

# INTELLECTUAL OUTPUT 1

## YO.US.T.A.R. Literature Review and Methodological Framework



### **Y**outh workers **U**Sing Theatre **A**ugmenting **c**reativity

Project No. 2020-1-IT03-KA227-YOU-020563

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Elaborated by: MOSAIC // Culture & Creativity

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## Introduction

The **YO.US.T.A.R – Youth workers Using Theatre Augmenting cReativity**, is a project developed under the Erasmus+ programme by 7 EU organisations. The project aims to increase the social inclusion of young people through theatre and creativity, building on the European values of acceptance and tolerance, and to promote intercultural dialogue as represented by Antigone and Aeneas Greek myths. Furthermore, **YO.US.T.A.R** wishes to give young people a space to use theatre so as to foster self-esteem, self-consciousness and confidence. Finally, **YO.US.T.A.R** aims to offer staff –working with youth in theatres and NGOs –a Toolkit, which will enable deeper understanding of their audience and will increase their professional skills in the field of art and social inclusion.

All partner organisations will develop and share best practices from their countries and from their previous experience in order to produce the final results of the project (toolkit, recommendations, literature review and methodological framework) that can be used across Europe. The ongoing social instability triggered from the current health crisis due to Covid-19 has subsequently increased disparities and social exclusion of the weakest groups, including youngsters. Therefore, innovative and creative responses are required, such as **YO.US.T.A.R. theatre workshops** that could offer a simple yet effective tool to foster new opportunities and new competences for both trainers/facilitators working with young people and the youth itself. The project involves different theatre techniques and ensures high quality and highly relevant outputs, produced through the input of partner organisations, each contributing with their own knowledge and experience related to theatre for the social inclusion of youth.

More specifically, the **objective of IO1**– presented in this report – is to develop a collective literature review and a useful methodological framework, focusing on the training potential of theatre and creativity for social inclusion purposes.

At a second stage, a **Toolkit** for those working with youth will be developed on the basis of **YO.US.T.A.R. Methodology**, aiming to offer guidance to theatre educators / youth workers / facilitators across Europe. Finally, recommendations for practitioners and a compared analysis will be produced to target a wider audience and disseminate the method on a larger scale, supporting the sustainability of project results.

This **report** provides an overview of the project's first Intellectual Output, intended to develop a methodological approach which uses theatre and the **YO.US.T.A.R. Method** as a tool for enhancing creativity and social inclusion tailored to the needs of youngsters. The innovative element of this **theatre methodological approach** is that it will be designed so as to enable young people and the theatre staff working with them, to develop their social and creative capacities that will allow them to explore and overcome personal obstacles thanks to **innovative theatre techniques**. It will also develop listening skills, self-esteem, self-consciousness and inter-cultural communication.

The **framework** will facilitate the clarification of the YO.US.T.A.R. Methodology for developing the self-esteem and confidence of youngsters. The IO1 also includes a literature review that outlines the broader picture of theatre for social inclusion in all partner countries. The proposed methodological approach and framework will be easily **transferable** to other EU member states, since it is accompanied by a set of concrete instructions from different national contexts along with implementation guidelines.



Based on the outline of the project, Output 1 is divided in 4 sub-parts:

- IO1 – A1** Literature review of theatre as a tool for the social inclusion of youth;
- IO1 – A2** Developing approaches to using theatre as a tool for social inclusion;
- IO1 – A3** Research on the application areas of theatre techniques for youth issues;
- IO1 – A4** Finalization of literature review and methodological framework

The creation of a Methodological Framework, in which all these methods can be outlined, is clearly innovative and it will provide new tools for all cultural institutions, actors and individuals that are interested in using **theatre** as a tool for **social inclusion**.

# Research Analysis

With the aim to identify both the current use of theatre techniques as a tool for social cohesion and the associated needs of youngsters, theatre staff and youth workers, so as to develop a tailored-made methodological framework, a short-scale analysis was conducted in each partner country, namely in **Italy, Greece, Bulgaria, Sweden, Spain, Serbia** and **Slovenia**.

An analysis protocol was, therefore, elaborated by MOSAIC with the relevant input of the rest of the partners. The protocol contained a set of rules and useful instructions for the proper implementation of the analysis, including definition of questions, methods, procedures and tools.

More specifically, the analysis includes the following activities:

- Review of relevant published studies carried out at national or EU level on theatre for social inclusion with consequent literature review in all countries;
- Organisation of 1 focus group per country with maximum 10 participants (theatre staff and youth workers) to survey the training needs for working with youth.

The detailed data from the aforementioned activities are presented in Annexes, for your review.



## YO.US.T.A.R.

YOuth workers USing Theatre Augmenting cReativity

## A1. Literature Review

For the preparation and proper completion of seven distinctive short-scale literature review studies, which were implemented by all members of the YO.US.T.A.R. partnership, a research and case studies collection template was designed and distributed by the IO1 lead partner, Mosaic. This template helped partners examine and present how theatre may be used as a tool for the social inclusion of youth, drafting their short-scale analysis in a cohesive way.

After internal agreement, the distribution of the workload was agreed, as follows:

- Partner countries should collect at least three articles, papers and research studies related to the topic of theatre for social inclusion, from their own countries or from an international level.
- Partner countries should collect at least two case studies and best practices related to the project topic, from their respective countries.

The final framework (IO1) will not only facilitate the clarification of the YO.US.T.A.R. Methodology for developing the self-esteem and confidence of youngsters, but can also serve as basis for the validation of their experiences and so act as a therapeutic tool. Thus, given its importance, the IO1 could not be considered as completed without a literature review, which draws the broader picture of theatre for social inclusion in all partner countries.

Partners' research contribution was more than beneficial for the project objective, in this direction. All seven partner organizations showed their extensive experience in the field, such as their research skills by providing a rich variety of academic papers, publications, research projects, case studies and good practices.

Therefore, in an effort to sum up the extensive literature review - presented thoroughly in Annex 1 – some of the most notable conclusions are presented, as follows:

In terms of academic research, the main focal points of the selected literature are→

- ❖ Community theatre, aiming at inclusive theatre productions. A great example is “Odyssey Theatre” with a troupe of disabled and non-disabled actors working together.
- ❖ Devised theatre, as a technique to enhance human creativity on the basis of Kaufman Domains of Creativity Scale.
- ❖ Theatrical improvisation, as an active methodology that is proven to reduce peer rejection.
- ❖ Theatre of the Oppressed, as a practice of political theatre from and for the people, proven to raise awareness.
- ❖ Theatre therapy, used in different settings and conditions, also for people with delinquent behavior, e.g. prisoners.

In terms of good practices, the main focal points of the selected collection are→

- ❖ Theatre of Integration, in the form of multicultural theatre ensembles with an emphasis on youth immigrants. More and more productions of this kind take place in different countries, especially in those suffering the most from the migration crisis, e.g. Italy, Greece.
- ❖ Puppet theatre, and puppet creation used in adult education to enhance social inclusion programmes.
- ❖ Improv theatre and Forum theatre techniques addressed to businesses, helping unemployed people and NEETS to better approach labour market and business needs.
- ❖ Contemporary theatre classes for active youth.



## A2. Focus Group – Validation

At the second stage of the research activity, the project demanded the implementation of seven distinctive national Focus Groups (FGs) with drama educators, theatre staff, actors, academia members and youth facilitators. The purpose of the FGs was to discuss with the participants both about the project objectives, activities, estimated results, but mainly to collect feedback from them – based on their own professional experiences – that could be used to draft the methodological framework.

With regards to the methodology and the development of the interviews with the participants, Mosaic - coordinating partner of IO1 - designed and introduced to the partners a set of detailed guidelines on how to run the FGs.

The next step to the development of FGs started with the identification of potential participants to be interviewed, based on each partner's business contacts, but also taking into consideration the expert's network and position and previous relevant experience.

The FGs were deliberately kept as small groups with up to 10 participants per country in order to have an open discussion guided by a Moderator and to generate rich debate with no participants left out. Although it would be better for the groups to meet in the same, physical place, in the case of YO.US.T.A.R. project, partners decided to organise their meetings online taking into consideration the Covid-19 situation and the fact that participants were residing in different locations.

Once the participants were identified, invitations were mainly sent via e-mail in order to introduce:

- the YO.US.T.A.R. project, its partners, objectives, target groups, the forthcoming intellectual outputs, and other activities to be organised,
- the objective behind the organization of each of Focus Group, and the importance of their participation and contribution.

The IO coordinator provided a common reporting template, a set of guidelines and consent forms to be distributed to the FGs participants.

The consent form covered issues such as:

- Confidentiality: because of the fact that participants shared important and often sensitive personal information, only the researchers should have access to participant responses.
- Data protection: participants was assured that no information will be publicly reported that would identify them as a participant in the research.

- Right to withdraw: the partnership indicated that participants understand the nature and purpose of the research and that they may withdraw from the procedure at any time.
- Consent: people agreed to participate in the research of their own free will, by written consent or verbal consent that was recorded.

The partners prepared a predefined set of questions and used open-ended questions that avoid a “yes” or “no” response. The set of selected questions and the methodology behind the question plan were very useful during the final stage of the Focus Groups, Analysis and Reporting.

The questions that were used to generate the discussion were the following:

**QUESTION 1:** Have you worked or currently working with young people? If yes, do they belong to a specific category in need of inclusion (marginalised youth, NEETs, migrants/refugees etc.)?

**QUESTION 2:** What would you describe as the main challenges that youngsters face today?

**QUESTION 3:** To your opinion, what skills do you need (or other people working with youth), in order to be more effective and to help youngster to be included in society.

**QUESTION 4:** Have you used theatre-based methodologies and techniques up to now? If yes, give us a brief description.

**QUESTION 5:** Are you aware of any success stories / good practices from your area or other places, regarding the use of theatre as a tool for inclusion or as a methodology to tackle social challenges? If yes, give a description and do you think it is transferable to your area?

**QUESTION 6:** You can proceed with any other question that might come up from the discussion in order to understand or record specific opinions regarding the training needs of our target group (youngsters and people working with youth)

**QUESTION 7:** Summary and comments from the interviewer?

## A3. Research on the application areas

### MAIN CHALLENGES FOR YOUNG PEOPLE

- Unstable and unpredictable future
- Professional orientation
- Discrimination in society/ labour market / human relations
- **Prejudices**
- **Financial struggle**
- Lack of independence (also financial)
- Not enough time with parents (especially for financially disadvantaged families)
- Technology “addiction”
- Social networks and social media impact
- Social marginalization
- **Low self-esteem**
- Precarious jobs
- Individualism
- **Anxiety, stress and mental diseases**
- Climate change
- **Existential fear and uncertainty**
- Economic migration
- Lack of social skills
- Lack of understanding by seniors
- Loneliness
- Visibility and recognition
- Sexuality
- Lack of empathy
- Not enough challenges and responsibilities
- Work opportunities and conditions during Covid-19
- Lack of communication between parents and youngsters
- Lack of substantial integration of young people from minority groups
- Too much pressure from the society
- Lack of confidence in themselves (in their personal and professional skills), low self-esteem, problems with their physical appearance

## EDUCATIONAL SKILLS FOR BETTER YOUTH INCLUSION

- **Mental health awareness**
- **Support/motivation skills**
- Conflict resolution skills
- **Engagement skills**
- **Tolerance of cultural differences and clashes**
- Teaching of marketing abilities for youth professional development
- Skill of managing and finding resources
- Constant evolvement of educational skills (new disciplines / stay up to date)
- **Empathy**
- Diplomacy (on how to approach the youth)
- Patience
- **Building trust**
- **Cooperation and cocreation**
- **Respecting their opinion**, no overpowering
- Communicate the feelings
- Adjustment of working methods, tasks and goals to youths needs
- **Openness**
- **Group leading skills**
- Organisational skills
- Multidisciplinarity
- Fundraising needs for inclusive theatre productions
- Dialogue with experts (e.g. phycologists when needed)
- Familiarizing with the correct terminology for approaching youngsters
- Literacy on politically correct language for minorities
- Flexibility

## A4. Finalisation of literature review and methodological framework

Summarizing up the qualitative results and findings of the above mentioned research activities, which took place in the context of IO1 needs analysis of the YO.US.T.A.R. project, the partnership came up with the following results regarding the most beneficial theatre-based approaches for youth social inclusion purposes.

### List of theatre-based methodologies, techniques and definitions

- **Impro theatre:** theatre with improvisations where most of the activities are without script and are unplanned
- **Forum theatre:** also called Theatre of the Oppressed, where the audience can stop the performance and change it the way they want
- **Interactive puppet theatre:** puppetry play based on learning and using different materials where children and parents can take part and interact together
- **Psychodrama:** an action method, often used as a psychotherapy, in which people use spontaneous dramatization, role playing, and dramatic self-presentation<sup>1</sup>
- **Clown technique:** clownery and humor exercises for people with down syndrome
- **Special use of costumes:** to impress and attract youth attention
- **Dance therapy and somatic dance:** use of movement to promote emotional, social, cognitive, and physical integration<sup>2</sup>
- **Dramatherapy:** using theatre techniques to facilitate personal growth and promote mental health
- **Communication exercises** through physical theater
- **Imitation:** the act of copying
- **Environmental theatre:** create a stage with people and put on a show, but all the spectators and the young people (who will be the actors) will be able to go anywhere in this space and create – based on script – new dialogues, drawing inspiration from the audience
- **Maieutic method:** the ideas come from the people participating
- **Playing each in their mother tongue:** mixing actors, trainers and immigrants; mixing the sound of different languages
- **Participatory theatre:** mixing people from working class or from different neighbourhoods
- **DAS Theatre Feedback Method:** based on objective analysis and commentaries of the work itself, regardless of its likeability or appeal
- **Process drama:** a method of teaching and learning where both students and teachers are working in and out of role<sup>3</sup>

<sup>1</sup><https://www.goodtherapy.org/learn-about-therapy/types/psychodrama>

<sup>2</sup><https://www.verywellmind.com/dance-therapy-and-eating-disorder-treatment-5094952>

<sup>3</sup><https://www.artsonthemove.co.uk/education/process-drama.php>

- **Documentary theatre:** integrating pre-existing documentary material
- **Organisation of feedback sessions:** (1) after the performance, through discussions with the audience, and (2) after the workshops, or even after a certain period of working together has passed, reflecting on the tasks, achievements and on what could be improved
- **Devised theatre approach:** a process in which the whole creative team develops a show collaboratively (definition by John Walton)<sup>4</sup>
- **Newspaper theatre:** a theatre of the oppressed practice in which a newspaper article (or articles) is dramatized into a theatrical performance<sup>5</sup>
- **Involvement of eye contact exercises:** an exercise that invites observation, which is the beginning of good listening
- **Storytelling:** the social and cultural activity of sharing stories, sometimes with improvisation, theatrics or embellishment

**Note:** This is only an indicative list of theatre techniques and methodologies proposed by our group of experts (drama educators, actors, directors etc.) through their participation in the needs analysis activities. Each theatre method can be used and adapted according to the needs of some specific target groups.

<sup>4</sup><https://thetheatretimes.com/what-is-devised-theatre/>

<sup>5</sup><https://imagination.org/media/our-methods/theatre-of-the-oppressed-2/newspaper-theatre>

As a result of experts' valuable feedback and literature review contribution, the **10 educational skills** identified as the most significant ones for drama educators and youth workers, and the **8** most cited, proposed and referred **theatre-based methodologies** and techniques for the social inclusion of youngsters, in the context of the YOUSTAR Project – Methodology Framework are:

<b>YOUSTAR Methodology Framework</b>		
<b>Educational Skills</b>	<b>1</b>	<b>Support and Motivation Skills</b>
	<b>2</b>	<b>Engagement Skills</b>
	<b>3</b>	<b>Empathy</b>
	<b>4</b>	<b>Tolerance of (cultural) differences</b>
	<b>5</b>	<b>Mental health awareness and sensitivity</b>
	<b>6</b>	<b>Group Leading Skills</b>
	<b>7</b>	<b>Respecting others' opinion</b>
	<b>8</b>	<b>Openness</b>
	<b>9</b>	<b>Cooperation and Co-creation</b>
	<b>10</b>	<b>Building Trust</b>
<b>Theatre-based Methodologies &amp; Techniques</b>	<b>1</b>	<b>Devised Theatre</b>
	<b>2</b>	<b>Improvisational Theatre</b>
	<b>3</b>	<b>Theatre of the Oppressed</b>
	<b>4</b>	<b>Dramatherapy</b>
	<b>5</b>	<b>Dance therapy</b>
	<b>6</b>	<b>Psychodrama</b>
	<b>7</b>	<b>Interactive Puppet Theatre</b>
	<b>8</b>	<b>Community Theatre</b>

**Note:** This is only a numerical list, and it does not represent the priority of some answers. The production of this framework was based on the frequency and the repetition of answers provided by experts or of literature citations, in the context of the research analysis of the YOUSTAR project.





# INTELLECTUAL OUTPUT 1 REPORT

## YO.US.T.A.R. Literature Review and Methodological Framework



## ANNEX 1

### RESEARCH AND CASE-STUDIES COLLECTION TEMPLATES

# Greece

1.a ARTICLE/RESEARCH TITLE	
1a.1 Title of the Article/Paper/Research*	Creative inclusion in community theatre: a journey with Odyssey Theatre
1a.2 Country*	UK
1a.3 Author(s)*	Roger Wooster
1a.4 Official Citation*	Roger Wooster (2009) Creative inclusion in community theatre: a journey with Odyssey Theatre, Research in Drama Education: The Journal of Applied Theatre and Performance, 14:1, 79-90. DOI: 10.1080/13569780802655814
1a.5 Description – Summary*	<i>“What does ‘inclusion’ mean in practice? This article considers the work of Odyssey Theatre, a group of learning-disabled and non-learning-disabled performers as they put together a production with the support of professional theatre workers. Working processes are examined and the balance of empowerment and professional leadership considered.”</i>
1a.6 Level*	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)
1a.7 Quotation*	<i>“Inclusive theatre will be unlike other community theatre or professional theatre just as an inclusive society will be different from the one that we currently share.”</i>
1a.8 Link*	<a href="https://www.tandfonline.com/doi/abs/10.1080/13569780802655814">https://www.tandfonline.com/doi/abs/10.1080/13569780802655814</a>
1a.9 Contact Details	Roger Wooster, Performing Arts Department, School of Art, Media and Design, University of Wales , Newport, UK <a href="mailto:Roger.Wooster@newport.ac.uk">Roger.Wooster@newport.ac.uk</a>
Consideration to be included in the LR study*	<i>Because it argues that the outcome of the specific community theatre is an art form with its own artistic and social validity.</i>

<b>1b.1 Title of the Article/Paper/Research*</b>	Devised Theater as a means to reinforce the creativity of an adult group. (Original Title: Το θέατρο της επινόησης ως μέσο ενίσχυσης της δημιουργικότητας σε ομάδα ενηλίκων)
<b>1b.2 Country*</b>	Greece
<b>1b.3 Author(s)*</b>	Chrisovergi Eftixia – Konstantina
<b>1b.4 Official Citation*</b>	Chrisovergi Eftixia-Konstantina (2019), Devised Theater as a means to reinforce the creativity of an adult group, (master thesis), Department of Theatrical Studies, University of Peloponnese.
<b>1b.5 Description – Summary*</b>	<i>This study focuses on exploring the relation between using Devised Theater techniques and cultivating the creativity of the adults who are utilizing these techniques. One among the characteristics of Devised Theater is that theatrical production, which is principally based on research, experimentation and improvisation, is the result of collective action. Devised Theater therefore sculpts a skill nourishing environment, by setting up initiatives, problem solving, emotion management, etc. These elements compose a creative environment, thus being parameters of creativity. In this context, we have attempted a mixed design research, utilizing the qualitative method known as “case study” within an adult theatrical group.</i>
<b>1b.6 Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)
<b>1b.7 Quotation*</b>	“The overall results of the research have illustrated that Devised Theater techniques might be suited to enhancing the expression of creative skills within adult groups. As far as the research data from other studies is concerned namely expressing individual creativity within a group, it is crucial for the group members to partake in a definite, shared vision, as well as to be able to equally participate in its formation the results have had a positivesign. Finally, it was ascertained that during the workshops, certain areas of creativity, as defined by Kaufman, were reinforced.”


<b>1b.8 Link*</b>	<a href="https://amitos.library.uop.gr/xmlui/handle/123456789/5189">https://amitos.library.uop.gr/xmlui/handle/123456789/5189</a>
<b>1b.9 Contact Details</b>	Chrisovergi Eftixia – Konstantina, MA in Drama and Performing Arts in Education and Lifelong Learning
<b>Consideration to be included in the LR study*</b>	<p><i>Because it combines qualitative and quantitative research methods to examine the positive impact of the devised theatre for human creativity, based on Kaufman* Domains of Creativity Scale.</i></p> <p><i>(*Kaufman, J. C. (2012). Counting the muses: Development of the Kaufman Domains of Creativity Scale (K-DOCS). Psychology of Aesthetics, Creativity, and the Arts, 6(4), 298–308.</i></p> <p><a href="https://doi.org/10.1037/a0029751">https://doi.org/10.1037/a0029751</a> )</p>

<b>1.c ARTICLE/RESEARCH TITLE</b>	
<b>1c.1 Title of the Article/Paper/Research*</b>	<p>Art for the inclusion of children and institutionalized, foreign language speaking and up to 21 years old youths with delinquent behaviour.</p> <p>(Original Title: Η τέχνη ως μέσο επικοινωνίας και ένταξης παιδιών και εφήβων σε ιδρύματα, αλλόγλωσσων, καθώς και νέων έως 21 ετών με παραβατική συμπεριφορά)</p>
<b>1c.2 Country*</b>	Greece
<b>1c.3 Author(s)*</b>	Gioldasi Marina
<b>1c.4 Official Citation*</b>	Gioldasi Marina (2019), Art for the inclusion of children and institutionalized, foreign language speaking and up to 21 years old youths with delinquent behaviour, (master thesis) Hellenic Open University
<b>1c.5 Description - Summary*</b>	<p><i>This paper demonstrates the power of art and specifically how it could be the alternative means of communicating and approaching a childhood, teenage and youthful soul that needs special assistance, due to the <b>social situation</b> it experiences. At first, we analyzed the way that the individual forms of art and specifically music, dance, visual arts, <b>theatre</b> and narration help children, adolescents and young people who belong to target groups of foreign language speakers, those living in institutions and young people up to 21 years old with delinquent behaviour to overcome any obstacle and to achieve social inclusion and integration into society. Then, by applying a quantitative and qualitative sampling research, through the use of questionnaires and personal interviews, the social education professionals, who</i></p>

	<i>involve with these <b>social categories</b> of children, adolescents and <b>young people</b>, have been approached and it was investigated the degree that it could be used the potential of art. In particular, the possibilities that provides to each child, adolescent and young people to realize their “ego”, to overcome their problems, as well as any negative element of the past, which constricts their evolution, in order, through the art, to heal mental and emotional traumas, that have been engrained in their inner world, to be finally pushed into the redemption and the liberation of their soul and be smoothly integrated into society.</i>
<b>1c.6 Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)
<b>1c.7 Quotation*</b>	“In particular, the possibilities that provides to each child, adolescent and young people to realize their “ego”, to overcome their problems, as well as any negative element of the past, which constricts their evolution, in order, through the art, to heal mental and emotional traumas, that have been engrained in their inner world, to be finally pushed into the redemption and the liberation of their soul and be smoothly integrated into society.”
<b>1c.8 Link*</b>	<a href="https://apothesis.eap.gr/handle/repo/43466">https://apothesis.eap.gr/handle/repo/43466</a>
<b>1c.9 Contact Details</b>	Gioldasi Marina, MA Culture Organizations Management
<b>Consideration to be included in the LR study*</b>	<i>Emphasis on the psychological parameter related to the discrimination experienced by youth minority groups.</i>

<b>2a. GOOD PRACTICE INFORMATION</b>	
<b>2a.1 Title of the Good Practice*</b>	Theatre of Integration Mix Group powered by START program.
<b>2a.2 Country*</b>	Greece
<b>2a.3 City/Region*</b>	Athens
<b>2a.4 Description*</b>	The “Theatre of Integration” project utilizes the power of theatre to facilitate social inclusion and works towards a vision of European society without racism and discrimination. <b>Young Greeks, with or without a migrant past, come together with refugees to create multicultural theatre ensembles in the heart of Athens and Piraeus.</b> The goals are to

	inspire a love for theatre and the arts in participants and to further their collaboration and creativity. Throughout the procedure, great emphasis is set upon intercultural exchange between the participants during rehearsals, as these provide a unique opportunity to come into contact with new cultures and to socialise in a creative environment outside of the refugee camps. Theatre is the ideal tool to further camaraderie, as it possesses a unique power to allow people to open up and express themselves, which is the cornerstone of social inclusion and integration. Guided by professional actors and directors, the ensembles create theatrical performances in order to highlight their successful collaboration, to send a loud and clear message against racism and discrimination, and to build self-confidence and sense of collective accomplishment.
<b>2a.5 Target Audience*</b>	Refugees Youths Local Communities
<b>2a.6 Good Practice Level*</b>	<input checked="" type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input type="checkbox"/> European <small>(Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</small>
<b>2a.7 Responsible Organisation*</b>	- START - Create Cultural Change, capacity building and fellowship programme
<b>2a.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input checked="" type="checkbox"/> Other [please specify.....Capacity building Program... ..]
<b>2a.9 Involved Organisations and Stakeholders</b>	- Robert Bosch Stiftung /Germany -Goethe-Institut Thessaloniki / Germany, Greece -German Association of Socioculture / Germany -John S. Latsis Public Benefit Foundation / Greece -Bodossaki Foundation / Greece
<b>2a.10 Timescale - Dates*</b>	From: [2017.....] to: [.....] <input type="checkbox"/> On-going. <input checked="" type="checkbox"/> Repeating
<b>2a.11 Results*</b>	Theatrical performances, theatre classes between locals and refugees, intercultural dialogue “games” and rehearsals for inclusion.
<b>2a.12 Budget and financing</b>	
<b>2a.13 Transferability</b>	Theatre of Integration Festival, 2018 “Odyssey in 20 Minutes” mixed performance in Germany, Pforzheim, Baden-Württemberg.

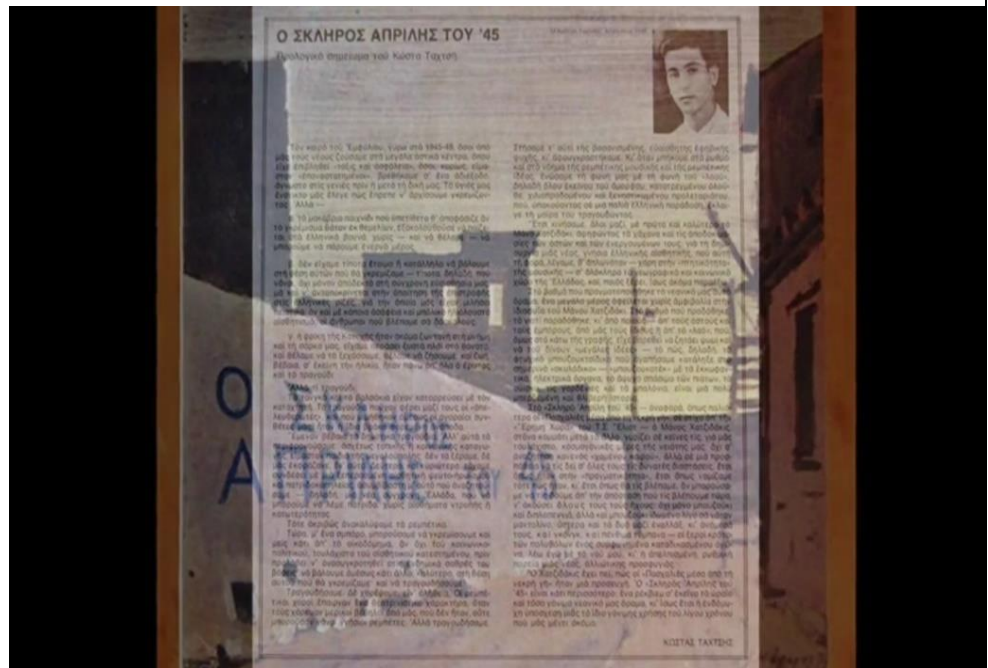
<b>2a.14 Website</b>	<a href="https://www.facebook.com/TheatreofIntegration/">https://www.facebook.com/TheatreofIntegration/</a> <a href="https://www.startgreece.net/fellows/petros-pitsounis">https://www.startgreece.net/fellows/petros-pitsounis</a>
<b>2a.15 Contact Details*</b>	Petros Pitsounis, <a href="https://www.startgreece.net/fellows/petros-pitsounis">https://www.startgreece.net/fellows/petros-pitsounis</a>
<b>2a.16 Media</b> (Photos, Infographic etc.)	
<b>Consideration as aGP*</b>	<p><i>The Theatre of Integration is a mixed theatrical group of Greek-foreign refugees, which tries to bring different people together through the theatrical game and to help the smooth integration of refugees in Greek society. It has produced several performances with great success and it has collaborated with both creative factors and human rights ones, such as Victoria Square Project (VSP) contemporary art space, Network for children's rights etc.</i></p>

<b>2b. GOOD PRACTICE INFORMATION</b>	
<b>2b.1 Title of the Good Practice*</b>	TESTIMONIA   dies Irae
<b>2b.2 Country*</b>	Greece
<b>2b.3 City/Region*</b>	Athens + Region of Western Greece

<b>2b.4 Description*</b>	<p>TESTIMONIA   d i e s l r a e is a musical – theatrical play of on-stage Music Rhetoric (Musical Theatre).</p> <p>It is inspired on the basis of the Art of Rhetoric of Aristotle - Book 2 [1378a-1380a] and on the testimonies of prisoners from Ag. Stefanos Prison in Patras, Greece and of members of the School of Second Chance (SDE), which is housed in there.</p> <p>The project includes teaching of musical rhetoric techniques at the members of the school of second chance, Ag. Stefanos Prison by the composer George Kouvaras.</p>
<b>2b.5 Target Audience*</b>	Prisoners, Public
<b>2b.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input checked="" type="checkbox"/> Regional <input type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. <small>Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</small>
<b>2b.7 Responsible Organisation*</b>	- ATRIAL
<b>2b.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input type="checkbox"/> Non-Profit Organisation / NGO <input checked="" type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify .....]
<b>2b.9 Involved Organisations and Stakeholders</b>	<ul style="list-style-type: none"> <li>- Greek Diaspora Institution</li> <li>- I. Kostopoulos Institution</li> <li>- University of Athens, Department of Music Studies</li> </ul>
<b>2b.10 Timescale - Dates*</b>	From: [...2021.....] to: [.....] <input checked="" type="checkbox"/> On-going. <input type="checkbox"/> Repeating
<b>2b.11 Results*</b>	On-going project – expected results: Teaching of Music theatre for prisoners Co-creation of the project based on prisoners’ testimonies Music theatre and on-stage rhetoric as tools of integration for institutionalized people Art creation for marginalized people
<b>2b.12 Budget and financing</b>	Private donors Region of Western Greece (request)
<b>2b.13 Transferability</b>	
<b>2b.14 Website</b>	
<b>2b.15 Contact Details*</b>	George Kouvaras, <a href="mailto:atrialoffice@gmail.com">atrialoffice@gmail.com</a>



**2b.16 Media**  
(Photos, Infographic etc.)



**Consideration as aGP\***

A new type of music theatre of on-stage rhetoric FOR and BY people that are members of correctional institutions (prisons), as a form of co-creation, inspiration, integration through art.

# Spain

1.a ARTICLE/RESEARCH TITLE	
1a.1 Title of the Article/Paper/Research*	THEATRE AS AN EDUCATIONAL RESOURCE FOR INCLUSION
1a.2 Country*	SPAIN
1a.3 Author(s)*	María Magdalena Gil Bartolomé
1a.4 Official Citation*	DOCTORATE PROGRAMME IN TRANSDISCIPLINARY RESEARCH IN EDUCATION Theatre as an educational resource for inclusion, presented by María Magdalena Gil Bartolomé for the PhD degree at the University of Valladolid.
1a.5 Description - Summary*	<p>The objective of this research was to show the functionality of theatre in education, especially aimed at reducing peer rejection and increasing self-esteem. The theatrical improvisation like an active methodology (Navarro, 2006; García Huidobro, 2004), it has been observed that allows: students to be decontextualize the immobility of the desk, to work from unreality and create new social ties. The study was carried out a sample of 137 pupil of Segovia (52.5% girls y 47.4% boys) last courses of the First Education and with a average age of 10,41. The design was quasi-experimental with no equivalent control group, with evaluation before and next training. The instruments of evaluation were five: three of sociometric type (sociometric assessment, nominations questionnaire and “guess who is”) used by different authors, including GarcíaBacete, Sureda y Monjas (2010), a self-esteem scale (Ariza, 1997) and an inquiry about the fairy tales ad hoc processing. The training of quasi-experimental group students consisted of improvisation representation of fairy tales scene selected between 12 that are brought and with a perspective of cooperation. The results showed that the rejected pupil of quasi experimental group decreased their repulse, and also the negatives’ attributes received by their peers. The pupil’s self-esteem trained increased but not significantly.</p> <p>The components of theatrical improvisation which according to the literature reviewed are involved in the results they have been: to strengthen in a positive way cooperation behaviours by researcher, the acceptance of contribution the same, the change of roles, the near physical in new stage watch power modify the expectations and prejudices, and also the fantasy created for the unreality of the simulations.</p>

<b>1a.6 Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)
<b>1a.7 Quotation*</b>	The objective of this research was to show the functionality of theatre in education, especially aimed at reducing peer rejection and increasing self-esteem. The theatrical improvisation like an active methodology <b>Key Words:</b> peer rejection, theatrical improvisation, social status, cooperation, role change.
<b>1a.8 Link*</b>	<a href="https://uvadoc.uva.es/bitstream/handle/10324/22080/Tesis1175-170112.pdf?sequence=1&amp;isAllowed=y">https://uvadoc.uva.es/bitstream/handle/10324/22080/Tesis1175-170112.pdf?sequence=1&amp;isAllowed=y</a>
<b>1a.9 Contact Details</b>	María Magdalena Gil Bartolomé
<b>Consideration to be included in the LR study*</b>	<i>The way they use theatre as a way of inclusion and to teach those objectives to the students is a very efficient and popular way to do it nowadays. Could be easy understood and done.</i>

<b>1.b ARTICLE/RESEARCH TITLE</b>	
<b>1b.1 Title of the Article/Paper/Research*</b>	THEATER: A ROAD TO INCLUSIVE EDUCATION
<b>1b.2 Country*</b>	Spain
<b>1b.3 Author(s)*</b>	José Luis Saro Santamaría
<b>1b.4 Official Citation*</b>	GRADO DE MAESTRO EN EDUCACIÓN PRIMARIA 2014 - 2015 TEATRO: CAMINO HACIA LA EDUCACIÓN INCLUSIVA THEATER: A ROAD TO INCLUSIVE EDUCATION
<b>1b.5 Description - Summary*</b>	Inclusive education is a recent movement which seeks to promote a change in the dynamic school, making schools open, collaborative, diverse and participatory, where all members of society can be part of the teaching-learning places. Taking into account the needs and demands of today's society, this project proposes the creation, planning and implementation of a theatre workshop. The main objective is creating emotional students in a group consciousness that allows them to grow cognitively social and personal, while promoting the development of various social and personal skills that will enhance their development in a global and diverse as ours. The work shown below consists in an introduction, literature review, a practical question and brief conclusions.

	Keywords: children's theatre, inclusive education, diversity, teaching-learning process.
<b>1b.6 Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)
<b>1b.7 Quotation*</b>	<p>Inclusive education is a recent movement which seeks to promote a change in the dynamic school, making schools open, collaborative, diverse and participatory, where all members of society can be part of the teaching-learning places.</p> <p><b>Keywords:</b> children's theatre, inclusive education, diversity, teaching-learning process.</p>
<b>1b.8 Link*</b>	<a href="https://repositorio.unican.es/xmlui/bitstream/handle/10902/6611/SaroSantamariaJoseLuis.pdf?sequence=1&amp;isAllowed=y">https://repositorio.unican.es/xmlui/bitstream/handle/10902/6611/SaroSantamariaJoseLuis.pdf?sequence=1&amp;isAllowed=y</a>
<b>1b.9 Contact Details</b>	José Luis Saro Santamaría
<b>Consideration to be included in the LR study*</b>	<i>We can learn from this article how complex is the inclusive education and how to apply theatre as a tool to archive it, that's why we consider this important for the project.</i>

1.c ARTICLE/RESEARCH TITLE	
<b>1c.1 Title of the Article/Paper/Research*</b>	Theatre as a proposal to promote inclusion in a primary school classroom
<b>1c.2 Country*</b>	Spain
<b>1c.3 Author(s)*</b>	Pedro Senabre Perales
<b>1c.4 Official Citation*</b>	Theatre as a proposal to promote inclusion in a primary school classroom, by Pedro Senabre Perales.
<b>1c.5 Description - Summary*</b>	<p>Using the Sociogram technique before and after the performance of the theatre, we identified social relations and inclusion in the classroom, in order to find out where they are and thus be able to modify social roles through our vehicle instrument, the theatre.</p> <p>In this way, we carried out a proposal in a classroom of 6–7-year-olds through a pedagogical strategy, with the aim of promoting inclusive practices in primary school through theatre, generating emotional and social competences in the pupils and modifying those social roles of pupils with lower social skills.</p>

	The sample is made up of a total of 44 pupils, 20 boys and 24 girls, aged 6 and 7 years old, in the 1st year of Primary School in a public school in Valencia. Fifty-three percent came from the Valencian Community, 17% from other autonomous communities and 30% from other countries.
<b>1c.6 Level*</b>	<input checked="" type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. <small>Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)</small>
<b>1c.7 Quotation*</b>	The theatre is a space where the pupil can develop all his or her abilities, leaving vulnerabilities behind, and where the actor is seen as the bearer of a voice because he or she is part of this stage where we all fit in.
<b>1c.8 Link*</b>	<a href="https://blogs.ucv.es/postgradopsocologia/2017/10/15/el-teatro-como-propuesta-para-fomentar-la-inclusion-en-un-aula-de-primaria/">https://blogs.ucv.es/postgradopsocologia/2017/10/15/el-teatro-como-propuesta-para-fomentar-la-inclusion-en-un-aula-de-primaria/</a>
<b>1c.9 Contact Details</b>	Pedro Senabre Perales
<b>Consideration to be included in the LR study*</b>	<i>By the example shown in this article we can learn a lot about a real example of using theatre as a tool for inclusion with students.</i>

<b>2a. GOOD PRACTICE INFORMATION</b>	
<b>2a.1 Title of the Good Practice*</b>	The theatre workshop as a means of inclusion and coexistence
<b>2a.2 Country*</b>	Spain
<b>2a.3 City/Region*</b>	Castellón, Valencian Community
<b>2a.4 Description*</b>	<p>Infant Education and Primary Education are two educational stages where basic and essential learning takes place, coinciding with a time in life when the basis of children's personalities is being formed. On a social and emotional level, pupils make great progress, moving from being with their families to coming into contact with their peers and discovering new ways of relating to each other, making it the ideal time to begin to take action at the level of primary prevention of problems of coexistence. This is the time to prevent violent, contemptuous, racist, etc. attitudes.</p> <p>On the other hand, the children' dependence on adults to resolve conflicts, with education for coexistence, should progressively turn into greater independence and autonomy in order to relate properly and solve their problems on their own. Crying, running to tell the teacher, hitting... are behaviours that need to be changed for others that are more effective, safer and more confident and that take into account the feelings of others. Therefore, it is very important to work on habits during these stages. The social</p>

	skills and conflict resolution are educable, and the school is the ideal place to start working on this context, which will be the basis of the pupils' social relations. From a very young age, it is necessary to promote coexistence based on daily conflicts, teaching children's strategies for their peaceful resolution. As Juan Vaello (2006) points out, the need to systematically plan a socio- emotional education that improves and builds coexistence.
<b>2a.5 Target Audience*</b>	School students
<b>2a.6 Good Practice Level*</b>	<input checked="" type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)
<b>2a.7 Responsible Organisation*</b>	- CEIP Serrano Súñer
<b>2a.8 Type of Organisation*</b>	<input checked="" type="checkbox"/> Public / Governmental Organisation <input type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify ..... ]
<b>2a.9 Involved Organisations and Stakeholders</b>	- CEIP Serrano Súñer
<b>2a.10 Timescale - Dates*</b>	From: [2006] to: [2021] <input type="checkbox"/> On-going. <input checked="" type="checkbox"/> Repeating
<b>2a.11 Results*</b>	Cooperative work brings together a lot of people who do it, in this case: pupils, teachers, parents, brothers, sisters, cousins, cousins, grandparents. Without their help it would not have been possible to carry out these plays, on such a large scale, as we have done these last as we have done in recent years (performances outside the school, high quality and number of hours dedicated to theatre and quantity of hours dedicated to the theatre during their leisure time, invested in the sets and costumes, help in the production of the plays, direct participation in one of them. The holding of coordination meetings with the families, and the programming of team work, where we tried to enhance the capacities of each one, in such a way that each person put their skills at the service of the group (designing costumes, cutting out patterns, painting, sewing) has made the final result much more satisfactory and, above all, has created a very positive group atmosphere. The fact that the material was passed on to the parents of the pupils made them communicate with each other, the fact that they met at each other's houses to sew fabrics or cut out patterns made them get to know each other a little better and this has led to the children's families communicating more with each other, and in some

	cases even establishing friendships, which did not exist before. At the same time, the fact that a parent can spend time with his or her child's classmates makes them more aware of their differences and removes prejudices. For example, to go to Almenara to perform the play, the children travelled by train from Castellón, accompanied by teachers and various family members, who took care of everyone and who also participated in the play, bringing out the mobile sets. Seeing a mother of a child pushing the carriage of a girl with motor difficulties, or a mother taking care of children from other cultures or ethnic groups helps a project such as the theatre to raise awareness towards the inclusion of all. If families and teachers come together to share projects and experiences, coordination is facilitated in order to direct the educational process of children in the same direction: their growth and development.
<b>2a.12 Budget and financing</b>	The activity is financed by the school and the parents' organization
<b>2a.13 Transferability</b>	
<b>2a.14 Website</b>	<a href="http://quadernsanimacio.net/ANTERIORES/doce/pdfs/teatre.pdf">http://quadernsanimacio.net/ANTERIORES/doce/pdfs/teatre.pdf</a>
<b>2a.15 Contact Details*</b>	CEIP SERRANO SUÑER, CASTELLÓN
<b>2a.16 Media</b> (Photos, Infographic etc.)	N/A
<b>Consideration as a GP*</b>	<i>We consider this as a good practice cause is already a proved activity that works with the theatre and the school students so we can really see the existing results from the activity.</i>

<b>2a. GOOD PRACTICE INFORMATION</b>	
<b>2b.1 Title of the Good Practice*</b>	INCLUSION OF SOCIAL THEATRE AS A GOOD PRACTICE TOOL FOR UNIVERSITY STUDENTS
<b>2b.2 Country*</b>	Spain
<b>2b.3 City/Region*</b>	Madrid
<b>2b.4 Description*</b>	OBJECTIVES OF THE RED CROSS PROJECT -To provide students with useful creative tools to promote group work, education in values and social change and participation, through the performing arts. -To show the keys of comedy as a playful and at the same time critical element to point out injustice and seek social transformation. -To encourage reflection on social issues, increasing participants' awareness

	<p>as active citizens.</p> <p>OBJECTIVES OF THE EXPERIENCE: TEACHING INTERVENTION UCM</p> <p>-To get to know the work of theatre professionals with formative concerns in the transmission of values within the university context.</p> <p>-To transfer to university life practices that reflect what has been learnt about theatre and its values.</p> <p>-To value the experience: creative tools, the transversal work between expressive corporal contents and social values.</p>
<b>2b.5 Target Audience*</b>	University Students
<b>2b.6 Good Practice Level*</b>	<input checked="" type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. <small>Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</small>
<b>2b.7 Responsible Organisation*</b>	- FACULTY OF EDUCATION UCM
<b>2b.8 Type of Organisation*</b>	<input checked="" type="checkbox"/> Public / Governmental Organisation <input type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify.....]
<b>2b.9 Involved Organisations and Stakeholders</b>	- FACULTY OF EDUCATION UCM
<b>2b.10 Timescale - Dates*</b>	From: [2014] to: [2021] <input type="checkbox"/> On-going. <input checked="" type="checkbox"/> Repeating
<b>2b.11 Results*</b>	CONCLUSIONS IN RELATION TO THE PRACTICE ITSELF: 1. SIGNIFICANT EXPERIENCE OF SUCCESS FOR PUPILS AND TEACHERS. 2. INTERDISCIPLINARY AND TRANSVERSAL WORK GIVES A NEW MEANING TO STUDENTS IN THEIR FUTURE PROFESSION: WORKING FOR A FAIRER AND MORE BALANCED SOCIETY. 3. TRANSFERABILITY TO OTHER EDUCATIONAL AND NON-EDUCATIONAL PROFESSIONAL FIELDS (ANY FIELD IN WHICH INTERACTION WITH OTHER PEOPLE TAKES PLACE).
<b>2b.12 Budget and financing</b>	The university financed the activity
<b>2b.13 Transferability</b>	
<b>2b.14 Website</b>	<a href="https://www.ucm.es/">https://www.ucm.es/</a>
<b>2b.15 Contact</b>	Patricia Rocu (p.rocu@edu.ucm.es)



<b>Details*</b>	Rosaura Navajas (rnavajas@edu.ucm.es)
<b>2b.16 Media</b> (Photos, Infographic etc.)	N/A
<b>Consideration as a GP*</b>	<i>With this good practice done by the UCM we can see the real results of taking this kind of activity using theatre as a tool for inclusion with older students, university students and also how it will work with the different participants of the activities.</i>

# Bulgaria



2a. GOOD PRACTICE INFORMATION	
<b>2a.1 Title of the Good Practice*</b>	European Project Create a puppet – Create yourself! Theatre for Social Integration (N°: 2017-1-PL01-KA204-038462), Erasmus+, KA2, Cooperation for Innovation and Exchange of Good Practices, Strategic Partnerships for Adult Education;
<b>2a.2 Country*</b>	Poland, UK, Lithuania, Italy, Bulgaria
<b>2a.3 City/Region*</b>	Bielsko-Biała- Poland, Glasgow- UK, Vilnius- Lithuania, Palermo- Italy, Sofia- Bulgaria
<b>2a.4 Description*</b>	<p>The project aims at developing, testing and widely disseminating an innovative methodology based on creative approach in adult education. It is also focused on the needs of disadvantaged adult learners with a view to training social and civic competences.</p> <p>1. Aims: The project is planned in 6 steps:</p> <ul style="list-style-type: none"> <li>- Short-term Joint Staff training: Teatr Grodzki presents the usage of puppetry art and psychodrama in adult education</li> <li>- Pilot workshops: All partners test the puppetry methods implementing local workshops with adults</li> <li>- A VLCE – good practice platform for exchanging teaching experience throughout the project</li> <li>- Creation of methodological guidelines for the use of puppet theatre in adult education and social inclusion programs</li> <li>- Creation of a compendium – a presentation of five different teaching processes by puppetry</li> <li>- Dissemination events</li> </ul> <p>2. Project results and products:</p> <ul style="list-style-type: none"> <li>- Methodological Guidelines - description of methods developed by the international project team</li> <li>- Platform for Sharing Best Practices which will provide the environment for on-line learning</li> <li>- Multilingual E-Compendium - detailed description of different learning processes, step-by-step, and supported by evaluation conclusions.</li> </ul>
<b>2a.5 Target Audience*</b>	Disadvantaged adult learners
<b>2a.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input checked="" type="checkbox"/> <b>European</b> (Refers to EU Projects that implemented a relevant activity locally. <small>Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</small>

<b>2a.7 Responsible Organisation*</b>	Bielskie Stowarzyszenie Artystyczne TEATR GRODZKI, Poland
<b>2a.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify .....]
<b>2a.9 Involved Organisations and Stakeholders</b>	<ol style="list-style-type: none"> <li>1. Citizens Theatre, UK;</li> <li>2. Youth Centre Babilonas, Lithuania;</li> <li>3. Centro Per Lo Sviluppo Creativo Danilo Dolci, Italy;</li> <li>4. Know And Can Association, Bulgaria;</li> </ol>
<b>2a.10 Timescale - Dates*</b>	From: [01.10.2017] to: [30.09.2019] <input type="checkbox"/> On-going. <input type="checkbox"/> Repeating
<b>2a.11 Results*</b>	<p>The project activities lead to working out two publications in which two different but complementary ways of presenting the main project findings are used.</p> <ol style="list-style-type: none"> <li>1. Methodological Guidelines – meant for presenting a broader context of using puppetry art as a tool in adult education and social inclusion. The description of methods developed by international project team, evaluated on the basis of feedback from the user groups and answering the key questions: <ul style="list-style-type: none"> <li>-Which aspects of puppet theatre can be successfully transferred from solely artistic context to a broader educational domain?</li> <li>-How to “translate” a theatrical experience of adult students into acquiring skills needed by them to achieve personal goals in social interaction?</li> </ul> </li> <li>2. Multilingual Compendium – meant for presenting a detailed description of different learning processes, step-by-step, and supported by evaluation conclusions. The Collection of workshop scenarios from all countries with selected case studies of individual participants. Their stories illustrating the impact of the workshop program on concrete people in specific situations. <ul style="list-style-type: none"> <li>- Needs Analysis Compiled Results: <a href="http://ccproject.art/wp-content/uploads/2018/11/Needs-Analysis-Compiled-Results-1.docx">ccproject.art/wp-content/uploads/2018/11/Needs-Analysis-Compiled-Results-1.docx</a></li> <li>- Methodological Guidelines ‘Create a Puppet Create Yourself’: <a href="http://ccproject.art/wp-content/uploads/2018/11/Create-a-Puppet-Create-Yourself-Methodological-Guidelines.pdf">http://ccproject.art/wp-content/uploads/2018/11/Create-a-Puppet-Create-Yourself-Methodological-Guidelines.pdf</a></li> <li>- eCompendium: <a href="http://ccproject.art/wp-content/uploads/2019/11/Multilingual-eCompendium.pdf">http://ccproject.art/wp-content/uploads/2019/11/Multilingual-eCompendium.pdf</a></li> </ul> </li> </ol>

<b>2a.12 Budget and financing</b>	
<b>2a.13 Transferability</b>	
<b>2a.14 Website</b>	<a href="http://ccproject.art/">http://ccproject.art/</a>
<b>2a.15 Contact Details*</b>	<p>Bielskie Stowarzyszenie Artystyczne TEATR GRODZKI, Poland – Project Coordinator</p> <p>Website: <a href="http://www.teatrgradzki.pl">www.teatrgradzki.pl</a></p> <p>Email: <a href="mailto:jolanta@teatrgradzki.pl">jolanta@teatrgradzki.pl</a></p> <p>Contact: Jolanta Kajmowicz-Sopicka</p> <p>Telephone: +48 33 497 5655, +48 600 382 894</p>
<b>2a.16 Media</b> (Photos, Infographic etc.)	<p>Project logo:</p>  <p>Pictures from pilot workshops in Bulgaria:</p> 





**Consideration as a GP\***

1. The project is a good practice for the following reasons:
  - It helps marginalized and vulnerable groups of people to reintegrate to society by using theatre and puppetry theatre techniques;
2. According to the trainers who applied the methods among the target groups:
  - The method is suitable for working with both groups and individuals of all ages
  - The method has a great didactic and therapeutic potential
  - The method allows creative use of very simple materials
  - The method and materials are suitable for working with different target groups
3. According to the people that were included in the project activities and target groups the methods developed by the project are very useful in the following ways:
  - to boost the creativity, release fantasy, to get aware of own potential
  - to improve communication skills, work in a group
  - to express own feelings and emotions and to cope with them
  - to release hard and painful experiences
  - to reduce feeling of loneliness
  - to reduce fears, tensions, to relax
  - to reflect upon own life experiences
  - to gain new impressions
  - to recognize problems, find possible solutions
  - to improve mental possibilities
  - to improve motor skills

2b. GOOD PRACTICE INFORMATION	
<b>2b.1 Title of the Good Practice*</b>	ForProve theatre, 2015-2-BG01-KA205-014544, ERASMUS+; KA2-Cooperation for innovation and the exchange of good practices; Strategic Partnerships for youth
<b>2b.2 Country*</b>	Bulgaria, Spain, Lithuania, Italy, Poland, Croatia Facebook
<b>2b.3 City/Region*</b>	Sofia- Bulgaria, Bracelona- Spain, Kaunas - Lithuania, Venice- Italy, Krakow- Poland, Split- Croatia
<b>2b.4 Description*</b>	<p>The main idea of the project is to contribute to the reduction of the high unemployment rate among young people in the EU. Willing to reduce and smooth this problem the project Partnership created a completely new and innovative method called ForProve theatre. It is based on the combination of two kinds of theatrical models: Improv Theatre and Forum theatre. The ForProve theatre method is addressed to the business world: aims to support young people in gaining transversal skills that will help them find a job and improve and sharpen their work skills.</p> <p>The project direct target group is youth workers who work with youth at the threshold of work, newly employed and NEETS. The indirect target group: people between 16 and 30 years who are unemployed; are actively seeking employment; have been recently employed; new and soon to be graduates.</p> <p>By equipping youth workers from 6 EU countries (Bulgaria, Spain, Italy, Poland, Croatia and Lithuania) with new methods and tools for entrepreneurship stimulation, the project had and continue to have a positive impact on the young people in these countries. The youth entrepreneurship stimulation will lead to the reduction of the youth unemployment in a long-term. As all the products have also an English language version, the new ForProve theatre method could be used in other countries as well. The attractiveness and efficiency of the method helps to ensure the sustainability of the project results.</p> <p>Results:</p> <ul style="list-style-type: none"> <li>- Creating and strengthening the skills of youth people which they needed in order to be successful in the business world</li> <li>- Creation of innovative method for entrepreneurship stimulation - ForProve theatre</li> <li>- A Guide on ForProve theatre method in paper and electronic format to be used for entrepreneurship stimulation by the youth workers in their work with young people</li> <li>- A Visual Guide on ForProve theatre, representing the new method in action step by step</li> <li>- 24 youth workers of 6 EU countries trained on how to implement the ForProve theatre method and the products created under the project</li> <li>- Raised awareness among the stakeholders and society regarding the</li> </ul>

	ForProve method
<b>2b.5 Target Audience*</b>	Youth workers who work with youth at the threshold of work, newly employed and NEETS. The indirect target group: people between 16 and 30 years who are unemployed; are actively seeking employment; have been recently employed; new and soon to be graduates;
<b>2b.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input checked="" type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)
<b>2b.7 Responsible Organisation*</b>	Know and Can Association, Bulgaria
<b>2b.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify .....]
<b>2b.9 Involved Organisations and Stakeholders</b>	M&M Profuture Training – Spain, Social Innovation Fund – Lithuania, Coges Sociata Cooperativa Sociale – Italy, CWEP – Poland, Klub mladih Split – Croatia
<b>2b.10 Timescale - Dates*</b>	From: [01.10.2015] to: [30.09.2017] <input type="checkbox"/> On-going. <input type="checkbox"/> Repeating
<b>2b.11 Results*</b>	<ul style="list-style-type: none"> <li>• Creating and strengthening the skills of youth people which they needed in order to be successful in the business world: ability to work under pressure; quick decision-making; team work; creativity; perception; analytical thinking; communication skills; realistic self-esteem and awareness; entrepreneurial spirit and attitude.</li> <li>• Creation of innovative method for entrepreneurship stimulation - ForProve theatre</li> <li>• A Guide on ForProve theatre method in paper and electronic format to be used for entrepreneurship stimulation by the youth workers in their work with young people</li> <li>• A Visual Guide on ForProve theatre, representing the new method in action step by step</li> <li>• 24 youth workers of 6 EU countries trained on how to implement the ForProve theatre method and the products created under the project</li> <li>• Raised awareness among the stakeholders and society regarding the ForProve method</li> </ul> <p>Project products:</p> <ul style="list-style-type: none"> <li>• Common report on the Mapping of the strengths and weaknesses of Forum and Impro Theatre in the partner countries:  <a href="https://knowandcan.com/images/project/for.proven/ForProve_Co">https://knowandcan.com/images/project/for.proven/ForProve_Co</a> </li> </ul>

	<p><a href="#">mmon Report ENGLISH.doc</a></p> <ul style="list-style-type: none"> <li>• Methodology of ForProve Theatre: <a href="https://knowandcan.com/images/project/for.proven/Methodology_ForPorve_Theatre1.compressed.pdf">https://knowandcan.com/images/project/for.proven/Methodology_ForPorve_Theatre1.compressed.pdf</a></li> <li>• Guide on ForProve Theatre Method: <a href="https://dcnet.eu/forprove/guide_en.pdf">https://dcnet.eu/forprove/guide_en.pdf</a></li> <li>• Visual Guide on ForProve Theatre Method: <a href="https://dcnet.eu/forprove/">https://dcnet.eu/forprove/</a></li> </ul>
<b>2b.12 Budget and financing</b>	
<b>2b.13 Transferability</b>	
<b>2b.14 Website</b>	<p><a href="https://dcnet.eu/forprove/">https://dcnet.eu/forprove/</a> , <a href="https://knowandcan.com/en/projects/youth/for-prove-theatre.html">https://knowandcan.com/en/projects/youth/for-prove-theatre.html</a></p>
<b>2b.15 Contact Details*</b>	<p>Lora Yoncheva, RumyanaShalamanova: <a href="mailto:znamimoga@gmail.com">znamimoga@gmail.com</a></p>
<p><b>2b.16 Media</b> (Photos, Infographic etc.)</p>	<p>Project logo:</p>  <p>Pictures from training in Bulgaria:</p> 





**Consideration as a GP\***

1. We consider this project as a good practice because of the following reasons:

- ForProve Theatre is a good tool for social integration of different people
- ForProve Theatre motivates different people to improve the qualities of their personal and professional lives

2. At least 144 youth workers were involved in the project activities and as a result will be aware of the new ForProve theatre method and the Project results. 24 of them (4 youth workers per county) were trained during an international learning event in Bulgaria and conducted the testing of the Guide on ForProve theatre. Other 120 youth workers and other stakeholders were involved in the national multiplier events (at least 20 people in 6 EU countries).

3. Some of participants' feedback:

Aleksandra: "I love theatre and I also love training course. I met new interesting people from different countries and we made something that matters all together. I enjoyed the training so much that I wanted it to be even longer."

Radostina: "The training was a very good experience. I was afraid of the language barrier but because of the nice atmosphere and people I managed to relax and learn the technique. I really enjoyed the training."

Lora: "The training was a very useful experience for me. I enjoyed communicating with great people from different cultures and I had a lot of fun. Great experience, a lot of laughter and many lessons learned- I learned a lot of things about myself and acquired useful techniques which I can use not only in my work but in communication with other people. I feel more confident when talking in front of people and I can say this training really improved my communication skills."

Davor: "Imagine that there was a particular problem, one that continues to elude in being solved but you know is a solvable one. A tough nut to crack yet its nutshell guarding an infinite space of possibilities. The first thing you should remember is that no matter how hard you try, it is always better to use some help in form of other people and the right tool. Present your pains, all the world's a stage; present it but do not suggest a possibility of

	<p><i>solution, rather make a strong feeling of duality: yin and yang, oppressed and the oppressor. At the very end of your problem presentation everything freezes, time and space become intangible from one another. This is a magical moment where you take a step back and the spectators become alive in your own story, a time machine of a kind. Problem starts looping over and over again but with certain changes made by other people, proposing different solutions and therefore also a new ending to your own creation. And behind the curtains of it all stands the Joker, deus ex machina pulling the strings and maintaining the illusion. That, of course, is the great secret of the successful fool – that he is no fool at all. This is what ForProve is all about.</i></p> <p><i>A theatrical method for a wide usage in creative and divergent thinking, entrepreneurship, educator syllabus and approaching problems in general; that was a main thematic during our one-week trip to Bulgaria... After this amazing experience, each one of us will be using this method and everything we learned at this education. Of course, since no two problems are the same, we will also be operating in our own different spaces of meta-acting called life. For me, it would be an entrepreneurship combined with technical prism of looking at the reality, for Ivan it will be surely implemented in one of his many projects he is doing as a project manager here at Klub Mladih Split. Antonija, being a pedagogic educator, will make her kids at school more than invested in doing better in class, and as for Ivana I hope she puts all of the newly learned creativity to her theatre and brings passion and joy to the other actors.”</i></p>
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2c. GOOD PRACTICE INFORMATION	
<b>2c.1 Title of the Good Practice*</b>	TIP Project “Transferring Innovative Practices in 2nd chance education addressing ELET” Agreement No: 2017-1-PT01-KA201-035930
<b>2c.2 Country*</b>	Portugal, Bulgaria, Hungary, UK, Italy
<b>2c.3 City/Region*</b>	Porto – Portugal, Sofia – Bulgaria, Budapest – Hungary, Bristol – UK, Chiari – Italy
<b>2c.4 Description*</b>	TIP-” transferring innovative practices in 2nd chance education addressing ELET” is a strategic partnership aiming to establish a learning partnership as an open collaborative environment, between organizations and practitioners, developing processes of networking creative practices in second chance education and social inclusion work, exploring the potential of non-formal approaches in education, specially

	<p>addressing young ELET (Early Leavers from Education and Training). The partnership will improve the attractiveness of partners' activities, developing relevant and usable products that can help teachers and other professionals to extend their professional capacities and to engage as active agents of change.</p> <p>The 3 intellectual outputs that will be developed</p> <ul style="list-style-type: none"> <li>- a school-based staff training program</li> <li>- a toolkit of non-formal creative practices (webpage)</li> <li>- a documentary story telling film.</li> </ul> <p>The project will promote the public awareness on the importance of non-formal alternative approaches in social and educational work, addressing marginalized groups through public seminars and trainings in different countries as well as a web interactive platform.</p> <p>An annual joint staff training event will be opportunity for mutual learning. Wider dissemination of the project's products and findings, local, national and international.</p>
<b>2c.5 Target Audience*</b>	young people at risk from all over Europe
<b>2c.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input checked="" type="checkbox"/> <b>European</b> (Refers to EU Projects that implemented a relevant activity locally. <small>Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</small>
<b>2c.7 Responsible Organisation*</b>	AE2O - Associação para a Educação de Segunda Oportunidade / Escola de Segunda Oportunidade Matosinhos – Portugal
<b>2c.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify ..... ]
<b>2c.9 Involved Organisations and Stakeholders</b>	IPP - INSTITUTO POLITECNICO DO PORTO / ESMAE (Escola Superior de Música e Artes do Espetáculo), Porto – Portugal, НАЦИОНАЛНА АКАДЕМИЯ ЗА ТЕАТРАЛНО И ФИЛМОВО ИЗКУСТВО "Кръстьо Сарафов" – National Academy for Theatre and Film Arts Sofia, Bulgaria, Ariadne Alapítvány - Ariadne Cultural Foundation Budapest – Hungary, Phoenix Social Enterprise (PSE) Limited Bristol – UK, Fondazione Istituto Morcelliano, Chiari – Italy
<b>2c.10 Timescale - Dates*</b>	From: [October 2017] to: [September 2019] <input type="checkbox"/> On-going. <input type="checkbox"/> Repeating
<b>2c.11 Results*</b>	<p>sharing and networking experiences and good practices in using creative methods in social and educational work addressing vulnerable young people.</p> <ul style="list-style-type: none"> <li>- providing challenging mobilities to promote exchange of experiences and</li> </ul>

	<p>professional development for second chance education staff;</p> <ul style="list-style-type: none"> <li>- raising social awareness for the needs of vulnerable young people and developing policy recommendations at European, national, regional and local levels supporting second chance education policies and systems.</li> <li>- developing a school-based staff training program and a toolkit of non-formal creative practices, as relevant and usable products for practitioners to extend their professional capacities and to engage as active agents of change;</li> <li>- promoting local cooperation with organizations and authorities, bridging, disseminating, multiplying and giving visibility to the project and consolidating results.</li> </ul>
<b>2c.12 Budget and financing</b>	
<b>2c.13 Transferability</b>	
<b>2c.14 Website</b>	<a href="https://www.esmae.ipp.pt/download-docs/ApresentacaoTIP.pdf">https://www.esmae.ipp.pt/download-docs/ApresentacaoTIP.pdf</a>
<b>2c.15 Contact Details*</b>	<p>Associação para a Educação de Segunda Oportunidade / Escola de Segunda Oportunidade Matosinhos – Portugal</p> <p>Email: <a href="mailto:geral@segundaopportunidade.com">geral@segundaopportunidade.com</a></p> <p>Telephone: (+351) 22 906 45 38</p>
<b>2c.16 Media</b> (Photos, Infographic etc.)	N/A
<b>Consideration as a GP*</b>	<i>The project established a community of practices, supporting networking among organizations, exploring the potential of non-formal approaches, ART and Creativity in education. Arts helped the target groups develop self-confidence and self-esteem, increase creativity and awareness, develop community identities, diminish social isolation, promote intercultural dialogue, reduce the impact of poverty, and activates social change. Using arts as a tool for social and educational inclusion work, is still a very innovative and effective approach in education.</i>

<b>2d. GOOD PRACTICE INFORMATION</b>	
<b>2d.1 Title of the Good Practice*</b>	"Theatre Tsvete" (Flower Theatre)
<b>2d.2 Country*</b>	Bulgaria
<b>2d.3 City/Region*</b>	Sofia

<b>2d.4 Description*</b>	<p>Theatre Tsvete works in the field of social inclusion of everyone mainly by theatre.</p> <p>OBJECTIVES:</p> <ul style="list-style-type: none"> <li>• To conduct non-formal civic education among adolescents</li> <li>• To support the integration of minority communities</li> <li>• To carry, adapts and disseminates good practices of applied theatre</li> <li>• To enrich, updates and improves its repertoire, tailored to the needs of different groups</li> </ul>
<b>2d.5 Target Audience*</b>	Adolescents, young people, children, vulnerable groups, etc.
<b>2d.6 Good Practice Level*</b>	<p>They work on all levels and have European projects as well</p> <p><input checked="" type="checkbox"/> Local</p> <p><input checked="" type="checkbox"/> Regional</p> <p><input checked="" type="checkbox"/> National</p> <p><input checked="" type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally.</p> <p><small>Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</small></p>
<b>2d.7 Responsible Organisation*</b>	"Theatre Tsvete"
<b>2d.8 Type of Organisation*</b>	<p><input type="checkbox"/> Public / Governmental Organisation</p> <p><input checked="" type="checkbox"/> Non-Profit Organisation / NGO</p> <p><input type="checkbox"/> Private Organisation</p> <p><input type="checkbox"/> Other [please specify .....]</p>
<b>2d.9 Involved Organisations and Stakeholders</b>	- [Name] / [Country if different] - -
<b>2d.10 Timescale - Dates*</b>	<p>From: [.....] to: [.....]</p> <p><input checked="" type="checkbox"/> On-going.    <input type="checkbox"/> Repeating</p>
<b>2d.11 Results*</b>	<ul style="list-style-type: none"> <li>• Creating preconditions for future positive inclusion of adolescents in social life, regardless of their origin and capabilities</li> <li>• Activating the society in solving the problems of adolescents</li> <li>• Introduction of art and derivatives of modern art psycho-social techniques in the social, educational and health work with adolescents</li> <li>• Projects in the field of social inclusion by theatre</li> </ul>
<b>2d.12 Budget and financing</b>	
<b>2d.13 Transferability</b>	
<b>2d.14 Website</b>	<a href="https://theatretsvete.eu/">https://theatretsvete.eu/</a>

<b>2d.15 Contact Details*</b>	Name and contact details (email, telephone) of a person responsible
<b>2d.16 Media</b> (Photos, Infographic etc.)	N/A
<b>Consideration as a GP*</b>	<i>Theatre Tsvete can be considered as a good practice because its main activities include theatre as a tool for social integration of different people. They have more than 10 activities (theatre and projects) in this field.</i>

# Serbia

1.a ARTICLE/RESEARCH TITLE	
1a.1 Title of the Article/Paper/Research*	Socially engaged theater on the Zagreb art scene (Master thesis)
1a.2 Country*	Croatia
1a.3 Author(s)*	Lara Janić
1a.4 Official Citation*	Janić, L. <i>Društvenoangažiraniteatarnazagrebačkojumjetničkojsceni</i> . Sveučilište u Zagrebu - Filozofskifakultet - Odsjek za sociologiju. 2017.
1a.5 Description - Summary*	In this paper the author showcases examples of socially engaged theatre in the Zagreb theatre scene, the leading thesis being that engaged art carries great responsibility in the education of society and has a multiple role in the development of social processes.
1a.6 Level*	<input type="checkbox"/> Local <input checked="" type="checkbox"/> Regional <input type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)
1a.7 Quotation*	“Socially engaged work implies an activist note in artistic expression, so it is characterized by the inclusion of socially important topics and the representation of views on the topic that a particular work represents. Talking to drama artists and staff, we realized that most of the interlocutor’s view theatre exclusively through the prism of social engagement. Specifically, they believe that every theatre should be engaged and socially relevant to some extent.” (p. 22)
1a.8 Link*	<a href="http://darhiv.ffzg.unizg.hr/id/eprint/9703/1/Diplomski%20rad%20-%20Lara%20Janic.pdf">http://darhiv.ffzg.unizg.hr/id/eprint/9703/1/Diplomski%20rad%20-%20Lara%20Janic.pdf</a>
1a.9 Contact Details	
Consideration to be included in the LR study*	<i>This paper is a good introduction to socially engaged theatre and it provides us with some valuable information regarding the socially engaged theatre practices in Croatia. It contains research among theatre professionals in the Croatian capital, Zagreb on how they see theatre in the context of its engagement around social issues.</i>

1.b ARTICLE/RESEARCH TITLE	
1b.1 Title of the Article/Paper/Research*	Pozorištekaodokumentnašegvremena / Theatre as a document of our time (essay/paper)
1b.2 Country*	Serbia

<b>1b.3 Author(s)*</b>	Vesna Krčmar
<b>1b.4 Official Citation*</b>	Krčmar, V. <i>Pozorištekaodokumentnašegvremena</i> . ZbornikradovaAkademijeUmetnosti, br. 3, pp 103-115. Univerzitet u NovomSadu - Akademijaumetnosti – Departmandramskihumetnosti, 2015
<b>1b.5 Description - Summary*</b>	Abstract. Theatre performances, produced on the professional scene in Serbia in the past five or six years, seem to be a fine illustration of the theatre as a document of our time. The wars of the nineties that lead to the disintegration of Yugoslavia left traces in young directors and inspired them to create new plays. Furthermore, the massive emigration, a number of problems of the transitional period, the problems of unemployment, addiction-related treatment and rehabilitation, and an abundance of accompanying turmoil of the traumatized society led to creation of current theatre plays which, in a broad range, depict all those ‘documents’ of present and past time.
<b>1b.6 Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)
<b>1b.7 Quotation*</b>	<p>“Since 2010, a pronounced appearance of documentary theatre has been noticed. Documentary expression in theatre implies the artist's need to dramatize the truth directly on the stage, to express major social problems directly, openly, without slaughter behind dramatic characters. All these performances are of a research character and imply audience engagement.” (p. 2)</p> <p>“By cutting out noticeable details from the chaotic material of the outside world, as well as by confronting opposing details, it draws attention to the conflict, when, based on the collected data, he turns it into a solution proposal, an appeal or an essential issue.” (p. 12)</p>
<b>1b.8 Link*</b>	<a href="https://scindeks-clanci.ceon.rs/data/pdf/2334-8666/2015/2334-86661503103K.pdf">https://scindeks-clanci.ceon.rs/data/pdf/2334-8666/2015/2334-86661503103K.pdf</a>
<b>1b.9 Contact Details</b>	
<b>Consideration to be included in the LR study*</b>	<i>The article showcases some of the defining theatre shows that are dealing with social issues and traumas such as war, the struggles of re-defining the new national states, child abuse, etc. The article can serve as a quick glance over the various socially engaged topics that were touched upon in institutional theatres in Serbia.</i>



1.c ARTICLE/RESEARCH TITLE	
1c.1 Title of the Article/Paper/ Research*	Političnossavremenogcrnogorskogpozorišta: angažmantek u tragovima / The Political in Contemporary Montenegrin Theatre: Engagement in Traces
1c.2 Country*	Montenegro
1c.3 Author(s)*	Maja Mrđenović
1c.4 Official Citation*	Mrđenović, M. <i>Političnossavremenogcrnogorskogpozorišta: angažmantek u tragovima</i> . In: Gest - časopis za pozorište, izvedbeneumjetnostiikulturu. 2012.
1c.5 Description - Summary*	Through three selected examples, the text dwells on the (non) existence of engaged practices of contemporary Montenegrin theatre and the forms of their possible manifestation.
1c.6 Level*	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)
1c.7 Quotation*	<p>“In the last few seasons, there have been almost no premieres of domestic drama texts in Montenegrin theatres, including texts that would be critical of the socio-political reality, and which we could consider engaged.”</p> <p>“In conclusion, although examples of performances of political significance can be found in recent Montenegrin productions, political theatre is not significantly present in Montenegro, especially if we underline the fact that of the three analysed plays, a text by a Croatian author is cited as an example of contextually engaged text. is a co-production.”</p>
1c.8 Link*	<a href="https://www.academia.edu/2638846/Politi%C4%8Dnost_savremenog_crnogorskog_pozori%C5%A1ta_anga%C5%BEman_tek_u_tragovima">https://www.academia.edu/2638846/Politi%C4%8Dnost_savremenog_crnogorskog_pozori%C5%A1ta_anga%C5%BEman_tek_u_tragovima</a>
1c.9 Contact Details	
Consideration to be included in the LR study*	<i>The paper showcases some of the shortcomings of the lack of socially engaged theatre practices in a theatre environment that has only recently started to open up towards political theatre.</i>

1.d ARTICLE/RESEARCH TITLE	
1d.1 Title of the Article/Paper/Research*	Političko u postdramskompozorištu: Recentni opus Andraša Urbana / Political in Post-Drama Theatre: The Recent Opus of Andras Urban (essay/book)
1d.2 Country*	Serbia

<b>1d.3 Author(s)*</b>	Attila Antal
<b>1d.4 Official Citation*</b>	Antal, Attila: Političko u postdramskompozorištu: Recentni opus Andraša Urbana; Fokus, Subotica, 2011
<b>1d.5 Description - Summary*</b>	In the first half of the book the author sets up the notion of 'political' in theatre through historical examples in the 20th century and a specific way an institutional theatre of a national minority became a focal point of engaged theatre practices not only in the country but also in the region. In the second half of the book, the author analyses four performances in the context of their political engagement and how they interact with the social context they were produced in.
<b>1d.6 Level*</b>	<input type="checkbox"/> Local <input checked="" type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)
<b>1d.7 Quotation*</b>	
<b>1d.8 Link*</b>	Only hard copy
<b>1d.9 Contact Details</b>	Attila Antal, doktoraat@gmail.com
<b>Consideration to be included in the LR study*</b>	<i>Through the lens of post-dramatic theatre, the book showcases the work of one of the most significant theatre-makers of the region, who hails from an ethnic/cultural minority and managed to influence the discourse of political/engaged theatre throughout the former Yugoslavian region.</i>

## 2a. GOOD PRACTICE INFORMATION

<b>2a.1 Title of the Good Practice*</b>	Dah Teatar – performance "Zemlja"
<b>2a.2 Country*</b>	Serbia
<b>2a.3 City/Region*</b>	Belgrade
<b>2a.4 Description*</b>	<p>The performance EARTH combines gardening, plant and land care (lat. TERRA) with stories of migration and emigrants and reflects on the effort, pain and adjustment of "transplants" that occur in the migration process, especially forced land change.</p> <p>In addition to recalling the migrant process we have been facing in recent years (as before in history), the performance seeks to awaken compassion for the life situation of people to whom such "transplantation" occurs - movement, songs, contact with plants, soil and water. The performance includes videos in which documentary materials intertwine just like the fates of emigrants.</p>
<b>2a.5 Target Audience*</b>	Non-defined

<b>2a.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)
<b>2a.7 Responsible Organisation*</b>	- Dah Teatar
<b>2a.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify..... ]
<b>2a.9 Involved Organisations and Stakeholders</b>	/
<b>2a.10 Timescale - Dates*</b>	From: October 2020 to: ..... <input type="checkbox"/> On-going. <input checked="" type="checkbox"/> Repeating
<b>2a.11 Results*</b>	Theatre performance
<b>2a.12 Budget and financing</b>	/
<b>2a.13 Transferability</b>	/
<b>2a.14 Website</b>	<a href="https://dahteatarcentar.com/zemlja/">https://dahteatarcentar.com/zemlja/</a>
<b>2a.15 Contact Details*</b>	<a href="https://dahteatarcentar.com/kontakt/">https://dahteatarcentar.com/kontakt/</a>
<b>2a.16 Media</b> (Photos, Infographic etc.)	
<b>Consideration as GP*</b>	<i>The performance is only one of the many socially engaged activities DAH Theatre is developing. This independent theatre from Belgrade has a long history of dealing with social topics and issues through their theatre work, which is not restricted only to theatre productions, but branches out onto educational activities, too.</i>

## 2b. GOOD PRACTICE INFORMATION

<b>2b.1 Title of the Good Practice*</b>	ReflektorTeatar – “Muškarčine” (theatre show)
<b>2b.2 Country*</b>	Serbia
<b>2b.3 City/Region*</b>	Belgrade

<b>2b.4 Description*</b>	The text of the play was created by collaging personal stories, experiences and attitudes of the co-authors and the performing team; dramatization of theses from the book "Being a Man" by Steve Bidalf; quoting male movement theorists; from fragments from the press, from the internet and television. The play uses statistical data obtained in the research "Young men and masculinity" conducted within the project "Be a man", the experience of trainers in this project and materials created through a process of workshops based on techniques of using drama in education and methodological games designed to encourage collective authorship.
<b>2b.5 Target Audience*</b>	
<b>2b.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Re fers to EU Projects that implemented a relevant activity locally. <small>Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</small>
<b>2b.7 Responsible Organisation*</b>	- ReflektorTeatar, Belgrade, Serbia
<b>2b.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify..... ]
<b>2b.9 Involved Organisations and Stakeholders</b>	
<b>2b.10 Timescale - Dates*</b>	From: 2012 to: ..... <input type="checkbox"/> On-going. <input checked="" type="checkbox"/> Repeating
<b>2b.11 Results*</b>	Theatre performance
<b>2b.12 Budget and financing</b>	/
<b>2b.13 Transferability</b>	/
<b>2b.14 Website</b>	<a href="http://reflektortteatar.rs">http://reflektortteatar.rs</a>
<b>2b.15 Contact Details*</b>	<a href="http://reflektortteatar.rs/#repertoar">http://reflektortteatar.rs/#repertoar</a>
<b>2b.16 Media</b> (Photos, Infographic etc.)	
<b>Consideration asa GP*</b>	<i>Because of the inclusion of members of not only the target audience but also the topic of the performance (young males) in every stage of the creative process. They are the co-authors and performers of the show, too.</i>

2c. GOOD PRACTICE INFORMATION	
<b>2c.1 Title of the Good Practice*</b>	Plavopozorište: project “Initiative – Inclusion – Interaction”
<b>2c.2 Country *</b>	Serbia
<b>2c.3 City/Region*</b>	Belgrade
<b>2c.4 Description*</b>	<p>Project Initiative - Inclusion - Interaction, Contemporary Theatre for Active Youth is an international project co-financed by the Erasmus + program of the European Commission in which 6 partner organizations from 5 countries - Serbia, Germany, Poland, Northern Macedonia and Switzerland.</p> <p>The project is aimed at empowering young people by using effective theatrical tools in social work. The project wants to increase:</p> <ul style="list-style-type: none"> <li>• the meaning of the initiative and the development of the active role of young people in society,</li> <li>• to contribute to the inclusion of young people with disabilities (deaf and hard of hearing young people, young migrants and asylum seekers, young prisoners),</li> <li>• as well as to strengthen the capacities of organizations that use theatre techniques in working with young people.</li> <li>• it was created on the basis of good results of the previous project of the Blue Theatre financed by the Erasmus + program of the European Commission, Theatre - Meeting, Inclusion, Action.</li> </ul>
<b>2c.5 Target Audience*</b>	Young people, people with special needs, minority groups, general public
<b>2c.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input checked="" type="checkbox"/> <b>European</b> (Refers to EU Projects that implemented a relevant activity locally. <small>Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</small>
<b>2c.7 Responsible Organisation*</b>	<p>- Plavopozorište (Serbia)</p> <p>Partners:</p> <ul style="list-style-type: none"> <li>- KUD gluvih Beograda „Radivoj Popović“ (Serbia),</li> <li>- Intimno pozorište (North Macedonia),</li> <li>- Foundation Jubilo (Poland),</li> <li>- Teatar labor Bielefeld (Germany),</li> <li>- University of Zurich (Switzerland).</li> </ul>
<b>2c.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify ..... ]

<b>2c.9 Involved Organisations and Stakeholders</b>	/
<b>2c.10 Timescale - Dates*</b>	From: 2019 to: 2022 <input checked="" type="checkbox"/> On-going. <input type="checkbox"/> Repeating
<b>2c.11 Results*</b>	Theatre performance; theatrical tools of social inclusion
<b>2c.12 Budget and financing</b>	/
<b>2c.13 Transferability</b>	/
<b>2c.14 Website</b>	<a href="https://plavopozoriste.org/eu-programmes/inicijativa-inkluzija-interakcija/">https://plavopozoriste.org/eu-programmes/inicijativa-inkluzija-interakcija/</a>
<b>2c.15 Contact Details*</b>	<a href="https://plavopozoriste.org/kontakt/">https://plavopozoriste.org/kontakt/</a>
<b>2c.16 Media</b> (Photos, Infographic etc.)	
<b>Consideration as a GP*</b>	<i>The project has an international character; thus, it is a good example of how socially engaged practices can be developed through international collaboration. The inclusion of not only young people in the project, but also of various minority groups and people with special needs means that the project takes into consideration various creative ways of actively engaging these social groups in the process of developing theatre performances.</i>

<b>2d. GOOD PRACTICE INFORMATION</b>	
<b>2d.1 Title of the Good Practice*</b>	Performance "Žene iz Troje" (Women of Troy)
<b>2d.2 Country*</b>	Serbia
<b>2d.3 City/Region*</b>	Belgrade
<b>2d.4 Description*</b>	This is a story about the consequences of an unnecessary war that destroyed one culture and inflicted irreparable losses on another. "The play 'Women of Troy' is an elegy over the fate of the vanquished because of bloodshed, pain that belongs not only to the defeated but also to the victors, accusations of inhumanity and unnaturalness of war, condemnation of destructive instincts whose victims are humanity and human reason." with his adaptation of the text, the architecture of the stage, the costume and the treatment of the music, he wanted to show how the action of this drama can happen anywhere and at any time.

	In addition to Bradić, who adapted one of the best ancient tragedies translated into Serbian by Danilo Kiš on the basis of Euripides and Sartre, the author team also includes costume designer Marina Vukasović Medenića, composer Zoran Erić and stage movement and speech by Vera Obradović and Vlado Kerosevic.
<b>2d.5 Target Audience*</b>	Non-defined
<b>2d.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)
<b>2d.7 Responsible Organisation*</b>	- Narodnopozište Priština, - Narodnopozište Timočke Krajine „Zoran Radmilović“ - Dunav fest
<b>2d.8 Type of Organisation*</b>	<input checked="" type="checkbox"/> Public / Governmental Organisation <input type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify ..... ]
<b>2d.9 Involved Organisations and Stakeholders</b>	/
<b>2d.10 Timescale - Dates*</b>	From: 2019 to: ..... <input type="checkbox"/> On-going. <input checked="" type="checkbox"/> Repeating
<b>2d.11 Results*</b>	Theatre performance
<b>2d.12 Budget and financing</b>	/
<b>2d.13 Transferability</b>	/
<b>2d.14 Website</b>	<a href="https://www.facebook.com/pozzoranradmilovic/">https://www.facebook.com/pozzoranradmilovic/</a>
<b>2d.15 Contact Details*</b>	<a href="https://www.facebook.com/pozzoranradmilovic/about/?ref=page_internal">https://www.facebook.com/pozzoranradmilovic/about/?ref=page_internal</a>
<b>2d.16 Media</b> (Photos, Infographic etc.)	
<b>Consideration as a GP*</b>	<i>This play is relevant in terms of changing the way we think about war in order to break the bloody habit that the Balkans are the cradle of savagery and war is something that can be expected every 50 years.</i>

2e. GOOD PRACTICE INFORMATION	
<b>2e.1 Title of the Good Practice*</b>	Pass-Port Trilogy
<b>2e.2 Country*</b>	Serbia-Hungary
<b>2e.3 City/Region*</b>	Subotica/Szeged
<b>2e.4 Description*</b>	A trilogy of socially engaged theatre performances dealing with topics of ethnic/national minority integration, cross-border problems, the relationship with minorities to their mother-nation and European integrations.
<b>2e.5 Target Audience*</b>	General public, young audience, national/ethnic/religious minorities
<b>2e.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input checked="" type="checkbox"/> Regional <input type="checkbox"/> National <input checked="" type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)
<b>2e.7 Responsible Organisation*</b>	Kosztolanyi Dezso Theatre, Subotica
<b>2e.8 Type of Organisation*</b>	<input checked="" type="checkbox"/> Public / Governmental Organisation <input type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify.....]
<b>2e.9 Involved Organisations and Stakeholders</b>	MASZK Organisation, Szeged
<b>2e.10 Timescale - Dates*</b>	From: mid 2011 to: late 2012 <input type="checkbox"/> On-going. <input checked="" type="checkbox"/> Repeating
<b>2e.11 Results*</b>	Three Theatre performances, and a short documentary film
<b>2e.12 Budget and financing</b>	/ IPA international cross-border project
<b>2e.13 Transferability</b>	/
<b>2e.14 Website</b>	<a href="http://www.kosztolanyi.org/en/performances/pass-port-europa/">http://www.kosztolanyi.org/en/performances/pass-port-europa/</a>
<b>2e.15 Contact Details*</b>	<a href="http://www.kosztolanyi.org/en/">http://www.kosztolanyi.org/en/</a>



<b>2e.16 Media</b> (Photos, Infographic etc.)	
<b>Consideration as a GP*</b>	<p><i>The basis of the performances was a thorough research process that included interviews with various social groups (from high-school students of different ethnic/language minorities, to representatives of the wider public from Northern Serbia and Southern Hungary), specialist research conducted by a group of sociologists from the University of Szeged, Hungary and creative workshops. The results of this research process resulted in the fabric of the three performances, thus this can be considered as a way/example of creating new theatre performances through social engagement.</i></p>

<b>2f. GOOD PRACTICE INFORMATION</b>	
<b>2f.1 Title of the Good Practice*</b>	What'SAP
<b>2f.2 Country*</b>	Serbia-Hungary-Montenegro
<b>2f.3 City/Region*</b>	Novi Sad, Budapest
<b>2f.4 Description*</b>	<p>The main idea arose within a long-term cooperation project within the EXCEPT project, where the goal was to create a network of theatres in Europe and for them to have an international platform for cooperation and exchange of best practices. The project organized the 2014 Summer Academy, which was training for youth workers, young artists, pedagogues and social workers to teach and exchange various methods and approaches to working with poor youth, and has continued every summer since. In the meantime, we have focused our work on remote areas, with the Play! Mobile project (completed in December 2019) where the focus was on bringing contemporary art and community creation to remote locations. The project is based on the exchange of methodologies between project partners. The goal is to continue the process we started with the previous project, while expanding the network of social art practices where individuals do not act locally but also across borders. Our long-term goal is to reduce the differences in social stratification, between social classes, to create understanding and learn from each other.</p>
<b>2f.5 Target Audience*</b>	Young people
<b>2f.6 Good Practice Level*</b>	<p> <input type="checkbox"/> Local  <input checked="" type="checkbox"/> Regional  <input type="checkbox"/> National  <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)         </p>

<b>2f.7 Responsible Organisation*</b>	Kulturanova
<b>2f.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify ..... ]
<b>2f.9 Involved Organisations and Stakeholders</b>	
<b>2f.10 Timescale - Dates*</b>	From: mid 2011 to: late 2012 <input checked="" type="checkbox"/> On-going <input type="checkbox"/> Repeating
<b>2f.11 Results*</b>	Promotion of socially engaged practice as a profession Building capacity of artists who work or are interested in socially engaged social practices Development of the audience by improving access to creative work, as a role the role of the audience
<b>2f.12 Budget and financing</b>	/
<b>2f.13 Transferability</b>	/
<b>2f.14 Website</b>	<a href="https://kulturanova.org/index.php/en/">https://kulturanova.org/index.php/en/</a>
<b>2f.15 Contact Details*</b>	info@kulturanova.org
<b>2f.16 Media</b> (Photos, Infographic etc.)	
<b>Consideration as a GP*</b>	<i>The project is only one of the many practices Kulturanova is engaged in throughout the years. Other projects include theatre, literary, music and other artistic projects that involve young people from various cultural backgrounds and interests in the creative process.</i>

<b>2g. GOOD PRACTICE INFORMATION</b>	
<b>2g.1 Title of the Good Practice*</b>	Europe Beyond Access (EBA)
<b>2g.2 Country*</b>	Serbia
<b>2g.3 City/Region*</b>	Novi Sad
<b>2g.4 Description*</b>	An international art project, including organisations and dance theatres from seven European countries, which focuses on involving people with special needs in the creation of theatre shows, festivals, lectures and residency programmes.

<b>2g.5 Target Audience*</b>	General public, people with disabilities
<b>2g.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input checked="" type="checkbox"/> <b>European</b> (Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)
<b>2g.7 Responsible Organisation*</b>	Per.Art
<b>2g.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify.....]
<b>2g.9 Involved Organisations and Stakeholders</b>	/ Creative Europe International 4-year project
<b>2g.10 Timescale - Dates*</b>	From: 2019 to: 2023 <input checked="" type="checkbox"/> On-going <input type="checkbox"/> Repeating
<b>2g.11 Results*</b>	Theatre performance; theatrical tools of social inclusion
<b>2g.12 Budget and financing</b>	/
<b>2g.13 Transferability</b>	/
<b>2g.14 Website</b>	<a href="https://www.facebook.com/per.art.arts.inclusion/">https://www.facebook.com/per.art.arts.inclusion/</a>
<b>2g.15 Contact Details*</b>	perart.office@gmail.com
<b>2g.16 Media</b> (Photos, Infographic etc.)	
<b>Consideration as a GP*</b>	<i>Per.Art is an NGO theatre organisation that is creating theatre and dance performances. The troupe itself is actively working on inclusion of people with disabilities in their projects, as co-authors, creators and performers, too.</i>

# Slovenia

1.a ARTICLE/RESEARCH TITLE	
1a.1 Title of the Article/Paper/Research	CoDecide, CoCreate, CoDesign
1a.2 Country*	Slovenia
1a.3 Author(s)*	Urša Adamič, Metka Bahlen, Barbara Polajnar, Tajda Logar, Sanja Vodovnik, Kaja Kraner
1a.4 Official Citation*	Soodločaj, Soustvarjaj, Sooblikuj! Gledališčezatiranih zarazvoj političnega aktivizma; ISBN 978-96193781-0-6; Pekarna Magdalenske Mreže, Maribor, Slovenija
1a.5 Description - Summary*	Different perspectives of Theatre of the Oppressed collected together in one brochure with TO games translated in Slovene. Different authors talk about versatile aspects of engagement in social and political action through TO: historic aspect, role of TO in capitalist world, social engagement of youth, legal aspect, the context of participatory art. There is a description of best practices and translation of some games and exercises from the book (with the same title) of A. Boal.
1a.6 Level*	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)
1a.7 Quotation*	<p>“Basically, both Greek drama and the theatre of the oppressed build on the mismatch between the beliefs, values, and actions of the protagonist and society.”</p> <p>“The view of the spect-actor is no longer conditioned by fate as in ancient Greek theatre, but represents a creative and key element of the play, where all conditions can change and all possible variations can be tested.”</p> <p>“Political theatre, in its ideal form, is free and not subject to either public opinion or the existing political and economic system.”</p>
1a.8 Link*	Hardcopy brochure only

<b>1a.9 Contact Details</b>	Urša Adamič, ursa.adamic@gmail.com
<b>Consideration to be included in the LR study*</b>	<i>I see it as an important contribution in terms of understanding Theatre of the oppressed as a practice of political theatre, theatre for people and from the people. There is no book from Augusto Boal translated in Slovenia, that is why I see the brochure as a nice introduction for everyone interested in TO.</i>

<b>1.b ARTICLE/RESEARCH TITLE</b>	
<b>1b.1 Title of the Article/Paper/Research*</b>	What Is Today's Alternative Culture?
<b>1b.2 Country*</b>	Slovenia
<b>1b.3 Author(s)*</b>	Nika Arhar in Nika Leskošek
<b>1b.4 Official Citation*</b>	Alternativa danes? Časopis za kritikoznanosti, year XLVI, 2018, nr: 272, Ljubljana, Slovenia (ISSN 0351-4285)
<b>1b.5 Description - Summary*</b>	The article is the summary of a discussion held at Today's Alternative culture? The art of creating theatre Outside of Production Formats, a convention held by the Slovene Society of Theatre Critics and Theatrolgists. The discussion is focused on the questions: how can we resist the project paradigm and hyperproduction? How do we determine the value of our work? Who are the true agents of transformation and where will the revolution come from?
<b>1b.6 Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)
<b>1b.7 Quotation*</b>	"We realised that both, institutions and independent organisations are immersed in the same alternative culture and that the existential uncertainty fuels malleability, fear and fragmentation"

<b>1b.8 Link*</b>	Hard copy only
<b>1b.9 Contact Details</b>	Andrej Kurnik (Chief editor); <a href="http://www.ckz.si">www.ckz.si</a> ; narocnine@ckz.si
<b>Consideration to be included in the LR study*</b>	<i>The discussion is important because many of us still consider or we are put in a position to work with theatre as volunteers or from personal interests because of lack of finances. Also, because many of us have other professions and we are not professional theatre practitioners with diploma, area that is reserved for serious theatre work. Theatre as inclusion practice is undervalued and depends on temporary project work and finances.</i>

<b>2a. GOOD PRACTICE INFORMATION</b>	
<b>2a.1 Title of the Good Practice*</b>	Calais, Calais
<b>2a.2 Country*</b>	Slovenia
<b>2a.3 City/Region*</b>	Maribor; Podravska region
<b>2a.4 Description*</b>	Theatre play Calais, Calais reveals different views on the lives of refugees, refugees and activists. It comes from the diary entries of an activist under the pseudonym Amy Non, who spent several months in one of Europe's major camps in Calais, France. From the city of Calais, on clear days, the White Cliffs of England can be seen, where many go every night. The story is imbued with hope and resignation, anger against the authorities and rebellion. What can we do in this situation? Calais, Calais is the feeling that each solution creates ten new problems, each answer a hundred new questions. But people live in an intermediate space, in no one's territory, in the waiting room of life.
<b>2a.5 Target Audience*</b>	People 20-45 years old
<b>2a.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)

<b>2a.7 Responsible Organisation*</b>	ZIZ Kolektiv / ZIZ Collective
<b>2a.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input checked="" type="checkbox"/> Other [please specify...Association]
<b>2a.9 Involved Organisations and Stakeholders</b>	- PekarnaMagdalenskeMreže/ Slovenia - Radio Marš / Slovenia - KUD Transformator / Slovenia
<b>2a.10 Timescale - Dates*</b>	From: [.....] to: [.....] <input type="checkbox"/> On-going. <input type="checkbox"/> Repeating
<b>2a.11 Results*</b>	We will find out more during the interview.
<b>2a.12 Budget and financing</b>	
<b>2a.13 Transferability</b>	
<b>2a.14 Website</b>	<a href="https://kolektiv-ziz.com/calais-calais/">https://kolektiv-ziz.com/calais-calais/</a>
<b>2a.15 Contact Details*</b>	info@kolektiv-ziz.com +386 51 335 329 (Barbara Polajnar) +386 31 242 272 (Anamarija Nađ)
<b>2a.16 Media</b> (Photos, Infographic etc.)	<a href="http://www.radiomars.si/info/radijska-igra">http://www.radiomars.si/info/radijska-igra</a>
<b>Consideration as a GP*</b>	<i>It is a very interesting theatre piece that was as well turned into a radio play in the times of pandemic. It is based on true facts, partly documentary, historic, to reflect on a very concrete and actual problem that Europe is facing again with refugees.</i>

## 2a. GOOD PRACTICE INFORMATION

<b>2b.1 Title of the Good Practice*</b>	Cirkus Korona (Art Yard)
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<b>2b.2 Country*</b>	Slovenia
<b>2b.3 City/Region*</b>	Ljubljana, Central
<b>2b.4 Description*</b>	<p>The attractive interactive show Circus Crown is a mixture of comedy,drama of the absurd and freak show - in short, a mirror image of the reality we live in since the world was forever changed by the Crown Virus pandemic, and life has become almost a whole circus!</p> <p>With it, we want to address in a fun and easy way the feelings, hardships and concrete living situations that we all face in this special period in one way or another. “Our long-term goal within the Art Yard project, which takes place under the honorary patronage of the President of the Republic of Slovenia, is to create an artistic, social and digital platform that will be a kind of support system for facing the challenges of (co) living in a 'new reality” they say.</p>
<b>2b.5 Target Audience*</b>	All ages
<b>2b.6 Good Practice Level *</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)
<b>2b.7 Responsible Organisation*</b>	Studio GAM GledališčeAneMonro / Ana MonroTheater
<b>2b.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify..... ]
<b>2b.9 Involved Organisations and Stakeholders</b>	<p>- Ana Monro Theater, Slovenia</p> <p>- Public space, yards of homes for elderly people, residential areas -</p>
<b>2b.10 Timescale - Dates*</b>	<p>From: [2021.] to: [ongoing]</p> <input checked="" type="checkbox"/> On-going. <input type="checkbox"/> Repeating
<b>2b.11 Results*</b>	25 under the window plays. It is part of a long-term project of Art Yard, to enable people to have contact with street art and for themselves to have the contact with the public.



<b>2b.12 Budget and financing</b>	/
<b>2b.13 Transferability</b>	
<b>2b.14 Website</b>	<a href="https://www.anamonro.si/steber/cirkus-korona-art-yard/">https://www.anamonro.si/steber/cirkus-korona-art-yard/</a>
<b>2b.15 Contact Details*</b>	Ankica Radivojević, r.ankica@gmail.com / +386 41 723 146
<b>2b.16 Media</b> (Photos, Infographic etc.)	<a href="https://www.mladina.si/207262/dovolj-je-tega-korona-cirkusa/">https://www.mladina.si/207262/dovolj-je-tega-korona-cirkusa/</a>
<b>Consideration as a GP*</b>	<i>Amazing idea and performance to keep theatre practice alive in the times of pandemic. To connect the performers with audience, who is stuck at home and forbidden to go out of private space, with theatres being closed for long periods. In the times when we are only free in shopping malls, this is an amazing case worth considering and developing further. This is real social inclusion theatre.</i>

<b>2a. GOOD PRACTICE INFORMATION</b>	
<b>2b.1 Title of the Good Practice*</b>	Skoziočibegunca (Through the refugee's eyes)
<b>2b.2 Country*</b>	Slovenia
<b>2b.3 City/Region*</b>	Ljubljana, Central

<b>2b.4 Description*</b>	<p>This is an interactive, experiential theatre play where spectators become protagonists of the play. “Do you dare to hit the road?” Do you want to try to get a hint of what it is like to be a refugee? The play is uncovering the verbal and physical violence that refugees experience in their way to a “better” world. What enhances the experience seeing and being part of this play is the space; it is played in an underground war bunker. The idea is to introduce to young people what their colleagues from another part of the world are going through as refugees, to de-stigmatise the topic, to discuss it, to emphasize human rights and raise the topic from everyday themes that young people are exposed to in Slovenia.</p>
<b>2b.5 Target Audience*</b>	<p>12 to 30 years old</p>
<b>2b.6 Good Practice Level*</b>	<p> <input type="checkbox"/> Local  <input type="checkbox"/> Regional  <input checked="" type="checkbox"/> National  <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. </p>
	<p>Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</p>
<b>2b.7 Responsible Organisation*</b>	<p>DruštvoHumanitas / Humanitas Association</p>
<b>2b.8 Type of Organisation*</b>	<p> <input type="checkbox"/> Public / Governmental Organisation  <input checked="" type="checkbox"/> Non-Profit Organisation / NGO  <input type="checkbox"/> Private Organisation  <input type="checkbox"/> Other [please specify ..... ] </p>
<b>2b.9 Involved Organisations and Stakeholders</b>	<p>- Elementary schools in Slovenia - High schools in Slovenia</p>
<b>2b.10 Timescale - Dates*</b>	<p>From: [2016] to: [2020]  <input type="checkbox"/> On-going. <input type="checkbox"/> Repeating</p>

<b>2b.11 Results*</b>	Four years of continuity of the play, played more than 60 times, more than 2000 young people experienced the play; two booklets of impressions of the spectators.
<b>2b.12 Budget and financing</b>	/
<b>2b.13 Transferability</b>	
<b>2b.14 Website</b>	Www.humanitas.si
<b>2b.15 Contact Details*</b>	<a href="mailto:manca@humanitas.si">manca@humanitas.si</a> ; +386 (0) 1 430 03 43
<b>2b.16 Media</b> (Photos, Infographic etc.)	<a href="https://www.facebook.com/watch/?v=1095191990558833">https://www.facebook.com/watch/?v=1095191990558833</a> ; <a href="https://www.dnevnik.si/1042938943">https://www.dnevnik.si/1042938943</a> ; <a href="https://www.mladina.si/176937/begunci-so-ljudje/">https://www.mladina.si/176937/begunci-so-ljudje/</a>
<b>Consideration as a GP*</b>	<i>Very concrete, innovative and direct way to wake us up from the privileged world we live in and create a possibility for people to find analogy with the topic of refugees.</i>

## Sweden

1.a ARTICLE/RESEARCH TITLE	
1a.1 Title of the Article/Paper/Research*	Jana Sanskriti, the Theatre of the Oppressed – a way to empowerment? Ethnographic study
1a.2 Country*	Sweden
1a.3 Author(s)*	Tiina Rokka
1a.4 Official Citation*	<i>Rokka, T. (2009) Jana Sanskriti, Forumteater, envägattskapa empowerment? Etnografisk studie, Högskolan i Gävle.</i>
1a.5 Description - Summary*	<p>The core of the theatre of oppressed (forum theatre) is that conscientisation (awareness rising) of the oppressed about own situation provides the opportunity to change that situation. Jana Sanskriti is a centre for Theatre of the Oppressed established in 1985 in India. Jana Sanskriti's goal is to create a space in which the oppressed will have enormous scope for introspection and discovery of the self and to facilitate a meeting between the individual and the perfection within himself.</p> <p>The goal of the article is to investigate the effect of the Jana Sanskriti's work with the Theatre of the Oppressed for empowerment of youth. The article looks more closely at three questions:</p> <ul style="list-style-type: none"> <li>• How does Jana Sanskriti work with the forum theatre?</li> <li>• How to create empowerment with the forum theatre as a method?</li> <li>• In what way (s) does the forum theatre method support the creation of empowerment the participants?</li> </ul> <p>In the Swedish context, the popular method having roots in the Theatre of the Oppressed is Forum Play, which adds values clarification to the original concept. The method is frequently used for work with youth in relation to topics of sex, drugs, living with someone else, etc. <i>Values clarification</i> concept involves a structured way of initiating conversations with the help of questions that lack given answers, such as questions about morality, ideology and lifestyle. Participants are given time to think and take a stand, they are given the opportunity to examine and raise awareness of their own thoughts and opinions. During this exercise, the participants are trained to listen, at the same time as they are given the opportunity to train themselves in expressing their opinions and motivating why they think as they think. This form of action and reaction increases self-esteem among the youth contributing to their empowerment. Jana Sanskriti goes one step further. It has an effect to continue its impact on the participant even offstage. While most theatre of the oppressed performances likely engage oppressed people's capacity to tell their own story, few actually nourish people's capacity to tell their stories repeatedly, and persuasively enough to combat institutionalised norms and meanings</p>

	<p>offstage. Jana Sanskriti is a kind of a movement when members keep contact even outside of the stage, making theatre to a place for social inclusion instead of the competition.</p> <p>The conclusion of the study is that the “Swedish version” of the Theatre of the Oppressed, Forum Play, as well as Jana Sanskriti principles leads to empowerment of youth involved, does not matter background or social status.</p>
<b>1a.6 Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. <small>Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)</small>
<b>1a.7 Quotation*</b>	<i>The Theatre of the Oppressed offers everyone the aesthetic means to analyse their past, in the context of their present, and subsequently to invent their future, without waiting for it.</i>
<b>1a.8 Link*</b>	<a href="http://docplayer.se/14459152-Jana-sanskriti-forumteater-en-vag-att-skapa-empowerment.html">http://docplayer.se/14459152-Jana-sanskriti-forumteater-en-vag-att-skapa-empowerment.html</a>
<b>1a.9 Contact Details</b>	TiinaRokka +46 026 64 85 00
<b>Consideration to be included in the LR study*</b>	The Theatre of the Oppressed is the famous method, widely used for empowerment all over Europe. This article presents “the Swedish version of the method” Forum Play used for discussing sensitive topics with children and young adults. Jana Sanskriti, the Indian method goes one step further by promoting the contact among the participants in a kind of social movement, which is a fresh way to use the method for social inclusion of youth.

<b>1.b ARTICLE/RESEARCH TITLE</b>	
<b>1b.1 Title of the Article/Paper/Research*</b>	Acting as therapy – theatre as preventive intervention in social work
<b>1b.2 Country*</b>	Sweden
<b>1b.3 Author(s)*</b>	Katarina Andersson
<b>1b.4 Official Citation*</b>	Andersson, K. (2019) Acting as therapy – theatre as preventive intervention in social work, Lunds University, Socialhögskolan.
<b>1b.5 Description - Summary*</b>	Mental illness in various shapes and forms is the new national disease. It's increasing among young adults and is more commonly occurring among university students than the rest of the population. Studies show a correlation between mental illness and lesser study results and interruption of studies. Studiehälsan are overburdened and it can take a while before you get help; a preventive intervention is needed to combat the strains of studying.


	<p>The aim of this study was to investigate the impact of the creative process in theatre in relation to students' mental health and studies to see if theatre can be used in social work as a preventive intervention of mental illness. The method chosen for this study was qualitative interviews with five young adult students (18-29 years old) studying at university and participating in theatre in their spare time. In analysing the results, I applied two theories:</p> <p>KASAM – Sense of Coherence as well as the Six criteria of psychological well-being which help to understand well-being. These illustrate the complexity of the relation between the creative process and the students' mental health and ability to study. This study found that students' participation in the creative process of theatre had positive effects on their mental health and studying abilities. This study has attempted to highlight the importance of using art, specifically theatre, as a prevention in social work.</p>
<b>1b.6 Level*</b>	<p><input type="checkbox"/> Local</p> <p><input type="checkbox"/> Regional</p> <p><input checked="" type="checkbox"/> National</p> <p><input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)</p>
<b>1b.7 Quotation*</b>	<p>This is through many different factors the theatre contributes to: (a) a deeper understanding of oneself, others and one's surroundings, (b) an increased confidence in one's own ability which can lead to a better self-confidence and self-esteem, (c) a sense of belonging, (d) motivation boost which gives new energy and tools for understanding individual emotional world. Finally, thanks to engagement in theatre activities the students have more energy and motivation to study. The student can find the breathing space from study-related pressure and stress in performing.</p> <p>All the above contributes to better mental health of students and thus the study recommends theatre as a method for social work and social inclusion of youth.</p>
<b>1b.8 Link*</b>	<p><a href="https://lup.lub.lu.se/luur/download?func=downloadFile&amp;recordId=8993511&amp;fileId=8993673">https://lup.lub.lu.se/luur/download?func=downloadFile&amp;recordId=8993511&amp;fileId=8993673</a> (Annex 2)</p>
<b>1b.9 Contact Details</b>	<p>Name and contact details (email, telephone) of a person responsible</p> <p>Katarina Andersson  <a href="mailto:ka7822an-s@student.lu.se">ka7822an-s@student.lu.se</a></p>
<b>Consideration to be included in the LR study*</b>	<p>The study is focused on effects the participation in theatre performance has on mental health and psychological well-being of youth, which is an important prerequisite for empowerment and social inclusion. The success factor of the study is that it demonstrates the point of view of youth themselves, collected via qualitative interviews by the researcher.</p>

2a. GOOD PRACTICE INFORMATION	
<b>2a.1 Title of the Good Practice*</b>	Community theatre as method for social inclusion of young girls – Life is a bitch!
<b>2a.2 Country *</b>	Sweden
<b>2a.3 City/Region*</b>	Stockholm
<b>2a.4 Description* .</b>	<p>Background, Goals &amp; Objectives</p> <p>Life is a bitch! is an artistic platform based on participation, representation and collaboration to give young girls and women the opportunity to take more place in cultural life and set the agenda for which stories are universal. Elsa Szatek, a researcher who follows the ways of how young girls shape and stage their life experiences through drama and theatre, also participates in the performance.</p> <p>Life is a Bitch! started in 2011 as a small ensemble with some professional actors and three 17-year-old girls from Hovsjö. Through the Swedish Arts Council's initiative Creative Places 2017 - 2019, Livet is a Bitch was able to develop their work with theatre in the local community and young women's opportunity to take a space on stage.</p>
<b>2a.5 Target Audience*</b>	General public
<b>2a.6 Good Practice Level*</b>	<input checked="" type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)
<b>2a.7 Responsible Organisation*</b>	- INTERCULT
<b>2a.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify.....]
<b>2a.9 Involved Organisations and Stakeholders</b>	- INTERCULT staff - Freelance actors - Researcher - Young girls and women
<b>2a.10 Timescale - Dates*</b>	From: [2011] to: [2019] <input type="checkbox"/> On-going. <input type="checkbox"/> Repeating

<b>2a.11 Results*</b>	Hundreds of girls and young women in Stockholm suburbs participated in the performance, shaping and projecting their life experiences through drama. Apart from creating a meaningful hobby, contributing to personal and professional development, this activity contributed to increased self- esteem, sense of belonging and therapeutic healing for the participants, many of whom come from marginalised conditions.
<b>2a.12 Budget and financing</b>	The performance was financed by the Swedish Arts Council
<b>2a.13 Transferability</b>	There is no ready script to transfer. The transferable part is the method applied in the Life is a Bitch! performance, namely “community theatre” made in relation to particular communities in Stockholm. This method includes theatre made by, with, and for a community. It may refer to theatre that is made entirely by a community with no outside help, or to a collaboration between community members and professional theatre artists, or to performance made entirely by professionals that is addressed to a particular community. In this performance it was a mixture of professionals and community young girls/women, members of the community. Community theatre is a powerful tool for <u>social development</u> , promoting ideas like gender equality, human rights, environment and democracy.
<b>2a.14 Website</b>	<a href="https://www.intercult.se/evenemang-communityteater-som-metod-for-social-inkludering/">https://www.intercult.se/evenemang-communityteater-som-metod-for-social-inkludering/</a>
<b>2a.15 Contact Details*</b>	08 644 10 23 <a href="mailto:info@intercult.se">info@intercult.se</a>
<b>2a.16 Media</b> (Photos, Infographic etc.)	
<b>Considerations as a GP*</b>	<p>The success factor of the Life is a Bitch! performance is its adaptation of the method “community theatre” for empowerment of young girls and women. Apart from contributing to social development and inclusion in the community, the method has a powerful empowerment and therapeutic effect on performers. The participants have the possibility to identify social issues of concerns and discuss possible solutions via performance.</p> <p>Community theatre is distinct from amateur theatre, as it has a specific method to follow and is often led by professionals.</p>




2b. GOOD PRACTICE INFORMATION	
<b>2b.1 Title of the Good Practice*</b>	If we had the power
<b>2b.2 Country*</b>	Sweden
<b>2b.3 City/Region*</b>	Stockholm
<b>2b.4 Description*</b>	<p>Performance Workshops is a new Newcomers Youth activity focused on developing creative, artistic, and theatre skills among young LGBTIQ Newcomers in Sweden (15-30 years old). They are the preparatory sessions for our upcoming theatre show <i>If We Had the Power</i> that will have its tour in Stockholm, Gothenburg, Luleå, and Malmö during the World Pride 2021. <i>If We Had the Power</i> is a performance where the personal stories of Newcomers' members are the central aspect. It is a theatre-based platform where they have an opportunity of expressing their activism and raise awareness of what it means to be a queer asylum seeker in a creative and artistic way.</p> <p>Performance workshops are led by the group leaders who have stage experience and skills within creative expression methods such as singing, dancing, acting, and poetry reading.</p>
<b>2b.5 Target Audience*</b>	General audience
<b>2b.6 Good Practice Level*</b>	<input checked="" type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. <small>Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</small>
<b>2b.7 Responsible Organisation*</b>	- RFSL Ungdom
<b>2b.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify.....]
<b>2b.9 Involved Organisations and Stakeholders</b>	<ul style="list-style-type: none"> <li>- RFSL Ungdom staff</li> <li>- Professional group leaders</li> <li>- Young newcomers from 15 to 30 years</li> </ul>
<b>2b.10 Timescale - Dates*</b>	From: [.....] to: [.....] <input checked="" type="checkbox"/> On-going. <input type="checkbox"/> Repeating
<b>2b.11 Results*</b>	The activity is ongoing

<b>2b.12 Budget and financing</b>	The activity is financed by membership fees
<b>2b.13 Transferability</b>	The method of performance workshops has a potential for transferability for social empowerment of youth in different countries. Performance workshops are designed according to four core principles: group dynamics, learning-by-doing, feedback & dialogue, and reflection. Every Newcomers Youth member have a chance to participate, regardless of if a person is a beginner or an experienced artist.
<b>2b.14 Website</b>	<a href="https://newcomersyouth.se/performance-workshops/">https://newcomersyouth.se/performance-workshops/</a>
<b>2b.15 Contact Details*</b>	<a href="mailto:newcomers@rflungdom.se">newcomers@rflungdom.se</a>
<b>2b.16 Media</b> (Photos, Infographic etc.)	
<b>Consideration as a GP*</b>	Performance Workshops' aim is to be an empowering tool for the performers, as well as an opportunity for teamwork, interaction, and creative expression. Performance is used as a tool for healing and developing a sense of belonging within gay, bisexual, intersex, and transgender Newcomers' community in Sweden, as activism and personal stories are the best expressed through art, and performers are developing together the ways of emphasizing their visibility and talents with this "on-stage" activity project.

<b>2c. GOOD PRACTICE INFORMATION</b>	
<b>2c.1 Title of the Good Practice*</b>	Hi, Sweden!
<b>2c.2 Country*</b>	Sweden
<b>2c.3 City/Region*</b>	Stockholm
<b>2c.4 Description*</b>	In 2019 approximately 3900 unaccompanied refugee children seeking asylum came to Sweden. As well as having endured long and often times traumatic journeys, their introduction to Swedish society in general — and the Swedish school system in particular — is often very challenging, putting even more strain on the child's sense of security and well-being. It can be difficult for teachers and for fellow pupils and students to understand and identify with their situation and the traumatic experiences that have shaped many of these refugee children's lives.  This project aims to prevent prejudice and alienation by challenging negative

	<p>attitudes and increasing awareness and understanding of cultural differences, not only relating to unaccompanied refugee children, but all people who have been forced to flee their home country. Our hope is that this project will lead to a safer environment for all students and adults in Swedish schools — an environment free from harassment and alienation.</p> <p>The theatre performance and accompanying lecture has visited 170 schools and educated around 16000 students across Sweden. The performance is no longer available but the remaining campaign material, including the short film “Shadi”, can still be ordered on our website.</p> <p>The production is written and directed by Shebly Niavarani, who is of Iranian origin, and is currently employed by one of Stockholm’s leading theatres, Stockholms Stadsteater. He is well known in Sweden, both as an actor in popular Swedish movies and TV-shows, and as an award-winning director. Niavarani’s production addresses issues such as alienation, finding identity in a new group setting, and not only being the new kid in school but also a refugee. It also covers themes concerning dual-nationality and multiple cultural identities, as well as the basic need every child has to be themselves, regardless of their background. The accompanying lecture is held by a well-trained and skilled lecturer and delves deeper into subjects raised in the monologue.</p>
<b>2c.5 Target Audience*</b>	Children, young people and teachers
<b>2c.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input checked="" type="checkbox"/> Regional <input type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. <small>Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</small>
<b>2c.7 Responsible Organisation*</b>	- Friends
<b>2c.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify..... ]
<b>2c.9 Involved Organisations and Stakeholders</b>	- Trainers at NGO Friends - Teachers - Students
<b>2c.10 Timescale - Dates*</b>	From: [2012] to: [2015] <input type="checkbox"/> On-going. <input type="checkbox"/> Repeating
<b>2c.11 Results*</b>	The project has reached out to 170 schools and 16 000 students and distributed 95 000 handbooks.

	The evaluation showed that 50 % more students in every class visited by the project were more positive to receive a unaccompanied minor as a classmate.
<b>2c.12 Budget and financing</b>	“Hello Sweden!” is a special project that is funded by the Swedish Post Code Lottery’s surplus from 2012. It is the Lottery’s beneficiaries who ensure that the funds really make a difference in Sweden and beyond. The majority of the surplus Lottery money currently supports projects within the following five areas: children, human rights, animals and the environment, health and research, and culture. The Swedish Post Code Lottery annually distributes its entire surplus to its beneficiaries. Currently, that includes 40 non-profit organisations working in areas such as human rights, and animals and the environment. In 2012 the Swedish Post Code Lottery distributed 948 million SEK to its beneficiaries and in total it has dispersed more than 2.8 billion SEK since it started in 2005.
<b>2c.13 Transferability</b>	The movie and the theatre performance is in Swedish. However, the method of dialogue following the performance has the potential to be transferred.
<b>2c.14 Website</b>	<a href="http://www.hejsverige.nu/en/om-hej-sverige/syfte-och-innehall/">http://www.hejsverige.nu/en/om-hej-sverige/syfte-och-innehall/</a>
<b>2c.15 Contact Details*</b>	<a href="mailto:info@hejsverige.nu">info@hejsverige.nu</a>
<b>2c.16 Media</b> (Photos, Infographic etc.)	 <p>Om att känna sig som hemma i ett nytt land</p>
<b>Consideration as a GP*</b>	The method is interesting in terms of leading structured dialogue with the public following the performance. In this way the audience is highly involved in the performance in an interactive way, which contributes to constructive discussion and potentially changes of attitudes.

# Italy

1.a ARTICLE/RESEARCH TITLE	
1a.1 Title of the Article/Paper/Research*	Armando Punzo and the “Compagnia della fortezza” theatre company
1a.2 Country*	Italy
1a.3 Author(s)*	Compagnia della Fortezza – Armando Punzo
1a.4 Official Citation*	The “Compagnia della Fortezza” theatre company was able to change the penitentiary of Volterra – once considered one of the most punitive and strict regime prisons in Italy – modifying its daily routine and its little and closed world, unknown to most. The performing art has become an intermediary between penitentiary and incarcerated people.
1a.5 Description - Summary*	<p>The “Compagnia della Fortezza” theatre company was born as performing art and techniques workshop in 1988, led by Armando Punzo and the cultural association “Carte Blanche”.</p> <p>He started teaching just few hours, but the time for the workshop increased quickly. His work has been always constant and continuous, and this attitude is one of the main peculiarities, that underlines and stands out this way of work from the other acting experience in the penitentiary, and in general.</p> <p>The method of the “Compagnia della Fortezza” theatre company started 30 years ago and aims to obtain an excellent final production. The Armando Punzo’s way to work is not an educational or socializing path. He is focused on a professional working method and he gives importance to the theatre acting jobs. The revolution of Volterra penitentiary started from this method and, above all, Armando Punzo’s goal was to stage high quality performances.</p> <p>The performing art led by Armando Punzo and his theatre company was able to win trust of the prison officers, a kind of not-written agreement to change the penitentiary of Volterra. Nowadays, the prisoners’ lifestyle is much better than 30 years ago. The penitentiary is able to integrate prisoners in the society, thanks to those who face the challenge and continue to pursue it still today.</p> <p>Through daily rehearsals, Armando Punzo and his theatre company stages a theatre production per year; he uses to perform in July inside the penitentiary during the Volterra Teatro festival, and on tour in big theatres, festivals and theatrical seasons, gaining many awards and high-level cultural events.</p>

	<p>“Compagnia della Fortezza” and Armando Punzo’s activity is like a public function. He has been staged this performance. Imprisoned people working with Armando Punzo as actors, singers, dancers, musicians, playwrights or organisers, public relations officers or technicians, can staging performance and producing it every day. Since 1988, Punzo works every day to arrange a drama school for prisoners and people in general. The actors-prisoners are called from other theatrical or film productions, even though according to public opinion they should have get out from jail just only to do workers or waiters.</p>
<b>1a.6 Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input checked="" type="checkbox"/> <b>European</b> (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation) 2004. <i>Teatro e Carcere in Europa – formazione, sviluppo e divulgazione di metodologie innovative. (2013-2015) PICP – The prison, from penal institute to cultural place.</i>
<b>1a.7 Quotation*</b>	<p>Nowadays, in the penitentiary of Volterra relationships between imprisoned people and prison officers are never strained and they are led by respect. The “Compagnia della Fortezza” theatre company aims to achieve artistic excellence. Punzo’s method works in the interest of performing arts’ quality.</p>
<b>1a.8 Link*</b>	<a href="http://www.compagniadellafortezza.org">www.compagniadellafortezza.org</a> - <a href="http://www.treccani.it/Portale/sito/scuola/l_altra_scuola/luoghi/punzo.html">http://www.treccani.it/Portale/sito/scuola/l_altra_scuola/luoghi/punzo.html</a>
<b>1a.9 Contact Details</b>	
<b>Consideration to be included in the LR study*</b>	<p>Armando Punzo’s works is a role model. His work should be reproduced in every penitentiary. The goals he has obtained are unique and very important for imprisoned people, who have redeemed themselves.</p>

<b>1.b ARTICLE/RESEARCH TITLE</b>	
<b>1b.1 Title of the Article/Paper/Research*</b>	Walter Orioli and Theatre Therapy
<b>1b.2 Country*</b>	Italy
<b>1b.3 Author(s)*</b>	Online magazine of psychiatry

<p><b>1b.4 Official Citation*</b></p>	<p>Theatre Therapy is a specific method based on the use of all performing art processes and aims to promote the psycho-physical, cognitive, emotional and relational integration of the individual, developing and improving the quality of life through teamwork.</p>
<p><b>1b.5 Description - Summary*</b></p>	<p><b>What is the definition of theatre therapy?</b> It is the staging of one's own experiences, within a group, with the support of psychoanalytic culture and the rudiments of stage presence, derived from the work of the actor; it mainly consists in knowing oneself, starting from one's emotions and how these are expressed by the body.</p> <p><b>What does mean pre-expressive work?</b> The actor's work on himself: learning to walk, jump, sing, dance, act in the space with a deep awareness of his own body in the present moment. In pre-expressive work, the body is perceived as an exploration's tool, a land to look after, in order to be fruitful.</p> <p><b>What are the purposes of the theatre therapy session?</b> The goal of the sessions is to purify the relationship between body, voice, mind and spirit in the relationship with each other, others and oneself, in order to preserve the known masks and develop other mythologies. Usually, the effects of group sessions continue to produce an internal dialogue on the individual, even after the session.</p> <p><b>How does theatre therapy work?</b> It acts mainly through the representation of improvised characters, an inexhaustible source of unconscious whimsies.</p> <p><b>In which areas is theatre therapy applied?</b> The therapy is especially suitable for unstructured neurotic subjects, who can discover lost abilities, but also for "border line" cases. In depressions, as in forms of autism, the theatre slowly opens gaps of communication that are the prelude to change. In the rehabilitation field with prisoners, drug addicts, disabled, blind, elderly people, the theatre is used for resocialization purposes, as the theatrical activity brings the subject back into contact with spontaneity, helping him to redeem himself from the fears of the past.</p> <p><b>Is planned a final performance?</b> We don't work in order to show the final product to the audience, but to grow and get to know each other better. Sometimes, these "performative transitions" are so beautiful and spectacular that we show them to an audience educated to understand the process.</p> <p><b>Can serious diseases be "cured" with theatre therapy?</b> With theatre therapy, as with music therapy and art therapy, we try to intervene on the healthy part of the person. Our task is to strengthen subjective rituals, making them shareable in the group, even if they are psychotic symptoms.</p>

	The theatrical fiction carried out in the form of psycho-physical research on gesture, the sound of the voice, freedom and the constraint of movement in space, often puts the actor-patient in contact with his unconscious counterpart, the female one in man and masculine in woman.
<b>1b.6 Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable. Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)
<b>1b.7 Quotation*</b>	Acting is a game to reveal, at least in part, the weakness and strength of the internal symbolic world. It is played in the intermediate area, a space - that Winnicott says - placed between the interior and exterior of the individual; in this setting of expressive freedom, we can do everything, even to be more real.
<b>1b.8 Link*</b>	<a href="http://www.psychiatryonline.it/node/1017">http://www.psychiatryonline.it/node/1017</a>
<b>1b.9 Contact Details</b>	
<b>Consideration to be included in the LR study*</b>	This document is important because give us a different perspective, a different way to use performing art techniques to “cure” and “rehabilitate” specific kind of people. Everyone can use this method: professional actors, ordinary people or disadvantage person and it works with all of them.

<b>1.c ARTICLE/RESEARCH TITLE</b>	
<b>1c.1 Title of the Article/Paper/Research*</b>	<b>Playing inclusion.</b> The Performing Arts in the Time of Migrations: Thinking, Creating and Acting Inclusion
<b>1c.2 Country*</b>	Italy
<b>1c.3 Author(s)*</b>	Roberta Carpani and Giulia Innocenti Malini
<b>1c.4 Official Citation*</b>	The issue of migration, due to its strong cultural relevance, offers a preferential focus for analysing the post-dramatic, performative and social polyvalence of contemporary theatricality and transversally reveals a widespread, though often not concerted, commitment to act locally in research. of an inclusive society.
<b>1c.5 Description - Summary*</b>	Performing arts and techniques are adopted to support and encourage social inclusion with migrants. There are different working groups: some created by the administrative procedures for handling migrants, such as the



	<p>reception structures (the SPRAR, Protection System for Asylum Seekers and Refugees, and the CAS, Extraordinary Reception Centres), the schools, and the Prefectures. Some groups are generated by professional artistic projects, and finally, other groups are born out of the civic society, mostly as expression of Italian or foreign community cultural associations. One particular case of grouped is presented by the inter-professional teams set up to support these activities and which experiment with innovative forms of collaboration among different sectors and services of the social and cultural sphere. These group's experiences are typically part of much wider networks than customary artistic groups. They involve many different public and private players coming from the arts and culture sectors but also from education, migrants' communities, administration, politics and civic society, different branches of local services and policies, stimulated to cooperate. Innovative networks are thus generated and operate through multi-sector and multi-dimensional projects where the performative practices are only one of the many components at play. A second trait these performative processes have in common is the fact that they include all the arts considered performative, such as dance, music, theatre and singing, but also performative practices such as play, feasts, rites, ceremonies and sport.</p> <p>We can distinguish between <b>cultural reproduction processes</b> and <b>cultural production processes</b>. The first ones are based on traditional forms of which they emphasis the value of individual cultural identity, showing a desire to share it and divulge it with a multicultural and transcultural attitude. They produce a double intention: on the one hand, they sustain and promote an identity, on the other hand they want to communicate it, and in so doing they recognize the value of the gaze of the other as the key of the self-recognition. The way these experiences have been implemented makes us think that they might be an occurrence of the process of exchange of gifts and of reciprocities, which is at the foundation of the social bond.</p> <p>There are then the cultural production processes, born out of the encounter among different cultures and the resulting co-creations, where exchange, invention, cross-fertilisation, and cultural transactions alter the original identities and open themselves to creative innovation. In these processes it can often happen that counter-narrative dramaturgies are created, expression of interesting and innovative imaginaries.</p>
<p><b>1c.6 Level*</b></p>	<p><input type="checkbox"/> Local</p> <p><input type="checkbox"/> Regional</p> <p><input checked="" type="checkbox"/> National</p> <p><input type="checkbox"/> European (Refers to EU Projects that implemented a relevant deliverable.)</p> <p>Indicate the Name of the project and the Funding Programme. Lead Partner should be considered as Responsible Organisation)</p>

<b>1c.7 Quotation*</b>	<p>The intercultural processes satisfy the three requirements:</p> <ol style="list-style-type: none"> <li>1) the right to equality independently from cultural, religious, linguistic and ethnic origin;</li> <li>2) the right to recognition and acceptance of differences;</li> <li>3) promoting a positive interaction between people belonging to different cultures.</li> </ol> <p>The intercultural approach enhances the value of contact, communication and relationships among people of different origins, building on the common bonds rather than on the discrepancies and considering diversity a resource.</p>
<b>1c.8 Link*</b>	<p><a href="http://www.socialcommunitytheatre.com/it/eventi/in-uscita-playing-inclusion-the-performing-arts-in-the-time-of-migrations/8597/">http://www.socialcommunitytheatre.com/it/eventi/in-uscita-playing-inclusion-the-performing-arts-in-the-time-of-migrations/8597/</a></p>
<b>1c.9 Contact Details</b>	
<b>Consideration to be included in the LR study*</b>	<p>This book is important because is a collection of essays written by sociologists, psychologists, artists, social theatre experts and facilitators, who describe and analyse with their different points of view and methodologies some experiences in which the performing arts and practices have as their object the complex migratory phenomenon.</p> <p>The publication does not focus so much on an evaluation of which approach or methodology is most successful, but on an evaluation of the impact that a choral of artistic, cultural and social processes obtains thanks to its plural nature. It is evident that we are not dealing with an organized system, nor a stable network, because neither external operators nor cultural actors themselves are often aware of being part of a network. However, we believe that these experiences, taken together, do a lot to integrate institutional measures and public service interventions aimed at promoting widespread governance processes, where subjects take direct responsibility for inclusion processes.</p>

<b>2a. GOOD PRACTICE INFORMATION</b>	
<b>2a.1 Title of the Good Practice*</b>	REACT (Refugee Engagement and Integration Through Community Theatre)
<b>2a.2 Country*</b>	Italy
<b>2a.3 City/Region*</b>	Palermo/Sicily
<b>2a.4 Description*</b>	<p>Background, Goals and Objectives.</p> <p>The project uses the Community Theatre as method to promote an intercultural dialogue between refugees and host society, trying to avoid</p>

	<p>cultural and linguistic barriers.</p> <p>REACT project tested and compared various integrative and educational approaches in each countries partner, based on the Community Theatre method. The goal was developing an innovative and inclusive method suitable to be used to integrate refugees in all over the EU.</p> <p>REACT project goals:</p> <ol style="list-style-type: none"> <li>1. Using Theatre Community method as practice for social inclusion</li> <li>2. Involving refugees and face relevant issues using new and inclusive practice</li> <li>3. Gaining good social cohesion considering the diversity</li> <li>4. Achieving mutual tolerance and respect of the differences between the refugees and the local community</li> <li>5. Supporting the refugees to develop new skills and knowledge helpful to integration process</li> </ol>
<b>2a.5 Target Audience*</b>	General audience, except children
<b>2a.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input checked="" type="checkbox"/> <b>European</b> (Refers to EU Projects that implemented a relevant activity locally. <small>Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</small>
<b>2a.7 Responsible Organisation*</b>	- CSC Danilo Dolci
<b>2a.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify..... ]
<b>2a.9 Involved Organisations and Stakeholders</b>	<u>Acta Community Theatre ltd</u> (UK, coordinator) StichtingRotterdamsWijktheater (Netherlands) CSC (Centro Per Lo SviluppoCreativo Danilo Dolci) (Italy)
<b>2a.10 Timescale - Dates*</b>	From: 28/09/2016 to: 27/09/2018 <input type="checkbox"/> On-going. <input type="checkbox"/> Repeating
<b>2a.11 Results*</b>	An original final performance based on community theatre in three different countries (partners). A production of documentary about the project. Writing a handbook about the way to develop similar projects.

<b>2a.12 Budget and financing</b>	The project was granted by the European funds (DG EAC, Creative Europe)
<b>2a.13 Transferability</b>	The practice/method could be transferable because mostly of the EU country have a community of refugees that could be work with amateur performers or professional trainers or professional theatre companies.
<b>2a.14 Website</b>	<a href="https://danilodolci.org/project/react/">https://danilodolci.org/project/react/</a>
<b>2a.15 Contact Details*</b>	<a href="mailto:dario.ferrante@danilodolci.org">.dario.ferrante@danilodolci.org</a>
<b>2a.16 Media</b> (Photos, Infographic etc.)	<a href="https://danilodolci.org/keyword/react/page/2/">https://danilodolci.org/keyword/react/page/2/</a>
<b>Consideration as a GP*</b>	<p>The project REACT, is a good way for social inclusion because is a work between people from the host society and people from not EU country, and actually this is an inclusive activity.</p> <p>The participants use their artistic skills freely and, leading by a professional director/trainer, they can create something in a new land, with new and different people. This is a great model to help the cohesion and break the barriers.</p> <p>On the stage the people are free to express themselves, and this activity helps to be open minded and mentally free. This is a very good way for a social inclusion, especially for people like refugees.</p> <p>The performing art techniques are always a way to break the barriers and make the people equal.</p>

<b>2b. GOOD PRACTICE INFORMATION</b>	
<b>2b.1 Title of the Good Practice*</b>	Amunì project
<b>2b.2 Country*</b>	Italy
<b>2b.3 City/Region*</b>	Palermo/Sicily
<b>2b.4 description*</b>	<p>Amunì project won a call from the Cultural Ministry in 2017 and 2018, and is a permanent workshop to teach performing art techniques and arts' jobs. The goal is to arrange a multiethnic theatre company. The participants are migrants, refugees, second generation migrants (NowItalians) and who asks for asylum etc. The participants attend monthly classes of 25-30 hours</p> <p>Multidisciplinary artistic education: theatre, dance, music, dramaturgy</p>

	Technical education: lighting engineering, stagecraft, sound design Education in organizer: communication, event coordinator
<b>2b.5 Target Audience*</b>	General audience, except children
<b>2b.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European (Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)
<b>2b.7 Responsible Organisation*</b>	- Babel Crew
<b>2b.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify .....]
<b>2b.9 Involved Organisations and Stakeholders</b>	- Otto per Mille Chiesa Valdese (Religious organisation) - Altamane Italy Foundation
<b>2b.10 Timescale - Dates*</b>	From: [2017] to: [.....] <input checked="" type="checkbox"/> On-going. <input type="checkbox"/> Repeating
<b>2b.11 Results*</b>	After the government funding useful to organise the workshop and the final performance, the play obtained an award and the theatre company are still working.
<b>2b.12 Budget and financing</b>	The project was granted by the Italian Govern (Mibact - Cultural Ministry)
<b>2b.13 Transferability</b>	The project can be transferable because in many European cities are community of migrants or refugees, so it could be a good achievement trying to arrange a performing art workshop and a final production with them. The work could be continuous if there are fund and a right trainer/director.
<b>2b.14 Website</b>	<a href="http://www.babelcrew.org/eventi">www.babelcrew.org/eventi</a>
<b>2b.15 Contact Details*</b>	babelcrew@gmail.com - Giuseppe Provinzano +39 3332876472
<b>2b.16 Media</b> (Photos, Infographic etc.)	Video trailer of the performance: <a href="https://www.youtube.com/watch?v=MCoUmR4gx0U">https://www.youtube.com/watch?v=MCoUmR4gx0U</a> <a href="https://www.youtube.com/watch?v=Z2wT90UVD1c">https://www.youtube.com/watch?v=Z2wT90UVD1c</a>

<b>Consideration as a GP*</b>	This project is good because there was integration between the migrants and the Italian actors. The company is still working and some of the migrants worked in a new theatre production for the National Theatre.
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<b>2c. GOOD PRACTICE INFORMATION</b>	
<b>2c.1 Title of the Good Practice*</b>	A not-school project-method
<b>2c.2 Country*</b>	Italy
<b>2c.3 City/Region*</b>	Ravenna/Emilia Romagna
<b>2c.4 description*</b>	“Teatro delle Albe” theatre company has been carrying on since 1991 the pedagogical and theatrical practice of non-school, an extraordinary training experience aimed at adolescents in relation to local and school associations and institutions, which assumes the importance and recognition of a real educational transition. Through a simple but effective practice such as listening, dialogue, working with others, non-school constitutes a precious opportunity for discussion through theatre, stimulates the profound encounter between different heritages, experiences, cultural values and fosters intercultural dialogue and social inclusion through the recognition and enhancement of the multiple cultures that characterize our contemporary nature.
<b>2c.5 Target Audience*</b>	General audience
<b>2c.6 Good Practice Level*</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional <input checked="" type="checkbox"/> National <input type="checkbox"/> European <small>(Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)</small>
<b>2c.7 Responsible Organisation*</b>	“Teatro delle Albe” Theatre company
<b>2c.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify ..... ]
<b>2c.9 Involved Organisations and Stakeholders</b>	- Local and school associations and institutions - Altamane Italy Foundation
<b>2c.10 Timescale - Dates*</b>	From: [1991] to: [.....] <input checked="" type="checkbox"/> On-going. <input type="checkbox"/> Repeating

<b>2c.11 Results*</b>	This pedagogical and theatrical practice continues to be an experience with an important characteristic of integration, multidisciplinary and cooperation. It constitutes a precious opportunity for encounter and comparison, through the theatre, between adolescents from extremely different contexts, stimulating them to find their own unique vision and path and to recognize the infinite possibilities that "living art" has in reading the world that it surrounds us, beyond the barriers between languages.
<b>2c.12 Budget and financing</b>	The project is granted by local and school associations and institution; sometimes foundations.
<b>2c.13 Transferability</b>	The project can be transferable because in all of the European cities are community of disadvantaged youngster
<b>2c.14 Website</b>	<a href="http://www.teatrodellealbe.com">www.teatrodellealbe.com</a> - <a href="http://www.olinda.org/portfolio/non-scuola/#">www.olinda.org/portfolio/non-scuola/#</a>
<b>2b.15 Contact Details*</b>	0544/36239 - <a href="mailto:organizzazione@teatrodellealbe.com">organizzazione@teatrodellealbe.com</a>
<b>2c.16 Media</b> (Photos, Infographic etc.)	Photos: <a href="http://www.olinda.org/olinda-photo/">www.olinda.org/olinda-photo/</a> Video trailers: <a href="https://vimeo.com/375285249">https://vimeo.com/375285249</a>
<b>Consideration as a GP*</b>	This method is excellent because is still in progress after 30 years. Many youngsters from disadvantaged areas, or different kind of schools, in Italy or abroad (Chicago, New York in USA, Dakar in Senegal, Caen e Limoges in France, Rio de Janeiro in Brazil, Mons in Belgium and Nairobi in Kenya), have been attended this "Not school" classes.

<b>2d. GOOD PRACTICE INFORMATION</b>	
<b>2d.1 Title of the Good Practice*</b>	Amazzone project
<b>2d.2 Country*</b>	Italy
<b>2d.3 City/Region*</b>	Palermo/Sicily
<b>2d.4 description*</b>	"Amazzone project" is the first international model of integration between medicine and culture. The Amazzone practice operationally removes the difference between healthy and sick. The expectations of healing and the growth of the person go hand in hand. The humanistic and scientific activities are dedicated to the global prevention of breast cancer and to support women along the path of the disease, under the common sign of strengthening and enhancing human resources as a means of struggle. Breast visits, scientific and cultural seminars, performing art workshops, meetings with the psychologist, initiatives in the urban and regional area, annually enrich a programme that is always in progress, aimed at restoring the

	mind-body circuit in the person, interrupted not only for reasons of illness but also for the degenerations of modern life. Access to the location of the “Amazzone Centre” is open to women and families of any age and condition without any distinction and without a medical prescription.
<b>2d.5 Target Audience*</b>	General audience
<b>2d.6 Good Practice Level*</b>	<input checked="" type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input type="checkbox"/> <b>European</b> (Refers to EU Projects that implemented a relevant activity locally. Indicate the Name of the project and the Funding Programme. Local Partner should be considered as Responsible Organisation in 2.7 and co-partners should be mentioned in 2.9)
<b>2d.7 Responsible Organisation*</b>	Arlenika onlus cultural association
<b>2d.8 Type of Organisation*</b>	<input type="checkbox"/> Public / Governmental Organisation <input checked="" type="checkbox"/> Non-Profit Organisation / NGO <input type="checkbox"/> Private Organisation <input type="checkbox"/> Other [please specify.....]
<b>2d.9 Involved Organisations and Stakeholders</b>	- Local and school associations and institutions - Cultural council department
<b>2d.10 Timescale - Dates*</b>	From: [1996] to: [.....] <input checked="" type="checkbox"/> On-going. <input type="checkbox"/> Repeating
<b>2d.11 Results*</b>	The women that have been attended Amazzone Centre are optimistic, open minded; they keep easily the focus, pay attention, are sensitive, love all kind of arts and, above all, they play roles as if they were professional actresses, working with great performer, director or choreographer. After 25 years of activity the feedback is excellent.
<b>2d.12 Budget and financing</b>	The project is self-financing. Sometimes supported by the cultural council department
<b>2d.13 Transferability</b>	The method-practice can be transferable because the performing arts practised by elderly women, especially who has or has had breast cancer, (going hand in hand with the psychologist counselling and medical treatment) have helped and nowadays help giving back them self- confidence. It's important to organise the performing arts workshop in close collaboration with medical support.
<b>2d.14 Website</b>	<a href="http://www.progettoamazzone.it/">www.progettoamazzone.it/</a>
<b>2d.15 Contact Details*</b>	091.7407357 - <a href="mailto:info@progettoamazzone.it">info@progettoamazzone.it</a>



<b>2d.16 Media</b> (Photos, Infographic etc.)	Video trailers: <a href="https://www.progettoamazzone.it/spettacoli/">https://www.progettoamazzone.it/spettacoli/</a>
<b>Consideration as a GP*</b>	This good practice is excellent because is still in progress after 25 years. Many elder people have attended classes or workshop, staging performance with professional actors, forgetting their illness and getting better their health condition.

# INTELLECTUAL OUTPUT 1 REPORT

## YO.US.T.A.R. Literature Review and Methodological Framework



## ANNEX 2

### FOCUS GROUP QUESTIONS REPORT FORM AND GUIDELINES

# Guidelines

## Introduction

This guide intends to be a user-friendly introduction to Focus Groups. Its purpose is to outline some of the key elements to consider when the project consortium partners are planning a Focus Group evaluation or survey.

Specifically, this guide explains what a focus group is, why focus groups should be conducted, how to plan them, who should conduct them, and what to do with the information collected. The guide also discusses ethical issues and other considerations when conducting focus groups.

In summary, it is a guide for planning, organising, and managing focus groups and it also describes criteria for selecting facilitators/moderators to conduct the groups.

## What is a Focus Group?

The **Focus Group** (hereinafter, also mentioned as **FG**) is a **method of targeted interview within a small group aimed at encouraging a discussion about specific topics** and extracting useful qualitative information. It is a classical tool to have a good quality research.

Focus groups can reveal a variety of detailed information and deep insights into an issue. When it is well executed, a focus group creates an ideal environment that places participants in interaction, allowing them to thoughtfully express their opinions and feelings about a subject in their own words. Surveys are good for collecting information about people's attitudes but if someone needs to understand things at a deeper level the use a focus group is mandatory. A good focus group requires planning, significantly more than merely inviting a few key people to casually share their opinions about a topic.

The details for conducting a high-quality focus group, the essential steps during planning and the description of the criteria for selecting participants and moderators, are outlined in this guide.

## Organising a Focus Group

A **FG** is usually a small group of six to twelve people led through an open discussion by a skilled **Moderator**. The group needs to be large enough to generate rich discussion but not so large that some participants are left out.

Although it is better, it is not necessary for the group to meet in the same **physical place** or room, but it may also cooperate **online** through collaboration platforms, sharing files applications or web meetings.

**In the case of YO.US.T.A.R project, the partners are advised to proceed with the second option of the online meetings and to follow constantly the local or national instructions and the restrictions that apply to their area or other local particularities.**

The Focus Group needs to have a **Moderator** that leads the discussion, guides the participants and facilitates the information gathered. The moderator's goal is to generate a maximum number of different ideas and opinions from as many different people in the allotted time.

Focus groups are structured around a set of carefully predetermined topics – usually no more than 10 – but the discussion may have a free flow. Ideally, participants' comments will stimulate the sharing of opinions by others. Some people can find themselves changing their thoughts and opinions during the group.

Each FG session is usually organised in **two sessions** of approximately one to two hours. It is not advisable to plan more than three FG sessions. It is necessary that the whole group participates in each proposed topic and do not divide the team into groups according to expertise. Also, avoid taking breaks during the session because you may stop the dynamic of the discussion.

The Moderator needs to have a predefined **set of questions** or a **question guide**. When preparing the question guide, it is important to allow sufficient time for feedback and revisions from the rest of the partners. Once the initial set of questions has been developed, a pilot testing procedure with the involved stakeholders/partners is necessary. When formulating questions, aim for the questions to be conversational, brief, direct, and focused on participants' experience. Also, use open-ended questions that avoid a "yes" or "no" response. Open-ended questions allow participants to determine the direction of the conversation.

The set of questions selected and the methodology behind the question plan will help to the final stage of the Focus Group, the **Analysis and Reporting**. When reporting Focus Group findings, a decision has to be made on the most appropriate format, verbal or written. If a written report is necessary, you may consider either a narrative style or a fully descriptive one. Once a draft has been prepared, share it with the rest of the partners for verification. Revise and finalize the report based on the obtained feedback.

## The YO.US.T.A.R Project Focus Group

In the case of YOUSTAR, due to various factors that has to be taken into account and are directly related to the COVID-19 pandemic, the Focus Group will collaborate online, in different, national subgroups and local moderators. More specifically, the Focus Group will be divided in Local National Sub-Groups consisting of 5 (max 6) participants per Country and a local moderator will guide the team, gather and manage the information.

The methodology to establish the FG and the steps that are proposed are as follows:

### What is the Focus Group goal?

The Focus Group will be used by the project partners to discuss and collaborate with representatives of the target group (theatre professionals, theatre artists, social workers dealing with inclusion etc.) about the project - objectives, activities, estimated results, presenting them a preliminary draft of analysis and collect from them feedback. More specifically, the FG will be used to discuss with theatre staff/youth workers (10 from each country) to survey the training needs for working with youth.

### Who are the participants?

The FG will be composed by different kind of theatre representatives, experts, and youth workers. The choice is in the discreet decision of each partner, according to specific criteria and local particularities.

### How many participants in one FG?

The FG activity will be composed by 70 people in total. The partners from each participating country (7 project countries) will recruit at least 10 participants each.

### Where the FG will take place?

The different Local Focus Groups will take place online per country. The local Moderator will contact the FG participants and after explaining the project goals and the purpose of the Focus Group, he/she will send the relevant Material.

The Local Moderator will prepare the technical part of the on-line meeting (zoom meeting, skype groups, or other relevant platform they may use) and invite the selected participants.

After the completion of FGs, each partner gathers the information, analyze it and conduct a local report. The different Local Reports will be gathered by the IO responsible in order to finalize the Focus Group Results and integrate them into the Final Version.

### Team Selection

The local FG will require a small team, comprised of the moderator and a co-moderator or assistant.

- The Moderator and the Co-Moderator - his/her job is to keep the group “focused” and

to generate a lively and productive discussion, being able to guide the group; the moderator needs to have effective leadership skills as he/she will need to recognize how to obtain a balanced input from a diverse group of people. The moderator also needs good communication skills, and needs to be able to encourage a variety of levels of communication amongst participants in the FG and this communication may include asking open questions, promoting debate, probe for further details, encourage the discussion among participants rather than a mere participant-moderator discussion. Although the moderator 'leads' the focus group, their role is only to keep the discussion on track and should not influence the opinions of the group.

- The Assistant will have the role to organize the technical part of the meeting (online platform settings, microphones and cameras) and make hand-written notes and observations during the discussion, which serves as a "back-up" in case something happens with the recording equipment.

### Proposed Timeline

- 2 weeks before the FG - Identify the participants and gather their contact information.
- 2 weeks before the FG - Send out invitations and follow up with phone calls.
- 1 week before the FG - Select the Moderator develop the questions and create a script/topic guide.
- 2-3 days before the FG – Send the material to the Participants in order to prepare themselves and be informed for the details to be discussed.

### Ethics

- Prior to the focus group, a **consent form** will be sent to the participants along with a confirmation of attendance sheet and an information sheet. The consent form covers issues such as:
- **Confidentiality:** participants share important and often sensitive information, therefore only researchers should have access to participants' responses.
- **Data protection:** participants must be assured that no information that could identify them will not be publicly reported.
- **Right to withdraw:** the researcher should ensure that participants understand the nature and purpose of the research and that they may withdraw their participation at any time.
- **Consent:** people must agree to participate in the research of their own free will, usually by written consent. However, verbal consent that is recorded may be used instead.
- Participants should be informed what will happen to the information and how they can find out about the findings.
- It is normal practice to send participants a summary of the findings.

# Template

## SECTION I PARTICIPANTS GENERAL INFORMATION

NAME	SURNAME	ORGANISATION	JOB TITLE	EMAIL	COUNTRY

## SECTION II QUESTIONS

**1. Have you worked or currently working with young people?  
If yes, do they belong to a specific category in need of inclusion (marginalised youth, NEETs, migrants/refugees etc.)?**

Notes:

**2. What would you describe as the main challenges that youngsters face today?**

Notes:

**3. In your opinion, what skills do you need (or other people working with youth), in order to be more effective and to help youngster to be included in society?**

Notes:

**4. Have you used theatre-based methodologies and techniques up to now?  
If yes, give us a brief description.**

Notes:

**5. Are you aware of any success stories / good practices from your area or other places,  
regarding the use of theatre as a tool for inclusion or as a methodology to tackle social  
challenges?  
If yes, give a description and do you think it is transferable to your area?**

Notes:

**6. You can proceed with any other question that might come up from the discussion in  
order to understand or record specific opinions regarding the training needs of our target  
group (youngsters and people working with youth)**

Notes:

**7. Summary and comments from the interviewer?**