To develop skills about: Scene creation Creativity Non-verbal communication
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Before the exercise, the trainer has to prepare some printed traditional symbols, as an example, that can represent some main thematic to share with participants.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room., thus is necessary a Sound System. Sheets and markers
Duration	60 minutes
Description of the Exercise	Split the big group into smaller groups of a maximum of 5 persons. Distribute the printed symbol and ask them to make first a discussion in the little group about the symbol and the thematic represented. Then ask them to build a performance structured from the movement to a representation of the symbol through a statue (like in the exercise "dance to the statue". Then ask the little groups to show the performance on the stage. It's important to have a debriefing at the end of the exercise.

10. Devised theatre as practice Exercise No. 3	The Painter
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from Music and Movement
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To Acquire method about devising from Music and body movement: To acquire skills about: <ul style="list-style-type: none"> • Non-verbal communication • Pantomime • Scene Creation • Body language on the scene
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants). For participants is recommended comfortable clothes and, if it is possible, to work without shoes.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room., thus is necessary a Sound System.
Duration	60 minutes
Description of the Exercise	After you give to the participants some basic movement of pantomime, ask them to choose a place in the space. They are painters who have to make their masterpiece on an imaginary canvas. Invite them to start painting with an imaginary brush. Then, slowly, they have to transform the lines and the drawings painting, in movements with their body, using pantomime movements. Then you can ask for one of them to perform on the stage.

10. Devised theatre as practice Exercise No. 4	Support with Obstacle
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from Movements and body contact
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To acquire skills about: <ul style="list-style-type: none"> • Method to devise from movements • Body language on the scene • Body movement • Non-verbal communication
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants). For participants is recommended comfortable clothes and, if it is possible, to work without shoes.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room., thus is necessary a Sound System. It needs one blindfold every 3 persons.
Duration	60-75 minutes
Description of the Exercise	Split the big group into smaller groups of 3 persons. One for each group has to cover eyes with a blindfold. Starting from the "Raft" with the right music, asked them to move in the space. For each group, one person has to support the movement of the blindfolded person and the other one has to support it as well. Of course, is forbidden any words and also violence and aggressivity. After 10 minutes change the blindfolded person, and one again after 10 minutes. Is important to have a debriefing at the end of the exercise to collect feelings, emotions and feedbacks. It is also possible to ask participants to go on the stage for a performance.

10. Devised theatre as practice Exercise No. 5	The Journey
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from feelings – Sensorial Observation
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To experience our senses to build a devised performance.
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants). For participants is recommended comfortable clothes and, if it is possible, to work without shoes.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room., thus is necessary a Sound System. 1 blindfold for each participant
Duration	60 minutes
Description of the Exercise	Split the group in couples. In turn, blindfold one for each couple and, with the support of the partner, explore the space (if possible even outside the building) paying attention to perceptions, sounds, smells, touch. During the exploration, the blindfolded partner will be able to stop the partner and for a moment remove the bandage, as if to take a snapshot of the environment before his eyes. Based on the experience, each couple will have to prepare a performance to show on the stage.

<p>10. .Devised theatre as practice Exercise No. 6</p>	<p>The Emotional Sculpture</p>
<p>Purpose of the Exercise (Explain why this Exercise is implemented)</p>	<p>functioning outside the box, exploring endless possibilities, objective viewing, valuing respective strengths of each team member</p>
<p>Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)</p>	<p>The participants will work together artistically which will strengthen the bond between them and also give info about famous sculptures and how creatively the participants are going to make them.</p>
<p>Group Size</p>	<p>10 - 40, the presence of a facilitator is recommended</p>
<p>Preparation (what is necessary for the trainer/facilitator and participants in order to carry out the Exercise)</p>	<p>For the trainer is important to prepare some photos of the most famous sculptures before the right and to keep the time. For participants is recommended comfortable clothes and, if it is possible, to work without shoes.</p>
<p>Materials and Location (which type of room or space is needed Which materials need to be provided)</p>	<p>list of famous sculptures or monuments, 5 sets of rating cards that says Bad, Meh, Okay, Good and Superior.</p>
<p>Duration</p>	<p>40 minutes</p>
<p>Description of the Exercise</p>	<ul style="list-style-type: none"> • Divide the participants into 5 teams at most • The teams perform one after another • The teams forming the audience holds 1 set of rating cards each while the facilitator holds the last set of rating cards • Criteria for rating are based on 4 points; Articulation, Unpredictability, Believability, Audience Impact • With the performing team standing near the performing area the facilitator calls out one famous sculpture or monument that the team must do with their bodies • The performing team is given only 2 minutes to get into position and freeze as the facilitator then calls out the name of one team member

- This member must then audibly and clearly deliver a line or two that speaks out his feelings and justifies his body position in the sculpture or monument
- This goes on until all members are able to express their emotions in words
- The facilitator says cut after the last member has spoken
- The performing team is asked to sit down as the other teams decide on what rating they will give the performing team
- The rating teams briefly explain their view of the performance before they show their rating
- The game continues on until all 5 teams have done their part
- Feedback session follows.
- Content points of the exercise is drawn out from the feedback