

THEATER CO- CREATION YOUTH GUIDEBOOK



Co-funded by the
Erasmus+ Programme
of the European Union



TheArThee

"TAT"

IO2: Theater Co-Creation Youth Guidebook

This Guidebook is edited in the frame of the Erasmus+ KA2 - Erasmus + KA205 Strategic Partnerships for youth Cooperation - TheArThee (2019-1-IT02-KA204-062493) by MV International.

CHICKENSHEd
THEATRE CHANGING LIVES



The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Table of Contents

About the Project	2
Participating organisations	2
1. About the Guidebook	6
2. Theoretical frame of Devised Theatre	7
3. Devised Theatre as an instrument	8
4. Description of Local Activity Programme	9
MV INTERNATIONAL – Italy	9
Chicken Shed Theatre Trust Ltd, United Kingdom	10
SOCIAL HUB, Bulgaria	12
EURO-NET, Italy	13
Intercultural Youth Dialogue Association IYDA e.V. Germany	14
Mobilizing Expertise, Sweden	15
County Limerick Youth Theatre, Ireland	15
5. Assessment of the achievements and challenges of the local programmes	16
6. Theatrical Pieces Produced in Local Programmes	20
7. Instruction for operators	22
8. Participants Feedbacks	24
9. Conclusion	28
References	29

About the Project

"TheArThee" (TAT) wants to explore 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 practise and skills exchange from cross sector organisations working in the field of youth empowerment and alternative learning.

The project intends to 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 final outcome of the process, thereby ensuring the full ownership of the creative process by each individual co-creator.

Objectives of the project:

- Reduce social exclusion of disadvantaged youth by creating and piloting a format for educational offer targeted at youth operators and organizations for the development of their capacities in employing devised theatre, co-creation and peer-interaction;
- Contribute to the guidance and methodological support to operators in the implementation of co-creation programmes in devised theatre targeted at excluded youths by published materials;
- Promote the innovative educational format of devised theatre, co-creation and peer-interaction.

Participating organisations



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

Chicken Shed Theatre Trust Ltd, United Kingdom (Co-ordinator)

Chickenshed is a company that makes inspirational theatre. By bringing together people of all ages and from all backgrounds, they produce outstanding theatre that entertains, inspires, challenges and informs both audiences and participants alike. We are unique in developing the creative energy of people who would never normally meet, much less, have the opportunity to work together to produce life changing theatre. By using the power of performing arts Chickenshed helps people reach their full potential and feel accepted. They create a truly inclusive environment where people don't stigmatise, label or disregard, but accept and welcome difference. For over 40 years Chickenshed has pioneered an inclusive performance methodology – bringing people together from all backgrounds and circumstances, and of all abilities. Chickenshed's vision is a society that celebrates diversity and enables every individual to flourish.

MV INTERNATIONAL, Italy

MV International (MVI) is a network of 35 European NGOs (one per Country and with members in each of 27 Countries of the EU), 7 associate organizations from Africa (Cameroon, Kenya, Senegal, and Uganda), Latin America (Argentina and Peru) and Asia (India) aimed at promoting participatory planning between NGOs fostering the exchange of knowledge among professionals in the field of European design.

MVI is a non-profit "association of associations" that intends to carry out social involvement and community building activities for its members and stake holding (third) parties encouraging participation, freedom, and dignity of its members. MVI works as a global platform, open to stake holding organisations and individuals with special expertise in the fields of Social Entrepreneurship, Non-Formal Education and Sustainability. MV International is coordinated through its operational offices based in Sassari (Italy).

SOCIAL HUB, Bulgaria

Social HUB is an NGO founded and registered at the beginning of 2018 by youth workers, mentors, volunteers and friends that have a common interest in sharing their personal and professional experience in the areas like outdoor activities, sport, arts, and sustainability to encourage and promote social inclusion through non-formal education.

We promote collaboration between non-profit organizations active in the field of culture, outdoor activities, sports and social inclusion, developing a community of young active people that share life-changing stories.

Our vision is to contribute to the development of the society, promote, disseminate and apply through non-formal education, sport, arts and outdoor activities values like equality, freedom, toleration, inclusion and care.

Our objectives are:

- The development of active citizenship and civic competences;

- Encouraging volunteer activities among young people;
- Social, vocational and professional insertion among young people;
- Integration of people with fewer opportunities in the Bulgarian society;

Supporting young people with fewer opportunities remains one of our main priorities, but we look for ways to educate the young people through: involvement in volunteering, international youth exchanges, trainings, extracurricular activities, information events, developing their skills, and informing them about existing opportunities, which will allow them to increase their chances of employment, improve their soft skills and become integrated citizens.

EURO-NET, Italy

EURO-NET is a non-for profit association that is member or associated member of 58 international networks (5 of them are EU networks: EUROPE DIRECT, EUROGUIDANCE, EURODESK, SOLVIT and EBN-EUROPEAN BUSINESS & INNOVATION CENTRE NETWORK). EURO-NET has 61 own antennas in 22 different countries in Europe. EURO-NET gives to children, young people and adults these services: - information and project development center - organization of training courses, exchanges and cultural, artistic or sport activities - sector study, research - counseling, crisis support and prevention - e-learning, networking, partnerships, training courses and workshops - publications, newspapers and web sites. It has realized more than 385 European projects, especially with Youth. The Centre for Creativity can be suitable for live performances (theatre, concerts, stand-up comedies and so on), fairs, training courses, meeting, sport events, cultural exhibitions, movies (there are also a well-equipped editing hall and a recording studio). EURONET was chosen 2 times from the European Commission in the Pan-European Working Groups for its competences and 3 times published for its best practices in the field of media and communications). It is also specialized in the realization of cartoons, electronic games, videos, movies. etc. The Association co-

operates with many public Administrations with which it has particular agreements for the diffusion of juvenile and adults activities and helps all juvenile organisations and any other type of organizations to realize European programs.

Intercultural Youth Dialogue Association IYDA e.V. Germany

The "Intercultural Youth Dialogue Association e.V." (IYDA) was established by a group of highly motivated multicultural Team, IYDA is recognized as Migrant organization from their sister NGO IYDA Egypt established 9 years ago, IYDA has risen to a well-established organization, registered as a non-profit, non-governmental organization. They believe in the essential value of "cultural diversity" and are convinced that intercultural understanding is a key condition for a more peaceful world. IYDA mission is to promote peace among fellow



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

nation's key competences in terms of intercultural understanding through youth participation and civic education. IYDA is working towards many developmental issues, such as integration of refugees, Sustainable Development Goals SDGs, as well as European mega trends and societal challenges, they are achieving their objectives through Youth Exchanges, enforcing Training Courses and local and international workshops, due to their existence as part of University of Applied Sciences Bonn-Rheinsieg's community for running their operational office, IYDA trying to be a platform for students as well Young people enabling them to understand the intercultural differences and comprehending it as important tool for self development.

PRO IFALL AB, Sweden

ProIFALL is an efficient Swedish social enterprise for Nordic, European and International Projects. They have 5 main working areas: Providing training, creating educational tools, mobilising volunteers to professionalism, project management, promoting entrepreneurship. The team consists of 5 experts with a diverse background. They have a large local and national network with volunteers and organisations. They have several training packages which have been created through their international projects. These trainings are combining online courses, study visits and pragmatic knowledge. They create non-formal, alternative and easy to use educational tools for youth workers, educators, volunteers and staff. They recognise the value within volunteering in several NGOs and social enterprises by taking the volunteers to the next level; to be an expert in the area they are volunteering by involving them in the strategic partnership projects. They help people to bring their ideas into reality through project management tools and process. they promote entrepreneurial values; "think out of the box". They help entrepreneurs to develop their business and how their business can be an added value for society through corporate social responsibility (CSR). Several projects and activities ProIFALL has had involvement in and a managerial role.

County Limerick Youth Theatre, Ireland

The County Limerick Youth Theatre, known as the Co.LYT, is an ensemble set up in 1996 for young people to enjoy drama and related activities through participation in theatrical performance, workshops, games and improvisations. It also gives instruction, enhances skills and supports the personal and social development of young people in an enjoyable, safe environment in which members can learn and thrive. The Co LYT is run by a voluntary committee. The Co. LYT is a mixed gender group of thirty young people aged between 13-18yrs, living near Lough Gur, Co. Limerick and runs a younger group the Dynamite Lyts for twenty children aged 8-13 and The Leading Lyts educational drama training for young adults. The Co LYT meet weekly at the Honeyfitz Theatre in Lough Gur in rural East County Limerick in an area of geographical isolation. The Co.LYT is

fully committed to safeguarding the wellbeing of its members. The Co. LYT's code of conduct incorporates the concept of friendship, respect for others and always participating with the right spirit. Co. LYT is committed to ensuring that experiences are positive and enjoyable, irrespective of gender, ability, social class or ethnic background.

1. About the Guidebook

This Guidebook is a tangible result of the local programmes of Devised Theatre, its aims is to be a reference educational resource in the field of Youth Education, containing guidelines, advice, and methodologies for Youth educators and stakeholders to use Devised Theatre as an instrument to fight



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

discrimination and foster social inclusion in Youth learners and in particular in those facing exclusion and people with disabilities and special needs.

More specifically, this Guidebook can be considered as a reference manual for educators, giving an outline of the lessons learned, expected results, learning outcomes and examples of educational context to which the local program activities can be applied.

The impact of the Guidebook will consist in allowing institutions and operators working in educational support of disabled youngsters to refer to an useful resources for the concrete planning and implementation of customized empowerment initiatives based on Devised Theater. The Guidebook has been produced in a physical as well as in a digital version, with shortcuts to the document integrated on partners' Websites. The dimension of usability of the Output will be enhanced by providing the audience of stakeholder operators and organizations with a reference of methodologies and guidelines tested in different countries, customized in accordance with the needs and challenges of disabled youth learners. The Guidebook integrates substantial features of transferability, brought about by its multilingual character and the applicability in different countries and sectors.

The elaboration of the Guidebook took place based on the processing of the results achieved in the local programmes. The methodology used to implement the Local Program activities is the Non-Formal Education. NFE is an integral part of a lifelong learning concept that ensures that young people and adults acquire and maintain the skills, abilities and dispositions needed to adapt to a continuously changing environment. Generally, the most consistent part of non-formal education is carried out by non-governmental organisations involved in community and youth work. Also, the educative processes promoted by NFE supports the development of flexible curricula and methodologies, capable of adapting to the needs and interests of participants, for which time is not a pre-established factor but is contingent upon their work pace. This means that NF learning includes various structured learning situations which do not either have the level of curriculum, syllabus, accreditation and certification associated with 'formal learning', but have more structure than that associated with 'informal learning', which typically take place naturally and spontaneously as part of other activities. The methodology for producing the Guidebook is a pondered analysis of the Reports on Local Activities produced by each partner organization of the project.

2. Theoretical frame of 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.

3. Devised Theatre as an instrument

The focus on Devised Theater as a key educational/socialization tool for promoting interaction of excluded youths in co-creation and creativity in artistic expression. Devised Theater, in the definition provided by Oddey (2013) is a peculiar approach to the creative process in the field of theater providing a central role to a group of co-creators in the achievement of a theater product



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

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 theater 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 Theater 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.

4. Description of Local Activity Programme

MV INTERNATIONAL – Italy

The aim of the local programme was to give a group of people facing exclusion an understanding of the concept of devised theatre, the methodology and the joint development of the final work, which consists of a theatrical performance, teach them to work collaboratively and give them tools to challenge stereotypes.

The activities of the local programme were designed according to a fixed plan, but during the working months the schedule and plans changed according to the needs and expectations of the participants. Participants were given time for basic exercises that deepened understanding and began to build relationships. The first workshops focused on warming up and icebreaking. The activities were led by practitioners, but at the beginning of the process the participants themselves took over some of the leadership. This allowed participants to feel like "leaders" of their own projects and created a positive atmosphere.

Time was set aside for brainstorming on topics that participants wanted to explore in the design process. The topics were chosen by the participants to make them feel in charge, rather than feeling that someone else had told them what to do.

Once the topics had been chosen, the facilitators explained to the young people the different approaches they had explored during the training, as well as other approaches that had proved effective in engaging young people in this context. The training was very informal and allowed participants to draw on their personal experiences.

During the first month, the group began to develop ideas for scenes, texts and music. There were many resources available on the Internet and participants were encouraged to download 'beats' to compose songs. It was a creative process that preceded the final realization of the theatre script.

The working group encountered some difficulties during the creation process. It was difficult to have a regular presence of the target group, people with disabilities often have health problems, young people facing isolation may have some anxious moments, especially at the beginning of the programme; the operators understood this and made sure that the young people felt comfortable and had a good spirit of cooperation.

In conclusion, the program has been an important moment of growth for the target group and an excellent experience on the field for operators. The young people learned how to work cooperatively, how to solve their "uncomfortable" moments, by asking for help for example, to the operators but even to their peers and they acquired new competencies and soft skills as well through the methodology implied to the devised theatre.

Chicken Shed Theatre Trust Ltd, United Kingdom

30 young people reflecting the diversity this project seeks to engage with came together for a term's worth of activity, devising, writing and creating two short productions on themes that they decided on. The first group chose the subject of 'grooming' and the second group chose to focus on unconscious bias. These short productions were overseen by staff members that had attended the joint staff training in Varna bringing their learning into the room and supporting the young people's development of the devising process.



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

These two productions were first performed in May to an audience of interested professionals and peer groups. Following feedback from the audience the young people further developed their performances towards a final showing during June. The group met regularly over a three-month period.

Allowing the time for essential exercises that deepen the participants knowledge of each other and begins to build relationships. Ice breaker and warm up activities were the main aim of the early workshops. Within this was a strong strand of group building exercises. These were usually led by the Chickenshed practitioners but as early as possible in the process some of this leadership was taken by the participants themselves. This allowed the participants to feel they were 'leaders' of their own projects and it created an atmosphere which contrasted with their experience of formal education which for many of the target group has been a very negative one.

A period of time was given over for the participants to brainstorm their themes they wished to explore through the devising process. These themes were chosen by the participants to ensure they felt ownership rather than feeling that 'teachers' had told them what to do.

The themes reflected concerns that the target groups face and are issues that they felt that they strongly wanted to explore.

Once those themes were chosen the facilitators took the young people through the various approaches explored within the training plus other approaches that are proven to engage with young people in this setting. Plenty of informal learning and allowing the participants to fully engage with their own lived experience.

Over a period of three to four weeks the two groups began to develop ideas for scenes, lyrics, dances and music. There is a wealth of resources available on the internet and the participants were encouraged to download 'beats' they could work songs and raps over the top of.

A problem can often be the imbalance of skill sets such as language and speed of response. By using simple recording techniques with a smart phone the facilitators ensured that every voice was heard during the performances even for those with medical conditions that make speech more laboured or are simply shy individuals lacking in confidence.

The participants themselves were very keen to explore how movement and dance sequences can be adapted for wheel chair users. This created many moments unique to this group of participants.

As the two projects developed there was plenty of need for the facilitators to help shape the scenes and structure the show.

As the process developed there was regular opportunity for the two groups to share their progress with each other. This allowed for really strong cross pollination of ideas.

The last rehearsals were inevitably fraught with worries over completing the performance and many last-minute changes were made by both participants and facilitators to ensure the best possible outcomes. Some participants chose to use scripts in the performance to help support their delivery. Some participants were pre-recorded where appropriate. One participant with very limited speech wanted a peer to speak his words on his behalf. This was worked into the process.

SOCIAL HUB, Bulgaria

Within the scope of the Erasmus+ KA2 Project THEARTHEE, Social Hub designed and implemented a set of activities to engage young people and disseminate the project's aims and objectives. This activity took place in Sofia, in Borisova Gradina on 4th of June 2022.

17 young people from Sofia representing a mix of the target group came together for a series of activities based on devised theatre. It was difficult as covid restrictions changed and altered to gain consistent attendance. But despite this the group gelled well and enjoyed learning about each other.

The trainer that had been in the training in Varna were able to take them through some exercises that they had learnt. It was important that the young people led on the themes they wanted to explore and much of the early exercises were aimed at giving this space and creative ways to co-create.

The activity lasted about 5 hours and was conducted at the premises of Social Hub, by our trainer, Paula Sabou. Paula was present in 3 of the project's TPMs and she knows perfectly the project, its aim and objectives. She was also present in Varna at the Joint staff event of the project.

After running some group building Icebreakers such as saying my name: In circle say its name with a gesture. After two rounds, each participant has to call another one saying his/her name with the associated gesture, we proceed with the theater method: the spider net.

One of the primary goals of the project was to provide the opportunity to young people who are traditionally excluded from the artistic world to understand and work with the concept of devised theatre and actively cocreate an artistic product that can be performed. The group decided on a theme of social inclusion. They spent time discussing and researching the theme together.

Having decided on this theme they started looking at ways to present it theatrically with their facilitator. The method used was the spider net. They spread the net and the goal was to pass through the other side as a team having a limited number of moves and possibilities. A story of social inclusion was also created and some people from the group had different roles during the method



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

implementation. It was striking how excited and happy they were on the completion of the challenge.

EURO-NET, Italy

The local activities, managed by the Italian partner Euro-Net, of the Erasmus Plus KA2 TheArtThee project, took place in Potenza in March 2022.

First of all, it must be said that the activities and the related agenda were strongly influenced by the Covid19 pandemic emergency and the consequent limitations imposed by the local government. In fact, it was decided to condense the training activities into an intensive training of two full days (16 hours in total). The same exercises carried out, the construction of the performance and the relational activities have suffered some limitations due to the covid.

In any case, the formed group became so passionate about the methodology that it wanted to meet again for the future to continue to operate with the Device Theater methodology and create together something that can continue to spread the inclusive potential of this experience. The participants in the local activities were 15 people, as foreseen by the project, some of them coming from contexts of physical and social fragility. The participants were led by a trainer, Raffaele Messina, and by two facilitators, Lucia Sabia and Giuliana Provenzale (all participants of the JSTE held in Varna in Bulgaria)

After a complete presentation of the Device Theater project and methodology, the participants were asked to face the Device methodology experientially. As can be seen from the photos, the obligation of the mask, social distancing and non-assembly, allowed to experiment only some of the classic exercises used by the Device Theater methodology for the co-construction of a performance.

After running some group building Icebreakers such as the following:

€ Saying my name: In circle say its name with a gesture. After two rounds, each participants has to call another one saying his/her name with the associated gesture.

The participants worked on knowing themselves and building the group, through the exercise of the raft, described in the summary sheet.

They were then asked to discuss various possible inquiry questions in order to choose a topic on which to work.

They chose precisely the question of the social relationship broken by the health emergency and started working on it as a couple.

The exercises proposed during the two days were different including:

- The Poem: write on a paper a little poem following some sentences like: I'm..., I believe..., I smile..., I cry.... Then share with the others your poem.

After this, create in couple a performance. Then put together the performances to create a unique performance to express who is the group.

- Table Storytelling: a theatre exercise to devise a story (in couple)
- Performance work: in little group, putting together the poem and the table storytelling method, create a performance on social thematic proposed by participants.

The second training day was almost entirely dedicated to the application of the methodology by the participants, with an extensive discussion in the afternoon concerning doubts and returns on the experience made.

As stated, the limitations did not allow to deepen all the possible ways of the device theater method, but the group has strongly expressed the will to continue these activities when the health emergency is over and both Euro-Net and the trainer have given full willingness to do so as a continuation of the dissemination of the project and the positive effects of this methodology.

Intercultural Youth Dialogue Association IYDA e.V. Germany

Within the scope of the Erasmus+ KA2 Project THEARTHEE, IYDA designed and implemented a set of activities to engage young people and disseminate the project's aims and objectives. This activity took place in Bonn on 9th August 2021. The activity involved 21 participants and one trainer along with the IYDA team for providing administrative and planning support. The activity lasted for 4 hours and was conducted at the premises of IYDA, Germany. Given the fact that the participants had not previously known each other, the trainer initiated the workshop with firstly setting out the context and scope of the gathering and secondly with icebreaking activities including two name activities and one storytelling activity.

One of the primary goals of the project was to provide the opportunity to young people who are traditionally excluded from the artistic world to understand and work with the concept of devised theatre and actively co-create an artistic product that can be performed. To be more exact, the participants worked towards dismantling stereotypical understandings of gender, ability, race and age. Embarking from the notion that the aforementioned categories are discursively constructed and performed, the participants performed gender, ability, race and age, some in accordance with the expected normative assumptions and others in ways that challenged these assumptions. More specifically, in groups of two one group was responsible for performing in line with the societal expectations and accepted behaviors whereas the second group had been assigned to transverse these socially imposed roles and boundaries. Throughout the activity the trainer supported the participants in their process of creating a performance narrative.



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

Mobilizing Expertise, Sweden

Mobilizing Expertise has great experience of creative drama as methodology that we use as non formal education in international and European projects. With the context KA2 Project Thearthee, we had chance to combine our methodology and devise theatre. This combination had values such as

- process oriented workshops rather than preparation of final performance,
- inclusive approach where language and early experience of theatre was not needed,
- co-creation and open to improvisation,
- European added value and perspective even if this was local implementation

The workshops took place in April 2022 in Lund Sweden. There were 4 workshops and each had around 4 hours duration. Local participants were around 22 however there were drop outs or missing some workshops due to other commitments. Workshops have been prepared and implemented by Necmettin Meletli and Charlotte Meletli who are drama leaders with the help of Ali Qorbani and Karen Self that they were in the Bulgarian training which they bring great input. Workshops structure were divided into three; warmup, main activity and evaluation. During the warmup, participants had chance to get ready physically and mentally ready for the workshops main topic. Energisers, icebreakers, games, group dynamics and trust building activities have been used. In the second stage during the main activity, leaders have used devised theatre or creative drama techniques that we get from the training with partners together. In the last part leaders and participants had chance to go through and reflect on the learning process and also deeper discussion on European perspective. The workshop topics that we focused during workshop with young people were the concept of Culture, discrimination and intercultural competent in diverse Europe.

County Limerick Youth Theatre, Ireland

This activity involved 20 young people coming together for a day of workshops in Herbertstown, County Limerick. This activity, led by theatre maker and facilitator Laura O'Riordan, involved the young people taking part in games and activities that helped them to reflect on their chosen themes of mental health, bullying, and exclusion. Prompted by these activities, the young artists devised movement pieces which were honed and directed by their facilitator, Laura, who used her training as part of the project to support and champion the young artists as they developed their work. The final pieces were performed for the other members of the group at the end of the day. The beginning of the day was dedicated to games, essential exercises of the project, and team building. The facilitator, Laura, then slowly introduced the overarching themes of the project,

setting challenges for the young people which helped to bring them together as an ensemble. Laura then passed the young people the baton, allowing them to take leadership of the project and share their own ideas in a way that allowed the young artists to drive the creative element of the day. This strategy allowed the aspects of theatre, a subject that is not taught formally in Irish primary & secondary schools, such as empathy, team-work, and creative expression to come to the fore, a strategy that allowed the young people, many of whom struggle in formal education to develop their skills and experience a sense of autonomy over their work. The young artists chose the themes that they wanted to explore and there was a strong sense of cohesion in this process, despite their varied backgrounds, ages and experiences, the group were united on the themes that they wanted to explore. As the day progressed, the young artists split into two groups in order to devise their pieces, as they developed their work, they performed what they had devised for the other group and their facilitator which allowed them to receive crucial feedback from outside eyes. The feedback was moreover respectful, insightful, and empathic which gave the young artists a sense of support from their peers.

5. Assessment of the achievements and challenges of the local programmes

This section contains three workshops to help train peer educators to be effective actors and to create theatre pieces that meet educational objectives. These workshops are progressive in design; that is, they should be done in the order presented. They will give actor/educators the basic tools to use improvisation to create scenes, develop appropriate messages and educational objectives, give characters a history (or backstory), and engage their audiences in interactive discussion. The three workshops are:

- **Workshop 1. Zip to Script: Creating Material Out of Improvisation**
- **Workshop 2. Creating Backstories**
- **Workshop 3. Marrying the Message with the Audience**

The achievements learners had are related mainly to the social and emotional part. Through the workshops, they understood and improved the management of emotions, learning to recognise them in oneself and in others, and developed empathy skills. Self-confidence and self-esteem are increased and acceptance of others in their particularities and diversity are developed in the relational field. Inclusion dynamics are improved and collaboration skills are enhanced.



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

Devised Theatre activities work directly with the emotions, they are an indispensable tool for getting to know oneself and others, breaking down personal and social barriers. The educational achievements the young people acquired move both on a personal and social level. Theatre is a tool that can create and work emotional intelligence, a competence that underpins the management of relationships and the wellbeing of the individual.

The target group also faced some difficulties during the creation process. It has been difficult to ensure regular attendance of the target group, people with disabilities often had some health problems, young people facing exclusion can have different disquiet moments, especially at the very beginning of the program, the operators realizing that, and made sure that the young people were comfortable and in a good spirit of cooperation.

Ensuring regular attendance from the target groups is a challenge. Young people with perceived disabilities are still concerned by Covid and its implications for them as vulnerable people. To alleviate this regular testing to ensure confidence was actioned.

Young people at risk of exclusion have different concerns. Usually this is around socio-economic issues. Finding a time for the activity that didn't interrupt the need for income generating work; unstable home background resulting in issues of disruption to schedules.

By dividing into two groups we were able to deliver flexibility in the timing of workshops.

The leaders/trainers were able to act as mentors for these young people, being aware of their personal issues and circumstances. Regular contact during the process and at follow up times ensured the participants stayed with the project.

A regular venue that is fully accessible to all participants is essential. This means not just thinking about wheelchair users and disability access but location (is it easily accessible by public transport? Is it in an area where young people at risk of exclusion feel safe? Are there breakout spaces to allow for one-to-one mentoring and support)

This approach to 'Inclusive' devising requires good resources. Not just in terms of facilitators but also some volunteer support staff who can ensure the facilitators can achieve the aims.

On the part of the trainer and the two facilitators it was emphasized that, beyond the limitations due to the health emergency and the short time we had to build a heterogeneous group that met for the first time, the experience was very positive. Each participant immediately showed support and concrete help

towards the most fragile participants. Everyone got involved completely, both in the discursive and sharing part, and in the experiential part.

It was necessary several times, in both days, to go back to group building and group dynamic exercises, but this is more than normal in an activity with this target group and with limited time.

Due to the limitations imposed by the local authorities it was not possible to have the boys perform live in the final performance. All public performances were prohibited at that time, but the performances of the participants and the entire activity carried out were shown during the multiplier events that occurred subsequently.

The most positive result was represented precisely by the strong intention of everyone not to interrupt the process, but to continue these activities even beyond the deadline of the project, in order to make them useful for the entire local community.

One of the greatest challenges was to coordinate a set of activities that while being interactive and interesting should also be compliant with the German government's strict COVID19 regulations and restrictions. The aforesaid limitations also increased the difficulty of finding participants especially taking into account that intended participants' profile. IYDA being cognizant of these challenges tackled them by starting the planning process early, conducting research on and utilizing methodologies that abide with the pandemic restrictions, thus, ensuring every party's involved safety and by reaching out to its network for support. After the delivery of their performances, the groups exchanged feedback and discussed about their feelings in relation to the content of the performances that preceded. The trainer invited the participants to talk about the challenges that they themselves face and/or other people in their environment. The discussion ended with the topic of art and theatre and their role in facilitating and instigating social change.

Our initial difficulties in organising this activity was Covid-19 restrictions. The young artists had to wear masks throughout the project in keeping with Irish regulations at the time. We also had to keep the doors open throughout the day to ensure it was well ventilated and, due to the cold October weather, the space was very cold. The pandemic also necessitated that our members be split into smaller groups, as per government restrictions during the pandemic. As a result this project brought our two older groups together with ages ranging from 12-18 amongst the participants. Many of the group had never met one another but due to the project and Laura's facilitation, the group quickly bonded and this project helped the merging of the groups as we eventually emerged from Covid



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

restrictions. Additionally, due to the project taking place on a Saturday, as a result of the different groups meeting on different days, there was a fall off in numbers but the 20 members who took part made up for the smaller numbers with enthusiasm. The group are of mixed abilities with individual members experiencing mental ill health, disordered eating, and learning difficulties. This could have posed a problem in terms of creating a safe, supportive space that catered to different abilities and difficulties, but Laura ensured that the room was a supportive, safe one where every young artist's needs were taken into account and met with empathy. The young artists are from an area of socio-economic disadvantage which meant that some members could not take part in the workshop due to inability to travel (we could not organise car-pooling due to Covid-19), weekend jobs, and the lack of public transport in county Limerick. This definitely contributed to lower numbers taking part in the project than had been initially hoped for Venue: Our regular workshop/rehearsal venue could not be used due to their internal restrictions on numbers in the room during Covid-19. This meant that we needed to source a different space for the day. Our group is not particularly diverse given its geographical location but the diversity could be observed in the diversity of mental health and learning difficulties that were present in the room. In addition to this, many of our members are LGBTQIA+ and there is a myriad of sexualities, gender expressions, and gender identities in the group. The local activity was a success. The young artists who took part developed confidence in their abilities in devising and their confidence with bringing forward their own ideas and their sense of unity was noticeable over the proceeding months. The young artists brought themselves and their experiences into the room. Laura provided a sense of safety and support where they could freely share who they are. They built friendships with members of different ages with whom they had not before worked. This has been invaluable as the groups blend back together after the disruption of Covid-19. The project perfectly reflected the dual concepts of empathy and ensemble thinking that we champion and, in the long run, it has been hugely beneficial to the team. The young artists gained new skills in devised theatre, applied theatre, and in physical theatre, skills that they will now bring forward with them in future projects.

We can describe the main achievements of the workshops from three perspectives. Organisational level as Mexpert we have extended our training and workshop archive thanks to TheArtThee project. Due to covid limitations we as organisation find this project great opportunity to think the workshops from diverse perspective and alternative way of implementation that we never think before. Mexpert has also increased the local network thanks to local 4 workshops where young people joined. From the perspective of the leaders and trainers we can openly say that the project gave great support with alternative methods and structure of workshops that Ali and Karen have learned. The local workshops were great opportunity to implement and also take action what Bulgarian training was about. Lastly, Participants of the workshops were new in theatre world and our workshops make them motivated not only for theatre but also non

formal education and Erasmus plus program. Moreover, participants understanding of culture expanded. They did not associate the culture only ethnical description but more. Therefore we believe our workshops had success to put these young people front as intercultural competent individuals.

Challenges of the program were several. Covid was affecting which made us to postpone the workshops again and again even if Sweden had less limitations. To keep young people during these 4 workshops need motivation and building relationships. Even if we have arrange activities for this purposes there were drop outs due to other commitments that participants had.

6. Theatrical Pieces Produced in Local Programmes

Young people reflecting the diversity this project seeks to engage with came together for a term's worth of activity, devising, writing and creating one short productions on a theme that they decided on. The group chose the subject of "right", in particular young people's rights. These short productions were overseen by trainers which were supporting the young people's development of the devising process.

Following you will find the theatrical piece the participants produced together, it is a story, based on the story of Alice in wonderland, but adapted and with a social background and a young people's rights focus.

The work stems from the insights made into the rights of the young. The basic text from which the script was taken is "The Big Book of Rights" published by Amnesty International.

The Local Program activities were developed following a prefixed plan, but during the months of activities schedules and plans changed according to participants' needs and expectations. To participants were given the time for essential exercises that deepen the participant's knowledge of each other and begin to build relationships. Ice breaker and warm up activities were the core of the early workshops. These were led by operators but as early as possible in the process some of this leadership was taken by the participants themselves. This allowed the participants to feel they were 'leaders' of their own projects and it created a good and a positive atmosphere.

A period of time was given over for the participants to brainstorm the themes they wished to explore through the devising process. These themes were chosen



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

by the participants to ensure they felt ownership rather than feeling that someone else had told them what to do.

Once the topics were selected, the facilitators walked the young people through the various approaches learned in the training and other approaches that proved effective in engaging the young people in this context. The training was very informal and allowed participants to draw on their personal experiences.

Within the first month, the group started to develop ideas for scenes, lyrics and music. There are many resources available on the Internet and participants were encouraged to download 'beats' from which to compose songs. This has been the creation process preceding the final realization of the theatre script.

The Chickenshed young people created a story around Unconscious Bias and its effects on society. They imagined a world in which a vaccine has been made that gets rid of bias. They mirrored the current political issues in the UK by including a Prime Minister character who was corrupt and immoral. The plot of the show, evolved by the cast was around the side effects that occurred and the ensuing government cover up. They were keen to explore the origins of bias and its effects society as well as mirror current issues in the political arena as seen through their eyes.

They engaged with a number of processes from the Joint Training and drew their material from different sources. They used a number of performance techniques including physical theatre, dance, rap and scripted work.

They self-directed the piece with support and advice of the facilitators.

The performances were well received by the audience that represented the diversity of the cast on stage.

The trainers used Non Formal Education to implement the training as the learning processes promoted by NFE facilitate the development of flexible programmes and methods that can adapt to the needs and interests of participants and in this case we had three different target group, young people facing exclusion, young people with disabilities and special needs and young people belonging to mainstream youth categories, for whom time is not a pre-determined factor but depends on their working rhythm.

After the delivery of their performances, we had a reflection that lasted around 1 hour where the group exchanged feedback and discussed about their feelings in relation to the content of the workshop. Paula, our trainer invited the participants to talk about the challenges that they themselves face and/or other people in their environment. The discussion ended with the topic of art and theatre and their role in facilitating and instigating social change and social inclusion.

We started the devising workshop with role playing games to encourage the participants to make quick decisions and work together through improvisation.

The first activity using images to inspire stories worked very well to introduce the idea of using big movements to tell a story instead of what they would have normally considered theatre ie. Stage theatre. When we felt that they had an interesting flow of work together we introduced the use of tableaux to the role playing games in order to shift the goal more towards creating a performance piece. The role playing game “the igloo” is a thought provoking activity as it can be interpreted in many different ways. Therefore after the tableaux, we discussed with the group what it meant for them. Ideas such as racism, social exclusion and mainly indifference towards what is not happening to us. With this ideas fresh in our minds we divided the group to pick a topic that they wanted to work on.

Group A chose bullying and Group B chose online bullying. It was interesting that they chose these topics without knowing what the other group was discussing. The participants then created two completely separate performances using music and interpretive dance and when they were proud of their work the facilitator decided to link the two performances together so that all the participants had a chance to work together. The final performance took place in the local hall, while we were unable to have an audience for the final performance, we brought in a filmmaker to record it and interview participants afterwards.

We as organisation were focus on process oriented workshops instead of preparation of the performance which we believed it will be less stressful for participants to be involved in the workshops. Even if we did not force the participants and leaders to come up with final theatrical performance there were moments in each workshops that participants prepared the stage and performance/improvisation with the workshops for the other participants rather than external public. Therefore we can say that we still arrange artistic and theatrical performances with participants for participants.

7. Instructions for operators

Some Tips for Presenting Workshops

After you have presented these workshops a few times, you will find that no two groups of participants are exactly alike. They can vary widely in terms of experience, nervousness, excitability, intelligence, and talent. As a result, the experience of presenting the workshop will be different each time, which is part of the fun. Like an expert classroom teacher, an expert workshop facilitator must be able to work with each trainee at his or her own pace. This skill involves



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

listening to participants' questions, being extremely patient when necessary, and often trusting one's intuition or feelings. A good operator/facilitator must be clear and concise when explaining instructions for exercises and games. She or he should maintain a warm, open, non-judgemental attitude. Doing so helps participants feel safe to express themselves, which is one key to a successful workshop. Effective facilitators take their work seriously, yet approach it with humor and infuse the workshop environment with a sense of play. Good facilitators establish that there is no right or wrong way to play. Facilitators must find the delicate balance that exists between staying on task (keeping to the workshop agenda) and remaining flexible. Often a discussion, exercise, or game will take longer than planned or expected. This can happen for a number of reasons and can be perfectly appropriate. It is not useful to become frustrated. It is important to trust the process, stray from the agenda a bit, and know you have covered what your participants need to learn most. In the end, the more a facilitator presents these workshops, the more proficient he or she will become at facilitating them.

Devised theatre is difficult to theorise and set rules about. As a practitioner new to this it will hopefully open a world of infinite possibilities. To an experienced practitioner it may seem obvious. And this devised theatre approach is different every time, depends on whom is in the room, what happened in the morning, how open we all are. There are no rules - except maybe... respect everyone. Listen to everyone. Involve everyone. Trust that we want to hear your voice. It's good to go wrong. Enjoy the feeling of someone else taking your idea and running. Don't be afraid to learn from your participants. Model best practice. That's seems like a lot of rules and theory. But it's also a license to be free of constraints.

At its heart it's play. But it's play in a trusting environment where no one laughs at your dance. Not because they've been told not to. But because it wouldn't occur. When you create that space then devised inclusive theatre can really happen.

That's why we would advise team teaching in some form. A lead facilitator. Someone that does the warm ups. Someone that watches out for individuals to make sure they remain engaged. Different voices and teaching styles allow for different learning styles.

Always value every participant. That sense of worry is what will connect them to the group.

“You’ re part of a theatre company “ is much stronger than ‘come and learn some devising theatre for excluded youth’ Give the participants value from before they come through the door.

The main tips that we can provide feedback to leaders or those who will use our structure or workshops or any creative drama workshops is that main focus should be process and not the final product. This will stress you as leader and participants. Another issue is that as trainer or leader the knowledge of warmup activities especially newly formed groups are very important. Building trust and group dynamics are most important part of the workshop’s success. We can also state that the topic that workshops have can be very sensitive therefore leaders who works with disadvantaged groups should be aware of any kind of inclusive educational perspective.

8. Participants Feedbacks

Participants feedbacks was collected during debriefing moments after the activities. Participants faced different challenges during the implementation of the activities mainly under two points of view: the artistic one and the private one. Talking about the artistic part, according to the participants, the main problem was the absence of the script that made everything more difficult. For some of them, especially for the less experienced ones, it was really hard to “learn by doing” and to set their creativity free. This was one of the reasons why it was hard to maintain the attendance high during the first lessons, because some participants did not understand the point of the project. The second big challenge for participants was to fight anxiety both during the activity and during the final show. The target group was made of disabled people and isolated youngsters, people not always used to be involved in cultural/group activities, so everyone has to fight their anxiety. Nevertheless, the group achieved to overcome these difficulties, finding in the group a help. At the end of the activities the participants said that this experience, in spite of everything, helped them to improve their self-consciousness, to rely on themselves and on their capabilities. Theatre helped them to foster their creativity, to believe in a project and to increase their team-working skills. Most important, according to



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

participants, this experience made feel them included in something meaningful and with a high cultural value.

Participant A is a British-Asian girl. She has found that expectation and pressure to conform to Asian cultural norms have excluded her from performance activities. She was expected to achieve to high academic standard at school in preparation for a career. From an early age she was passionate about the performing arts but found no options available to her that would also satisfy her families desire for a strict academic education. As a result this has caused difficult relationships with immediate and wider family. This in turn led to problems within formal education.

What were the initial difficulties when you started?

I think creating as a group, with your peers, the challenges were making sure that everyone's ideas were involved somehow but not over complicating it. So taking bits way. I think you learn from this process because each person you meet has a different way of communicating their ideas and a different way of reacting when those ideas aren't involved.

So its talking together about the fact once an idea is on the table, its owned by the whole group and not to take it personally. It should be what's best for the group and the show over all

What's the difference between devising a show and being given a script and direction by someone else?

You can just have fun and create whatever you like. Whether it's devising form a stimulus like a song that you can change up to something different. Devising is very freeing. You can challenge ideas and challenge yourself. The creative process is completely different. It helps create that connections in the group. You start off with one idea and then everyone has has a little bit of them in the final shape of that idea. It takes arguments and disagreements but arguments would lead to the group knowing each other more and would help us push those boundaries with each other.

What was the hardest part of the process?

It was very difficult to choose a theme. We wanted to understand that if its too deep and dark then how will the audience react. But at the same time we wanted it to be impactful.

Having our lived experiences combined together really created those impactful moments.

What was the best part of the process?

The final production was a surprise! We had run lot of little bits lots of times. It wasn't what we expected when it all came together in one performance. It felt natural and so much fun! When we did the whole show we felt so proud of what we'd created all together as a group.

Participant B is a highly accomplished performer with expectations of making a career within performing arts when she is older.

What were the initial difficulties when you started?

The process has been useful but stressful It's allowed me to learn what works and what doesn't. It was challenging in terms of making sure that everyone felt listened to but also filtering the ideas down to ones that were going to work. Everyone wants their ideas in but not every idea works, That was the biggest difficulty. I feel like I've learnt when to step back and leave space for others.

What's the difference between devising a show and being given a script and direction by someone else?

I think I like to have a bit of both. When you have to devise it you have to start from scratch and that's quite stressful. When you're presented with material then you can focus more on how you're going to perform it. You get to play around. I find personally that a combination works best.

What was the hardest part of the process?

I think I've learnt a lot about inter-personal problem solving!!

What was the best part of the process?

I think we ended up with a serious show and I hope it was hard hitting. I'm happy with where we got to. I think we reached our goal and our aim.

I think I've learned a lot about my own individual skills. Team work. You think you're great in a team and then realise that you have to keep working hard to keep the team moving in the same direction.

Participant C is a male teenager on the autistic spectrum. Diagnosed at an early age with Asperger's he attended Special Education schools. He finds it difficult to contribute to discussion as he likes to take time to process his thoughts.



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

What were the initial difficulties when you started?

I think it wasn't difficult. I think I would say I felt comfortable being with people. Because we worked well together. I felt supported by everyone.

What's the difference between devising a show and being given a script and direction by someone else?

I think I would say that I prefer it when I am given a script. But I liked doing new ideas together

What was the hardest part of the process?

I don't know really.

What was the best part of the process?

I think I performed well. I think it was good. I had quite a few lines to learn. If there are too many I find it difficult. It is easy if I don't have a lot to say. I would say I got to be a better performer. Yes, I enjoyed it.

Participant D was excluded from school due to behavioural issues. She has had problems with the authorities but is passionate about rapping and music. Because of external social and economic pressures she found regular attendance difficult. The group worked around this by including her in a limited number of scenes and by pre-recording a rap she had written.

What were the initial difficulties when you started?

It was...well my attendance was difficult. I mean that's just my life. It's hard to get here and when I am here it's hard to adapt to things because I'm playing catch up.

What's the difference between devising a show and being given a script and direction by someone else?

I prefer devising like this. Because it's my own material. Learning off a script is kind of hard for me, but yeah, when it's my own work it's easier to get stuck in.

What was the hardest part of the process?

The biggest problem to be honest... I was more worried about what's in my own lyrics and sharing it with the outside world. That was scary.

What was the best part of the process?

When it goes well it goes really well. The support is really helpful. But writing the rap...it was special, very special for me. Hopefully it's a success. But yes, it feels good, it feels really good

"I really enjoyed it. Working with such a diverse group of people really opened my eyes"

Jane

"I think I would prefer it if I was given the script. Or maybe a mixture. I liked doing it though"

Alan

"There was lots of disagreement to start with but the facilitators helped us find common ground and then we got going"

Michael

"I think it was the best show ever!"

Janine

"It was interesting. Trying to bring everyone's ideas together was very challenging"

Saida

"I liked doing the show in front of the audience"

jon

During the final debriefing, each participant expressed their feedback on the lived experience and everyone highlighted the strong potential of this methodology in creating in the participant a "leading role" in the group, an active role and above all a fully shared work.

Some participants expressed the need to work more together before arriving at a performance, but most of them responded by pointing out that the richness of this path is not the final performance, but the process of building it which, a participant said, "it could also be infinite, updating itself day by day, based on what everyone experiences and above all based on what society experiences".

Most of the feedback was related to methodology. Participants stated their acknowledgement with activities that was fun and meaningful for them. One of the great feedback from participants were that motivation to be part of artistic projects and workshops within Erasmus plus were stated at the end of each workshops. Moreover we had evaluation session after each workshop. There we had emotional and intellectual level feedbacks about workshop topic.

9. Conclusion

The impact of the Guidebook is consisting in allowing institutions and operators working in educational support of disabled youngsters to refer to an useful



THEARTHEE



Co-funded by the
Erasmus+ Programme
of the European Union

resources for the concrete planning and implementation of customized empowerment initiatives based on Devised Theatre.

Whilst the aim was to engage with equal numbers of those society labels as disabled, those at risk of exclusion and those from the mainstream it is difficult to be so prescriptive. Disability takes many forms and exclusion can be for any number of reasons. It is also hugely important to the process that the participants self-identify and don't feel the need to fit into societies predetermined boxes and labels. For the purposes of this guide the groups were inclusive across a broad range of the community representation.

Young participants will be gained knowledge and competences of Devised Theater and creation as well as skills of planning and conducting the co-creation of theatrical pieces.

Young people belonging to mainstream categories (i.e. not facing societal stigma of disadvantage) will be developed their inclusive attitudes towards exclusion and excluded young people, while at the same time dispelling prejudices deriving from societal narratives/stereotyping about exclusion and excluded youth as well as soft skills of creative expression, teamwork, flexibility and relational skills.

Youngsters affected by exclusion will be enhanced their sense of self-confidence and proactive attitudes of participation, while at the same time being empowered as peers in a process of learning and co-creation.

The impact will be further substantiated by the positive effect in terms of emotional gratification, recognition and breaking of barriers determined by public performance in the theatrical representation closing the Local Programmes.

References

- Vanessa Garcia's article: "The Paradox of Devised Theater on the Twenty-First Century Stage" <https://howlround.com/paradox-devised-theater-twenty-first-century-stage>

- John Walton's article "Devised theatre: ten tips for a truly creative collaboration." <https://www.theguardian.com/culture-professionals-network/2014/dec/16/devised-theatre-ten-tips-collaboration>
- Devised Theater - Oddey (2013)
<https://books.google.ne/books?id=3S5TAQAAQBAJ>

TheArThee "TAT"

Theater Co-Creation Youth Guidebook

This Guidebook is edited in the frame of the Erasmus+ KA2 - Erasmus + KA205 Strategic Partnerships for youth Cooperation - TheArtThee (2019-1-IT02-KA204-062493) by MV International.



Open Educational Resources

CHICKENSHEd
THEATRE CHANGING LIVES



The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.