

# INTELLECTUAL OUTPUT 3

## YO.US.T.A.R Recommendations for practitioners and comparative analysis

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February 2023



**YOuth workers USing Theatre  
Augmenting cReativity  
Project No.  
2020-1-IT03-KA227-YOU-020563**

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# YO.U.S.T.A.R.



Co-funded by  
the European Union

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# 1. Introduction

The proposed Intellectual Output (IO) is an e-booklet that brings together recommendations and comparative analysis of theatre experiences from partners who have applied the YO.US.T.A.R. methodology in working with youth. The e-booklet aims to share good and innovative practices among theatre and art-based organizations and promote the empowerment of young people. The aim is to maximize the impact of the project in everyday practice for theatres that are actively engaged in empowering young people. This had been achieved through a collection of recommendations and a comparative analysis of all partners' experiences in applying the YO.US.T.A.R. methodology and other experiences in theatre work with target groups of disadvantaged young people.

The target group for this e-booklet includes theatre and cultural organisations, social service providers, facilitators in the field of youth work, youth workers, and trainers. Through a comparison of working methods, it is possible to understand the efficacy of different techniques in working with specific target groups such as youth with fewer opportunities and take into account the specific needs of different sub-target groups such as young migrants, youth with disabilities, early school leavers, etc.

The preparation of this e-booklet was divided into five sub-actions, with KUD Transformator leading the way in gathering recommendations, drafting the first version of the e-booklet, and finalizing the publication after revisions from all partners. The final version is available online in multiple languages and disseminated among theatre professionals, youth workers, social workers and practitioners in general.

This IO is expected to have a significant impact on partnering organizations and the wider theatre community, providing a shared document of best practices and innovative tools for exchanging experiences and methods, promoting social inclusion and boosting creativity among young people. It also supports the sustainability of the project results and provides material to support future initiatives in theatre and social inclusion.

The use of theatre as a tool for social change and empowerment has a long history and can be an effective way to engage and support disadvantaged groups. When working with disadvantaged target groups, it is important to approach the work with sensitivity and inclusivity. Some key recommendations for theatre work with disadvantaged target groups include:

**Building trust and relationships:** It is important to take the time to build trust and establish a good rapport with the members of the target group. This can involve getting to know the group, listening to their needs and concerns, and working together to create a safe and supportive space.

**Cultural sensitivity:** It is important to be respectful of the cultural backgrounds and experiences of the target group. This may involve researching and learning about the group's culture, seeking out cultural advisors or consultants, and being open to feedback and suggestions from group members.

**Fostering collaboration and empowerment:** Theatre can be a powerful tool for empowering disadvantaged groups and giving them a voice. When working with a target group, it is important to involve them in the creative process and encourage collaboration and ownership of the project.

Providing support and resources: It is important to provide ongoing support and resources to the target group, both during the theatre project and beyond. This may involve providing the group with relevant resources and connecting them to relevant organizations or providing follow-up support to ensure that their needs are met.

Overall, the key to successful theatre work with disadvantaged target groups is to approach the work with respect, sensitivity, and inclusivity, and to empower the group to participate in and shape the creative process by themselves.

## **2. Previous experience of YO.US.T.A.R. partners in their work with disadvantaged youth**

The YO.US.T.A.R. partners have significant experience in working with disadvantaged youth through various programs and projects that utilize a combination of theatre, art, and personal development activities. These activities are aimed at empowering and inspiring young people, who may be facing challenges such as unemployment, marginalization, or lack of opportunities.



## **2. 1 The specifics and needs of disadvantaged target groups in theatre work**

Disadvantaged target groups engaging in theatre work have specific needs that must be addressed to provide effective support and help them achieve their goals. Some of the specific needs of these groups include:

- 1.** Employment and financial stability: young people facing unemployment, precarious working conditions and financial instability require support in finding stable employment and improving their financial situation.
- 2.** Experiences of violence or discrimination: Participants from immigrant families, members of the LGBTQ+ community, or those with experiences of sexual and/or other forms of violence may have experienced discrimination and may be struggling with trauma or mental health issues as a result.
- 3.** Personal and professional development: Many members of these target groups are trying to find their personal and professional path, and theatre work can help them develop new skills, build confidence, and explore new opportunities.
- 4.** Education and personal development: People interested in education and personal development require opportunities to learn new skills, explore their interests, and improve their overall well-being.
- 5.** Change in professional and personal qualifications: Those seeking to change their professional and/or personal qualifications need access to training and education opportunities to help them achieve their goals.
- 6.** Support for youth workers: Youth workers who seek to improve their work with young people require access to training, resources, and support to help them effectively engage and support their target groups.
- 7.** Access to leisure and cultural activities: young people from rural areas or people with disabilities may have limited access to leisure and cultural activities. Theatre work can provide them with the opportunity to participate in cultural experiences and improve their overall well-being.
- 8.** Addressing fears and anxieties: young people face many fears and anxieties, including lack of money, ecological problems, success in school and professional life, loneliness, etc. Theatre work can provide them with opportunities to address and work through these fears and anxieties.
- 9.** Overcoming the effects of the Covid-19 epidemic: young people have been significantly impacted by the Covid-19 epidemic, with many experiencing social isolation, internet addiction and declining personal interaction. Theatre work can provide opportunities for them to reconnect with their bodies, build confidence and improve their overall well-being.
- 10.** Addressing hate speech and promoting critical thinking: as many young people witness hate speech on the Internet, theatre work can help develop the skills of critical monitoring and evaluation of publications in various media.
- 11.** Improving social inclusion and life satisfaction: people with disabilities or those coming from disadvantaged areas can benefit from theatre work as a means to improve their personal and social competencies, social inclusion, and life satisfaction.

In general, these disadvantaged groups may benefit from theatre work as a means of improving their personal and social competencies, promoting social inclusion, and increasing their life satisfaction. They may also benefit from the development of critical monitoring and evaluation skills, as well as opportunities for socializing and personal expression.

## **2. 2 Experiences from partner theatres in theatre work with disadvantaged target groups**

The YO.US.T.A.R. partnership with various theatre organizations has provided a valuable opportunity to work with disadvantaged target groups using non-formal, playful, artistic and theatrical methods. The methods used are flexible and can be adapted to the specific needs of each target group. The theatre organizations have worked with various groups, including members of the LGBTQ+ community, national minorities and people with mental health problems and disabilities.

The work is primarily project-based and the methodologies used vary, depending on the project and target group. Personal narratives are often used as a basis for artistic expression and a lot of the work is based on devised theatre. The theatre organizations use a variety of theatre techniques, such as bodily expression, choreography, theatrical techniques, and relaxation, to help participants express themselves creatively.

The Theater of the Oppressed approach is based on the Pedagogy of the Oppressed and focuses on collective and community work emphasizing mutual learning. The facilitators provide a safe space for the participants to address sensitive topics and use theatre techniques to encourage active participation and cooperation. The themes for performances come from the young participants themselves, ensuring that the issues addressed are relevant and urgent to them. This approach aims to open up space for dialogue and encourage young people to question social reality and expose injustice. The approach also emphasizes empowering young people to become active multipliers in addressing social problems and developing their personal and professional potential. The participants have reported many positive experiences, including satisfaction with the performances, increased sense of responsibility, forming bonds of affection, discovering the world of theatre, and personal empowerment.

The organizations have found theatre techniques to be particularly useful in a world full of individualism, apathy, and technology, as they encourage collectivity, action and critical thinking. The participants acquire new social and productive skills and are empowered to design services for community development and participatory democracy. The experience also has an important emancipatory effect on the participants, as they get the opportunity to shed light on their social position and express their personal experiences.

For example, in the ForProve Theatre project coordinated by the organisation Know and Can, the partners developed an innovative method that combined elements of forum theatre and improv theatre to stimulate entrepreneurship in youth workers and young people seeking employment. The direct target group was youth workers and the indirect target group was young people aged between 16 and 30 who were unemployed or seeking employment. The project created an innovative method that allowed young people to share their personal experiences through theatre plays, followed by a discussion of the main problems presented in the play and how they could be solved. The project resulted in the creation of a guide on the ForProve theatre method that can be used for stimulating entrepreneurship and a visual guide that demonstrated the method in action. The partners learned that the combination of forum and improv theatre was effective in stimulating personal and professional development among participants, as well as creating an atmosphere of creativity and comfort.

In another project, the partner organisation Teatro alla Guilla worked with a group of disadvantaged youth or NEETs (Not in Education, Employment, or Training) and used theatre to create a comfortable space for the participants to express themselves and participate in physical and vocal improvisations. They responded well to the project as they were able to understand the methodology.

Kulturanova's 'Invisible Lives' project involved theatre-makers, actors, directors, and writers from three different countries, and used devised theatre methodologies to develop a final performance that thematized the lives of the LGBTQ+ community. The result was a multi-faceted performance that allowed each participant to express themselves in the way that suited them best. The partners learned that a solid foundation is always a good starting point when working with a group and a wide array of ideas and expressions.

ACD La Hoya's 'Simba's Great Adventure' was a musical show based on the Disney movie 'The Lion King' and performed mostly by people with intellectual disabilities. The show celebrated the values of friendship, family and personal growth and motivated many of the young participants to continue working in the area of theatre and to overcome their fears of performing on stage. The show involved bodily expression, dance and theatre and the most important results of the project was the commitment of the young participants, the involvement of their families and the motivation for many of the young people to continue working in the area of theatre.

KUD Transformator has put together a legislative forum performance entitled 'Yes, I Believe You', which aims to open up a dialogue about gender-based violence and inequalities. The play showcases instances of widespread sexism and misogyny in the patriarchal system, which are a result of the socialization of women and men into gender roles, gender stereotypes, and inappropriate environments during adolescence (such as violence in families, schools and among peers). The project aims to encourage public discussion about gender stereotypes, involve young people (15-29 years old) in the debate, challenge the issues they face every day and give them a voice when new legislation is proposed. The project uses an innovative method of legislative theatre, which serves as a safe space for questioning reality representations, to open up discussion on established gender role conventions, their origins, and what they communicate to us. The project also involved experts in law, criminology, and sociology in the so-called 'metabolic cell' to connect young people, gather their opinions on the topic, and translate their proposals into formal legal language. The ultimate goal of the project is to propose changes to legislation based on the proposals by young people and to ensure effective systemic solutions when human rights, especially personal integrity and safety, are violated.

MIR Akademien worked with disadvantaged youth who were forced to immigrate to other countries due to wars and conflicts in their home countries. They aimed to address the challenges that these young people face, such as discrimination, prejudices, and social isolation in their host communities. They used theatre as a way of bringing together a mix of young people from different countries and cultures and to provide a platform for communication, despite language barriers. The organization learned that it is important to have trainers who speak both languages to make communication smoother and that introducing a training session about human rights and discrimination can provide a context for the Antygone workshop.



Mosaic highlighted the best practice example of a theatre-based project for disadvantaged target groups, the 'Accessible Theater Project' run by the UK-based charity, Graeae Theatre Company. The project aims to create a more inclusive and accessible theatre for disabled persons by breaking down barriers that may prevent them from participating in the performing arts. The project includes working with disabled actors, writers, and directors to create new productions, providing captioning, audio description and sign language interpretation and offering relaxed performances for those with autism, ADHD or other sensory needs. It also provides workshops and training sessions for other theatre companies and artists to help them create more inclusive productions. The goal of the project is to create a more diverse and inclusive theatre scene where everyone has the opportunity to participate and challenge stereotypes and representations of disability.



### 3. Comparative analysis of methodologies from partner theatres

Considering the methodologies that the partner organisations utilise in their work with different youth groups, we can divide the organisations into two major groups. In the first group, there are the partner organisations that do not use one specific method in their work, instead, their approach is primarily based on the specific group they are working with (let us call this approach 'open methodologies'). On the other hand, there are organisations which base their work on attested methodologies, which they use in every situation, and which are then adjusted to the needs of specific target groups (we will call this approach 'fixed methodologies').

Although the partners who base their work on open methodologies tend to approach every project with a different working method and develop a modus operandi based on the specific needs of each group (or the results required by a given project), we can still find certain reoccurring elements of creative theatre methods, which most of them highlighted. Some of these elements are:

**Improvisations** - improvisation is a helpful tool that encourages the participants to share their personal experiences by recreating problematic situations through playful scenes. Here, they are not bound to a certain way of thinking or a certain text that they have to reproduce, but instead they can use their creativity and bounce off of the other participants' ideas, too.

**Physical theatre** - using elements of physical theatre, such as movements, gestures, and body positions, but also more complex ones, such as simple choreographies and organised sets of repeatable movements can be liberating for participants who do not feel comfortable with expressing themselves by using words and their voice.

**Devised theatre** - devised theatre is a very widely used and liberating method of creative theatre making, which professional actors tend to despise more and more nowadays. However, this approach is very useful in situations when, for example, one is working with a mixed group of participants with different levels of knowledge about the inner workings of theatre-making, since in this case, the participants are the starting point of everything that will happen during the working sessions. The facilitator is there to help the group, give general directions and improve on some of their ideas or help in developing them, but everybody in the group should find their place in the creative process, which spans from choosing the topic all the way to the modes of realisation of the final performance. In applying this method, it usually takes more time to arrive at presentable results, but the collective responsibility which develops through the process is the most valuable takeaway of this approach (especially in socially-engaged projects).



**Forum theatre** - this method is mostly used to involve the audience of a theatre play in the inner workings of the problems that the play addresses. At certain points in the play, the audience is invited to discuss, analyse and come up with solutions to the problems presented by the play up to that point. They can also recreate certain points of the story and approach them from different angles to figure out solutions that are unavailable to the characters in the play since they do not possess the outsider's viewpoint.

**Study Circle Method** - this method is a complementary method to the creative process which helps in discussing the experiences of the participants after the working process. This method is based on small-group discussions that combine dialogue, deliberation and problem-solving. It is based on balanced discussion materials, while the most important element is the participants' knowledge and experience. Here, the facilitator's main task is to keep the discussion on track.

On the other hand, the partners using fixed methodologies base their practices in working with disadvantaged groups on given methodologies, for example, the ANTYGONE method itself, the Theatre of the Oppressed methodology, or a set of specific activities which they tend to reach out for in this line of work. At this point, we shall not explain the ANTYGONE method further as it is the topic of this project and the handbook, too, but we will highlight some elements of the other two methods in a bit more detail.

**Theatre of the Oppressed** - this methodology, developed by Brazilian theatre maker Augusto Boal, is based on Pedagogy of the Oppressed, the work of the Brazilian educator, Paulo Freire. One of the important characteristics of the method is the inclusion of audience members into the play, thus shifting their passive status as spectators into an active status of "spect-actors". The fundamental work principle of this method, as used by KUD Transformator, is collective and community work, based on mutual learning. The facilitators (also called jokers) are neutral from the start. The facilitators must provide participants with a safe space for addressing the selected content. Activity and cooperation are keywords when it comes to what is expected from the participants. All participants are co-creators. The scenes and potential solutions that emerge are the result of the work, ideas and inputs from all participants and highly depend on their contribution. The productions created in this process are thus in a way autobiographical and open up issues related to the personal and real experiences of the involved individuals. Stories are staged 'first-hand', thus it is crucial that the topics come from the young people themselves. This way, the issues addressed are relevant and urgent to them. The main goal of the method is to open up a space for dialogue and to open questions. Young people are encouraged to question social reality and expose injustice in society. In today's individualistic world, stifled by apathy and highly influenced by technology, theatre techniques that focus on dealing with social obstacles are useful mainly because they encourage action with the activation of the body and voice, rhetoric and public speaking, as well as critical thinking and call for direct action. With new social and productive skills, participants will be empowered to design services for community development and participatory democracy. The participants highlight social problems that they experience firsthand, and at the same time shed light on their social position. Participation also has an important emancipatory effect on them.

Finally, ACD La Hoya uses a set of activities in their work with disabled people which became a reliable basis of their practice. On a broader scale, they use bodily expression, cooperative games, storytelling, dance and music. Positive outcomes of this approach can be the satisfaction experienced after the prepared performances, the sense of responsibility, bonds of affection and shared effort established between members of the group, and the discovery of the world of theatre and one's capabilities. The practical elements in this set of activities include the following:

- bodily expression - expressive and improvisational activities, bodily and gestural expression techniques through different elements and dance
- choreography - choreographic compositions using simple structures to encourage participation from all members of a group
- theatre techniques - activities of interpretation, acting, improvisation, staging and voice/vocal exercises
- experiences - e.g. outings to places to exchange experiences and new activities of interest to the specific group
- relaxation - breath exercises and muscle relaxation using different techniques.



As we can conclude from the previous brief analysis of the partners' methods in their practices of working with disadvantaged youth groups, there is a wide variety of theatre techniques and methods that can prove useful in this line of work. Perhaps the most important takeaway from comparing the various working methods that the partners use with the ANTYGONE method is its highly successful implementation into the existing practices. The ANTYGONE method proved to be an effective tool in further developing already existing practices by providing them with an archetypal focus point which can then easily be developed into a process suited for the needs of the specific group the practitioners are working with. On the other hand, the open nature of the ANTYGONE method allows for the implementation of techniques and thought processes from other theatrical methods. This way, the method is not 'set in stone' and proves to be flexible enough to be implemented in various social environments.



## 4. Recommendations from the YO.US.T.A.R. pilot sessions

It is important to keep in mind that every group of young people is unique and may have different needs, challenges and experiences, so it is important to tailor the YO.US.T.A.R. methodology to the specific needs and characteristics of the group. Here are a few general recommendations to think about when working with disadvantaged youth:

1. Set clear goals and expectations for the workshop or session. This can help participants understand what they will be doing and how it will benefit them.
2. Create a safe and inclusive environment. This can involve establishing ground rules for the workshop, ensuring that all participants feel comfortable expressing themselves, and providing support for participants who may be struggling.
3. Be flexible and adaptable. It is important to be open to changing the direction of the workshop or session if it is not meeting the needs of the group or if something is not working well.
4. Encourage participation and engagement. This can involve asking open-ended questions, providing opportunities for participants to share their thoughts and experiences, and giving feedback and support to help them feel confident in expressing themselves.
5. Follow up and evaluate the workshop or session. It can be helpful to check in with participants after the workshop to see how they are doing and to reflect on what worked well and what could be improved in the future.
6. Establish trust. Building trust is essential when working with any group of young people, but it is especially important when working with disadvantaged youth. This can be done through consistent communication and follow-through, being responsive to the needs of the group, and creating a safe and supportive environment.
7. Foster a sense of belonging. Disadvantaged youth may feel disconnected or marginalized, so it's important to create a sense of belonging and community within the group. This can be done through team-building activities, shared goals and experiences, and a focus on inclusivity.
8. Encourage self-expression. The YO.US.T.A.R. methodology emphasizes the use of physical improvisation and acting techniques to encourage self-expression. These tools can be particularly useful for disadvantaged youth who may not have had many opportunities to express themselves or share their thoughts and feelings.
9. Emphasize the value of diversity. The YO.US.T.A.R. methodology is based on the promotion of intercultural dialogue and acceptance of diversity. It is important to highlight this aspect of the program and encourage participants to embrace and celebrate differences.
10. Be flexible and adaptable. It is important to be flexible and adaptable when working with disadvantaged youth, as their needs and challenges may change over time. It may be necessary to modify the program or approach to better meet the needs of the group.

Besides these general recommendations, there are also some recommendations from the YO.US.T.A.R. pilot sessions suggested by different project partner organizations:

Know and Can recommend starting the training day with ice-breaking activities to help the participants get ready for the activities. They also suggest using different warm-up activities depending on the needs of the target group and doing a physical warm-up to prepare the participants for the physical parts of the training.

Kulturanova explains that although they did not approach the piloting session specifically for a disadvantaged group, the ANTYGONE method can serve as a perfect starting point for working with such groups. The well-known drama and moral questions it opens are understandable and can resonate with anyone, which makes it a great ice-breaker. In addition, the concrete conflicts in the text can help reset a stagnant project and inject it with new ideas and inspirations and can also help shy or non-participating members of the group to express themselves more freely.

Mosaic suggests dividing participants into smaller working groups to implement the piloting sessions, allowing them to co-design and co-decide how their work should be presented, and mixing up participants with different levels of theatre experience in order to empower participants to take the initiative and express their thoughts and proposals.   
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In conclusion, these recommendations highlight the importance of preparing participants, creating a safe and trusting environment, and adapting the method to the needs of the target group. They also emphasize the potential benefits of the YO.US.T.A.R. methodology for different groups, such as promoting motivation, self-expression, social inclusion and language training. The method can be particularly useful for working with disadvantaged groups, such as young people with disabilities, as it can help them to overcome stage fright and express themselves more freely. It can also be useful for promoting social inclusion in mixed groups of migrant youth and youth from the majority population.

Teatro alla Guilla recommends trying out the group in terms of personal perception, involvement, comprehension and participation as a key factor for a successful session.

ACD La Hoya believes that the YO.US.T.A.R. methodology can be very valuable for young people with disabilities, as it can help them motivate themselves, express feelings and situations and work in a group to achieve a common goal.

KUD Transformator emphasizes the importance of taking more time for the introductory part to create a trustful and safe environment for participants to be able to express themselves in the most authentic manner possible. They suggest introducing techniques, games and exercises of Theatre of The Oppressed to support the process.

MIR Akademien recommends using this method for mixed groups of migrant youth and youth of the majority society, as it organically leads to social inclusion and can serve as a language training environment for the migrant youth. The prerequisite for this is that the facilitators understand the languages spoken or that a common language like English is used.

## 4. 1 Activities that can be useful for the ANTYGONE training and the YO.US.T.A.R. method

### 4. 1. 1 Ice-breaking activities

#### THE NAME AND THE ANIMAL

To be able to break the ice and start working with youngsters, it is important to know everyone's names, and above all, to help them overcome the fear of speaking out or making a fool of themselves in front of others. This ice-breaking activity is very simple: each participant must think of an animal that begins with the same first letter as their name, for example, Luis - Lion. When it is their turn, the participant must say their name and make the noise and crowd of the animal and everyone else should repeat it. This is a way for the group to remember names and at the same time work on overcoming shyness.

#### AEROBICS (TAKEN FROM THE FOR-PROVE METHODOLOGY)

This is a fun observation game. Place all players in a line. The first player starts walking around the room in a large circle. The second player starts following the first one and tries to move exactly like the first player.

After a few rounds, the first player goes to the back of the line, and the third player starts following and imitating the second one.

#### THE RHYTHM GAME

All of the participants stand in a circle (if there are more than 15 participants there should be two circles in the beginning). The facilitator starts to stomp their feet at a certain tempo (like some kind of a march). The task is to add elements to this basic rhythm, using one's hands, arms, voice, and various parts of the body. Anyone can start adding something to the basic rhythm (in the first round this is usually done by the facilitator since it takes some time for participants to fully comprehend the task). Let us say that the first add-on is a clap somewhere in the beat. The facilitator should tell the participants to wait for at least two rounds before they all join in with the added pattern, in order to learn the length of the pattern. Afterwards, anyone can add to this upgraded pattern (in our example it could be a clap on the third stomp). The whole circle is constantly in the pattern and any mistake can become part of the upgraded pattern thus forming more and more complex patterns.

This ice-breaker is not supposed to be implemented immediately at the beginning of the training session, as it requires focus and concentration from the whole group, but it is a good exercise to improve 'listening' between members of the group, as well as for improving group cohesion.



## **SALUTING WITH FEET/BACKS AND OTHER PARTS OF THE BODY**

Different ways of greeting each other in the group are indispensable in the Theater of The Oppressed during the introductory work with the group.

Instructions: Everyone walks around the room. When you hear a clap, everyone starts 'greeting' each other by touching their feet together. We strive to touch as many feet as possible in the shortest possible time. The next time we hear a clap, we continue walking around the room. With the next clap, we greet each other by touching elbows (knees, backs, etc.).

For more relaxed groups, we can also try ear to ear, nose to nose ... Here, it is recommended to draw attention to one of the basic principles of the Theater of The Oppressed - to take care of our own safety and the safety of everyone around us.

## **WALK TO THE RHYTHM**

The soundtrack of a famous movie plays loudly in the background. The participants are standing in different parts of the room, all within the borders of an imaginary area. The participants have to start walking each in their own style, according to the level of intensity demanded. From 1 -barely moving - to 5-running.

The facilitator changes the intensity of walking suddenly, calling out different numbers.



## **ONE STEP FORWARD**

The exercise is about giving participants different roles like 'unemployed mother of 5 kids', 'daughter to a bank officer in Cambridge', etc. and other roles. Then the trainer asks questions about opportunities, like "Do you have the opportunity to go on vacation in your role?" "Is it easy to find work that you like?" Those who think that they have this opportunity make a step forward. Those who do not, stay still.

At the end of the exercise, we see that some participants made many steps and others did not. In this context, we discuss discrimination, reasons for social inequality, etc.



## **THE HUMAN KNOT**

This is a simple team-building activity that promotes communication, cooperation, and problem-solving. It can be done with a group of any size.

To begin, have the group stand in a circle. Everyone reaches into the centre and grabs onto the hand of someone who is not standing next to them. Once everyone has grabbed a hand, the group should try to untangle themselves without letting go of any hands. This may require some creative thinking and problem-solving as the group works together to find a solution.

This activity can be modified by adding a time limit or by having the group work in smaller teams to untangle themselves.



## PASS THE MESSAGE

This is a simple but effective team-building activity that can help participants get to know each other and build trust. Here is how it works:

Split the group into pairs or small teams.

Each team must come up with a simple message (e.g. “Hello, how are you?”) or phrase that they want to pass on to the other teams.

The teams must then come up with a unique way to “pass” the message to the other teams without using words (e.g. through gestures, facial expressions, or body language).

The other teams must then try to figure out what the message is and repeat it back to the original team.

Teams can take turns passing messages back and forth until everyone has had a chance to participate.



This activity can be modified to fit the needs and abilities of the group. It can also be used to help participants practice improvisation, self-expression, and communication skills.

## 4. 1. 2 Non-formal education activities

### COLLECTIVE READING

The participants make a circle. Everyone has a copy of the scene to be played. They start reading the dialogue in a circle, representing different characters each time. When the first circle of collective reading is completed, all the participants share their thoughts and feelings. Then, a second circle of collective reading starts. This time, they have to “defend” their respective characters every time they are reading the lines in a circle.

### STUDY CIRCLE FOR BRAINSTORMING IN BETWEEN THE WORKSHOPS

Incorporating study circles and brainstorming into YO.US.T.A.R. methodology workshops can help to build trust and collaboration among participants, foster creativity and innovation, and provide a platform for problem-solving and generating ideas.

Pre-Workshop Preparation: participants can be asked to prepare for the workshop by doing some independent research or thinking about a specific topic related to the theme of the workshop. During the study circle or a brainstorming session, they can share their thoughts and ideas with the rest of the group.

**Warm-Up Activities:** Study circles or brainstorming sessions can be used as warm-up activities to help participants get into the right mindset for the workshop. For example, participants can be asked to brainstorm ideas for improvisation or theatre scenes that could be used in the workshop.

**Brainstorming:** Brainstorming can be used to generate ideas and spark creativity. Participants can be asked to brainstorm on a particular theme or topic relevant to the workshop in smaller groups or all together. Brainstorming can be a useful tool to stimulate imagination and help participants come up with new ideas.

**Improvisation:** Brainstorming can also be used to inspire improvisational exercises in the workshop. Participants can be asked to come up with improvised scenarios or characters based on the ideas generated during the brainstorming session.

**Reflection:** after a particular activity or exercise, participants can be asked to engage in a study circle or brainstorming session to reflect on what they learned and what they still need to work on. **Problem-Solving:** participants can use study circles or brainstorming sessions to work together to solve problems that arise during the workshop. For example, if a particular scene or exercise is not working as well as it could, participants can come together to discuss and find solutions to improve it.

**Final Reflection:** at the end of the workshop, a study circle or brainstorming session can be used to reflect on the overall experience and what participants learned from the workshop. This can help participants internalize the lessons they learned and take them forward in their lives.

It is important to note that study circles and brainstorming sessions should be facilitated carefully so that everyone gets the opportunity to participate and everyone's ideas are valued and respected.

## **WATCHING A DOCUMENTARY AND A DISCUSSION**

In the YO.US.T.A.R. methodology workshops, watching a documentary and then having a discussion is a great way to get participants thinking about a particular topic or theme. After watching the documentary, a group discussion can be facilitated to encourage participants to share their thoughts and interpretations of what they saw.

The documentary about Antigone by Slavoj Žižek is a great example of how this could be used in a YO.US.T.A.R. workshop. After watching the documentary, the facilitator can lead a discussion on the topic of the interpretation of Antigone and its relevance to contemporary issues such as migration. This can be a great way to encourage participants to think critically and engage in lively and meaningful discussions.

By using this method, participants can learn from each other, develop critical thinking skills, and gain a deeper understanding of the topic that is being discussed. Additionally, this method can help foster a sense of community and belonging to the group, as participants share their thoughts and ideas in an open and supportive environment. This can help build a deeper understanding of the topic and foster critical thinking skills among the participants as well.

The trailer of the documentary is available here: <https://www.youtube.com/watch?v=flhM1LZe-5JY&t=2s>.

## **WORKING IN PAIRS**

In order to help participants overcome their feelings of shame, we are going to work in pairs. We are going to do a mime activity. The trainer asks one participant from each pair to mimic an animal with movement. Not being able to make sounds, which would quickly identify the animal, the participant will have to improvise and make an effort to express the animal that he is representing for his pair through gestures and movements. This activity should be repeated several times, each time with a different participant that shows the animal to their couple. (It can also be a profession or some other feature).

This exercise can be adapted according to the needs, but the most important thing is to work on mimicry and above all on the creativity of the participants.

## **MIRROR (TAKEN FROM THE FORPROVE METHODOLOGY)**

The players are divided into couples, facing each other. They can move (arms, legs, eyebrows) slowly, and the other player will mirror them. This is a game of give and take - no one should be (continuously) leading. Keep movements slow.

Variations – do this with the whole group: everyone stands in a big circle, and everybody mirrors everybody else. This exercise is also known as Group Mirror.

## **GALLERY WALK**

This is an interactive activity that can be used to encourage critical thinking and discussion. Instructions:

Prepare a series of posters or prints related to the ANTYGONE training (e.g., quotes from the play, images, questions, etc.).

Hang the posters or prints around the room or in a designated area.

Have the group walk around the room and spend a few minutes at each poster, reading or looking at the content and thinking about it.

Encourage the group to write down their thoughts, reactions or questions on a piece of paper or a sticky note and post it next to the poster.

After the group has had a chance to go through all of the posters, bring the group together and have them discuss their reactions and thoughts.

This activity can be modified to fit the needs and goals of the group. For example, it could be used as an introduction to the ANTYGONE training, or it could be used to explore specific themes or questions related to the play.

## **4. 1. 3. Artistic method/activity**

### **FREEZE FRAME**

Instructions:

1. Divide the group into pairs or small groups.
2. Have each pair or group come up with a scene or situation related to the ANTYGONE training (e.g., a conversation between Antigone and Creon).
3. Have the pairs or groups act out their scene or situation using freeze frame techniques to pause the action at key moments and explore the thoughts, feelings, and motivations of the characters.
4. Encourage the group to use their bodies and facial expressions to convey emotion and character.
5. After exploring a few freeze frames, have the group continue the scene, incorporating what they learned from the freeze frames into their acting.

This activity can be modified to fit the needs and goals of the group. For example, it could be used as an icebreaker to encourage creativity and self-expression, or it could be used to delve more deeply into the themes and characters of the ANTYGONE training.

### **NO VOICE JUST GESTURES**

Each participant chooses one gesture/body position that identifies his/her character: one for Antigone/one for Creon/one for Chorus. However, they cannot express their feelings and thoughts to others by speaking, they just have to act through their body movements. The facilitator asks the participants to change roles in a fast rhythm, all at the same time. Performers can communicate through various body gestures (including using the body to portray emotions).

### **IMAGE THEATRE AND RHYTHM MACHINES**

With this technique, we show relationships, concepts, situations, events, etc., without using words, only by positioning our bodies and/or items. It is useful for addressing virtually any area of human life. The strongest element of the Image theatre is the embodiment, the physical realisation of living dimensions that are otherwise invisible and difficult to understand or 'point at'. In addition, when working with the body, we do not filter messages as we do with verbal expression. All we need for this technique is our bodies. By analyzing the position of the body and its individual parts (posture, position of legs and arms, facial expressions), the orientation of the gaze, etc., we can extract contents that we did not think of or were not expressed and evident before. We can do various exercises within the Image theatre:

– Sculpturing: We can work in pairs or groups, it is crucial that the activity takes place in silence. In sculpturing, we shape the bodies of others that serve us as so-called smart clay. What we want from a person who is in the role of the smart clay is indicated by moving his body part to a certain position, which remains so. If we do not achieve the desired shape in this way, we can also show ourselves how we imagine a position, and smart clay then depicts it. So, we can make individual or group frozen images or statues.

– Frozen image: Can also be created by anyone without being created by another person. If we make group pictures, several people position themselves in the picture one by one.

– Dynamization and rhythm machines: In the group frozen image, we each find a simple movement that comes from this position in which we find ourselves. We repeat and make the movement so that it is quite clear how it starts and how it ends. The accompanying sound is then added to the movement. This is how one of the ‘gears’ of the rhythm machine is created, which will illustrate the entirety of the content we are staging. When we combine the individual elements (‘gears’), a rhythm machine is created. This can be played with tempo, volume, intensity, etc.

## **ART THERAPY**

Art therapy uses artistic creation as a tool/method to facilitate the expression and resolution of emotions and emotional or psychological conflicts. This type of therapy uses artistic expression as a therapeutic method to alleviate certain aspects that hinder people’s daily lives. Art is an effective therapeutic tool/method to treat pathologies associated with mental health and well-being. Therefore, it is a discipline that promotes certain healthy habits through artistic expression. Art therapy is considered a discipline specialized in facilitating, enabling or accompanying a significant change in a person through the use of artistic techniques. This discipline is based on the idea that psychological conflicts can be worked through artistic production, such as theatre, taking into account the therapeutic situation. There are different types of art therapy, depending on the technique to be used, where we find: with theatre, effective results are achieved to detonate the conscience and the self-knowledge of inner wealth. Fears are eliminated, individual acceptance is achieved and interpersonal relationships are improved. The main tool is theatrical improvisation in order to “play” real-life stories, thus creating characters that manifest from the unconscious. Art therapy is an alternative to combat social marginalization and inequality since values such as respect, tolerance and equality are worked through art therapy. Art therapy is a great instrument to increase and improve students’ self-esteem, work on empathy, promote self-knowledge and strengthen both personal and social identity, it also encourages group work which will allow students to have positive interaction among themselves.

## **WORKING WITH THE TEXT ITSELF**

One of the exercises implemented in the piloting session of the YO.US.T.A.R. method considered the text of the drama itself (from the excerpts we were working with). The task was to pick a line, a sentence or a word from the excerpts (something you can learn by heart in a short time). The participants had two tasks. One was to develop scenes from the words/lines they have picked (mostly in couples, where one of the participants played Creon and the other Antigone). The other task was to implement the lines/words into previously developed impro-scenes that were devised without words. The first exercises highlighted the potential of very simple, repetitive language structures, and how one can play around with them to change the meaning of the lines. The second exercise highlighted the potential of giving an additional layer to an already existing scene by incorporating words, which can sometimes seem random, but throughout the exercise, they are nonetheless enriching the already existing scenes.

## **IMPROVISATION (PHYSICAL OR VOCAL)**

Improvisation, whether physical or vocal, allows participants to express themselves freely and explore different perspectives and emotions. Through improvisation, participants can practice their acting skills, work on their body language and vocal expression, and develop their storytelling abilities. It is a powerful tool that helps to build trust, increase creativity and imagination, and promote teamwork and collaboration.

Improvisation can be used to bring to life the different characters and conflicts explored in the play or text being studied. Participants can use improvisation to experiment with different scenarios and to test their ideas in a safe and supportive environment. Additionally, improvisation can help to create a dynamic and engaging atmosphere, encouraging participants to participate actively and engage with the material. Overall, incorporating improvisation into the YO.US.T.A.R. methodology workshops can provide a valuable learning experience for participants and help them to develop their skills in a fun and creative way.

### **MONOLOGUE THIEF (TAKEN FROM THE FORPROVE METHODOLOGY)**

Up to 15 players line up, facing the audience. Each player gets a topic from the audience to monologue about. The leftmost person starts her monologue about her topic, and at any point any other player can 'steal' the last 3-4 words from the monologue, to use it to start (or continue) their monologue. Players are encouraged to talk as fast as possible so nobody can steal their words.

### **FORPROVE THEATRE PLAY, I.E. FORUM THEATRE**

Participants split into two groups: one group is the actors, another group is the audience and there is also a moderator. The actors think of a problem and create a short scene about it (around 5 minutes) (it can be based on Antigone as well). After they act in the scene, they are not allowed to speak. The moderator asks the audience what the problem was and how it can be solved. After a discussion about the problem, the audience can ask the actors to act in a specific part of the scene, which can be changed in order to solve the problem. When the situation that has to be changed comes, the audience is allowed to say "Stop!". The actors stop and the audience tells them how to change the scene. The actor who was told how to change the scene has to act accordingly to what the audience said. The other actors improvise according to the new scene. If the audience wants to, some of them can take the place of the actors whose activity has to be changed and can act instead of this actor in order to solve the problem. The activity finishes with a discussion answering the following (and more depending on the situation and the participants) questions: What was the problem? Have you experienced it? How can we change the situation? Have you seen such problems happening to other people? etc.





## 5. Resources

This paragraph is a compilation of various materials related to a specific project, experience, manual, or theatre play involving disadvantaged target groups. These resources have been collected and curated by various partner organizations, each with its unique focus and area of expertise. In this section, you will find a wealth of information, including the titles and brief descriptions of the resources, links to the materials and good practice examples from each partner organisation country and wider. Whether you are looking for background information, practical tips, or detailed instructions, the resources paragraph is a valuable tool to help you get the most out of your experience. So, without further ado, let us dive in and explore the available wealth of knowledge and resources!

## RESOURCES from BULGARIA

Name of resource Location (Country)	Resource (manual, platforms, online resources, session)	Summary	Link
<p>ForProve theatre</p> <p>(BULGARIA, SPAIN, LITHUANIA, ITALY, CROATIA, POLAND)</p>	<p>EU project, Methodology, Guide, Visual Guide, Website, Training videos.</p>	<p>The main aim of the project is to equip young people with entrepreneurship skills through the innovative method of ForProve theatre which is a combination of Forum theatre (audience interaction and exploring of different ways for dealing with a problem) and Improv theatre (where most of the play is improvised and not performed according to a script). The main target groups are youth workers who work with youth at the threshold of work, newly employed and NEETS. The indirect target group are people aged between 16 and 30 years who are unemployed, are actively seeking employment, have been recently employed, new and soon-to-be graduates.</p> <p>The project materials are constructed in a way in which youth workers and theatre practitioners can use them directly to conduct ForProve Theatre training and apply the method among the people they work with.</p> <p>The project supports young people in gaining transversal skills that will help them find a job and improve and sharpen their work skills. Moreover, the training activities help the participants improve their personal skills and self-esteem in the following fields: communication, soft skills, group work, problem-solving, presenting in front of an audience and many more.</p>	<p><a href="#">Link1 here</a></p> <p><a href="#">Link2 here</a></p> <p><a href="#">Link3 here</a></p>



<p>"Theatre Tsvete" (Flower Theatre)</p> <p>(BULGARIA)</p>	<p>Website</p>	<p>Theatre Tsvete works in the field of social inclusion of everybody mainly through theatre. They aim to conduct non-formal civic education among adolescents, to support the integration of minority communities, to implement, adapt and disseminate good practices of applied theatre, and to enrich, update and improve its repertoire, tailored to the needs of different groups. The main target groups are adolescents, young people, children, vulnerable groups, etc. Their main activities are</p> <ul style="list-style-type: none"> <li>• Continuous enrichment of the professional knowledge and skills of the team through participation in national and international partnership projects, training and education</li> <li>• Production and distribution of theatrical performances, aiming at personal growth and positive inclusion in the social life of these, for which we create them</li> <li>• Development and implementation of own social art, educational and health projects</li> <li>• Organizing and carrying out youth training</li> <li>• Creating training programs and conducting training for trainers (teachers – students and professionals, artists, social workers and youth volunteers)</li> <li>• Participation in national and international media events, aimed at solving the problems of adolescents</li> <li>• Interaction with state and regional institutions, NGOs, universities, cultural institutions, mass media in the country and abroad.</li> <li>• Membership in national and international networks of organisations carrying out similar activities.</li> </ul>	<p><a href="#">Link here</a></p>
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<p>Project Create a puppet – Create yourself! Theatre for Social Integration</p> <p>(POLAND, BULGARIA, UNITED KINGDOM, LITHUANIA, ITALY)</p>	<p>EU project, Methodological Guidelines, Platform for Sharing Best Practices, E-Compendium, Training</p>	<p>The project aims to create an innovative methodology based on a creative approach in adult education. It is also focused on the needs of disadvantaged adult learners to train social and civic competencies. The main creative approach is done via puppetry: the creation of puppets from paper and using them to perform theatrical plays, discussing and solving various problems. Through the activities planned the project aimed to create new educational and self-development opportunities for those who are socially excluded due to their health/disability problems, difficult economic situation, conflict with the law or other factors. The project is focused on the integration of socially vulnerable individuals and groups in society. The project worked so that these people could see the positive results of their actions and feel rewarded. Such an experience can be a turning point in their life and lead to discovering their place in the community. Puppetry is a surprisingly efficient tool facilitating this initial stage of social inclusion processes.</p>	<p><a href="#">Link1 here</a></p> <p><a href="#">Link2 here</a></p>
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<p>ShiZi Impro Theatre</p> <p>(BULGARIA)</p>	<p>Website</p>	<p>ShiZi Impro Theatre enriches the comedy landscape in Bulgaria through improvisational methods, unlocking the creation of spontaneous works.</p> <p>They are a community of improvisers applying and refining the latest global practices in team creativity based on trust, spontaneity and flexibility. They create an environment of continuity where we release our creative potential and recall our innate abilities to play.</p> <p>Their main activities are:</p> <ul style="list-style-type: none"> <li>- They perform regular shows in a variety of genres, with a professional acting troupe, and continually challenge our capabilities.</li> <li>- They run courses to release creative energy and interact effectively</li> <li>- They offer corporate training for encouragement, adaptability and charismatic stage presence.</li> <li>- They create a space to practice creative exploration, experimental forms and comedy.</li> <li>- They regularly invite seasoned improvisers from around the world to exchange experiences.</li> <li>- They organize the Sofia Improv Fest every year.</li> </ul>	<p><a href="#">Link here</a></p>
<p>HaHaHa Impro</p> <p>(BULGARIA)</p>	<p>Website</p>	<p>HaHaHa Impro Theater is the first professional improv group in Bulgaria which regularly performs on stage and at corporate events for some of the biggest companies in Bulgaria.</p> <p>They prepare costume shows, based on the needs, desires and goals of the audience or the company that has hired them.</p>	<p><a href="#">Link here</a></p>

<p>Theatre Company Momo  (BULGARIA)</p>	<p>Website</p>	<p>Theatre Company Momo – Association for alternative contemporary art is a non-profit organization. Theatre Company Momo acts in the area of theatre and performing arts by creating its own productions and organising workshops, seminars and educational models.</p> <p>The aims of the organisation are:</p> <ul style="list-style-type: none"> <li>● to promote the good practices and tendencies of the world stage in Bulgarian culture</li> <li>● enrich and develop the language of contemporary Bulgarian theatre</li> <li>● Look for a synthesis between art and spiritual values, art and science, bringing to light the essential global issues concerning humans and their environment</li> <li>● create artistic productions of a new type, unleashing the discoveries of Quantum Theory and the ideas and practices of eastern traditions for awareness expansion and meditation</li> <li>● create artistic events on important topics, exploring new and alternative spaces</li> <li>● distribution of artistic products on festivals around the country and abroad</li> <li>● organisation of workshops enhancing personal and professional growth as well as the quality of life</li> <li>● practical exploration of the multimedia in the context of theatre performance</li> <li>● promote new or non-established genres in Bulgarian theatre, such as: documentary drama, site specific plays, science-fiction drama, talk-show, live installations, audio drama, etc.</li> </ul>	<p><a href="#">Link1 here</a></p> <p><a href="#">Link2 here</a></p>
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<p>Art Association Aquarius / Art Association Vodolei</p>	<p>Website</p>	<p>Art Association "Aquarius" has theatre schools in the territory of the town of Sofia, Obzor and Velingrad, Bulgaria and currently works with over 200 children artists, creating theatre productions with their participation. The productions have different messages and purposes, but all are distributed through the Children Playing for Children programme. The goal of this programme is to promote the art of theatre among adolescents, by offering them performances that represent provocative and high-quality endeavours performed by children both for children and adults.</p>	<p><a href="#">Link here</a></p>
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<h2>RESOURCES from Italy</h2>			
<p><b>Name of resource Location (Country)</b></p>	<p><b>Resource (manual, platforms, online resources, session)</b></p>	<p><b>Summary</b></p>	<p><b>Link</b></p>
<p>Il teatro come mezzo di inclusione sociale: intervista a Paola Cereda</p> <p><i>(Theatre as a tool for social inclusion: interview with Paola Cereda)</i></p> <p>Italy, online</p>	<p>Online resource</p>	<p>Interview to Paola Cereda, founder of the ASSAIASAI theatre company. Paola Cereda is a psychologist, writer and theatre director. After a long period as an assistant director to Moni Ovadia, she landed in Argentina, where she approached community theatre. Back in Italy, she is involved in artistic and cultural projects in the social sphere. Specifically, she is in charge of directing and supervising dramaturgy for the integrated theatre company AssaiASAI, founded in 2010.</p>	<p><a href="#">Link here</a></p>

<p>Il teatro come “officina” di inclusione sociale</p> <p>Catania, Italy</p>	<p>Online resource/article</p>	<p>Online article presenting the experience of The University Theatre Centre which staged the final performance of the third edition of the project “Theatre that does its duty! Outside the Law”. A real “workshop” of social inclusion for student-actors with and without disabilities, between meeting and integration, knowledge and discovery of different communicative, motor and emotional abilities. A combination of languages, verbal and non-verbal, but also music and continuous stimulation among participants.</p>	<p><a href="#">Link here</a></p>
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<p>MEDART</p> <p>EU project product, Italy</p>	<p>Online manual for theatre practitioners</p>	<p>The Methodological Guide of the MEDART project - Methods of Education for Disadvantaged Adults Rooted in Theatre is available online. If you are a social worker, a theatre practitioner, or a teacher, this text can offer valuable support for your work with disadvantaged people. The MEDART guide contains theatrical techniques, developed by the companies involved in the project, for working with homeless people, migrants, imprisoned women, and people with physical and mental disabilities. The MEDART project aims to disseminate new methodologies of theatre therapy developed through the sharing of good practices and techniques tested thanks to the activity of several European theatre companies, including Divadlo Bez Domova (Theatre without a Home), a historical company from Bratislava which has been working with homeless people for years and organises one of the most important festivals of theatre for social inclusion in Europe; Teatr Grodzki, a Polish company working with puppets; Acta Community Theatre from Bristol, which works with migrant women in the field of community theatre.</p>	<p><a href="#">Link here</a> (IT)</p> <p><a href="#">Link here</a> (EN)</p>
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<p>RAPPORT. Refugee Arts with Participants and Practitioners Open to integRaTion</p> <p>Bristol, UK</p>	<p>EU-funded project</p>	<p>A two-year partnership Autumn 2019 – 2021, bringing together local people from different nationalities and sharing theatre across Europe. Supported by EU Creative Europe. RAPPORT is a 31 months cooperation project aimed at promoting integration between host and refugee/migrant communities, using and developing collaborative community arts practice between four European partners. The project has been developed using learning from two previous projects – ‘REACT’ and ‘Storytelling Without Borders’ – both funded through the EACEA Refugee Integration call (2016-18).</p>	<p><a href="#">Link here</a></p>
<p>Babel Crew</p> <p>Palermo, Italy</p>	<p>T h e a t r e c o m p a n y , p r o d u c t i o n t h e a t r e</p>	<p>Babel Crew is a theatre company in Sicily famous for the project “Amuni”. The project, winner of the MigrArti '17 and MigrArti '18 Call for Proposals of the MibAct (awarded as Best Performance 2018), is a permanent lab for training in the performing arts and the performing arts professions aimed at anyone who has experienced the condition of migrant life, intending to create a multi-ethnic company. Asylum seekers, refugees, second-generation Italians, economic migrants, and Italians with emigration experience, under the programme, can be beneficiaries of intensive training courses in monthly sessions of 25/30 hours.</p>	<p><a href="#">Link here</a></p>



<p>Error Festival</p> <p>Bratislava, Slovakia</p>	<p>Festival, event</p>	<p>Error Festival has been running since 2007. It is one of the most important festivals gathering theatre companies working with homeless and disabled people. Run by Divadlo Bez Domova, it is usually held at the end of November every year and theatre companies from all around Europe gather in Bratislava to showcase theatre shows and productions where the protagonists are mainly homeless people or people from disadvantaged groups.</p>	<p><a href="#">L i n k here</a></p>
<p>BIELSKIE STOWARZYSZENIAR TYSTYCZNE "TEATR GRODZKI"</p> <p>Bielsko-Biala, Poland</p>	<p>Theatre group, company</p>	<p><b>The Bielsko Artistic Association Grodzki Theatre</b> was founded in 1999 in the town of Bielsko-Biala (southern part of Poland, 100 km from Cracow, 60 km from Katowice, 30 km from the Czech border). The Association groups artists, pedagogues and culture promoters engaged in artistic work with children, teenagers, adults and the elderly from the socially excluded groups. The latter include physically and mentally disabled persons, people with learning disabilities, children and youths from families at risk, young offenders, victims of alcohol and drug addictions, senior citizens, and all those alienated from the mainstream of social and cultural life.</p>	<p><a href="#">Link here</a></p>

# RESOURCES from GREECE

Name of resource Location (Country)	Resource (manual, platforms, online resources, session)	Summary	Link
<p>The Walkabout theatrical group of homeless people</p> <p>(GREECE)</p>	<p>Theater Group led by Equal Society Organization</p>	<p>The Walkabout theatrical group of homeless people was created in 2017. It is the only theatre group in Greece made up of our fellow citizens who have become homeless and socially marginalized.</p> <p>The Group aims to encourage its members to emerge from the dormant psychological situation, to believe in themselves again, and to mobilize and reintegrate into society through drama therapy.</p> <p>The reintegration and social integration of the members of the Walkabout theatrical group is attempted through drama therapy. Walkabout members through theatrical techniques and their daily involvement in the Team, have the opportunity to better understand themselves, feel better about themselves, believe in it, and develop these skills that will help them become active members of society again.</p>	<p><a href="#">Link here</a></p>

<p>Theatre group THEAMA – Theatre for the Disabled  (GREECE)</p>	<p>Drama Workshop/  Drama Academy</p>	<p>The theatre group THEAMA – Theatre for the Disabled – is the first professional theatre ensemble mainly composed of disabled artists, established in Athens in 2010. They are all members of the Greek Association of Actors, asserting their right to equal representation in the performing arts. THEAMA applies an inclusive concept so actors/performers with no disability are also part of the ensemble, and it operates a Drama Workshop for all aspiring to establish the first-of-its-kind Drama Academy within an inclusive framework for disabled and non-disabled artists.</p>	<p><a href="#">Link here</a></p>
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<p>Hellenic Theatre/Drama &amp; Education Network (TENet-Gr) (GREECE)</p>	<p>Theatre Summer Camp for teachers, educators, artists, facilitators, students, and youths</p>	<p>Theatre Summer Camp “Pelion Greece 2019”</p> <p>Artists, teachers, educators, actors, musicians, visual artists, theatre practitioners and scholars share their stories and communicate using as a medium/tool several theatrical techniques whilst investigating their application in education.</p> <p>The Camp-Seminar includes practical theatre &amp; drama workshops, a story-telling night, project presentations, performances, and activities in the area.</p> <p>Example of a Workshop</p> <p>“About Freedom: personal empowerment through devising theatre techniques.”</p> <p>By Sanja Krsmanović-Tasić, Theatre director, choreographer, actress, dance and drama teacher from Belgrade, Serbia</p> <p><i>“There is a growing passivity amongst the young men and women in the world today. They seem to be unable to react to problems that they face in everyday lives, not exercising enough their right to the freedom of speech and finding their place as equal actors in social change and reacting to injustice and problems in their environment. Through work in process and devised theatre we undergo a personal change while challenging ourselves with new levels of body and mind techniques (e.g. finding texts, and material in connection with the theme, devising work on physical scores and dances, organic work with the voice, singing and sound, creating soundscapes, writing exercises, work on songs, creation of short theatrical sequence, montage of individual and pair scenes into a larger presentation.)”</i></p>	<p><a href="#">Link here</a></p>
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<p>ACTin'YouTH (EU)</p>	<p>EU project</p>	<p>The main objective of ACTin'YouTH is to foster youth workers' intercultural competencies with theatrical methodologies aimed at creating local theatre workshops for the social inclusion of young people with different cultural backgrounds at risk of social exclusion.</p> <p>Youth workers will gain competencies in the field of non-violent communication, conflict resolution and facilitation. They will also develop their communicative skills through theatrical methodologies as well as storytelling circles, thus improving intercultural communication competencies and innovative approaches for the engagement of disadvantaged or underrepresented groups, in order to tackle discrimination and social exclusion.</p>	<p><a href="#">Link here</a></p>
<p>"it could be me – it could be you" (GREECE)</p>	<p>Project</p>	<p>"it could be me – it could be you" is an awareness-raising project, targeting the educational community at large, on the topics of refugees and human rights using experiential learning, theatre and educational drama techniques.</p> <p>The project is organised and implemented in Greece since 2015 by the Hellenic Theatre/Drama &amp; Education Network (TENet-Gr) in association with and with the support of UNHCR Greece (UN Agency for Refugees)</p> <p>The project and its educational material is approved by the Greek Institute of Educational Policy &amp; the Greek Ministry of Education and is accredited by IDEA-International Drama/Theatre &amp; Education.</p> <p>It primarily addresses members of the educational community, namely teachers and students of primary and secondary education, education officials, parents as well as youth trainers and local community members that are interested in the human rights movement.</p>	<p><a href="#">Link here</a></p>

# RESOURCES from SERBIA

Name of resource Location (Country)	Resource (manual, platforms, online resources, session)	Summary	Link
<b>Hleb Teatar</b>  Belgrade, Serbia	Theater Group	<p>Hleb Theatre from Belgrade, Serbia, is an artistic project and group consisting of interdisciplinary artists-activists of different generations and backgrounds, connected by a passion towards performing arts, dance and theatre, devised/process/research work and subjects that are provocative, socially and politically engaging. In their creative theatre work, they use music, visual arts, physical theatre, performance and poetry. Hleb Theatre is also dedicated to education through the arts, workshops and projects that involve young artists and help them form and develop. Through international collaborations, co-productions and work on the international scene, they connect culture, engaged production and artists from Serbia with the world. They organise guest performances and workshops from around the world and open the possibilities for artistic improvement, exchange and collaboration of artists from Serbia. Their performances are in Serbian, English and Spanish.</p>	<a href="#">Link here</a>

<p><b>BAZAART</b></p> <p>Belgrade, Serbia</p>	<p>Theatre group; activism, education</p>	<p>BAZAART was formed in Belgrade in 2002 as an independent association of theatre-makers. Today it is a platform which connects artists, researchers, educators and citizens from non-theatre-related professions intending to develop humanistic and democratic values in our society. The group focuses on work which is aimed at developing the role of culture in education and the upbringing of children and the youth, the empowerment of the connections and interactions between culture and education, and thus raising the level of social responsibility in both fields. Their programs, aimed at youth, cultural workers, artists, and teachers include creative processes and artistic work based on critical thoughts, seminars, workshops and annual conferences on the topic of the correlations of education and culture. They also function as a publisher of books and toolkits.</p>	<p><a href="#">Link here</a></p>
<p><b>Teatar Mladih Mišolovka</b></p> <p>Novi Sad, Serbia</p>	<p>Theatre Education; Theatre group for children and youth</p>	<p>Teatar Mladih Mišolovka ('The Mouse-Trap') is a theatre group for children and youth, with groups for children from the first grade of elementary school up to youths who are finishing their high school. The group is based in Novi Sad, Serbia. The group is led by drama pedagogue Ibro Sakić, who is using various drama and theatre methods and techniques to teach children about not only acting but all the other elements, functions and professions in the theatre-making process, laying a special interest in defining the needs and interests of the participants and working on their specific skills. The theatre group is putting out performances regularly, most often at the end of school semesters. Their sessions take place regularly every week so that the children can have a stable routine.</p>	<p><a href="#">Link here</a></p>

<p><b>Studies of Applied Theatre, Academy of Arts, Novi Sad</b></p> <p>Novi Sad, Serbia</p>	<p>Academic programme; Education</p>	<p>This MA programme takes place at the drama department of the Academy of Arts in Novi Sad, Serbia. The programme started in 2016, and it is based on the academic course Applied Theatre, which has the goal to enable the students to use methods from drama, theatre, forum theatre and various techniques of interactive theatre. The programme is aimed at educators, teachers, professors, as well as artists from the field of drama and theatre who wish to work with a wide range of creative drama groups. The work during the two-semester programme is mostly practice-based, in order to give the students a practical insight into the workings of the different methods. The study programme is relying on the most up-to-date contemporary methods in the fields of drama education and applied theatre studies.</p>	<p><a href="#">Link here</a></p>
<p><b>Centre For Theatre Research</b></p> <p>Novi Sad, Serbia</p>	<p>Theatre production; theatre education</p>	<p>The Centre for Theatre Research is a cultural NGO which focuses on gathering theatre professionals with the goal of interactive education and exchange of knowledge, and organising theatre workshops, seminars and realising theatre shows. They are collaborating with respected theatre professionals, who act in the fields of conventional theatre production (actors, directors, stage designers, dramaturges, puppeteers, etc.) and/or apply theatre and drama techniques and methods in education, pedagogy, event-creation in specific social environments, social interventions, mental health and interdisciplinary arts.</p>	<p><a href="#">Link here</a></p>



<p><b>Festival of Applied Theatre</b></p> <p>Novi Sad, Serbia</p>	<p>Festival, event</p>	<p>The Festival of Applied Theatre was organised for the first time in Novi Sad, in April 2022. The festival was organised and implemented by the students of the Applied Theatre master studies, with the help of their mentors. The festival was a three-day event which took place in non-theatre spaces. The main activities of the festival included practical workshops on educational drama, interactive educational performances, specialized workshops and seminars for teachers, youth leaders and young theatre professionals.</p>	<p><a href="#">Link here</a></p>
<p><b>E d u Theatre</b></p> <p>V r š a c , Serbia</p>	<p>T h e a t r e G r o u p , Education</p>	<p>Edu Theatre is an independent theatre group based in Vršac, Serbia, founded in 2008. The group consists of professional theatre artists, educators, teachers, and theatre and drama pedagogues, who are interested in practical and theoretical research in the field of theatre in education (TIE). Its main focus is research into the possibilities of connecting theatre with education. Since the beginning of their work they are developing interactive and participative methods, programmes and theatre plays for children and young audiences, and one of their goals was re-introducing the puppet scene into the Vršac theatre life. They often collaborate with schools and other educational institutions during their work.</p>	<p><a href="#">Link here</a></p>

# RESOURCES from SPAIN

Name of resource Location (Country)	Resource (manual, platforms, online resources, session)	Summary	Link
Cultura que transforma  (SPAIN)	Programme	<p>The Ministry of Culture brings the arts to disadvantaged youth with the 'Culture that Transforms' programme.</p> <p>The 'Culture that transforms' programmes are linked to six cultural axes for which there is proven evidence: fine arts, cinema, music, theatre, dance and literature. In total, eight programmes have been launched in different territories in areas such as the promotion of early childhood reading, workshops in museums, film creation, collective musical practice or 'multi-arts' summer camps.</p>	<a href="#">Link here</a>

<p>ACTUEM! (SPAIN)</p>	<p>Project</p>	<p>Actuem! is an annual project that has been carried out since 2005 with teenagers and young people from 12 to 20 years old. During the course, each group of teenagers takes part in a weekly social theatre workshop in which the young people immerse themselves in the techniques of this discipline and the Theatre of the Oppressed. With these techniques, they jointly create a short play on the theme that they have chosen. At the end of the course, each group performs its play in the centre to which it belongs (civic centre, youth centre, high school, etc.) and at the social theatre meeting Deslimita'm!</p> <p>This project aims to provide young people with resources, tools and strategies through art and theatre to transform their reality, resolve their conflicts and make their voices heard.</p>	<p><a href="#">Link here</a></p>
<p>Una Mirada Diferente (SPAIN)</p>	<p>Festival</p>	<p>The festival Una Mirada Diferente brings together artists with disabilities aiming to promote inclusion, normalising and supporting their presence in the dramatic arts.</p>	<p><a href="#">Link here</a></p>
<p>Los soles (SPAIN)</p>	<p>Session</p>	<p>Plays are great to do at home, in class or at summer camp. Children have a great time, bring out their great acting skills and also learn important values such as respect and friendship. The theatrical performance we propose here is designed to teach children what inclusion is and why we should always keep it in mind in our daily lives. Ladies and gentlemen, don't lose any detail, here begins 'Los soles', a fun play about inclusion.</p>	<p><a href="#">Link here</a></p>

<p>TALLER DE TEATRO</p> <p>PARA LA INCLUSIÓN SOCIAL</p> <p>Y</p> <p>PUESTA EN ESCENA DE UNA OBRA TEATRAL</p> <p>(SPAIN)</p>	<p>Workshop</p>	<p>The theatre workshop for social integration aims to help those who are socially excluded, especially "homeless" people who find themselves in social exclusion, whatever their personal situation may be: unemployed, refugees, immigrants, battered women, people with physical or mental disabilities, etc.</p>	<p><a href="#">Link here</a></p>
<p>Teatro accesible y discapacidad</p> <p>(SPAIN)</p>	<p>Theater Activities</p>	<p>Accessible Theatre is a pioneering project with a double objective. Firstly, it is a means of inclusion and job training for people with disabilities or mental illness. Secondly, it seeks to create, promote and collect all the existing possibilities of accessible theatre for people with sensory disabilities and the elderly.</p>	<p><a href="#">Link here</a></p>
<p>Actores con discapacidad</p> <p>(SPAIN)</p>	<p>Teatro Inclusivo</p>	<p>The Paladio Theatre Company, promoted by the Paladio Arte Association (constituted as a Special Employment Centre), was created in Segovia around 1997 and is made up of actors with some kind of physical, mental or sensory disability. It is a professional company, as its director, Marta Cantero, and the audience that attends the performances, consider it to be. On the occasion of the International Year of Volunteering, it will perform the play Voluntarina, "which emphasises volunteering as a means of tackling poverty reduction, sustainable development, climate change, health, disaster prevention and social management and integration", explains the association.</p>	<p><a href="#">Link here</a></p>

# RESOURCES from Sweden

<b>Name of resource Location (Country)</b>	<b>Resource (manual, platforms, online resources, session)</b>	<b>Summary</b>	<b>Link</b>
Kulturkraft – Theater Tre  (Sweden)	The project run by theatre staff	Theater Tre's "Kulturkraft" project focuses on giving people with disabilities the opportunity to try theatre in a safe and supportive environment. The project aims to break down barriers between people with and without disabilities and promote mutual understanding and respect. Participants are encouraged to express themselves creatively and develop their artistic skills, while also building their self-confidence and social skills.	<a href="#">Link here</a>

<p>Theatre Prego (Sweden)</p>	<p>Production "Frida Kahlo" and general concept of inclusive theatre via improvisation</p>	<p>Theater Prego in Malmö has an inclusive concept where people with different backgrounds and experiences collaborate to create performances. Their latest production "Frida Kahlo - a dream of freedom" involved newcomers and people with disabilities.</p> <p>Theater Prego's inclusive concept includes collaboration between people with different backgrounds and experiences to create performances that reflect the diversity of their community. The project aims to break down social and cultural barriers by bringing people together and creating opportunities for them to connect and learn from each other. Participants are encouraged to share their stories and experience and work together to create something greater than the sum of its parts.</p>	<p><a href="#">Link here</a></p>
<p>Theater Brunnsgatan Fyra's (Sweden)</p>	<p>The project "Ljusår bortom" (Light years away) about mental health</p>	<p>Theater Brunnsgatan Fyra in Stockholm has several inclusive projects underway, including a production about mental health where some of the actors themselves have experience with the subject.</p> <p>Theater Brunnsgatan Fyra's inclusive projects aim to create performances that are relevant and engaging to a diverse audience. The project "Ljusår bortom" (Light years away) about mental health, involved actors with personal experience of the topic. The performances provide a platform for dialogue and reflection and aim to reduce the stigma associated with mental illness.</p>	<p><a href="#">Link here</a></p>

<p>Theater Västernorrland (Sweden)</p>	<p>Project “Creative cooperation” or “Nyskapande samspel” in Swedish</p>	<p>Theater Västernorrland's "Nyskapande Samspel" project uses theatre as a tool for social integration and personal development. The project brings together people with disabilities and professional actors to create a performance that reflects the participants' experiences and perspectives. Participants are encouraged to develop their creativity and communication skills, while also building their self-confidence and social networks. The project has been running since 2013 and has been very successful.</p>	<p><a href="#">Link here</a></p>
<p>Circus Cirkör (Sweden)</p>	<p>Performance Wear it like a Crown</p>	<p>Circus Cirkör is a contemporary circus company based in Stockholm, Sweden that is known for pushing the boundaries of traditional circus performance. Circus Cirkör redefines what circus can be and inspires audiences around the world with its unique blend of physical prowess, creativity, and storytelling.</p> <p>One of Circus Cirkör's most poignant performances is "Wear it like a crown", which explores the theme of migration. The performance follows the story of a group of refugees who have fled their homes and are searching for a place to belong. The cast, which includes both professional performers and individuals with a background in migration, uses a range of circus skills, such as aerial acrobatics, dance and juggling, to tell their stories of displacement, loss, and hope. Through the use of physical performance and multimedia, "Wear it like a crown" provides a powerful commentary on the challenges faced by refugees, and on the universal human desire for a safe and welcoming home. The performance has received critical acclaim for its artistry and social commentary, and for its ability to connect with audiences on a personal and emotional level.</p>	<p><a href="#">Link here</a></p>

# RESOURCES from SLOVENIA

Name of resource Location (Country)	Resource (manual, platforms, online resources, session)	Summary	Link
Integra  (SLOVENIA)	Festival	Integra is a yearly international festival of performing arts, organized by the ProSoc Association since 2015. The main purpose of the festival is social inclusion for various vulnerable groups in the population through culture and art.	<a href="#">Link here</a>
Starci 1.1, 1.2 (The Old People)  (SLOVENIA)	A Theatre Performance	Directors Tin Grabnar and Hana Vodeb put ageing persons into the centre of their theatrical consideration. For more than two years, they have been building a community of elderly people from different walks of life, who had mostly had no contact with the theatre before, which confronts social prejudices against the elderly through the revealing of memories through a poetic interpretation of old age.	<a href="#">Link here</a>



<p>JOIN IN and make a change</p> <p>(SLOVENIA)</p>	<p>Erasmus+ Project</p>	<p>Throughout the project all the partner organizations worked jointly on research, promotion and implementation of drama as an effective tool for inclusive education. They did a current state analysis of inclusive education in partner countries, developed a training course for teachers, teaching assistants and special educators, measured the impact of drama on inclusion, and advocated for using drama for improving inclusive education.</p> <p>The project resulted in the production of several useful resources for educators who want to enrich their teaching practice and make it more inclusive; ABC inclusion &amp; drama games, a collection of papers JOIN IN &amp; be inclusive, Handbook “The Art of Teaching”, Examples of Cultural Heritage through Drama workshops, Collection of papers “Drama for Inclusive Education”.</p>	<p><a href="#">Link here</a></p>
<p>Theatre as Inclusive Practice (TIP)</p> <p>(SI, UK, BG)</p>	<p>Erasmus+ Project</p>	<p>TIP is an international project focused on providing a new response to the isolation and exclusion of young people, intending to develop and test a coaching program for research and development of social inclusion using participatory theatre techniques with young people from vulnerable groups from Slovenia, Bulgaria and Great Britain. As part of the project, together with youth workers who have their own experiences of discrimination, we will design a coaching program and use it to address young people who are facing discrimination. With this, we want to contribute to the greater empowerment of young people who are discriminated against, raise awareness among the young generation, educators and the general public about exclusion, the reasons and how we can approach a more inclusive society, and at the same time develop a new quality, creative and innovative forms of youth work.</p>	<p><a href="#">Link here</a></p>

<p>Re.Sto.Re  (IT, SI, ES, IE, PT, PL)</p>	<p>Erasmus+ project</p>	<p>The project intends to promote cooperation and exchange of good practices at the European level and intends to make use of the advantage of the European Union's transparency and recognition tools to increase training opportunities and employment possibilities for professionals working in the field of Social Theatre.</p> <p>In particular, the specific objectives of the project are:</p> <ul style="list-style-type: none"> <li>- to encourage the dissemination of Social and Community Theatre as an effective means of social inclusion for adults with learning difficulties</li> <li>- to strengthen cooperation and facilitate the exchange of good practices in the field of informal education among the organisations taking part in the project</li> <li>- to define a process of recognition and standardisation of the SOCIAL THEATRE OPERATOR profession at European Union level, a new professional figure defined in terms of knowledge, competences and skills.</li> </ul>	<p><a href="#">Link here</a></p>
<p>D r u š t v o u s t v a r j a l c e v TAKA TUKA  (SLOVENIA)</p>	<p>A n Association</p>	<p>In the Taka Tuk Society of Creators, founded in 2002, they have been working all the time to create and spread creative approaches in education. In doing so, they are primarily committed to promoting the development and establishment of theatre pedagogy in Slovenia.</p> <p>They achieve this by regularly organizing international conferences, teacher working groups, seminars and training courses. With the publication of publications and experiential workshops, they raise awareness and equip as many children and young people as possible with knowledge about diversity.</p> <p>They are aware that what they understand is easier to accept. In any society based on human rights, consideration of diversity and otherness is crucial for quality and tolerant coexistence.</p>	<p><a href="#">Link here</a></p>

<p>Hearing voices and Heard Life (SLOVENIA)</p>	<p>A group and a performance</p>	<p>Voices that one person hears and others don't are generally taken as a sign of mental illness in our culture, whereas in many cultures today and throughout history, this has not been the case. A different view of this phenomenon is being developed by the international movement "Hearing voices", represented by the international organization Intervoice. Based on this movement and research results, we believe that hearing voices is a fairly universal human experience and often a response to lived experiences and life's dilemmas and problems. We stand for free choice and decision, as well as the right and responsibility of everyone to make their own choice and decide on one way of treatment or action or another concerning their votes.</p> <p>Heard life is a performance by the members of the support groups of the Hearing Voices project, Slovenia.</p>	<p><a href="#">Link here</a> and <a href="#">here</a></p>
<p>Ana Monro (SLOVENIA)</p>	<p>T h e a t r e company</p>	<p>Ana Monro Theatre is a Slovenian theatre company that uses theatre to promote social change and inclusion. They work with marginalized communities, including people with disabilities and refugees, to create plays that address issues like discrimination and inequality.</p>	<p><a href="#">Link here</a></p>
<p>K o l e k t i v Narobov (SLOVENIA)</p>	<p>T h e a t e r company</p>	<p>Kolektiv Narobov is a Slovenian theatre company that creates performances based on improvisation and physical theatre. They work with young people and people with disabilities to promote inclusion and creativity.</p>	<p><a href="#">Link here</a></p>