



**2078 km  
journey**

Around social art practices

# What'SAP - Exchange of Social Art Practices

This booklet is intended for every organization unsure whether their new performative project can make a change in the community; for every socially engaged artist who is afraid that what she/he/they is doing doesn't have a purpose; for every insecure young person who might be thinking that theater, performance, and art is not for them.

It can make astronomically big changes in a community; it can have an enormous impact on the lives of others; and yes, the art is for You - You are the change, the purpose, the reason.

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# About What'SAP project

There was and always will be a need for social changes, thus it is crucial to have professionals who can facilitate and foster these changes through art.

The two years long What'SAP project focuses on the promotion and the acceptance of socially aimed art practices as a unique and specific profession all over Europe. Acknowledging socially-engaged art practices as a profession raises the level and relevance of its methodology in the social and art sectors and makes mobility possible for all young learners and experts.

The milestones of the project are steps in building up a well-functioning training method. From the exchange workshops to the two-week-long training process, regular work and artistic creation, we aim to foster the exchange of existing knowledge, incorporate theoretical and practical methods, develop the process by experiences and feedback, and discover new techniques for involving the participating audience into socially aimed creation.

By merging the different methodologies – theatre in education, documentary theater, devised theater and inclusive dance, we built up a well-functioning training system. Although What'SAP has a focus on children and adolescents, the knowledge could be adapted to different communities and target groups.

Our educational process is based on learning by doing, rather than on direct, classical training of the participants. We built our program in a way that the participating learners can directly contribute to the development of the entire project, taking on real responsibilities, practical and creative tasks, thus giving them the possibility to understand the different phases and mechanisms of a social-cultural participatory art project. We believe that collaborative learning and creation is a powerful tool of community building and leads us to a more coherent and democratic way of creative work.

## Social aim

The main target group of the project are adolescents who are coming from underrepresented groups and areas. All partners have their own target groups they want to reach and work with: Compagnie DK-BEL works with disabled teenagers; Archa Theatre focuses on the Vietnamese minority; Pro Progressione focuses on the Roma youth; and Kulturanova pays attention to rural youth in Serbia. The aim of What'SAP is to achieve social changes through artistic creation, by involving the underrepresented youth in a discourse about their own lives and the topics affecting them.



# PARTNERS

## Pro Progressione – Hungary, project leader

Pro Progressione is a Budapest-based artistic hub that connects people, professions and ambitions by designing international collaborations in the field of culture. From this combination, creative ideas emerge – artists, cultural activists, scientists and experts of various fields meet and give cutting-edge answers to the questions of our age.

Pro Progressione has been implementing numerous international projects supported by the European Commission. They believe in interdisciplinary creation, in a mutual exchange between disciplines, art forms and actors of social and artistic fields. Their overall objective is to create an international network of artists, institutions and audiences by helping the communities to find their path towards arts.

Pro Progressione is active in a wide range of cultural associations and programs: Culture Action Europe, IETM, MitOst, Voices of Culture, Association of Independent Performing Arts in Hungary. In 2021, Pro Progressione was selected as an official partner of the European Commission's New European Bauhaus Initiative.

## ARCHA Theatre – Czech Republic, project partner

Archa Theatre based in Prague is a center for contemporary stage art without regard to barriers of genre. Since its foundation in 1994, Archa has established a solid reputation on the domestic and international progressive scenes with its unique dramaturgy and innovative projects.

It operates as a production house that provides space to artists for their creative work. Over the past 25 years, Archa has welcomed “on board” renowned figures of world art like Robert Wilson, Min Tanaka, Wim Vandekeybus, Royal Shakespeare Company, Ultima Vez, DV8 - Physical Theatre, Dogtroep, Lola Arias, Rimini Protokoll, Milo Rau and many others.



Projects by young artists are started and developed under the auspices of the Archa.lab and its residencies. The theater's International Summer School serves as a platform for experimentation and research in the field of documentary theater. One of Archa's flagship events each season is the Akcent International Festival of Documentary Theatre.

## Kulturanova – Serbia, project partner

Kulturanova initiates intercultural and intersectoral dialogue in society, fostering youth creativity through art education, production of cultural content and promotion of public policies in the field of culture and youth.

Kulturanova was founded in 2001, as an “umbrella” association of various non-formal independent art groups, individuals and young artists. Their main values are interculturalism, intersectoral networking, peacebuilding, equality and participation. The main target group of their activities are young people (18-30 years old).

Kulturanova operates in four areas, through its four program pillars: Teatarnova - theater and performance; Muzikanova - support for young musicians; Medianova - audio-visual and media contents; Futuranova - innovations in the cultural sector.

## Compagnie DK-BEL – France, project partner

DK-BEL Company creates and performs shows in France and abroad. Since it was founded in Villiers-le-Bel in 2004, it seeks to promote art to the most vulnerable audiences.

DK-BEL's work is around three main axes:

1. Artistic creation for ALL and coming together: developing the Social Link.
2. The desire to place Humans as the priority at the heart of all projects led: to change perspectives.
3. To be part of an international network through the sharing of art: opening up to the world.

All actions initiated by DK-BEL defend the values of empathy, sharing and kindness, intending to have an impact on today's society. The main focus is on inclusion through art.







## Phases of the project

### SPECIFICATIONS - ACTIVITIES

The process of the project is built on well-separated milestones. The focus is getting wider and wider with each activity, starting from the CORE partner team and reaching out to the wider public. The activities include work with experts, work with underrepresented youth, as well as the wide group of stakeholders and the general public. The entire period is two years between the end of 2020 and 2022 closing with a final conference.

**1. Kick-off meeting:** December 2020 in Budapest, Hungary

**2. Workshops between the CORE team members:** January 2021 – May 2021

The focus of the workshops was on the exchange of existing knowledge and capacities in social and theater work with the CORE team members. Although planned in person, the workshops ended up being held online due to the pandemic of COVID-19.

**3. Summer Academy:** 22 July 2021 - 1 August 2021

The Summer Academy included ten days of intense training with the involved partners, their special expertise and a wider group of experts for socially engaged young artists.

We invited 16 young socially engaged artists to join us in an open call. The participating social actors were trained with the methodology of our CORE team experts, while they also met with special experts from the social fields, such as the leader of the Association for Refugees in Hungary, two volunteers from the InDaHouse Association, a special education teacher from Association for Inclusion, and a psychologist who regularly provides supervision and mental help for social workers.

The trainees were invited to join the next steps of the project and test their knowledge in practice.

**4. Local work:** September 2021 – June 2022

After the Academy, local target groups aimed to use the shared methodology in each country. The process was done by selected trainees from the Summer Academy with the mentorship of the local experts.

Target groups:

- Hungary: Roma youth – associated partner: InDaHouse Hungary
- Serbia: youth from rural areas - associated partner: Lane Theater
- Czech Republic: Vietnamese minority – associated partner: Viet Up!
- France: disabled adolescents - Cap'devant



**5. International Youth Art Camp and premiere of Community Theater Performance: 16 July 2022–31 August 2022**

The International Theatre Camp for underrepresented youth, trainees and experts gathered people from four countries. During the Camp, the CREA leaders and the trainees worked together with the youth to create a community performance.

After 14 days, we ended up on the stage of the Szentendre Summer Theater in front of an audience of 300 people with our 30 performers and the result of our common creation: 2078 km.

The next day the whole group traveled to Hernádszentandrás, the home village of the Roma youth to perform our Performance 2078 km for the villagers.

**6. Creation of Classroom Performance: September 2022 – November 2022**

The local creation process in each country aimed to create a performance that can be performed in classrooms for students regularly.

**7. Common creation of the Workshop part of the Classroom Performances: 17 - 28 Nov 2022**

The four partners created workshops for students relating to topics of each Classroom Performance.

**8. Closing conference: 19 November at Akcent Festival**

Summarizing the 2 years process and its achievements, we invited external experts in the topic of Theater for Schools to this event.







# EXCHANGE

During the first part of the project, the CORE team members got to know the basics of each other's methodologies while they were immersing themselves in the main question of the What'SAP project:

## What is Social Art Practice (SAP)?

That is the question that we attempted to answer during our 2-year What'SAP project in collaboration with the CORE team members and their teams.



## PRO PROGRESSIONE

**Kristóf Horváth**, who is the artistic leader of the Youth Art Camp, says: “In my view, lack of mental hygiene is the greatest challenge in our society, and SAP is the best tool to tackle this issue. This is the way to give people access to their own emotions, to raise self-awareness and empathy. We all are born entitled to create and express, assisting people to use this right is of primary importance, and we all should be empowered and assured to be able to have an impact on our environment.”

Kristóf Horváth is an actor, director, writer and double winner of the Hungarian National Slam Poetry Championship. Having a strong Roma identity, he is the founder of the Tudás Hatalom Csoport (Knowledge is Power Group), a countrywide talent education system, and leads drama courses for kids living in the settlements of Hungary. Fearing being useless, he despises the “l’art pour l’art” approach and is constantly fighting himself to live up to the image of a “useful artist”.



**Piroska Móra**, who is the leader of the CREA team, says: “As an actress, I frequently felt isolated from the audience. I missed the community, interactions, and the joy of common creation... One day my colleagues invited me to see a TiE performance at a local school. The stage was the classroom, the teacher’s desk and the blackboard were the scenery and the actors wore no costumes. But this was the most honest theater I had ever seen, full of community, interactions and the joy of common creation! For me, SAP is an approach that makes me motivated and interested in art, creation and lifelong learning about humanity.”

Piroska Móra is an actor, director, and head of the independent theater company Y Group. In her artistic creations, she is constantly looking for what makes a person human, and how we can create a community out of society. Since 2018, she has been creating and participating in TiE performances, as well as working with disadvantaged young people. Piri is the initiator of the What'SAP project and the artistic director of the CREA team. However, she considers herself a trainee and hopes to never have to stop learning new art forms.





**Adam Bethlenfalvy** – theater in education expert says: “Social Art Practices reflect not only on the social, cultural, political contexts that they are in but also have a clear understanding of what their purpose is in these contexts. All artists should have a clear notion of both of these things. SAP projects often also believe that it is useful to engage with people who don’t consider themselves artists and offer them the possibility to be creative, to use their imagination and to express themselves.”

Adam Bethlenfalvy has worked in the field of Theatre in Education as an actor, director and trainer in the past two decades in Hungary and the UK. He has also taken part in research activities in the field as one of the founders of InSite Drama, in collaboration with Adam Cziboly. Currently, Adam is course director for the Drama in Education teacher training course and Associate Professor at the Károli Gáspár University of the Reformed Church in Hungary, Budapest. His book titled Living Through Extremes in Process Drama was published in 2020.

TiE methodology: Theatre in Education (TiE) is a form of theater that opens performative elements (scenes) through interaction with the audience to engage them as participants of the theater event. TiE often believes that engagement with theater leads to some new understanding about the contexts we live in and ourselves. TiE practices are built on the presumption that the thoughts, ideas and questions that young people have are an important part of the cultural landscape, and that we should engage with these as artists. TiE practitioners believe that theater art is a unique form that allows us to engage with the most profound human problems in creative ways.



## ARCHA THEATER

**Jana Svobodová** – theater director says: “I believe that socially specific theater has the power to build bridges between various cultures and social groups by sharing their authentic stories which would otherwise remain hidden.”

Jana Svobodová graduated from Prague Theatre Academy. As a director, she has focused on projects that are based on cooperation between professional artists and representatives of specific social groups. She worked with refugees, the Roma community, citizens of the rural town, inhabitants of the South African townships, hip-hoppers and scientists. Since 2004 she has been focused on the theme of foreigners who are looking for a new home in the Czech Republic. Her projects have been presented at festivals in the Czech Republic as well as in the US, Japan, South Africa, Germany, Austria, Poland, Slovenia and other countries. The performance of ordinary People she co-directed with Wen Hui has been presented at the main program of Festival D'Avignon 2019 and festival D'Automne in Paris 2019. Together with Ondrej Hrab, she co-creates the dramaturgical strategy for the Archa theater. She is the dramaturgist of the Archa Theater Center for Socially Specific and Documentary Theatre and artistic director of the International School of Theatre in Social Context. Since 2010 she has been an artistic director of the international festival of the documentary theater AKCENT.

Documentary theater is theater that uses pre-existing documentary material (such as newspapers, government reports, interviews, journals, and correspondences) as source material for stories about real events and people, frequently without altering the text in performance.



## KULTURANOVA

**Uroš Mladenović**, actor and youth worker says: “Collective theatrical creation is a process of creating a play in which performers participate both as authors, creators of the content of the play, and as performers. In our country, such works are also presented as “author’s projects”. The process leader, i.e. the facilitator, has the role of guiding the group through the stages of the creative process and preparing it for the performance of the created work.”

Uroš Mladenović is an actor, workshop leader, and youth worker. He graduated from acting at the Academy of Arts in Novi Sad in 2013 and finished his master’s studies in 2014. He defended the artistic project “Who is Antigone to me? - an actor as a creator and performer of a play” within the doctoral studies of dramatic and audiovisual arts in April 2021 at the Academy of Arts in Novi Sad. He founded the Teleport theater, which deals with the artistic education of young people, works with young people, and performs plays for young people in various cities in Serbia. He held many workshops in Serbia and abroad.

Devised theater – frequently called collective creation – is a method of theater-making in which the script or (if it is a predominantly physical work) performance score originates from collaborative, often improvisatory work by a performing ensemble. The ensemble is typically made up of actors, but other categories of theater practitioner may also be central to this process of generative collaboration, such as visual artists, composers, and choreographers; indeed, in many instances, the contributions of collaborating artists may transcend professional specialization. It also shares some common principles with improvisational theater.



## DK-BEL COMPANY

**Sophie Bulbulyan**, a choreographer, says: “I have seen first-hand how much of a difference being involved in artistic creation and performance can have on individuals in very difficult, and sometimes very bleak, circumstances. Art can bring people together - people who may have never crossed paths or been able to connect otherwise. DK-BEL’s strength is in embracing the uniqueness of every participant and enabling them to express themselves, for their voices to be heard through Art.”

Sophie Bulbulyan is the co-founder and Artistic Director of DK-BEL Company which welcomes dancers with disabilities. With almost 20 years of experience, and with the help of her team, she manages different local and international projects mixing creation and social issues. She is also the artistic director of the International Anamesa Festival, a European meeting for youth on Art and Disability. She was one of two choreographers of the “Drops of Breath” show, the first and only underwater dance performance in the world, (Greece - 2015). In 2018 the newspaper “Le Monde” honored Sophie as the laureate of the French Citizen living abroad Trophy for her artistic and cultural work. She will be part of the next artistic team for the European Capital 2024 in Salzburg in Austria for 2024.

Inclusive dance: DK-BEL Company’s method aims to develop the Arts as a means of communication and expression for all. It brings an inclusive, artistic dance project to life for dancers with and without disabilities and introduces the participants to a creative process (individuals working towards a group composition). Stakeholders learn how to guide participants to find new ways of expressing themselves and enable them to externalize emotions. The participants transcribe their feelings into an artistic language which will be expressed through a collective piece to be shown in front of an audience.





# What'SAP SUMMER ACADEMY

After long months of preparing, online meetings and organizing we could finally meet our partners, and their wonderful trainees in person. Our only and biggest complaint was the time frame. 10 days is too short, and it only lasts 24 hours every day. We got to know the basics of 4 different socially engaged methodologies: TiE, inclusive dance, documentary theater and devised theater, and we had special guests and great conversations on different social issues like integration of migrants, the inclusion of children with disabilities, and disadvantaged communities such as Roma youth.

At the same time, we got to know each other in person. 16 trainees, each of them coming from a different planet. But they all stand for humanity and empathy.

Methodologies are only artistic tools, though we cannot work without well-structured techniques, the most important things are our intentions.

We lived through several remarkable moments during those 10 days. The participants gained the courage to share personal stories in documentary theater, had fun using devised theater techniques, got confidence in their own bodies when they practiced inclusive dance and were inspired by TiE and interactive techniques.

But one of our best moments was when we took part in a wonderful evening dance course with four amazing dance teachers. The girls came from a local school for adults with disabilities and formed a dance group. During the dance, the wheelchairs were just extra features, but no obstacles, as they never should have been. Being a socially engaged artist is a never-ending learning experience, and sometimes a helper also needs help, but I feel the best support comes from the community, people who are able and willing to understand our situation. With the What'SAP Academy, we have created a great community where every participant can ask for help or support if they need it.

**Piroska Mőga,**  
artistic leader of the What'SAP Academy



# Introducing the TRAINEES

## The French Team

Natasa Gatsiou, Aba Okono, Céline Coppry and Cheickna Wagué

### 1. Describe yourself in ten words

Céline: “Simple, kind, strong, hypersensitive, generous, smiling, suspicious, perfectionist, indecisive, determined.”

Cheickna: “I’m a 24 years old man passionate about editing and video.”

Natasa: “I like to smile and share with other people. I have a lot of energy. I am very sensitive. I love to discover. I also have a dark side and feel depressed. I love dancing, movement and expressing my feelings with my body. I’ll try to see life in an optimistic way.”

### 2. What does this project mean to you?

Céline: “This project means that we are not alone, we are fighting and flourishing on our side. A lot of us are searching for a solution to share and help others, and to permit each person to flourish through art. This project permits unity, a link between us. We need this. These moments are precious; we share during the project and we have to be beaming after when we are going back to our countries.”

Cheickna: “Empathy, Learning, Exchange”

Natasa: “Communication, Respect, Responsibility. For me, this project teaches me new things and how creative we are if we share and work as a team. It was amazing to realize in a short time that you have common values with other people.”



## The Serbian Team

Miloš Janjić, Marija Miladinović, Sonja Mitrović and Ivana Antić

### 1. Describe yourself in ten words

Miloš: “It is at the same time hard and easy to describe yourself in 10 words. Let’s say, these are mine: energetic, empathy, loud, patience, broad-chested, funny, open, dance, no borders, understanding.”

Marija: “Ambitious strong girl who is always up for some creative work.”

Sonja: “It is very hard for me to describe myself, but if I have to it will be like a person who always has a desire for discoveries and new knowledge.”

### 2. What does this project mean to you? Name 3 values or 1 sentence.

Miloš: “This project means a lot to me in different layers. It reminded me that there are more young people in the world who care about the future, and who are passionate about making things better, and that makes me happy.”

Marija: “Getting out of my comfort zone, learning to work in a group and improving personal skills.”

Sonja: “This project makes me learn how to be more socially engaged through art.”

## The Czech Team:

Martina Dobiášová, Kristýna Břeská, Hana Kokšalová

### 1. Describe yourself in ten words

Martina: “I help people to express themselves on stage and in life.”

Kristýna: “Curious, passionate, wary, insecure, open, sharing, hard-working, discerning, easy-going.”

Hana: “Hard-working, motivated, passionate, open-minded, creative, flexible, innovative, organized, efficient, honest.”

### 2. What does this project mean to you? Name 3 values or 1 sentence.

Martina: “It’s an opportunity to meet inspiring people who do a remarkable job, share and learn together.”

Kristýna: “This project is for me a practical meeting with a genre of theater that works with social practice.”

Hana: “Experience, possibility, fun, ice cream.”

## The Hungarian Team

Viktória Csaba, Heléna Ménesi, Zsófia Rebeka Kozma, Szilvia Markos, Zalán Áron Haragonics

### 1. Describe yourself in ten words

Viktória: “I’m a fundraiser in an NGO and I like to sing and dance in my free time.”

Heléna: “1. Laugh, 2. Sea, 3. Christmas, 4. Lion, 5. Transylvania, 6. Theater, 7. Motherly, 8. Social, 9. Concerned, 10. Ireland”.

Zsófia: “Heartfelt, spontaneous, adventurous, curious, creative, easy-going, empathetic, joyful, open-minded, flexible.”

Szilvia: “Smile, theater, connections, doors, discovering, playfulness, curiosity, gratefulness, listening, chocolate addiction.”

Zalán: “emotion–music–opening–closing–curiosity–help–bridge–acceptance–honesty–pain”

### 2. What does this project mean to you? Name 3 values or 1 sentence.

Viktória: “inspiration, new friends, inclusion”

Heléna: “It’s so uplifting to meet people after isolation, I’m inspired by all the methodologies I’ve learned.”

Zsófia: “The Socially Engaged Arts Practices project means to me that the fight for a more just society is worth it!”

Szilvia: “Thinking and creating together / community development / learning from each other”

Zalán: “What does this project mean to me? This project means to me the connection, acceptance, experiences, learning, exploration and love.”



# PRACTICE

## The importance of LOCAL WORK and MENTORSHIP

One of the most important goals of the project was to provide a safe space and regular supervision for the trainees while they were testing their knowledge in practice. The mentoring was implemented locally by the CORE team members. Our partners got the freedom in organizing their own local work and mentorship according to the needs of the target group and their trainees.

During these 10 months, the trainees had to gain the trust of their target group and build a community from their young participants.





## Czech Republic

### TARGET GROUP

The Archa Theatre joined the What'SAP project with the idea of creating a documentary theater production and inviting a group of young Vietnamese people living in the Czech Republic to the creative process. The Vietnamese minority has been present in Czech society for a long time. The first immigrants were sent to the Czech Republic as cheap labor to help the Czech industry during the Communist era. Most came after the Velvet Revolution in 1989 when they set up their own small businesses (market stalls, shops, restaurants).

Their descendants (already born in the Czech Republic) call themselves the Banana Children, because they feel like Europeans inside ("white") but look like Asians ("yellow") outside.

The Archa Theatre has published an open call for young Vietnamese people who would like to join the creative process and share their stories through documentary theater. From the people who signed up, we created a group that was eager to work together, learn new skills, and share their diverse experiences. Our group is not a community. It is composed of individual members of the Vietnamese diaspora, who in the process became friends not only with each other but also with my creative team and especially with me.

**Hana Kokšalová,**  
trainee, director of the Czech Classroom Theater Performance

## MENTORSHIP in the Czech Republic

Starting From Scratch - the point of view of a mentor, Jana Svobodová

The adventurous journey began in 2021 when I joined the What’SAP project as “CREA”. In the language of the project, this means the position of an artist, a theater artist, who deals professionally with the scenic format of a socially specific theater. They, therefore, work in their own unique way with representatives of a certain group of people and, based on their authentic testimony, talk about their situation on a broader socio-political scale.

Over the years, I have developed a way of working that combines the personal stories of project participants with theatrical imagery. Another group of the project consisted of “TRAINEES”, i.e. young people who want to expand their previous experience in the field of social-specific theater. These young people had a variety of educational backgrounds, from social workers to teachers, dancers, dramaturgs, artists and performers. The Archa Theatre group was founded based on an open call. Together with my assistant, we selected four “TRAIN-EES”, young women who all participated in the Summer Academy 2021 in Budapest. Over 14 days, we had the chance to observe their work. From this quartet, we chose performer and video artist Hana Kokšalová for further work. We assigned Hana the task of reaching out to a group of young Vietnamese people and starting a series of activities with them that will lead to a production intended especially for a young audience. Nothing more. No theme, no predetermined text, or any other limit. Point zero. My position changed within the project: I became a “MENTOR” and Hana moved from the role of “TRAINEE” to the position of “CREA”. My practice as a theater director often turns into the practice of a lecturer or the role of “MENTOR”. I consider this last the most difficult of all my positions. To follow the process of a young beginning creator, to let them find their way even if my experience tells me this is not the way to go. To be helped by advice, but not to “direct”. To have an equal dialogue with the young creator so that they have enough time for steps into the unknown, steps that seem to lead nowhere; to be able to properly reflect on these steps and, based on this reflection, to look for a new, different path that has not been taken by anyone before. I knew Hana’s work from an earlier workshop I led for the British Council in 2018. Subsequently, I approached her for my production Those Who Speak for Themselves. When I saw Hana’s concept among other submissions at the time before we premiered my piece, Hana had just graduated from art school, I picked up the phone and told her, “This is not for you. We like the project, but you can’t handle it now”. But in the end, it is Hana who is the creator. It is she who went with me on an adventurous journey that took place in three important sections:

1. Introductory workshops with young Vietnamese people
2. Work-in-progress production: “Inside you, there are two wolves”
3. Creation of a theater format intended for schools

### 1. Introductory workshops with young Vietnamese people (November 2020 – March 2021)

About ten young Vietnamese people came to the introductory workshops more out of curiosity than with any specific goal in mind. They didn’t know each other. I knew from Hana that she was interested in bringing the members of the group together very slowly. I watched this part of the work from afar. Apparently, there was “hardly anything” that could be called a theatrical situation. Someone might have been nervous about that. I

was happy. The joy of a process that is armed with patience, mutual respect, an environment of trust and the courage to experiment.

### 2. Work in progress production: “Inside you, there are two wolves” (March – June 2021)

Several participants in the initial phase dropped out. The group consisted of five young Vietnamese people, four women and one man. The group has already worked in theater conditions, with light sound under the guidance of my colleagues’ lighting designer Pavel Kotlík and sound designer Ladislav Štěrba. At that time, the production was given a new name. This is part of the search process as well. I ended the work-in-progress phase with feedback and reflection, in which education methodologist Jaroslava Swoboda also participated. Two weeks later, our entire team took a trip to Budapest for the Youth Art Camp 2022. In the role of “CREA”, Hana has already led several workshops in which the creators and their teams of partner organizations also participated. The aim was to study the methodology of the work, which will continue to be useful for the production intended for schools. Many misunderstandings, sidesteps, patience when you don’t understand what someone thinks and wants, the experience of teamwork – when you need to listen more than to assert your opinions – moments of the apparent loss of time... All this turned out to be a big school in the end. In the reflection that we subsequently conducted with Hana, it became clear how important this step was for further work with a group of young Vietnamese people.

### 3. Creation of a theater format intended for schools (September – November 2022)

The Group of five became a group of three. Two young Vietnamese people and Hana. Another of the participants appears virtually, on the screen. Based on all the outputs that I could see and reflect on with Hana, I felt that it was necessary to go back to the beginning of the whole process at that stage. Until, in the first phase, Hana started the “convergence” of the team in the form of various workshops. They worked with clay, experimented with light and video, wrote stories...

In my publication (<https://janasvobodova.art>) I describe the principles of work that create a safe environment and thus allow participants to present their stories using theater techniques. One of the basic principles is to base theatrical steps on specific activities. These can even be very “unartistic”. I recommended to Hana to bring the group’s experience of working with sculpting clay back to the stage. Hana brought 10 kg of clay in her backpack and put it on the table. A webcam was used to capture the details of working with clay. The image was projected onto a screen. Over the course of two days, the production took on a new dimension; it appeared as the key to subsequent workshops in schools. Children can move freely around the table, approach at any time and try to work together in a group within the workshop. One models with clay, another one takes pictures with a camera, a third tells a story, fourth one controls the lights. After the meeting at the What’SAP residency at the Archa Theatre, the production “Inside you, there are two wolves” traveled to schools. Hana and her team, enriched by the experience of colleagues from Hungary, Serbia and France, took another bold step. My advice is: to start from scratch. Listen to the environment. Then just take the initial step. The first performance took place at an elementary school on 5 December 2022, and five more will follow before the end of the year.

Jana Svobodová,  
director, CREA member





## Hungary

### TARGET GROUP

During the What'SAP project, Pro Progressione worked together with an associated partner, to easily reach their target group - Roma teenagers from rural areas.

InDaHouse Hungary is an association that works with young people -mainly from a Roma background- having fewer opportunities living in Borsod county, which is one of the poorest and most socially disadvantaged regions of Hungary. Their volunteers are holding individual and group sessions for the children to improve their learning and social skills. I became a volunteer at InDaHouse in 2017 and after 2 years I decided to work for them as an employee.

We choose to work with high school students aged 15-19. At that time we had 10-12 youths of that age at InDaHouse who could join in the local work. It is always difficult to keep the older students in our program because after a time they lose their motivation to take part in the learning sessions or they are leaving school and start working or starting a family. This is why we find it important to involve them in other activities that can be useful for their improvement and also that can open the world for them. We also thought that teenagers can benefit the most from this work since they are facing a lot of changes and they are on the way of finding themselves, and also because we see them as role models for the younger ones who can motivate them and set a path they would like to follow one day.

From the 10-12 youngsters who regularly took part in the local work, we chose the five boys to participate in the summer camp based on their enthusiasm and the deep interest they had shown in the drama sessions.

They grew up in a small village or in the segregated area of a nearby town. Some of them are from very poor families, while others had better conditions at home. They went either to the segregated primary school where the quality of education is very low or to the local school where Roma and non-Roma children are studying together. But due to the educational system even in that kind of school, they can't make up for their disadvantages. They all started secondary school. Some of them have a vague idea of what kind of profession they want to choose, others are still trying to find it out. It was beautiful to see them on the stage, see their concentration, their dedication and their joy. They all were a bit suspicious at the beginning of the summer camp about people from other countries, and all of them were crying when we had to say goodbye to them.

Viktória Csaba  
trainee, performer of the 2078 km and the Hungarian Classroom Performance



MENTORSHIP in Hungary

mentor: Ádám Bethlenfalvy, TiE expert

During the local work, the five Hungarian trainees (Heléna, Szilvi, Viki, Zalán and Zsófi) were asked to create a diary about their experiences after each session. First, they had to write down their plans as a schedule for the current session. The plans were prepared jointly by the five trainees. They agreed on the planned duration of the activities and the facilitator. When they were ready with their plans they presented them to their mentor, Ádám Bethlenfalvy. He gave them feedback, so they were very well equipped and prepared before each session. But the reality is always surprising. So they had a lot to talk about while driving back home from Hernádszentandrás to Budapest. This process taught them the importance of planning, but also the need for flexibility.

After each session, they had to add their experiences and reality to their working plan so that they got the diary.

Here you can read an excerpt of it:

02/10/2021, Hernádszentandrás  
Participants: Jancsi, Józsi, Márk, Armand, Gabi, Szabi  
Facilitators: Zalán, Szilvi, Heléna, Viki, Zsófi

We brought up a story about an important topic and we would like to think about it together with you, so let's listen to each other.

It was hard for them to become quiet. They played Raggamuffin by LL Junior, but afterward, we were able to say what we had planned.

Story basis:  
The boy's mom forbids him to see his girlfriend, she thinks the girl has a bad reputation and is "loose".

Scene: The boy comes home, and his mother scolds him for why he spent time with that girl again. The villagers spread rumors about the girl, that's why the mother doesn't like her.

- Few lines of the scene:
- Where were you, why did you come home so late?
  - I told you there was a party at Tomi's...
  - Yes, but we agreed you'd be home by midnight and now it's 2 am.

This leads to a big screaming fight.

/.../



Forum theater

Szilvi was in the mother's role, they talked to her: How would the boy talk to his mom to convince her to change her mind?

It went super well, they were active, 4 out of 6 kids went up to play, and everyone got engaged and was good at playing a role. It was great to give them time to volunteer themselves.

/.../

Conversation at the end  
We asked them to say what was the difference between the sessions, why some were noticeably better, how we can improve, and what was the reason that they were able to pay attention to each other better.

They emphasized that their preconceptions about us were gone and they were pleasantly surprised. They enjoyed these exercises more, loved to act, and wanted to do more of that.

We asked them what topics they'd want to explore in the future. We wrote them down on the "drama paper".





## Talk with the Hungarian TRAINEES

### What is the most exciting thing about local work? And what is the hardest?

Heléna: “The most exciting thing is that I never know what to expect, children can always move in both positive and negative ways. That is also the hardest part. It’s hard sometimes to hear them talking to each other.”

Szilvi: “The exciting challenge is to find a common way forward, to create forms and themes that we can engage the kids with and go deeper with them. It’s hard because we meet so infrequently, so it’s harder to keep the process moving, to keep the rhythm, to keep the interest. Now that we’re missing even more time due to the viral situation, it’s even more challenging.”

Viki: “It is exciting to get to know a different side of young people. So far, I’ve mostly only seen them in learning situations or learned about them through casual conversations. It’s interesting to see them in roles or solving problems. The hardest thing is to keep their interest and confidence.”

Zsófi: “It’s really exciting to start getting to know the guys. Unfortunately, COVID has interrupted that. I’m looking forward to continuing and to keep working on how to create a safe space for them to dare to be themselves, to find their own motivation in working together, and to give us their trust. And I think the most exciting thing is also the most difficult one at the same time.”

Zalán: “What is most exciting is the way we get to know young people’s minds, how they see the world, their thinking about their age group, friendship, love and sexuality step by step. We’re experimenting with what resonates with them, with what we can engage them with – so the experimentation itself is exciting. And the hardest thing is the same: often not finding the right way to engage them, to get them thinking, to activate them. Local isolation and generational differences also make this work difficult.”



## France

### TARGET GROUP

DK-BEL works with Cap 'devant!, a non-lucrative association of people with disabilities, their parents and friends. The organization has 18 centers providing services in the region of Ile-de-France. The aim of the process was to give the target group the opportunity to access a good quality of life in the respect of our common fundamental rights.

#### PRE (Programme Réussite Educative)

During the collaboration between Cap'devant! and DK-BEL the work involved 120 children from the age of 0 to 18, residents of Villiers-Le Bel with very challenging social and family issues. The collaboration has already lasted for three years. The work included during the project period a concentrated follow-up process with 9 teenagers on a weekly bases and with 20 more during vacation time.

#### Our objectives are:

Entering a creation process as singular human beings, putting yourself in the role of an artist:

- Creating first individually, as a duo, in a group of four people or more
- Entering a collective organization in which each participant is important
- Showing up as a dancer in front of an audience

Verbalize and exchange, which means:

- Communicating and making decisions together regarding the creation
- Exchanging different artistic productions
- Discussing the different perceptions of collective work on inclusion
- Verbalizing points of view and feelings

Last, but not least -being a spectator, which means developing a critical eye as a viewer by watching different artistic productions throughout the process.

**The participants learn from us but we also learn from them!**





## MENTORSHIP in France

Exchange with the mentor, Sophie Bulbulyan

**During the local work and the process of the creation, how did you apply mentorship?**

SB: “The way we work with the team (dancers and teachers) is to discuss together and work in a collaborative spirit.”

**What was your approach in mentoring?**

SB: “First, the trainees were assisting in my workshops. They have been experimenting with DK-BEL methods as dancers, so as participants. As trainees, they prepared their own workshops and we discussed them before and after their workshop sessions. We worked together on different propositions for the following sessions. Two out of four people had specific training in “Teaching inclusive dance” with an expert Cecile Martinez from Inclusive art Institute during the project.”

**How would you describe the relationship between you and your trainees?**

SB: “Very collaborative. The only challenge I faced was finding enough time for them. I think that discussion and practical sessions are the right way to share knowledge with trainees. The benefit of my mentoring, as I see it, is being able to explain the practices and methodology I have been experimenting with for years to teach to others.”

**What is the most exciting thing about local work?**

SB: “For the trainees: to be personally responsible for a group of kids or teenagers, guiding them in a creative process and observing the result.”

**And what is the hardest?**

SB: “With the kids with autism: external happening, positive children missing, bad influence, tiredness, no performance in front of the families... With the kids from PRE: to put limits, to handle their energy, to find ways not to get them bored... With teenagers with disabilities is that some of the participants don’t understand you when you speak. They understand when they see (imitation only). Also: awareness of the space bases as well as making the kids comfortable enough to express themselves in front of a camera.”

**Which benefits can this target have from your work?**

SB: „Happiness / Memory / Relationship/ Respect / Rules / Learning / Look at each other / Creativity / Different moment with their stakeholders/ Inclusion, Increasing memory, Taking care of your partner: holding him/ her the right way, Recognizing a common beat, Synchronizing movement with music, Improvising and expressing feelings through the body Awareness: of their bodies possibilities, of the space around, Increasing Self confidence and relationship, Promoting oral and written expression through art, Working on self-confidence, Sensibilized kids and teenagers about visual art“



## Serbia

### TARGET GROUP

The Serbian team worked with teenagers from rural areas who do not have theater dedicated to the youth or any kind of theater. Prijepolje, Kikinda, and Čuprija are small towns where young people have to create their own free time and opportunities, and we tried to help them with that. The most exciting thing is that we are aware that we are directly participating in their upbringing and equalizing the opportunities for young people who grow up in small and big cities. The most challenging thing is to “leave” groups and the city and to “leave” them to people in small communities who are often not so sensitive to young people. For some, the trip to Budapest was the first independent trip outside of Serbia. For others, our workshops were their first contact with the theater. We must work with the awareness that we can change the lives of some of them. We never know where the next steps will take them, but giving them the first steps in a direction is extremely important.



## MENTORSHIP in Serbia

Talk with the mentor Uroš Mladenović

### What was your approach to the mentorship?

UM: “During the process, the work was organized so that the direct work with young people relied as much as possible on the trainees, who then had reflections with me. Besides the goal of the project was to work with young people, we also paid attention to the fact that the young mentors try their hand at direct work and become familiar with the methodology of Kulturanova’s work through the Teatarnova program. Stefan, Isidora, and Marija worked with different groups of young people in Novi Sad, Kikinda, Čuprija, and I worked in Prijepolje. Teamwork was reflected in the designing of the workshops, as well as feedback from mentors for the overall work and development. I tried to transfer as much responsibility as possible to the coaches. I tried not to let the coaches be passive but created situations where they had to make suggestions, and I consider that the biggest room for development.”

### What was the relationship between you and your trainees?

UM: “I had a friendly relationship with trainees, but it was important for us to have clear roles during the process.”

### How to share your knowledge with trainees?

UM: “It is difficult to go back to the first steps and recognize the fear and insecurity of the trainee. I had to slow myself down to have empathy for the mentor’s current state before the workshops. The biggest challenge was too much responsibility on trainers as well as a disagreement between trainers in the way of conducting workshops. I must say that in some situations I overestimated their capabilities, but those were also experiences from which one could learn.”

### What do you think the benefit of your mentoring will be?

UM: “They will be able to design and run workshops independently, and this is already happening during this process. Marija holds workshops independently, and Stefan designs his new programs and projects independently.”







# CREATION

## SUMMER YOUTH ART CAMP

In the second summer of the project, our trainees and CREA members found themselves in Budapest again. But not alone. Each organization had the chance to invite youth from their target group and involve them in a common creative process.

Two weeks, more than 30 participants, and 5 different languages. In the end, however, they all stepped on the stage, most of them for the first time in their life.

### 2078 km - community theater performance

The distance between Budapest and Kikinda, Prague, Hernádszentandrás and Paris, is a total of 2078 kilometers. It is the distance our performers travel to create together. However, the journey they undertake is much longer. In ten days, with the help of art, they find a common language while they bridge social and cultural differences while preserving the values they carry with them. The majority of our participants are socially disadvantaged youth who stand on stage for the first time in their lives. They are aided by socially engaged creators who aim to use the transformative power of art to bring about a more tolerant and just society.









## Outcome of the 2078 km: Szabi's journey – journey of one movement

Invited by Kulturanova as a teacher who strives to implement creative drama into the classroom and also my theater group Kulturociklin, in Budapest I was also a trainee, a participant and a performer, observing and reflecting (and engaging) in the process from different positions, and after Budapest trying to apply it equally in my personal as well in work experience.

I like to recall this experience as “Szabi's journey”, but actually it was a journey of all of us. But also the journey of those whom we, returning, moved – a journey of bridging distances: creating closeness – what real education should be.

And like every journey – it started with a distance.

### DISTANCE

After a whole period of the pandemic and facing the distance in a negative sense, I want to remind you of another meaning of distance I have found during the What'SAP:

First of all - importance and the need for distance in observing and reflecting on our own practice/work. Reflection/learning requires distance – stepping away and looking with new eyes. It especially worked with the complexity of “distance” we were put in Budapest. Inviting that complexity of distance created a challenge, motivation, a need for movement – a need to connect.

### MOVEMENT

Bringing the principles of dance methodology closer to us, Sophie, one of our mentors, talked about the importance of body, levels, space, and contact – that made me compare dance and education. Like our workshops it starts with the personal – our body, emotions, thoughts... And from that inner core it spreads around us - to others, to groups, to communities.

And it brings us (or should I say bridge us) to the story of Szabi.

### CLOSENESS

It's time to share the story of Szabi – because that story illustrates all I was talking about. It is about something that said one of the mentors of the project, Kristof. Summarizing everything that happened during the camp, he made a comparison with the change in the body posture of one of the participants - dear Szabi from



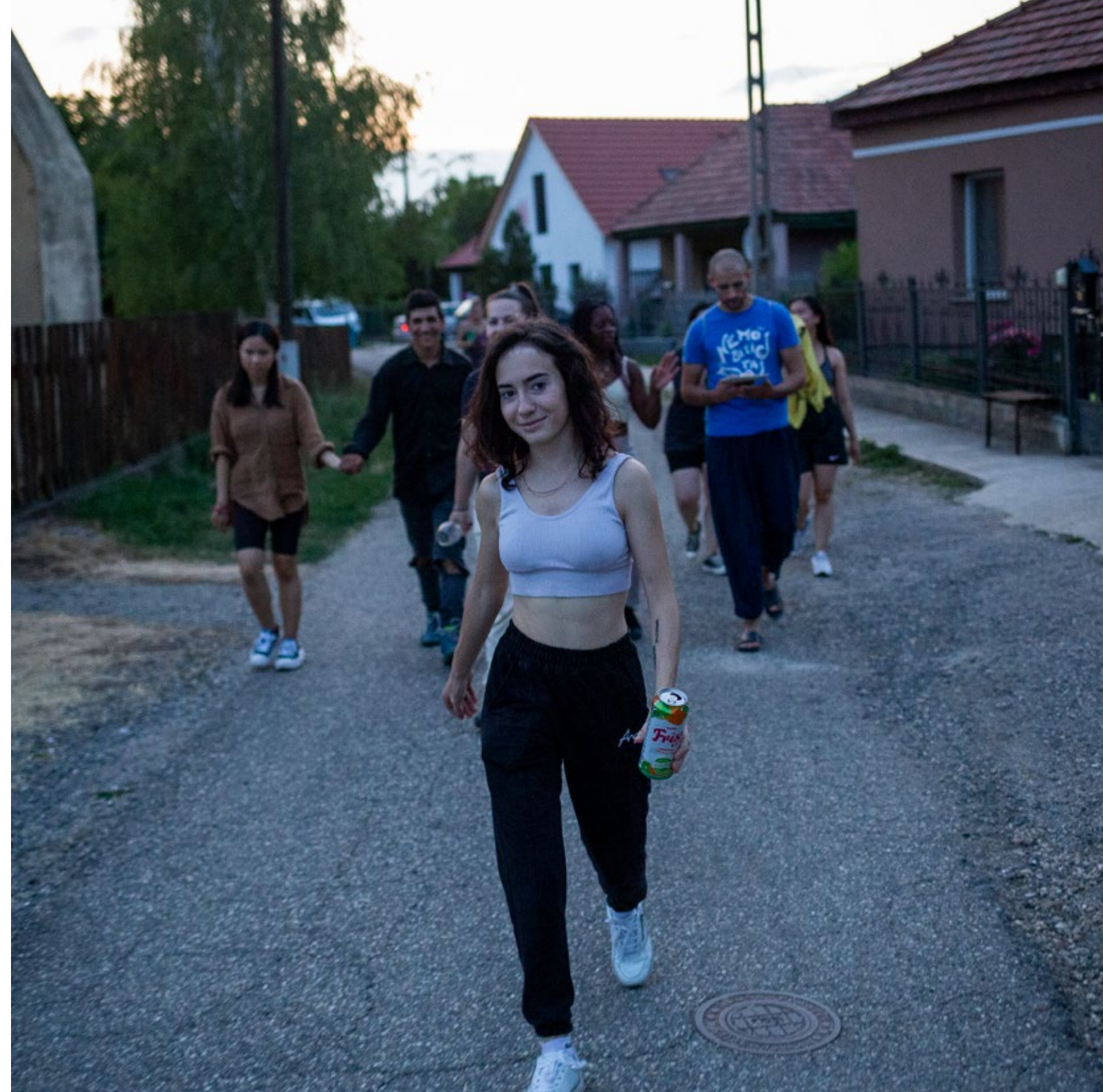
the Roma community. At the beginning of the work with his gaze firmly fixed on the floor, Szabi slowly raised that gaze until the end of the camp – see how amazing the journey was! And not only that, but on the last day of the camp, he showed us his home and introduced us to his family. I will never forget the moment, with Szabi's wide warm and direct smile, the lights in his room, lights in his family's eyes. Szabi did not only open the door of his home to us that day, but Szabi also opened the door of his world to us, changing (illuminating) ours at the same time. And not only Szabi – we all made that journey (pokazati pogledom - show with the eyes) – from distance to closeness/openness - from our own frustrations, insecurities, fears, prejudice - to understanding, to connection.

#### THOSE WERE/ARE THE BRIDGES.

Like the arrival of a group of girls in wheelchairs, with whom we built bridges at the joint workshop. BRIDGES were also in every part of our performance that we created from personal experiences. Viki giving me her hand on stage, Jana's interview workshop, Cheickna's mission, Armand teaching me boxing, Thang hugging and entertaining us all, Chekna's photography, Janis' music... The bridge was Chuck Noris, the bridge was Kulturanova giving me an opportunity to learn and to share all those moments and movements that started during and after, before and in the middle of workshops, like a wave, like an impulse of the need to connect, to open up, which spread across all personal, linguistic, kilometer, bodily borders, across the wheelchairs - like bridges trying to make new journeys.

So – what's our next move?

**Sandra Maksimović,**  
teacher from Serbia, trainee, participant and a performer in the project







The performance 2078 km on the stage of the Roma boys' home village, Hernádszentandrás







## CLASSROOM PERFORMANCES for The Young Audiences

After the Youth Art Camp, our partners returned home for another trip: to create a local classroom performance in each country to reach a wider audience in schools. The story of the four individual performances was based on the experiences of the Youth Art Camp. The artistic part of the Performances was created locally, while the educational part - the workshops after each performance, were created jointly with the Partners during a 10-day long Residency.

### Czech Republic – “Inside you, there are two wolves”

**Performers:** Diana Tran, Thang Ngo, Hana Kokšalová

**Director:** Hana Kokšalová

Our show is called “Inside you, there are two wolves”, and it explores the theme of identity building during the years of young adulthood. We examine the cultural specifics of Vietnamese families, but mainly we try to show that every person has some inner contradiction between what they want to do in life and what others (parents, teachers, society) expect of them. During the process of working together, we slowly explored these themes by sharing personal stories.

We compared what it is like to grow up in a Vietnamese family, what are the differences compared to Czech families and what are the mutual similarities. The theme was always present, but rather incidentally. It slowly surfaced, never being purposefully discussed or illustrated during the workshop activities. During the phase



called local work, the group consisted of five participants: Thang, Diana, Lili, Týna and Jana. In the end, only Diana and Thang performed in the school theater play. Týna is present on stage virtually, on video on a TV screen. Others went through the workshops and contributed during the creative process, but could not participate in the final steps of creating the performance due to personal reasons (lack of time, work, school, etc.) The text of the performance is built on the authentic personal stories of the performers. The narrative is non-linear. The show has a strong visual aspect. The performers are together on stage in a kind of open laboratory and the process of creating individual atmospheres is visible to the audience. The performers themselves control the lights and operate the sound and projector. Spoken word, sound and image are always equal partners on stage and together they create a scene.

The performance will be performed in schools followed by a workshop. The workshops will be focused on opening up the themes present in the performance and at the same time, students will try the process of creating a performance.

I myself, even though I was in the role of the author of the concept, the role of the director, I always felt like part of the joint creation. I tried to create an environment that is not primarily hierarchical, where the word of each of us has equal weight. In the format that will be introduced in the schools beginning of December, I am on our stage together with my Vietnamese colleagues.

**Hana Kokšalová**

Is it you  
I had no clue  
The pain you have been through  
So powerful  
Heavy but teaches you  
To never leave your life behind  
Because it's selfish  
It's selfish for those who sacrifice  
For those who cannot be born  
For those who are destined to leave this earth  
Don't fear and live  
Okay?  
Place your hand where your heart stands  
The pulse  
Your body is alive

**Diana Tran,**  
performer of the Czech Classroom Theater Performance







## Hungary – “What do we have to do with each other?”

Performers: József Balog, Márk Dányi, Szabolcs Gulyás, Armand Kiss, János Kuru  
Performer-Facilitators: Viktória Csaba, Zsófia Rebeka Kozma  
Dramaturg: Piroska Móga  
Director: Kristóf Horváth

Every single member of the human race is... Can you finish the sentence with an acceptable amount of truth rate? What do we all have in common? What connects us? We invite you to play along, so let us give you a quick tour of our learning procedure. We have been experimenting with our emotions, growing a vocabulary on them. Let us share our games, let us introduce you to the consoling robot and the commiserating machine, let's make a difference between thoughts and feelings, follow the footsteps of XY professor, and tell some stories that are eager to be told. They say one love, one human race. They say we unite in our feelings. They also say the only way to heal is to connect with others. Let's find out if these statements are true.

Zsófi, one of the trainees, shares her experiences:

“In our classroom performance, we worked on the topic of emotions and ways of expressing them. This theme emerged from the summer performance 2078 km which was about what distance means to each of us. We bridged thousands of kilometers of distance experiencing a unique journey that resulted in a performance that only could be performed twice ever.”

After a year of workshops and the common creation with about thirty people from all backgrounds, I was sure the boys in our group were ready to take on a classroom production where they are the main performers. After dealing with distance Kristóf and Piri had decided to see what we have in common – thus the title of

the production – and had landed on emotions. It's difficult to identify and express emotions at any age and becoming aware of how we really feel and what we need can take a lot of time.

The process started with brainstorming meetings before the fall creation camp and Kristóf visited the guys in Hernádszentandrás multiple times, and with Piri, they gave them tasks to share personal stories in videos. I supplied the team with performance art inspiration on the topic and tried to think about interactive solutions. Then in the fall camp Kristóf, Piri and Viki started working with the boys, sharing more stories about themselves and opening up about emotions. When I joined after the second day, they had created a frame and dramaturgy for the show, which was juxtaposing having feelings and connectedness against not being able to connect. We spent the following five days creating scenes and rehearsing them, which was a demanding but rewarding process. Kristóf gave me and Viki nice opportunities to work on some scenes with the boys and they also had the freedom to create scenes on their own. There was a sense of community and lots of funny moments throughout the week.

I feel that the group became more sensitive through the rehearsal process, in a good way. There is a huge change in their confidence, they are not afraid on stage and they are better at controlling their emotions and also their concentration.

It's an honor to share the stage with them and to support them the best I can in the performance and I can't wait to see what's to come for them in life.

**Zsófia Rebeka Kozma**  
trainee, performer of the 2078 km and the Hungarian Classroom Performance







## France – performance GRANDIR

Performers: Aba Okono, Ahmed Osman, Elisa Martinez, Céline Coppry Natasa Gatsiou  
Director: Sophie Bulbulyan

With the partnership of Cité Educative of City of de Villiers-le-Bel

Distance was the topic of the summer camp and we wanted to stay with it. We decided to work on the distance from the land to the sky, which can be a metaphor for a child growing up. This theme is very interesting to work with the kids discussing their wishes, challenges and fears. GRANDIR is performed by a team of 4 dancers, out of which one has disabilities. So challenges and fears can be topics from the theme which can also be related to the kids' feelings about disability.

The performance will be presented six times in December 2022 in front of 8 classes from 2 schools in our city Villiers-le-Bel in France. The aim now is to show it in different cities for school audiences. They will be able to ask questions about this topic.





## Serbia – “Lala”

Performer: Stefan Ostojić

Director: Lee DeLong

Workshop facilitator: Uroš Mladenović

Uroš's workshop is an interactive play, which had distance as its theme, as well as the workshop after the performance of “Lala” by Stefan Ostojić, aimed to talk about the topics that the play opens up. The goal is for young people to participate in the conversation about the play and create scenes that motivate them, as well as to actively participate in the performance of the Forum Theater, which offers them the opportunity to open up about some topics that are important to them that are not talked about enough outside the theater. Once the theme is chosen, the facilitators, in this case, the actors and the playwright, look together for ways to implement the activities that will best suit the theme. The group being worked with is analyzed, activities are proposed and responsibilities are shared in leading the workshop that is being implemented. The young people chose the topic, we just listened to them.





# CONFERENCE

- reach out for the wider public

Jaroslava Swoboda, lecturer and educator, moderator of the Conference “Theatre For Schools”

“When putting this conference together one important aspect struck me: The unique way in which socially engaged art brings everyone together, not just artists. It’s no accident that many of the speakers at the Conference decided to share their perspectives as teachers, education experts, or social workers, and let us know what they discovered. The creative process is a powerful formative tool that allows us to understand multiple perspectives and identities that they could take back to their work. As the saying goes: great teachers learn from the students.

Over the past several decades, the impulse to investigate the social world around us using theater has increasingly been taken up in academic contexts through various methodological approaches. In doing so, we educators and social workers can open up to and integrate theater practices into our work.”

**I believe that this creative alliance is only just getting started.**

## All of this could not be possible without:

Ádám Bethlenfalvy -CREA member, TiE expert, mentor of the HU team  
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 Tímea Kókai Nagy -communication manager  
 Dóra Lackó -project assistant  
 Barna Petrányi -managing director  
 Zsófia Rebeka Kozma -trainee, performer of 2078km and facilitator of Classroom Theater Perf (HU)  
 Viktória Csaba -trainee, performer of 2078km and facilitator of Classroom Theater Perf (HU)  
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 Heléna Ménesi -trainee  
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 Karla Brooker -project manager  
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 Charlotte Montreuil -project assistant  
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 Natasa Gatsiou – trainee, performer of 2078km and performer of the local performance “Grandir”  
 Cheikna Wagué -trainee and video maker  
 Aba Okono -trainee and performer of the local performance “Grandir”  
 Ahmed Osman: performer of the local performance “Grandir”  
 Elisa Martinez: performer of the local performance “Grandir”

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 Romana Sekáčová -production and project manager  
 Hana Kokšalová -trainee, author and facilitator of the school performance Inside you, there are two wolves  
 Thang Ngo -performer, member of the youth group  
 Thu Phuong Tran (Diana) -performer, member of the youth group  
 Jana Mac -performer, member of the youth group  
 Bich Thuy Doan (Týna) -performer, member of the youth group  
 Lili Phungová -performer, member of the youth group

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 Sandra Maksimović -CREA member, trainee, performer of 2078km performance  
 Nikolija Dimitrijević -performer of 2078km performance  
 Milica Radulović -performer of 2078km performance  
 Tarik Hanić -performer of 2078km performance  
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 Milan Vračar -project manager, MAN team  
 Jelena Božić -MAN team, communication manager  
 Aleksandar Maletin -associated partner, representative of Theatre Lane, Kikinda



I asked our five participants from Hungary – Jancsi, Szabi, Józsi, Márk and Armand, the Roma Youth from Hernádszentandrás, to summarize their experiences about the What’SAP to me. They sent several Facebook posts and photos they had shared with their friends, about the summer camp, the performance 2078 km, our rehearsals, and their trip to Prague. There were also some texts they wrote in the news feed to tell the volunteers of the Indahouse about their journey.

Then, one day, they sent me a photo with the fists of four of them. On all their wrists there was the same tattoo: 2078 km. I was stunned. They made a tattoo with the title of our common performance! I think it can tell more about their feelings than any text.

The What’SAP project was an unbelievable journey for all of us. A journey that I hope never ends because we have everything to continue it and build bridges in our society: friends, community, knowledge and trust. All this is thanks to art.

Piroska Móga



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## 2078 km journey

The distance between Budapest and Kikinda, Prague, Hernádszentandrás and Paris, is a total of 2078 kilometers.

It is the distance our participants traveled to create together.

However, the journey they undertook is much longer...

**Kulturanova**