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DEMY
TOOLKIT

FOR SOCIAL ART
PRACTITIONERS

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FIRST CHAPTER

INTRODUCTION

ACADEMY+ was a long-held dream of ours. In my first year of working with this group of skilful, eager people, the never-resting enthusiastic Ebru came up to me and said: you know, I love to do this every summer, to teach courses and see participants thrive and grow, but there's one thing. I'd like to do it, too! I'd like to be there at each and every workshop, listen to you, ask questions, learn and grow. How amazing it would be to have a project like that!

ACADEMY+ was born from the four partners' shared dream to act both locally and across the borders. To understand art through social work, in a less individualistic and aesthetic-oriented aspect. To understand social work through artistic tools. To create links between professionals and to learn from each other.

And now here it is. Two years of planning and two more in the making, now we present to you the result of this group 'doing it'. Here we are after our own Academy, an opportunity for us to exchange, learn and grow, and most importantly, to create something together and share it with you, our peer facilitators.

ACADEMY+ is not about showing 'the right way' to work. It's a collective essay, one of the many roads you can take. What we'd like to show is the free character and versatility of our work – with the limitations of our aims and professional values. We would like to invite you to mix and match, to pick and experiment freely with the frameworks, games and notions you can find in this booklet. We trust that you will use it always taking into consideration what your target group needs and appreciates and what you yourself feel comfortable and prepared to provide for them.

We believe that the use of artistic forms are not only suitable, but necessary tools in working with underprivileged youth. They can give an appropriate frame for youth workers, artists or social professionals according to the needs and characteristics of their target groups and to their current focus as experts.

Therefore our intention with this Social Art Practices toolkit is to create openness, support, dialogue, and to promote self-development – in a way our profession and we as facilitators constantly evolve. We hope that our journey will be useful for you and that you will find at least one thing in its many pages that will inspire and empower you in your own professional journey.

We hope this toolkit to become not a reference, but a starting point for a long discussion among the actors of social art practices. I wish it to be a booklet that helps us grow and initiate, to find our own ways and courage to dream, act and create in our own ways.

Because it does take courage. And you have what it takes.

WHAT IS ACADEMY+?

ACADEMY+ is the result of an inspired journey starting in 2013. Back then, six countries (Germany, France, Italy, Poland, Serbia and Hungary) joined on a two-year ride, in order to start up a knowledge transfer on the tradition of social theatre between European theatre professionals. The goal of EXCEPT (Exchange of Community-engaged Performing Art Practices) was to create a network of social theatres in Europe in order to have an international platform for collaboration and sharing of best practices in the field of social art praxis.

EXCEPT was a platform to unify all the various competences brought by the project partners working with different methods (from the fields of clownery, music, fine arts, handcraft and – for sure – theatre) in order to show each other how their social art practices work. By forming each other, learning and creating together and trying their newly gained knowledge with underprivileged youngsters in the field, they have not only grown, but also developed a desire to go on with this journey, to continue developing others cultivating social art practices and themselves.

Therefore, the Summer Academy for Non-Formal Youth Practices and its successor, Academy for Actors of Social and Civil Change were born. Their aim was and still is to improve and broaden the skills of professionals in social and educational fields - youth workers and individuals working with underprivileged people in remote areas of the world. Academy is an educational project combining the positive characteristics of pedagogy, adding an innovative layer from performing arts, methods used and improved by experts.

Year by year, the two-week programme invites 40 young professionals representing 8 organizations from all over Europe to learn and experiment with new ways of working with underprivileged youth through special social art practices in the fields of Theatre In Education techniques, Forum and Image Theatre, NarrActive Creation, creative writing, music and other disciplines. The programme involves new artistic methods and forms each year, drawing inspiration from the trainers' everyday practice and taking in the topics, problems and questions that are timely and relevant for the youngsters we are working with, such as anxiety, resilience, bullying, climate change or grief processing.

Throughout the years, the programme's target groups and venues have changed, new methods and frameworks (such as Metamorphosis or NarrActive Creation) have emerged due to our collective work. We have grown together, inspiring and learning from our participants and each other. With ACADEMY+, we took the challenge of opening a melon (Spanish proverb, meaning 'opening a long and difficult topic' – something you will meet quite a lot in this toolkit). We challenged ourselves to further develop the methodologies we use in our everyday work by integrating each others insights and professional feedback and to create something new, an expansive methodology which includes elements of our best practices. By this act, and by ACADEMY+, we wished to enrich our joint work in the Academy, but also our own practices and that of our peer practitioners in the field. We believe in collaboration over competition and that sharing the practices and resources we have is crucial in order to foster change in our society. We hope that when reading the Social Art Practices toolkit, you will find at least one game that inspires you and one thought you'll question or discuss with another professional. If this is the case, ACADEMY+ has already been worth the effort.

WHY SOCIAL ART PRACTICES?

SOCIOLOGY:

Sociology is the systematic or scientific study of human behaviour, social groups and society. It is the search for people's actions and how societies are formed and changed. Sociology tries to make visible, what is invisible within the structures of social relations of power. Art is the search for truths by means of sensory equipment. When we search for a definition of «Art» in the CNRS lexicography database, we can read «an aesthetic, disinterested, non-utilitarian activity».

We have observed that when people have to face huge problems (e.g., surviving in slums, facing racism, or sexism, fighting against diseases...), they naturally focus on their own survival and leave behind what is «non-utilitarian». This process is years after years more and more important. Indeed, as the world population is increasing every year, cohabitation problems are increasing mathematically in the same way. However, social art, despite its "non-utilitarian" layer is a key to enlighten how to act for a change for a better way of living together.

ACADEMY+ members use social arts like sociology. We all try to bring out in our work what is invisible in the individual's behaviour, in groups and society using words, images, poetry, music, drawing, painting, sculpting, dancing, games, role playing, narrating etc. ACADEMY+ members facilitate social arts to make visible what is invisible in the social structures of power to understand the reality and also try to transform that reality for the better.

We have all built our methodologies with socially disadvantaged target-groups through Europe and North Africa. At each time, we have noted that those methods were relevant for changes according to the specific needs of each group. More than that, we have noticed that the different methodologies which were applied were answering to different steps of a whole process that each participant has to make to feel that change in their lives. That's why we decided to share our works in this ACADEMY+ project.

ARTS:

Throughout history, we have found different models of social intervention that use art and theatre as a tool. Jane Addams, a pioneer of social work, included theatre activities within her Hull House foster home, recognizing that theatre has a great benefit on the community. Addams said: 'I act in order to know', which links up with Augusto Boal's idea that 'the human being is an actor, because he acts, and a spectator, because he observes; to be human is to be theatre'.

Art satisfies the human need of expression. It works as a transmitter of emotion and promotes reflection, becoming a healing tool that can transform a society. Moreover, it uses a universal language that facilitates inclusion and brings us closer together as a collective. In our case, theatre has been the element that allowed us to be here today, creating, sharing and improving together.

ACADEMY+ members believe in its potential, which helps us to dialogue and develop our own criteria, as well as facilitating our capacity to express, dream, know ourselves and enhance human quality.

PEDAGOGY:

ACADEMY+ interprets its pedagogy as the practice of teaching which is based on learning from one another. Rather than treating the participants as passive learners, our pedagogy allows us to consider their specific needs and encourage them to be active agents of the intertwined learning and teaching process.

Paulo Freire, the writer of Pedagogy of the Oppressed, proposed a remarkable approach to education and became an inspirational figure for the ones seeking alternative pedagogical approaches. Moreover, Freire made a great contribution to the fields of theatre and social sciences with his interpretation of oppression.

Echoing Paulo Freire's Pedagogy of the Oppressed, ACADEMY+ works for developing a space for creating a dialog, revealing problems and proposing solutions, and most importantly building critical thinking through action and reflection. Freire discusses that there is no one to liberate but the person itself who struggles for liberation. In this direction, ACADEMY+ aims to propagate the pedagogical tools which are sensitive to different needs and prioritizing collaborative learning practices.



SECOND CHAPTER

THE FOUR METHODOLOGIES **DRAMA IN EDUCATION**

KEYWORDS

drama in education, DIE, educational drama, experiential learning, participation, critical thinking, solving problems, imaginary world, empowerment, dialogue, youth



THE ROOTS

What we call Drama in Education (or DIE in short) today has its roots in the early 20th century progressive education movements, but it only appeared in the British education system in the 1950s. Henry Caldwell-Cook wrote in his book *The Play Way* (1919), of how he saw dramatic activity as a method of teaching. He argued that learning came from experience and doing instead of listening and reading: „The natural means of study in youth is play.” By the end of the 1960s, using Drama as a pedagogical tool became the norm, and this is largely due to theoretical works like Peter Slade's *Child Drama* (1965) and Brian Way's *Development Through Drama* (1967), and influential practitioners like Dorothy Heathcote and Gavin Bolton. Today, it is a widespread and diverse methodology used in an educational setting by teachers around the world.

THE METHODOLOGY

Drama in Education focuses on organizing experience in a fictitious environment. It is a group activity, in which an imaginary world is built and the participants are involved in this imaginary world through roles. In the fiction, they encounter real problems and through this process, they gain real experience and knowledge. The participants can act out different ideas, thoughts, values, roles and language formulation in a realistic framework (i. e. in a situation as it would appear in reality). (Kaposi, 2008; Szauder, 2006).

The attitude of creation makes young people realise the impact they make on a process, it encourages and helps them to share and shape their opinions in a more articulate way.

DIE encourages discussions, creativity and is open for participants' contributions that can take various forms and levels of taking action through play. Thus, it enhances active participation, critical thinking and learning through doing in a playful and non-formal way. The nature of DIE is to enhance participants' activity, asking them to cooperate, form opinions and express their thoughts in various ways (e.g. via dialogue in role, actions, living pictures, storytelling, movement etc.) Through dramatrical tools.

Our methodology is based on the practice of DIE, but draws inspiration from other social art practices, such as community theatre, body expression, improvisation and forum theatre. Our pedagogical approach is to keep the focus and the educational aim of the process while keeping it open for experimentation by incorporating the topics and interests of the community we are working with. Therefore, the additional result of the process may be a performance, a living image, a short film or a rap song or even a written story. Anything is possible while it is in line with our initial aims and is beneficial for the participants.

Our aim with the methodology is to sensitize young people and assist them in gaining more self-knowledge, confidence and to enhance their full potential. When leading a process of several sessions, we usually define a concrete focus for the whole process, but each session has its own 'small' goal as well. The sessions are complete wholes in themselves, but they can also become part of a larger picture – always adapted to the focus and the respective target group.



The topics we usually work with are based on social and political phenomena. We find it important to empower youngsters – especially underprivileged youth –, develop their critical thinking and empathy, as well as to raise their awareness on the importance of active participation – for instance in decision-making processes or in their own community.

Our target groups include underprivileged youngsters between the ages of 10-18 and above. They include young people living in temporary housing (with or without their family) or childcare, children coming from difficult backgrounds or minorities and youngsters having to deal with social, geographical and economic hardships.

THE PROCESS

In the next subchapters, we present an example of a process using Drama in Education and show three session plans that may be part of it. These sessions present three different types of work with DIE, drawing inspiration from other frameworks and tools as well. The first one is a game-based introductory session, the second is a workshop fostering critical thinking and media literacy and the third session is a process drama. All of them can be used separately as individual workshops as well.

- **Background of participants:** young people (with a difficult background, for instance living apart from their families), between 14-18 y.o.
- **Aim of the process:**
 - creating a safe space and a sense of community
 - gaining more self-confidence
 - Getting in contact with each other
 - becoming aware of the power of our bodies, voice and creativity
 - preparing for the creation of a short film
 - preparing for a forum theatre process to come
 - having fun
- **Focus of the process:** personal and community development, preparation of a common creation on a topic concerning the participants
- **Learning outcomes (some of the skills and attitudes to be promoted in the participants):**
 - Personal and community development
 - Development of body expression and awareness
 - Increased self-knowledge and self-confidence
 - Empowerment

Example of the process:

- **Number of sessions:** 12
- **Frequency of sessions:** one session of 1.5-3 hours per week
- **Suggestions for the framework of the process:** We suggest the involvement of participants in actively creating the group's rules. This gesture draws them in by giving them responsibilities and showing that their opinion counts, while also being an exercise for practising expression and self-awareness. It is also highly recommended to have a precise time frame for the process as well as for each session (e.g. a starting and a finishing ritual, which can be a movement, a song, lighting a candle or any other sign chosen by the facilitator).

Related session number	What is it about? What is the aim of the session?	Tools used, which example session would it fit?	Tips, advice
Session 1-2	introduction and team-building sessions, creation of a safe space	community theatre, DIE games, body expression Related session: Encounters	Rituals can be useful in the process, as they help participants to relate and to recognize what kind of activity is about to begin. This tool helps in creating a framework.
Session 3-4	finding our place in the group, creating togetherness ing our place in the group, creating togetherness	community theatre, ensemble company, improvisation	The creation of the group identity can happen in many ways. By giving the group challenges and creative tasks they have to complete together, they can find the things they have in common and experience moments of joy and achievement together, which creates natural bonds among the members. This is essential if we'd like participants to open up individually.
Session 5-6	self-discovery, awakening our bodies and experiencing individual creativity	body expression, community theatre, improvisation	Use your knowledge you have gained during the first sessions with the group. You already know what their strengths are, what sort of activities they are comfortable with or what kind of music they like. Challenge them by slowly inviting them out of their comfort zone, far enough to grow, but still feel safe in the process.
Session 7-8	awakening our voices and experiencing collective creativity	voice training, soundscapes, process drama Related session: Buenos Aires Sanatorium	As participants open up and activate their creativity during the process, you can introduce them to tasks requiring more individual initiative.
Session 9-10	developing our creativity, self-confidence and community, getting closer to self-understanding and expression	collective improvisation, body expression, soundscapes	Trust your participants to practice what they have learned so far. Hold the space for them and let them experiment within the framework you create.
Session 11-12	finding our topic for the forum or the performance /short film/song we are creating	DIE games, process drama, image theatre, art therapy Related session: The News of the Week	In the end of our process, it's time for the group to think about what's in the focus of their thoughts, what moves and interests them and to choose a topic they will work on with the tools chosen (eg. theatre/forum theatre, rap, movie-making etc.)

SESSION 1 | Encounters

Objectives:

Arriving into the space, the group and our bodies, getting to know each other while having fun.

Learning outcomes: personal development, getting to know each other, cultivating body expression, creating a sense of community and a safe space

Duration: 90 min.

Group size: 4-20 participants

Participants' age: from 14 to 18 y.o.

Materials: phone (for music), speaker, a candle, a box of matches

Venue: an empty space, if possible, cushions on the floor; for the last exercise it is useful to have another room, or just a part of the room that can be separated, where participants can wait while we hide the objects

Step by step description:

1. INTRO '5

Aim of the exercise: Welcoming the group, setting the intentions

Note for the facilitator: It's important to be clear about the amount of time spent together and that we are on the same level as participants.

Description: Ask the participants to join you sitting in a circle in the room. Welcome them and give them a short introduction of what will happen in the next 90 minutes.

2. BEGIN '10

Aim of the exercise: To learn each others' names and be aware of all participants' state of arrival at the session as their energy level and emotional state highly influences the flow of the workshop. It is also important for participants to be aware of each others' current feelings, as it develops their empathy and creates more understanding among them.

TIPS & TRICKS FOR THE FACILITATOR

(including the things you say to the participants)

Focus for the participant:

Get to know a new group of people, engage in creative activities.

Focus for the participant: To know what will happen and how long the session takes

What you need to say to the participants: The length of the session and that they are free to leave if they feel like it.

Focus for the participant: To meet their peers and get comfortable with sharing, listening and being listened to.

What you need to say to the participants: They are free to choose a form of expression they are comfortable with (words, movement, sound).



What you need to say to the participants:
We have arrived here from many different places and situations, but now we will try to leave those all aside for a bit and enjoy our time together.

What you may say to the participants:
Do you ever shake your bodies? I'm sure you already had to do it at P.E. lessons, or after some sport activity. Let's try to do it with different body parts first and then extend it to the whole body, like a dance! Let's start in small, just by shaking our fingers. Can you shake them?

Focus for the participant: To discover the space around us and what it contains.

What you need to say to the participants:
Think of this space as of a boat. In order to keep it floating, we need to balance what's on the top.

Focus for the participant: To learn each other's names.



Rules or warning or melon: Ensure participants that they are free to share only what they feel comfortable with. This is why we use abstract forms (colours, movements, landscapes, etc.) for self-expression.

Note for the facilitator: This is your first meeting with the group. You are also a part of them, you set the example – you may also start the sharing circle to show them how it works. It's important that you are open and honest with the group, but also maintain your role as a facilitator. (See more in the facilitation chapter) You may ask questions of the participants as well, in order to make them think a little more about their image. It induces their creativity and gives them the impression that you are curious of how they really are.
It's easier to learn all the names if you repeat after hearing them.

Description: We all introduce ourselves one by one by saying our names and sharing one word (sound/movement/colour/feeling) etc. that describes our current emotional state. This step aims to welcome participants and create attention towards each other and how we all arrived to this room.

3. RELEASE '10

Aim of the exercise: To release tension and balance the energy of the group. Note for the facilitator: Sometimes participants don't feel comfortable moving and/or closing their eyes. Because of this it's recommended to bring music they probably like and start by shaking. You may show them first how this is done and ensure them that it will look funny and it is ok to laugh, but then let's try to do it together. You can also ask them to shake body parts that are unusual to shake, like their eyelids, tongues or toes. It creates a fun and easy atmosphere.

Description: 8 minutes of shaking with our eyes closed to shake off whatever we'd like to leave outside of this space for the time of the session. In the end of the shaking we gather what has fallen down from us and blow it away. '10

4. ARRIVE '15

Aim of the exercise: Arriving in our common space, acknowledging it and starting paying attention to ourselves as a group.

Rules or warning or melon: They may lose their focus and start to chat or laugh during the exercise. If needed, you can apply an exercise for concentration here and you have to be clear and consistent about the rules/boundaries of the game. Note for the facilitator: It is important that this exercise should happen in silence. To help this, you may use calm music. If the group is not yet in the mood for this level of attention, it is useful to play another game to create attention (e.g. counting until twenty with the eyes closed, one after another, without agreeing on the order).

Description: We are walking in space, discovering and trying to fill it up. Then we start to acknowledge the presence of others, exchange glances with each other. When we come across someone while walking, we stop for a moment looking at each other's eyes. '15

What you need to say to the participants:
When you meet someone, stop for a minute and look into their eyes while listening to their names and telling yours. Don't hurry the moment, agree silently, with your mind on saying goodbye to each other.

Focus for the participant: Experiment on ways of moving together.

What you may say to the participants:
Maybe you think you cannot dance, but dance is just like shaking. Let's see how we dance with our little fingers!

What you may say to the participants:
Try to find something that is surprising, a common point we would have never guessed about you.

Focus for the participant: To find the hidden objects and complete the task.

**What you may say to the participants:**

You can move together or separately, but don't forget, you won't be able to see or to speak with each other. If your strategy is not working, you will have a second chance to discuss a new one.

What you may say to the participants:

We have spent an amazing 1.5 hours together and I hope you enjoyed it as much as I did. Now I invite you to take a moment to think about what we did today. Pick one thing you enjoyed the most, something you will take home with yourself or something you may try out with your friends or family. If you'd like, you can share it with the group.

5. ENCOUNTER '10

Aim of the exercise: To engage in longer interactions in order to practice paying attention to each other. This exercise is also an introduction to body contact.

Rules or warning or melon: There may be differences in the level of contact the participants are comfortable with.

Note for the facilitator: Get informed before the session about the group's social and cultural background as they may give you some information about the members' attitude to body contact. During the first exercises, you have to pay attention to their interactions, but it is best to ask them in the beginning of the session about their feelings on contact. This way you can figure out the best way for your group (they can get in contact by a hug, a handshake, a clap, but also by almost touching their fingers while exchanging glances). The most important effect is not the touching, but group members feeling safe and supported during the session.

Description: At each encounter we shake hands and say our names. (Then, if they get good at it, instead of saying our names, we'll say the one's who's coming our way. Also possible with changes of speed.)

6. CONTACT '10

Aim of the exercise: Start using our bodies in unconventional ways, getting in contact with each other, and having fun together.

Rules or warning or melon: Pay attention to the physical safety of participants. For instance, if you see that they are moving a little more aggressively, ask them to slow down their movements – it can be a game as well.

Note for the facilitator: Use some music the group probably likes. You don't need to guess; you can also ask them. This little detail keeps them motivated and makes the game fun for them even if they don't want to move.

Description: We find a pair (out of the encounters, by stopping at a signal). Couples turn their backs to one another and dance with their body parts (eg. fingers, elbows, left knees, heads) to the music on their own. When we say meet, they turn around to meet their pair and to make their body parts join in a dance. Then the couples meet another couple and another one, through dance, until we have two big groups.



7. CONNECT '10

Aim of the exercise: Find something they have in common with their peers, engage the group in a creative activity on their own. They also get to practice decision-making in a bigger group.

Rules or warning or melon: They may come up with something very general at first (e.g., we are all boys/students).

Note for the facilitator: Ask them to find an activity-based common point. It's even better if they come up with more than one common point. Motivate them to do the unexpected.

Description: The two groups will have 5 minutes to find out what they have in common (an interest or hobby they share, etc.). They find a way to express this shared point with their bodies (eg. in the form of a GIF). They show it to each other.

8. COHESION '20

Aim of the exercise: To encourage the group to work as a whole, argue, come to an agreement and cooperate in order to complete the challenge.

Rules or warning or melon: As this task includes matches, it may be dangerous. Note for the facilitator: If you see the slightest chance of hazard, don't do it or change the objects to something else (e.g., a balloon and a pump). It's important that the task ends with success. You have to assess the group's competences before offering this game to them.

Description: The group of participants – this time altogether – will have to come up with a strategy to accomplish a mission. While they are outside preparing, we will hide a candle and a box of matches in the room. When they come back, they'll have to find these two objects blindfolded, in complete silence. The game ends when they manage to light the candle.

9. CLOSURE '5

Aim of the exercise: To close the session, spend a little soothing moment together and invite participants to express their current feelings with words again.

Rules or warning or melon: This closing part is important to keep as it gives a frame for the whole session and to participants' attention. This ritual in the beginning and end of sessions is a reference point for group members and an opportunity for them to share their feelings in their own way – which is something they may not often have the chance to do.

Note for the facilitator: Create a calm atmosphere after the possibly noisy joy of the last exercise. Wait as long as you have to or apply a game (e.g. counting until 20 one by one, without discussing the order of speakers, with the eyes closed).

Description: Ask participants to gather sitting in a circle again, this time with the candle lit in the middle. As in the beginning of the session, ask everyone to say a word describing how they feel (can be a colour, sound or movement as well) and/or choose one moment they will take home with themselves from today's session. Then we take two deep breaths together, and by letting out the second one, we blow out the candle.

SESSION 7 | Buenos Aires Sanatorium

Buenos Aires Sanatorium is a process drama session developed for high school students. In the fictional framework, we are in the future, where, in the whole world, the air is fatally contaminated. The participants play the role of a group that decides on the distribution of the newly developed vaccines.

The focus of the session is critical thinking and to encourage the activity and participation of the students in public affairs.

Objectives:

- To develop critical thinking abilities and creativity through the use of playful non-formal tools
- To encourage active participation in students.

Learning outcomes:

- Learning about critical thinking
- Practising cooperation
- Enhancing creativity

Duration: 90'

Group size: 8-25 participants

Participants' age: From 14 to 18

Venue: A separate room that can be closed off from outside stimuli (if possible, curtains, closed shutters or papers on the window).

Materials: nametags, speaker, paper and pen, chairs

Step-by-step description:

1. INTRODUCTION 5'

Aim of the exercise: To establish the fictional framework.

Rules or warning or melon: During the workshop, the facilitators will take on the role of employees in the sanatorium, who coordinate the work of the group. In the fiction, the participants can express their opinions not as themselves, but in assigned roles. The facilitators should make sure that this is clear and the fictional world is maintained during the workshop.

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Note for the facilitator: This introductory part is outside of the fiction so one of the facilitators can explain the context and the fiction in their own words.

Description: The facilitator welcomes the participants and tells them that they are going to play a fictional story where they will be actively participating through roles.

We are in the not-so-distant future, in the safe space of Buenos Aires Sanatorium. Outside, the air of the entire world has been contaminated by a fatal virus. The planet's best scientists are working on a cure in order to save most of humanity.

The diverse group arriving here was drawn randomly to create a focus group and decide together, who will be the first people to get the cure, who's place will be secured in the brave new world.



Notes with character descriptions
A bag that contains them

2. YOU WON 10'

Aim of the exercise: To draw participants into the fiction and assign roles.

Note for the facilitator: One of the facilitators can play the role of the host of the lottery draw.

Description: There is a lottery draw, where the participants who are present are selected. They get different roles on little notes. (For example, Karla, 19, influencer; George, 82, retired gardener; etc.) These roles should include as many different social classes, ages, professions as possible.

3. TRANSFORM 10'

Aim of the exercise: To draw participants into the fiction and their roles.

Note for the facilitator: The facilitators are not in a role here.

Description: The participants walk in the space and get to know their characters. How do they walk? What is their facial expression? What do they always carry in their pockets? What is their first reaction when they hear the news of the air contamination? We take a look at these reactions in slow-motion.

4. WELCOME 15'

Aim of the exercise: To further establish the fictional framework.

Note for the facilitator: The facilitators are in the roles of Sanatorium employees here. They can introduce themselves using different names.

Description: The facilitators welcome the participants to the sanatorium. Here, state of the art equipment ensures the health of the chosen people. They have a most important task here: they are the representatives of the people outside. They will have to decide, in what order the vaccines will be distributed among the people of earth, while researchers tirelessly work on creating the cure. They will have to make a press conference explaining their decision.

Speaker
A board with the protocol

In case of an air leak, there will be an alarm. In case they hear the alarm, they have a protocol to follow:

- Don't panic
- Notify the staff
- Find the source of the leak
- Use the assigned tools to repair the leak
- Find shelter

The facilitators conduct a drill of the air alert.

5. DECIDE 20'

Aim of the exercise: To let participants formulate and express their opinions about the central question.

Note for the facilitator: The facilitator (in role) should be a moderator in the conversation, they should make sure that the people who wish can express their opinions but the discussion is not side-tracked too much.

Description: The participants are divided into four smaller groups. They have to decide, which groups of society should get the vaccines first, second and third. 2-2 groups are merged and they have to agree on a shared list. In the end the two groups are sitting in front of each other in two rows and they have to debate and choose which group from the lists gets the vaccine first. Each group should list their arguments for their choice. Anybody, who is convinced by the other group should change place and sit in the opposite row. In the end, the majority wins.



Papers
Markers

Speaker



6. SAY IT OUT LOUD 20'

Aim of the exercise: To examine how media communicates, frames important decisions to the general public.

Description: The previous four groups each prepare a press release detailing the decision. The groups get different genres and target audiences (retired people, young adults, children, working class, intellectuals, parents; radio, television, newspaper article, social media video, billboard ad). The groups present their creations one after the other. (Optional: Let us watch the reactions of the target audiences after each one.)

7. AIR ALERT 2'

Aim of the exercise: To set up the next step.

Description: The sound for the air alert is played, the participants follow the protocol.



8. SAFEGUARDING 20'

Aim of the exercise: To examine how people make decisions under stress. Is it different as opposed to the theoretical conversation they had during the decision-making exercise?

Note for the facilitator: This is only moderated if necessary, the participants should come to an agreement on their own. The facilitators remind them of the passing of time.

Description: The alarm doesn't want to stop, one of the facilitators turns it down. Facilitator #1 and Facilitator #2 whisper to each other. One of them leaves and then returns. It turns out, that there was a fatal air leak in the facility. The researchers escaped and only left 4 doses of the vaccine. It's time to decide which group members receive them. They have 15 minutes to make the decision.

9. CLOSE-UP 10'

Aim of the exercise: Closing the session , reflection

Rules or warning or melon: Now we talk about what happened in the fiction. The facilitator should make sure that the distinction is clear and the participants talk about a story and the characters of the story and not about each other personally.

Description: After the time runs out, the facilitators narrate the ending. These four people have survived. Now, the story has ended. Let's talk about what happened. How did the decision-making happen? Let's look back what happened and create images that sum up the story of those who escaped. Let's talk about the images. We should focus on the decisions by the characters. Which were ethical, which weren't? Why did those people survive and others did not?

Stopwatch

SESSION 11 | The News of the Week

Paper on the wall

Markers

Speaker for playing music

Plenty of post-its

Small stickers in 3 different colours

The "News of the week" project by Near Future Theatre in Education Group (Hungary) aims to develop media literacy through the means of drama pedagogy in high school students living in Budapest and its surroundings. Its focus is our relationship to media and habits of news consumption.

"News of the week" consists of a given series of exercises tested and compiled by conscious editing. The theme is however unique and current every time, as the exercises process the events of the week preceding the program. The workshop leaders prepare for every occasion separately to ensure that the examined events are topical.

Objectives:

- Through various exercises, we search for an answer to the following question:
How to see through manipulative strategies in everyday news?

Learning outcomes:

- Framing theory in media
- Learning strategies and skills for acquiring and evaluating information
- Practicing critical thinking and source monitoring
- Becoming aware of the news of the actual week

Duration: 90'

Group size: 8-30 participants

Participants' age: From 14 to 18

Venue: an empty room with enough space for the participants, chairs for everybody

Materials: A4 papers, chairs, markers, stickers, speaker, one of the walls is covered with paper so that we can write on it.

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Step-by-step description:

1. THE NEWS OF THE WEEK 20'

Aim of the exercise: To establish the participants' relationship to the news and think about the notion of news

Rules or warning or melon: It is important not to put pressure on the participants. It is okay if they cannot remember anything at first. They can use each other's writings as inspiration.

Note for the facilitator: Some light music is recommended to prevent too much talking when the participants are writing on the board.

The participants can introduce themselves at the end, if they do not know each other beforehand, with their answer to the first question in the reflection. This is a good way to have everyone say a few words and break the ice.

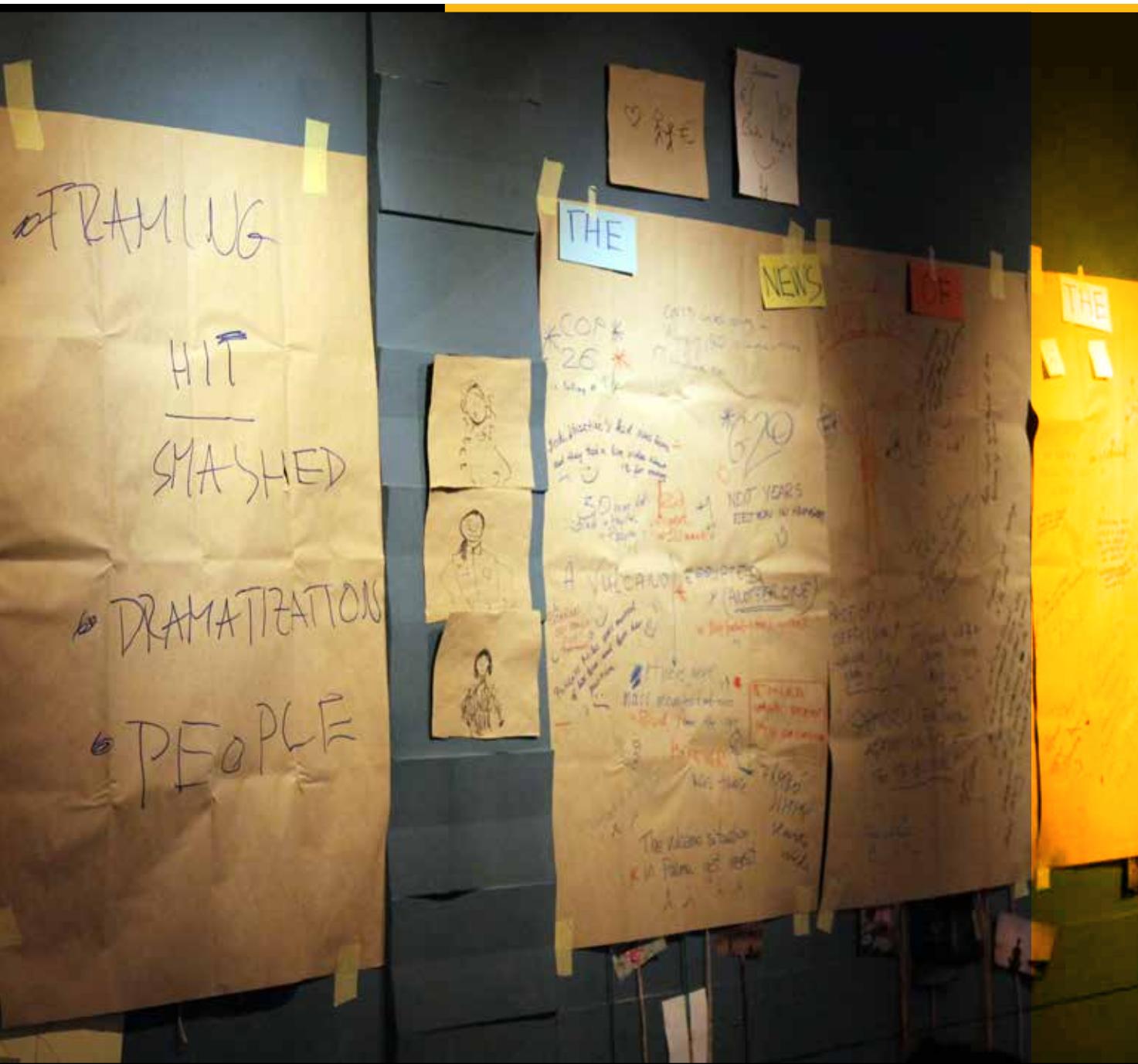
Description: The facilitator welcomes the participants. Tells them about the basics – that they are going to participate in a workshop concerned with media consciousness.

News: The facilitator asks the participants to write everything on the wall that they remember from last week that they have read/seen in the news.

Personal news: We write "personal news" - (events that happened to us last week that we found important/noteworthy) and put them on post-its on the wall next to the media news.

Reflection with stickers: The participants put differently coloured stickers next to the piece of news that: makes them happy (yellow); frightens them (green); they find the most important (orange).

Reflection through discussion: Questions: What did you feel when... you were writing? ... you looked at the board after? What makes a piece of news the most important? What is the difference between the personal events and news from the media?



2. FRAMING IN AN ARTICLE 30'

Aim of the exercise: That the participants understand the concept of framing through real-life examples, group work

Note for the facilitator: You can use markers in different colours to highlight different phenomena in the text (framing, dramatization, people).

The piece of news that you choose from the previous week can spark more interesting discoveries if the different newspapers frame it substantially differently. Also, it should contain people who are mentioned in the news.

Description: For the next part, the participants form four groups. Each group receives a piece of news from last week.

Introduction: We are going to deal with this article. Its theme is [...]. Have you read it or seen the headline?

Verbalizing preconceptions and relation to the theme: We have extracted the article from its natural habitat on purpose, so that we can examine it objectively. Can you guess where it is from? From what media? What is its genre, type?

Picture: There is a photograph in the article. As visual creatures, most likely this is the first thing that attracts our attention. It was most likely a conscious decision by

- the photographer to frame it like this
- the editor to select this as an illustration.

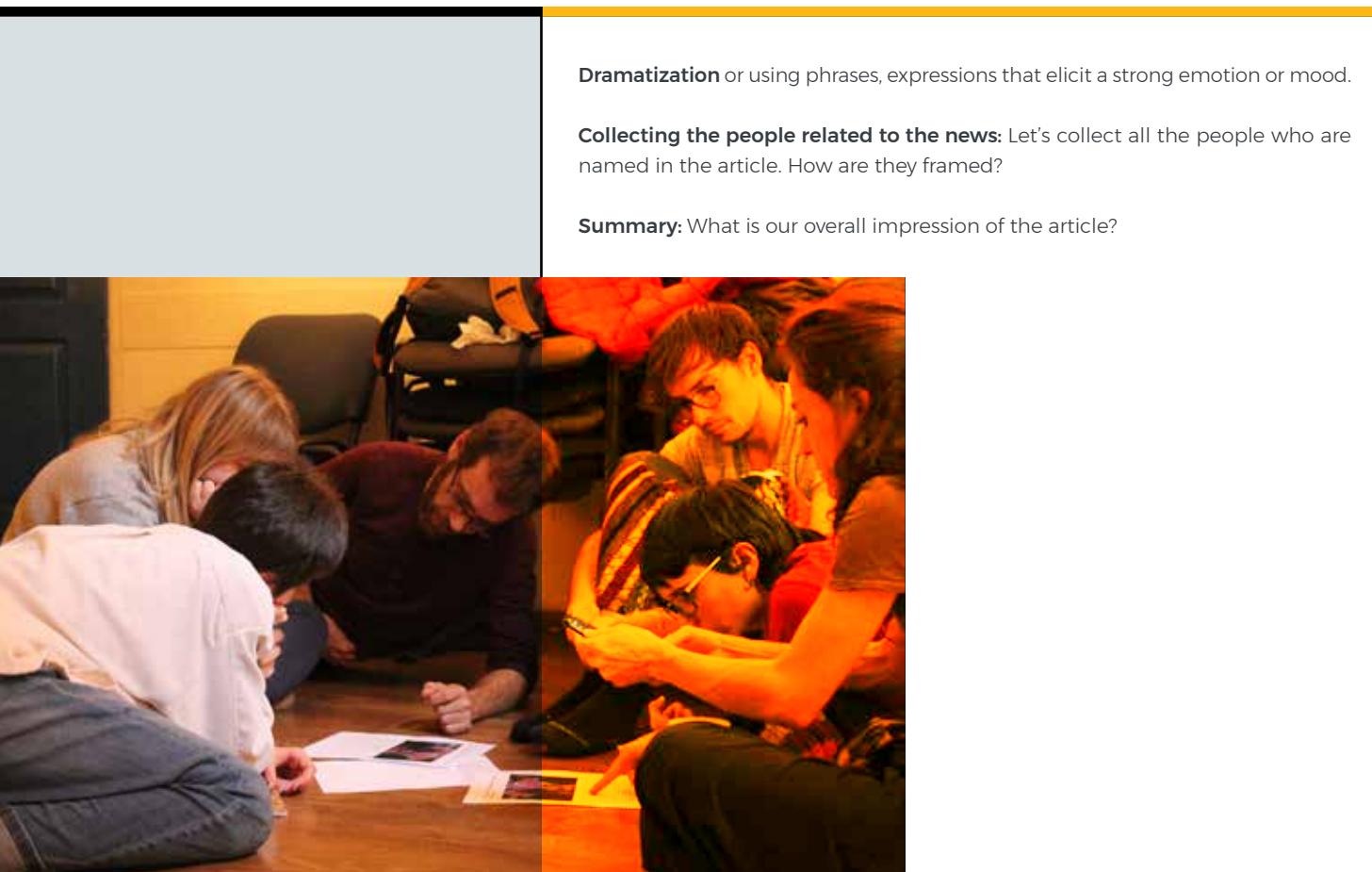
What is your first association when you look at it? One word.

Grammar: Let's read the whole text. We are looking for two phenomena that can be signs of the journalist's attempt to influence.

Framing - studies have shown that we are often consistently irrational, relying on a number of mental shortcuts to speed up our reasoning, which can make us remarkably sensitive to how things are framed. What is framing? George Lakoff, an expert on the subject often references Richard Nixon, who declared on national television, "I am not a crook". Most people immediately envisioned a crook. The major mistake Nixon made was in his framing. By saying the word "crook," he evoked an image, experience, or knowledge associated with crook in the minds of everyone watching. Even by negating a frame – like Nixon was doing – framing is so influential that the frame first gets activated, then becomes stronger.

A piece of news from the previous week from four different sources (the same news from 4 newspapers).

Pen/pencils



Dramatization or using phrases, expressions that elicit a strong emotion or mood.

Collecting the people related to the news: Let's collect all the people who are named in the article. How are they framed?

Summary: What is our overall impression of the article?



3. VIEWPOINTS 30'

Aim of the exercise: To examine how individuals are represented by media.

Note for the facilitator: The facilitator should be a moderator in the conversation in roles, they should make sure that the people who wish can express their opinions but the discussion is not side-tracked too much.

Description: The whole group comes together again. The facilitator tells them that they have been working on the same piece of news by different news media. Let us compare the findings briefly.

The participants collect all the people that are mentioned in the articles. They compare, how they are framed by different media. The facilitator writes the names of the people on separate A4 papers and puts them all on the wall.

Round one of playing in roles: The facilitator creates a circle of chairs facing inside. They put the A4 papers representing each person from the articles on separate chairs.

Imagine that these people are all in the same place at the same time and have the chance to speak to each other. You can ask questions, make statements in the name of these characters by standing behind the respective chairs.

The facilitator moderates the conversation/debate between the characters. They can start with a simple formula of question-answer and then go from there. They should aim for using the media representation as a steppingstone in determining the views of the characters. And move in the direction of digging into the ideologies/worldviews represented. Ask them of a final statement for the end of this section.

Round two of playing with the roles: Now, we will try to find the „engines“ of these characters. An engine means their main driving force in the case of the events depicted in the news. What underlying idea, motivation is driving them? Participants are asked to stand behind the chairs now as these engines and state: I am [...], the engine of [...].

Possibility: image-theatre. For example, create images of the characters as they are represented by media vs as they think of themselves (based on the engines). Showing exciting/intense points of the debate and expand on these points, make it move, etc.

A4 papers

Chairs

A marker

Paper on the wall

Markers

Reflection through discussion on the theme of media representation. The starting point for this discussion is: now, all opinions were equal in the debate. But in reality, some people's opinions are more relevant to a certain event than others'. What is the journalist's responsibility in who they give voice to through the articles? Which viewpoints had bigger significance than others? Who should have been mentioned but wasn't?

4. CLOSING 10'

Aim of the exercise: Closing the session , reflection

Note for the facilitator: Again, interpret the exercise freely, the personal news can be something that they learned during the workshop or hearing a cat outside and getting distracted...

Description: We write personal news from the past 90 minutes on the board. The facilitator asks the participants to think about what happened to them during the workshop.

After this short ritual, the workshop is concluded.



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Useful websites

- Website of IDEA (International Drama/Theatre and Education Association): <https://www.ideadrama.org/>
 Website of HUDEA (Hungarian Drama in Education Association): <http://drama.hu/>
 Online archive of the Drama in Education Magazine published by HUDEA: <https://drama.hu/category/dpm/>
 Information on performances and active practitioners of TIE in Hungary: <https://www.szhazineveles.hu/>

THE FOUR METHODOLOGIES FORUM THEATRE

KEYWORDS

Forum Theatre, Theatre of the Oppressed, dialogue, monologue, manipulation, oppression, oppressed, oppressor, emancipation, empowerment, transformation.

THE ROOTS

Theatre of the Oppressed was created by Augusto Boal (1931-2009), a Brazilian theatre practitioner, scholar, political activist, city council member, who was also nominated for the Nobel Peace Prize in 2008 and was titled as "World Theatre Ambassador" in 2009. A. Boal developed his initial theatrical philosophy and techniques between the years 1956 and 1971 when he was the director of the Arena Theatre in São Paulo. His long journey began in the 1960s when he confronted the now-famous peasant Virgílio, who taught Boal how to listen to people instead of preaching to them and telling them what to do. The first indication of what Boal later called Forum Theatre appeared in 1962 at the Metalworkers Trade Union Playwriting Seminar, during the presentation of a new play called *A Greve* (The Strike) written by Jurandir, a worker at the factory. As with Image Theatre, Boal created the Forum Theatre method in Chaclayo, Peru while working for the Internal Literacy Operation program, which was a literacy project based on the teachings of Paulo Freire in 1973. Trying to incorporate a spontaneous liquidity, Boal came up with a style that he called "Simultaneous Dramaturgy." Various experiences with Simultaneous Dramaturgy eventually evolved into Forum Theatre.

¹ Boal, A (2001) Hamlet and the Baker's Son. NY: Routledge, 382.

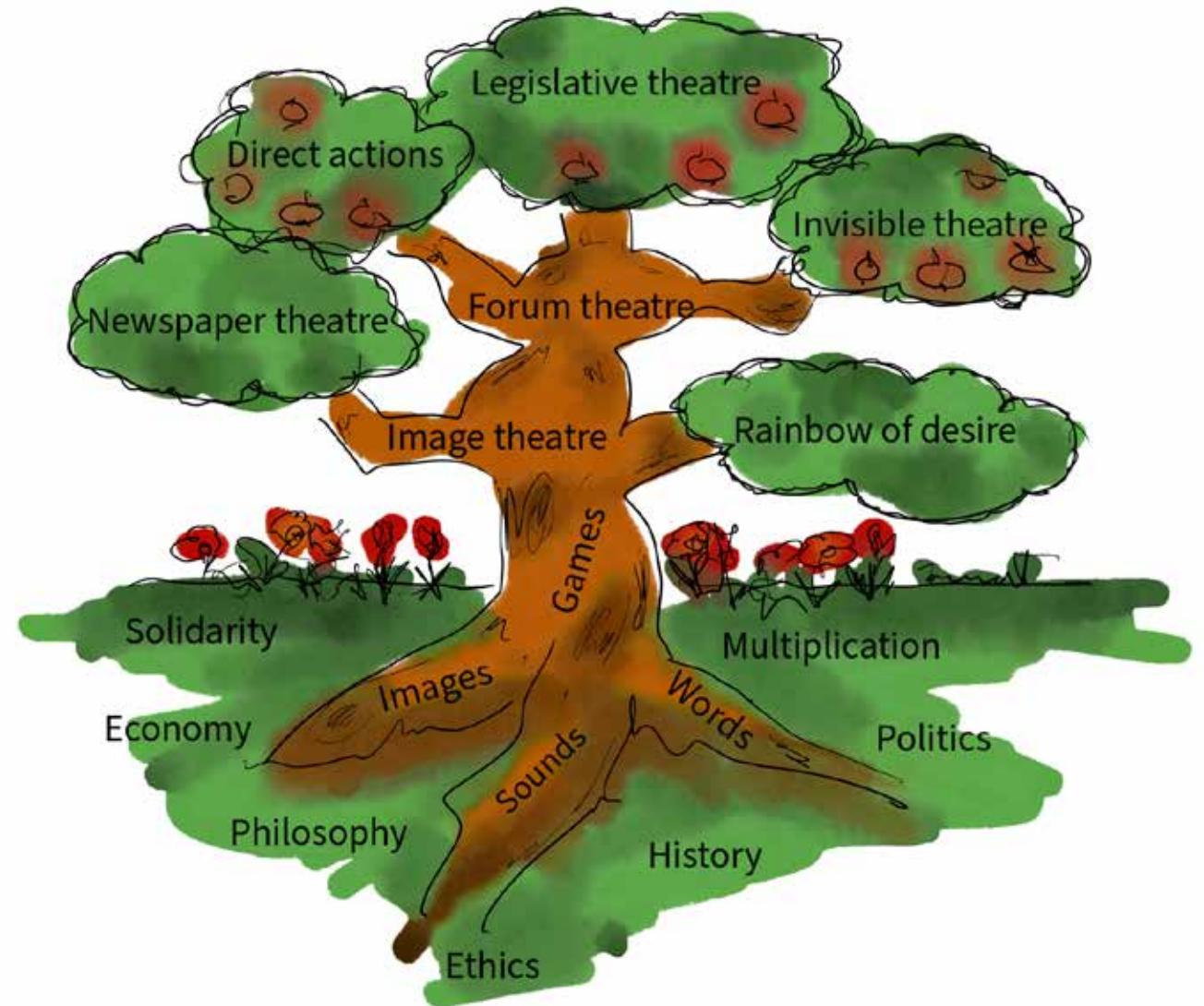
THE METHODOLOGY

Theatre of the Oppressed is an umbrella term which involves different techniques like Newspaper Theatre, Invisible Theatre, Image Theatre, Forum Theatre, Legislative Theatre and Rainbow of Desire. (Figure taken from "The Aesthetics of the Oppressed" by A. Boal)

Forum Theatre is simply replaying the situation of oppression prevailing in a community. It is a play or a scene co-created by the oppressed, drawn from their own realities, addressing an oppression and showing the oppressed defeated. The plays are created through a process consisting of various exercises, games and other interactive techniques all aiming to empower and liberate the participants.

I use this methodology because we can collectively script a play to articulate and interrogate our real-life experiences and help equip ourselves to fight against these daily oppressions transforming the play into rehearsal for reality. I try to use the methodology as it is taught by A. Boal. My main focus is to create a connection between the work in the workshop room and the reality outside and in the lives of the oppressed by using the method to help enlarge and magnify the reality of the oppressed and collectively analyse what is in their reality, who is the oppressor, what is the oppression, how does the oppressed behave and how we can transform it.

In TO, we don't work with victims (imagine a person with a gun pointed at another one kneeling on the floor. The person kneeling is a victim and most probably will die. TO deals with problems long before they reach this point). My target group is anyone such as youth, women, migrants, doctors, students, police, prisoners, anyone who is exposed to oppression, meaning exposed to monologue, except for children because I don't have the professional pedagogical background to work with them.



PODCAST

- [why we don't work with victims but oppressed](#)
- [why the wish to work always should come from the group rather than the facilitator itself](#)

Below, we are explaining the basic steps of a Forum Theatre work in three steps :

OPENING

In this first step, we start with sitting in a circle. It provides the time and space to introduce ourselves and our work. Also, it is the time for learning each other's names. This opening continues with warm-up exercises. By these games, participants get ready for the upcoming exercises. These warm-up exercises and games which you can find below, involve dialogue through physical work. By the way of using physical strength, participants experience listening with their bodies.

IMAGE EXERCISES

These are indispensable exercises for using the Forum Theatre technique. The Image Theatre technique is a must have process as preparation for Forum scenes. Through this Image Theatre technique, participants search and discover the essential concepts of this work like power, oppression, oppressed, oppressor, dialogue, monologue and manipulation by working on everyday images.

By utilising the Image Theatre technique, participants analyse multiple levels and different colours of the oppressed, oppression and the oppressor.

FORUM THEATRE

Forum Theatre is simply replaying the situation of oppression that prevails in a community. It is a play, or a scene co-created by the oppressed, drawn from their own realities, addressing an oppression and showing the oppressed defeated. The plays are created through a process consisting of various exercises, games and other interactive techniques all aiming to empower and liberate participants.

THE PROCESS

In the next subchapters, we will introduce an example of a process using different Theatre of the Oppressed (TO) techniques and show three session plans that may be part of it. These sessions present three different types of the work with TO, preparatory games, Image Theatre and Forum Theatre. All of them can be used separately as individual workshops or as a whole process, but the exact timeframe of getting from games to Image and then Forum Theatre will depend on the group and how much time we have with them. In these session plans you will also find side notes or advice on what you can say to participants when introducing or facilitating an exercise.

- **Background of participants:** 18 years old and up. The target group can be anyone such as youth, women, migrants, doctors, students, police, prisoners, anyone who is exposed to oppression, meaning exposed to monologue.

Aim of the process:

- **Creating a safe space**
- **Discovering the essence of a dialog**
- **Becoming aware of exposed monologues**
- Searching for power structures
- Creating a forum scene

Focus of the process:

Building dialog.
A Forum scene is referred to as an anti-model because a model is something we follow. Yet a Forum scene presents doubt and not certainty. It must always be an anti-model and not a model. An anti-model to debate and not a model to follow. Therefore, we present in the anti-model/in the Forum scene, doubts about the way the oppressed protagonist behaved.

Learning outcomes (some of the skills and attitudes to be promoted in the participants):

- Awareness of power structures and oppression
- Experience in strategy development against oppression
- Courage to take action to transform their own realities for the better
- Empowerment

Example of the process:

- **Number of sessions:** Depending on the needs of the group the number of sessions can vary. So, it is impossible to give an estimate number. The minimum number of sessions we have done so far is three days sessions with two sections each day.
- **Frequency of sessions:** The minimum number of sessions we have done so far is three days sessions with two sections each day. Each session lasts minimum four hours.
- **Suggestions for the framework of the process:** The sessions should start and end in the circle. Each should include exercises and games followed by Image Theatre and then continue with a Forum scene. Image Theatre work should be the major part of the whole process.

²All the exercises and games in this chapter are quoted from: Boal, A., (1994), The Rainbow of Desire, NY: Routledge. and Boal, A., (1999), Games for actors and non-actors, NY: Routledge.

SESSION 1 | Games for Actors and Non-Actors

Objectives:

- Getting to know each other and TO.
- Physically prepare for the upcoming exercises, creating a group dynamic.

Learning outcomes:

- Knowledge about each other as a group.

Duration: Up to the number of participants, around 50-60 minutes

Group size: 12 (min) – 30 (max)

Participants' age: 18 and up

Venue: An empty space. Preferably the same place where the rest of the work is going to happen.

Materials: -

Step-by-step description:

1. SITTING IN A CIRCLE 20'-30'

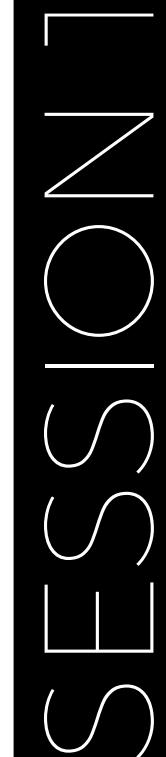
Aim of the exercise: Welcoming participants, setting the tone, creating a safe space, learning the names.

Rule: Every workshop begins in the circle and ends in the circle.

Focus: Everybody has to be heard.

Description: Participants are asked to sit in the circle and introduce themselves. Brief theoretical information about A. Boal, TO and Forum Theatre.

Note for the facilitator: Be sure that everyone can see each other when the group sits in the circle. This session should last until all those who want to speak have spoken, and everybody has to be heard.



2. PUSHING AGAINST EACH OTHER 10'-15'

Aim: Physically getting ready for the upcoming exercises.

Rules: No heroism, no risky moves that might hurt the body, no sudden movements, no one wins.

Focus: Use all your strength and still not win.

Description: Participants get in pairs, face each other and hold each other by the shoulders. There is an imaginary line on the ground between them. No one should cross the line. They start pushing with all their strength. But if one feels like their partner is weaker, then they ease the push in order not to win. If one increases the push, the other does the same, so that together they can use all the strength they have. Then, repeat the exercise bottom-to-bottom, shoulder-to-shoulder, back-to-back.

Evaluation: Did you use all your strength to the end? Was your partner helping you? Did your partner give in? Did you feel like you worked together? Were you always easing up? Does it feel different when you don't face each other?

Note for the participants: Be aware of your physical limits. This warm-up exercise should be fun. If you feel pain or difficulty, just stop the exercise.

3. TWO BY THREE BY BRADFORD 20'-25'

Focus: Repeating the proposed sounds and movements as accurately, fluently and as fast as possible.

Aim of the exercise: Discovering the essence of a dialogue.

Description: The participants get in pairs facing each other.

- The facilitator asks the group to count to three: Couples count up to three out loud a number of times: Participant A says "one," B says "two," A says "three," B says "one," A says "two," B says "three" and so on.

SIDE NOTES (advice for users):

What do you need to say to the participants:

2. Push together! Feel your partner! Use all your strength! You cannot win or lose! Come on help your partner, use all their strength! Don't overwhelm your partner! Help them to apply all their strength!

3.a. Listen to each other. Slowly and together speed up the counting. Count faster. Listen to your partner. Work with your partner.

3.b. Sound and movement, two, three.
Listen to your partner. Do the sound and the movement as accurately as possible. Make it more fluent. Get faster. Get faster together. Watch your partner. Don't push your partner. Get as fast as you can.

3.c. Try to find a sound and movement completely different from the first one. Do it as accurately as possible. Watch your partner. Listen. Go faster. If you're not fluent, do it slower, first be fluent than go faster.

3.d. Sound and movement, sound and movement, sound and movement. Do them as accurately as possible. Stay with your partner. Keep your eyes on your partner. Listen actively, get faster, you can go faster, do as fast as possible, listen. Don't push your partner, work together.

b. Couples turn their back to each other. Partner A comes up with a rhythmical sound and a rhythmical movement, which must replace number "one." Then, the partners are asked to face each other. Partner A shows the rhythmical sound and a rhythmical movement, to partner B three times and partner B repeats the sound and the rhythm until it is accurate. Once partner B learns the sound and the rhythm, the games continue with this new addition. So: A does "sound and movement," B says "two," A says "three," B does the "sound and movement," A says "two" etc.

c. Couples turn their backs to each other. Partner B invents a rhythmical sound and a rhythmical movement to replace number "two." Then, the partners are asked to face each other. Partner B shows the rhythmical sound and a rhythmical movement, to partner A three times and partner A repeats the sound and the rhythm until it is accurate. Once partner A learns the sound and the rhythm, the games continue with this new addition. So: A does the "sound and the movement they invented," B does "sound and the movement they invented," A says "three," B makes the "sound and movement A invented," A does the "sound and movement B invented," B says "three"

d. Couples turn their backs to each other. Partner A comes up with a rhythmical sound and a rhythmical movement, which must replace number "three." Then partners are asked to face each other. Partner A shows the rhythmical sound and a rhythmical movement, to partner B three times and partner B repeats the sound and the rhythm until it is accurate. Once partner B learns the sound and the rhythm. The games continue with this new addition. So: instead of saying "three" partners will use this new invented sound and movement. Afterwards, the game will look like a dance which is composed of rhythmic sounds and movement without words (numbers) spoken at all.

e. Each couple shows their routine to the whole group. Starting slow and then going as fast as they can. If there is insufficient time, this step may be skipped.

Evaluation: How was the game? Did your partner listen? Were you pushed by your partner to do faster? What did you do?

SESSION 2 | Image Theatre

Objectives:

- Discovering everyday images of the oppressed and the oppressors.
- Revealing and problematizing issues that come up through images.

Learning outcomes:

- Getting to know the differences of oppressor and oppressed postures.
- Detecting the difference in the positions of being oppressor and oppressed.
- Critically analysing the visual and physical representation of power and hierarchy.

Duration: How much time the "complete the image" exercise takes depends on the number of participants (to be able to give the opportunity for creating new images and/or observing what other people brought), "the great game of power" might take much more time (even couple of hours).

Group size: 12 (min) – 30 (max)

Participants' age: 18 and up

Materials: For the "Complete the image" exercise – an object (anything) and a chair. For "The great game of power" – six chairs (should be exactly the same), a table and a bottle.

Venue: An open space.

Step by step description:

4. COMPLETE THE IMAGE 15'

Focus: Look quickly and complete the image as fast as you can.

Aim of the exercise: Introducing Image Theatre, discovering how the posture changes the story or the situation.

Description: At the beginning of this exercise two of the voluntary participants pair up.



4.a. What do you see in the image? Is it a business meeting? Lovers parting forever? Meeting for the first time? What is the story?

4.b. Don't think. Just look and complete the image. Go, go, don't stop, just look and complete the image. Don't try to make literal meaning. Keep the game moving, let your ideas flow, don't stop, just look and complete the image.



- a. A pair of participants shake hands and freeze in that image. Ask the watching group what possible meanings the image might carry.
- b. Ask everyone to get in pairs. Shake hands and freeze. Partner A removes themselves from the image, leaving partner B with their hand extended. Instead of saying verbally what the story is partner A completes the image and freezes. Thus shows the possible meaning for the image by placing themselves in a different position, creates a new relationship with partner B and changes the meaning of the image. Then, partner B comes out of the frozen image, looks at it and completes it, changing its meaning again. They keep alternating and completing the image.

Variation: Add a chair to the image, then two chairs, an object etc.

Evaluation: How was the exercise? Were you able to do it quickly? How does adding a chair affect things? How does the object and the chairs change the dynamics?

5. THE GREAT GAME OF POWER 50'

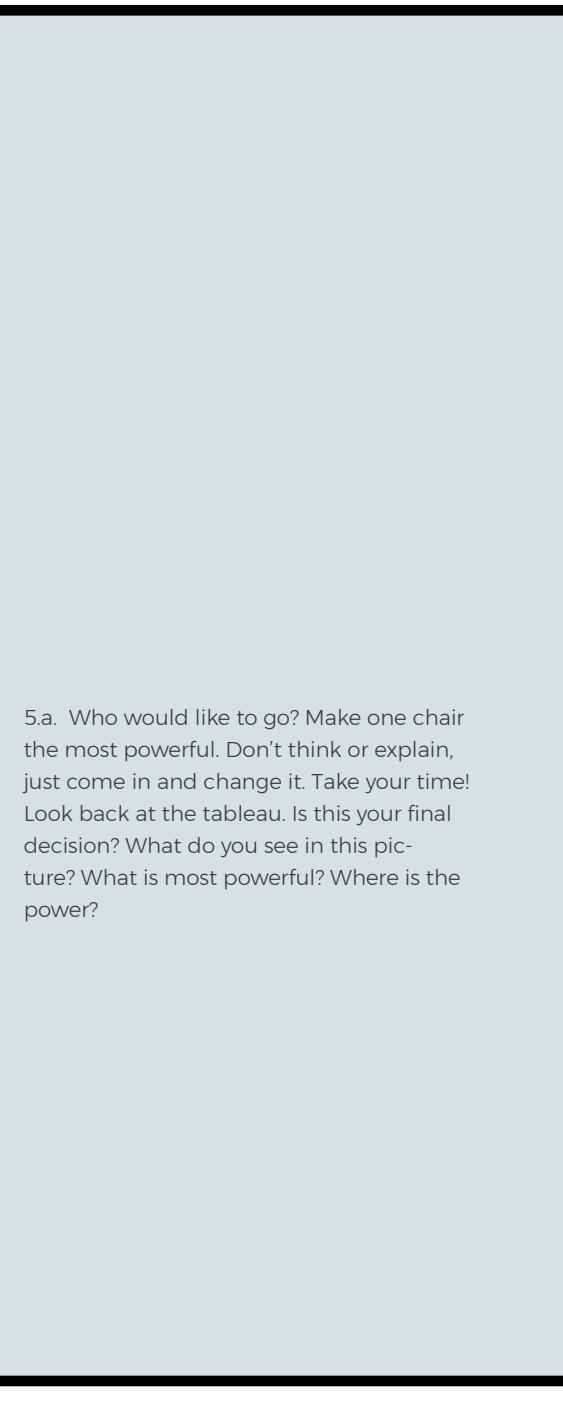
Rule: Whoever wants should get a chance to try and change the picture and after every proposal, it should be discussed with the whole group.

Focus: To give the most power first to a chair, then to a person in the image, then take the power away.

Aim: Discovering and discussing the perception of power by using objects (six chairs, a table and a bottle).

Description:

- a. All participants are asked to come up one at a time and arrange the objects so as to make one chair become the most powerful object in relation to the other chairs, the table and the bottle. Any of the objects can be moved or placed on top of each other, on their sides, or whatever, but none of the objects can be removed altogether from the space. The group will run through a great number of variations in the exercise. And the group will choose the most powerful arrangement.



b. After the group has decided and selected (mostly by voting on each arrangement) the most powerful arrangement, a participant is asked to enter the space and take up the most powerful position, without moving anything. One at a time all participants will try to make the most powerful position/image with their own bodies within the arrangement and freeze. Then, their proposal will be discussed with the whole group. This sequence will be repeated until every single participant who wants to try and propose a new image have tried out their proposals. After each arrangement participants should leave the scene giving a chance for a new person to try their hands at the task. Once every single participant who wants to try their image in the arrangement, tried out their proposals, the group chooses the most powerful proposal by voting. When the group agrees on the one participant (let's call it the protagonist for clarity) that is the most powerful in the arrangement, the rest of the work will continue in this arrangement where one person, the protagonist is present in the arrangement with their frozen image.

c. The chosen protagonist who is now the most powerful, takes up their position as a frozen image in the arrangement. Then the facilitator asks other participants to enter the image and place themselves in a frozen image in an even more powerful position and try to take away the power of the protagonist, one at a time. After every intervention (a participant placing themselves in the image), the group will discuss how the power relations changed, who is most powerful in the scene, how the power is taken away or given to somebody, etc. Hence the group will run through a great number of variations of giving and taking power away within in the arrangement.



Variation: As a facilitator, make sure half of the group is watching while the other half is intervening in and out of the arrangement. For example, if you have twenty participants, about five of them should be chosen by the group as the ones giving power to the protagonist and five of them should be chosen by the group taking power away, while the rest of the group, about ten, is watching and discussing the power relations created in the arrangement. But again, the facilitator has to make sure that every single participant who wants to try to give or take the power away or wants to try both, should be given the chance to intervene in the arrangement. And every single time the group should vote in regard to whose image should stay in the arrangement for giving or taking the power away from the protagonist.

d. After completing step b, ask the participants to enter the space one at a time to give even more power to the protagonist. After each intervention, discuss if the image of the participant gave more power to the protagonist or not. Then ask the whole group to vote which images should stay in the arrangement (about five images should stay) that gave the most power to the protagonist according to the group. Once decided, ask the five images to place themselves in the arrangement in their frozen image.

e. The protagonist is much more powerful in the arrangement, surrounded with all the other five images giving more power to it. Now ask the participants to enter the space one at a time and place themselves in a way in the arrangement to take away the power of the protagonist. After each intervention, discuss whether the image of the participant took away or reduced the power of the protagonist or not. After every single participant who wanted, proposed their images to take the power away from the protagonist, ask the whole group to vote which images should stay in the arrangement (about five images should stay) that weakened the protagonist the most. Once decided, ask the five images to place themselves in the arrangement in their frozen images.

f. At this point, the arrangement has a frozen protagonist who is the most powerful with five frozen images giving it more power and five frozen images taking away its power. The facilitator explains that when the facilitator claps, all of the frozen images including the protagonist will make one move (make sure the images understand that it is only one move) according to their image's intention. So those who are as an image, giving power to the protagonist should make one move with the intention to give even more power. And those images who are trying to take the power away from

6.a. No talking while sculpting. If your partners don't understand what you want, show it on yourself by making the gesture or the facial expression and let them mirror you. Your only language is the image, no words. Don't talk.

6.b. What do you see in the image? Try to get objective facts such as 'I see this or that...' and also subjective facts "To me it looks like...or it appears to me ..." Underline the objective facts.

6.c. Who would like to propose an image? What do you think of this image? Shall we keep it? Raise your hand. Any other proposal?

Note for the facilitator: This game might require longer time than the others. Before starting it, be sure that you have enough time for everyone who wants to try it out.

the protagonist should make one move to weaken the protagonist even more. And the protagonist should also make one move to keep its place as the most powerful in the arrangement. The facilitator counts to three and claps. Every single image in the arrangement whether giving or taking power away from the protagonist, makes only one move and freezes. Now the facilitator asks the watching participants, who is the most powerful in the arrangement after the one move and what kind of choices were made by the images to give and/or take the power away from the protagonist. After this discussion, the facilitator claps twice and all the images make two movements and freeze. The facilitator discusses with the watching participants again how the images are trying to give or take away power from the protagonist etc. This continues up to seven or eight claps thus eight moves by the images to give or take power away and then they will freeze and the new arrangement will be discussed by the rest of the participants. Then the facilitator will say "slow motion." This means that at the next clap, every image will do the same thing (those who give power will continue to give power in any way they can and those who take the power will try to take the power away from the protagonist whichever way they can and the protagonist will try to keep its position as the most powerful in the arrangement) but instead of separate moves, now they will do it in slow-motion. The facilitator will tell the images that there will be a count from one to ten. During the count, the images should try their best to give and/or take the power away from the protagonist as the protagonist also in slow-motion tries to stay as the most powerful in the arrangement. The facilitator slowly counts to ten and shouts "Freeze." Every single image and the protagonist freezes. The facilitator discusses who is the most powerful in the scene in this moment, what kind of moves (actions) the images made to give or take the power away from the protagonist, whether it worked or not, how does this work in real life, how can one become the most powerful, how do we give or take power away, etc. After discussing these questions with the participants, the facilitator also asks the images what kind of moves they made to accomplish their goals and whether it worked or not, etc.

6. INDIVIDUAL IMAGES 60' (minimum)

Rule: No talking while sculpting the images.

Focus: Make an image of an oppression in a short time.

Aim: Creating situations that highlight individual, singular and collective problems a group is experiencing. Establishing a relationship between individual, singular problems and the collective problems a group is experiencing.





a. The participants form groups of 4-5 people. Each member of the groups must, in a short time, make an image of an actual oppression (that is still happening or one that happened in the past or that could happen again). This image can be realistic, allegorical, surrealistic, symbolic or metaphorical. The only thing that matters is that it is true, that it is felt true by the protagonist. The protagonist sculpts the images. They put these images in whatever position they want, either as oppressors or as allies. Then they take up their place/position in the image as the oppressed. During this first stage, only one by one, each of the 4-5 members of each small group construct their own individual image, while those who have not yet been modelled try not to influence the image.

b. THE PARADE OF IMAGES: All participants assemble and each small group goes on stage and reproduces each of the images in front of everyone. After each image is presented, ask the rest of the group what they see. All the images must be paraded in front of the whole group. After each parade of images, discuss the factors common in different images.

c. THE IMAGE OF THE IMAGES:

Rule: Any significant individual image present in the original parade should be added, but not too many; complexity by all means, but not overcomplication.

Ask the group to form a single image out of all these images. One image which will contain the essential elements of all the others. To help this process, start with the image of the primary oppressed, the sculptor. The participants, one by one, must offer their images of the oppressed, using their own bodies. The rest of the group chooses two images that are the most representative of the principle oppressed (whom we will call the protagonist for clarity). Next, one by one, other images are constructed, images which have a relationship to the protagonist and which complete the tableau, featuring the important elements from the whole collection of individual images. Any significant individual images in the original parade should be added, but not too many.

d. THE DYNAMISATION: INTERIOR MONOLOGUE

Rule: 1. Before dynamizing the images, make sure all participants identify with the images they are presenting, that is, the image that each one is playing. If they do not, then ask the other participants, and replace the person with someone who identifies with the image. 2. When talking, only say what the character thinks in that particular moment and everything related to the situation of the characters they are animating in the image.

Ask participants to get into the images. For about three minutes, all performers in the images must utter, without self-interruption, the thoughts their characters are thinking at that particular moment. Without any movement, the performers say everything that comes into their minds, as the characters, not as performers; that is related to the situation of the characters they are animating, rather than the theatrical situation which they -as performers- are experiencing. If you are working in a language that is not the native tongue of participants, they may change to their own language in the process. They may repeat the same thing over and over again as well.

e. DIALOGUE:

Rule: As the performers cannot move, if a performer wants to talk to another performer, they cannot see, or want to plan an action with them, they have to find a way of doing so, facing this difficulty - still without movement, using speech alone.

Still immobile, the images can engage in dialogue in character for about three minutes.

f. DESIRE IN ACTION:

Rule: Everything should be done in slow motion, without uttering a word or sound, in complete silence.

Ask the performers to move around trying to show their characters' desires, doing it very slowly, in slow motion and in total silence.

SESSION 3 | Forum Theatre

Objectives:

- Community building
- “Rehearse for a revolution” to help find a resolution for individual and group struggles
- Learning a tool for individual and community empowerment.
- Creating social change and activism.

Learning outcomes:

- Learning about dialogue, monologue and manipulation
- Practicing the courage to take action.
- Gaining community-building skills
- Gaining a tool to solve individual problems and also problems of the community to help transform participants' lives and their society for the better.



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Participants' age: 18 and up

Materials: Based on the Forum scene, whatever props, set pieces, costume required by the scene should be used. One should also consider that the spectators will use some costume pieces and props of the protagonist and the other oppressed characters in the scene. So, the exchange of the material between the protagonist and the spectator should be done in an easy and fast way.

Venue: Any large space that allows the participants to move freely and comfortably, inside or outside.

Step by step description:

1. WORK ON FORUM THEATRE | REHEARSAL

Time: Depending on the number of participants and the complexity of the story being worked on, there are rehearsals lasting several hours, although some rehearsals may require rehearsals spread over different days to complete.

Focus: Creating a Forum scene to have a good debate on the oppression at hand rather than to have a good solution. To create an anti-model to debate and not a model to follow.

Aim: Being able to see the situation from different aspects, being able to analyse the characters and their motivations. Rehearsing and preparing the forum scene to show to the audience.

Description: Ask the groups to get together and work on these images and create a Forum scene out of the tableaus they have created and been working on. Once the Forum Scenes or the anti-models are more or less ready, the participants should be asked to improvise the anti-model a number of times with various focuses, to be able to analyse the scenes and characters much better.

- a. Ask the performers to run the anti-model, in all their scenes and the situations they encounter, they must think in terms of ‘hate.’ Afterwards they analyse everything from the opposite angle and rehearse scenes and situations with, for example, ‘love’ as the sole motivation.

1.a. Do it with hate. All your moves should be in hate, your face, your steps, your arms, your body, show the hate etc.

- b. Ask the performers to run the anti-model, in all their scenes, the situation they encounter thinking in terms of anxiety, then irony, distrust, fear, courage etc.
- c. Run the scene as a comedy, as a tragedy, as an opera, as a silent film, as a circus etc.

2. WORK ON FORUM THEATRE | FORUM

Time: It approximately takes 3 hours. But don't forget this rule: A Forum Theatre continues until every single spect-actor who wants to try out their solution on stage gets the chance to do it.

Rule: In a Forum Theatre the spectator is called "spect-actor". It is because they do not only sit and watch the Forum scene, but they are invited to the scene to take the role of the protagonist and try to change the ending of the scene. That is why they are called spect-actors. By replacing the oppressed characters, they themselves become the protagonist of the world created on stage and try to change it for the better.

The main rules are as follows;

- Spect-actors can only replace the oppressed characters.
- A man cannot replace a woman and vice-versa.
- An adult cannot replace a child and vice-versa.
- In addition, a white person cannot replace a Black person.

Because in a Forum scene, as in most of the Theatre of the Oppressed techniques, only spect-actors who are going through the same oppressions as the protagonist (by identity or by analogy) can replace the oppressed-protagonist in the scene. The spect-actors who are as oppressed as the protagonist, are at the same time training to take action in their real lives and trying to find new ways to free themselves from the oppression. That is why homogenous spectators are preferred. If the spect-actor who is not experiencing the same oppression wants to replace the oppressed in the scene, that means they are giving advice, or in other words, it's one person telling the other what to do like in the conventional theatre, or in a monologue. But Forum Theatre is about action and dialogue. A Forum continues until every single spect-actor who wants to try out their solution on stage, gets the chance to do it.

Warning: A Forum Theatre never promises solutions, but it provides an opportunity to rehearse solving (and / or trying to solve) a real problem. Thus, at the end of a Forum Theatre there might not be a solution, but the process of finding a solution produces some strategies and knowledge about that problem. Also, there is no place for magic on a forum stage.

Focus: Create new strategies and apply them on stage to try solving the problem.

Aim: Building dialogue.

Description:

- a. A Forum scene starts with the joker introducing themself. First of all, the joker plays an easy game with the spect-actors to create a joyful environment.
- b. After the game, the group shows the Forum scene to the spect-actors. This scene always ends with a crisis that hasn't been solved. At the end of it, the joker invites the spect-actors to the stage to suggest their own solutions to change the situation.
- c. For that end, the group starts to play the scene again. And when a spect-actor says "stop", they can replace the oppressed character (and only the oppressed) to try their own strategy to solve the problem.
- d. After every single attempt spect-actors discuss what was the strategy they tried and if it solved the problem or not.

It continues until there is no more spect-actor who wants to replace an oppressed character.

What do you need to say to the spect-actors:

2.a. (an example) First of all we are going to play a game altogether. Use your right hand as if you are holding a pen and write your name in the air. When you finish it, use your left hand as if you are holding a pen and make a circle in the air. When you finish, try to do these with both hands at the same time.

2. b. You have seen our scene. This scene is based on a real story. You can change this story, otherwise this problem will go on without any solution and the protagonist will continue struggling. Now that I am inviting you to replace the oppressed character and change this story.

GLOSSARY

Model/Anti-model: A Forum scene is referred to as an anti-model because a model is something we follow. Yet a Forum scene presents doubt and not certainty. It must always be an anti-model and not a model. An anti-model to debate and not a model to follow. Therefore, we present in the anti-model/in the Forum scene, doubts about the way the oppressed protagonist behaved.

Spect-actor: For the Forum Theatre, the audiences are not considered as passive receivers. A spect-actor of a Forum scene is the spectator who has the courage to come on stage, replace the protagonist and take action to change the world presented on the stage for the better. Thus, the spect-actor who rehearsed/practiced changing/transforming the fictitious world on stage will have courage to change and transform the world they live in for the better in their own lives. Thus, they have the power of taking action and making changes in their own lives.

Magic: When the solution comes from outside of daily life, we call it magic. For instance, when an oppressor changes their mind and stops being an oppressor, that would be magic. Or if the protagonist is having a struggle financially, finding a bag full of money would be magic. In a Forum scene, the solution is always supposed to come from the scene itself. This way we can rehearse the strategies to deal with real life problems.

Joker: A joker can be anyone who knows the rules of Forum Theatre. They correct the errors made and encourage both the spect-actors and the actors not to stop playing. The joker's job is to encourage the spect-actor to dare to come on stage, to dare to do more on the stage and show what the spect-actor is capable of.

The joker is the facilitator, as they explain the rules of Forum Theatre, moderate and guide a Forum Theatre session. But besides this facilitating role, a Joker is also the difficultator of the process, by applying the notions of questioning, deepening and complicating, they undermine easy judgements.

To increase the effect of the forum, the Joker must make it clear to the audience that if they don't change the world, no one will change it for them, and everything with all its oppressions and problems turn out exactly the same –which is the last thing we would want to happen. Because in a Forum scene actors stand for a particular vision of the world and thus will try to maintain that world as it is and make sure things go exactly the same way until a spect-actor intervenes and changes the world presented in the forum into what it could be.
(This last paragraph is very important. It should be emphasised or stressed!)

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- www.janasanskriti.org (Find activities, publication and practical work of Jana Sanskriti and TO)

THE FOUR METHODOLOGIES METAMORPHOSIS

KEYWORDS

 Transformation, care, dialogue, ritual, atmosphere, diversity, to create bonds.



THE FRAMEWORK

Metamorphosis is not only a framework it is a way of looking, of communicating, of connecting that pursues the transformation and empowerment of people and their environment.

This form of accompaniment facilitates safe spaces for listening and expression, where you can share and learn. Also, it provides self-knowledge, awareness and individual and collective empowerment. It promotes collectiveness, to create bonds and networks between people or communities. And finally, it allows the detection of conflicts and needs, opening dialogues, generating empathy and the collective search for strategies to face conflicts.

In this framework there is no single way of working; there are all those that creativity allows us to reach. The key to its use is to be clear about the objective to be achieved, taking into account the group and the time frame. In addition to following these principles.

THE ROOTS

Metamorphosis: art for transformation, was created in Madrid in 2016, from the experiences and learning of the members of the association Raíces de Coriander. Although it began to be implemented five years ago. It was not until 2020 that it was given a name and consolidated as a framework by the hand of Beatriz Medina, Carlota Mercado, Elia Benítez and Julia Zapatero.

The framework is based on three areas: artistic, social and pedagogical. It uses a very diverse range of tools and remains in a continuous process of exploration, feeding on new visions and resources.

The foundations on which Metamorphosis is based are currents such as the Theatre of the Oppressed by Augusto Boal, the Systemic Pedagogy based on Bert Hellinger, the Pedagogy of the Oppressed by Paulo Freire, the Emotional Intelligence approach of Salovey and Mayer's model and the perspective of Enrique Martínez Reguera.

RECOMMENDATIONS FOR THE FACILITATOR

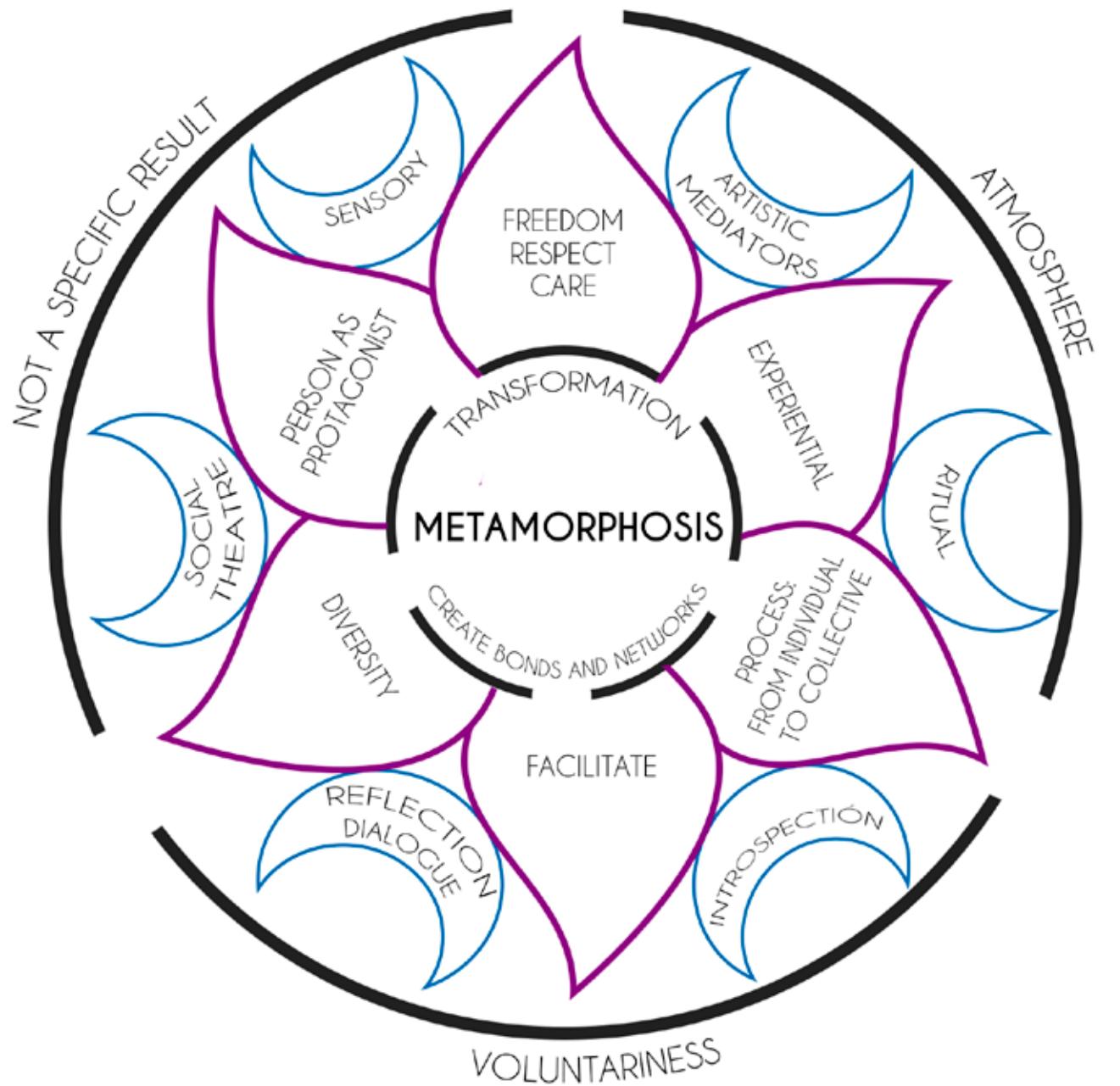
FACILITATOR'S ROLE

The facilitation style we use is cooperative. In addition, we believe in the importance of promoting the autonomy of the participants, so that each one of them is responsible for: becoming self-aware during the process, knowing their rhythms and limits. It is the participants who know themselves best.

We recommend you:

- **Always prioritise the needs of the group before your own.**
 - If you propose to express how the group is doing with a movement and someone doesn't want to or prefers to do it with a word, respect that.
 - If you have a very active and energetic plan but that day you observe or the group expresses to you that they need care and calm, you can ask the group what they feel like, you can open a space for dialogue, you can propose an exercise to raise the energy...
 - If you are doing an exercise in which there is a space for reflection afterwards and at that moment the planned time is up, prioritise that everyone has a space to talk before your need to follow the planning.
 - If you really want to try an exercise but are not sure if the group will be able to support it, you can wait until it is clear or ask the group.
- **Accept each person's rhythm and learn to sustain silence.**
 - If after a dynamic we are going to share sensations and no one takes the initiative quickly, never put pressure on the participants and respect their pace.
- **Pay attention to your language and adapt it to the group.**
 - Use evocative or inspirational verbs instead of imperatives: "I invite you to close your eyes" instead of "close your eyes"; "try to bring to your body a memory" instead of "think of a memory".

BUT... WHAT IS METAMORPHOSIS?



- It is based on three values: **freedom** in all its facets, **respect** as the only limit and care as the action that accompanies each element of this framework.
- It starts from the **person as the protagonist**, from their reality and personal rhythms.
- Metamorphosis promotes **diversity** and joint enrichment. It advocates working with inclusive and heterogeneous groups, beyond segregation due to common situations of vulnerability, which perpetuates stigmatization and exclusion.
- The person or people who accompany the group will have the **role of facilitator**. They will propose different dynamics to work on the contents. And also, they will show different ways to channel what they want to share, such as forum theatre, performances, comic theatre and statues, encounter theatre, wall paintings or participatory actions in the communities.
- It takes a **process-based approach**, since everyone needs time to move forward. Regardless of the duration of the process, the starting point is the individual work, to later reach the collective co-creation facilitating the connection between each part of the system.
- It is **experiential** in nature, committed to learning through experience. It facilitates the recreation of contexts, situations or states using different mediators such as art, movement or sensoriality. This generates dialogues and reflection.
- It pursues indicators that show the success of individual and group objectives, but **not a specific artistic result**. For example: having discovered new skills or having created new bonds. In the case of pursuing a specific artistic result, it will be that which is in accordance with the needs and motivations of the group. It will acquire the format that the group prefers, adjusting to the message they want to convey and without any imposed rules.
- A key element in Metamorphosis is the **creation of atmospheres**. Paying attention to the space, from the decoration, the variety of materials, the music or the silence, facilitates introspection. Likewise, the voice, body movement or posture of the facilitator is part of this atmosphere. Remember, details are important.



- Participation will always be **voluntary**, allowing each participant to take an active role, to be a respectful observer, or to stop attending if they consider it necessary.
- Different tools can be used to create dynamics and experiences. We usually use six **key tools**: artistic mediators, social theatre, sensoriality, ritual, introspection, dialogue and reflection.

[SEE MORE ABOUT TOOLS IN PAGE 63](#)

This framework is ideal for working with any group. To date it has been successfully applied with the following groups: children and adolescents in situations of vulnerability or social exclusion (3-18 years old), people actively seeking looking to be employed, women victims of gender violence, refugees, elderly women, people with disabilities, young people with social concerns, vulnerable rural communities, ethnic and culturally diverse groups.

Metamorphosis follows a structure for its sessions, which tries to create a journey for the participants, respecting the rhythms of each one, as well as giving space to go reach their inner selves, travel through it and close the trip.

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TIMING*	STRUCTURE	ACTIVITY
5'	AGENDA	Share the session schedule.
	WELCOME	Co-CREATE an alliance in order to create a safe space. *After the first session, the group at this point only works if they want to change something.
10'	HOW AM I?	*Activity for checking how the group is: energy and emotions. *You can add an object in the middle as a representative element, for example, a candle.
15'	WARMING UP	Activity to balance the group energy.
*	DEVELOPMENT	Activities that help to achieve the aims of the session.
10'	CLOSING	Activity for closing the day, pay attention to the learning outcomes in order to evaluate the session.
15'	FACILITATORS MEETING	Evaluate the session.

*Time is only a recommendation. It should be adapted to the time available and to the needs of the group.

*It will depend on the timing of the workshop.

TOOLS

ARTISTIC MEDIATORS:

They can be resources like paint, body statues, collage, pictures, dance, draw, clay, video, creative writing, sewing, clown, drama improvisation, music, visualization, meditation, etc.



RITUAL:

We use symbology to create alliances, reaching agreements or opening/closing a process.

Example 1: Before starting a session, we create the alliance by creating an altar where each participant leaves an object and puts into words something they need to feel good within the group. This altar remains present throughout the session and symbolises the group's compromise.

Example 2: Before closing the session, we stand in a circle holding hands, we take three breaths together to close.

**INTROSPCTION:**

The connection with ourselves, self-knowledge and self-confidence are key elements in an experiential workshop. We use visualizations and guided meditations that help to make this journey inward. It can also be used in conjunction with an artistic mediator, for example: we ask each person to make a collage of three traits that identify them, then we invite them to become aware of themselves.

**SENSORIALITY:**

We use the power of the senses (smell, touch, taste, hearing and sight) to inspire sensations and recreate situations through different stimulating elements.

A sensory journey can be used for:

- **Warm up:** preparing the body and awakening the senses in favour of the following dynamics.
- **Development dynamics:** in order to explore or reflect on the topic to be worked on in the session.
- **Closing the session:** to find a moment of relaxation, warmth and reconnection after the work is done.

This tool is useful for addressing different objectives, it especially helps in raising awareness in our body and sensoriality, promoting empathy by experiencing other situations, discovering new experiences away from your reality and getting to know yourself in them, enhancing reflection in a more instinctive way on the proposed objective, inspiring and offering other points of view, etc.

It is essential to create a guiding thread that accompanies the sensory journey to reach your goal. For example: a trip to different countries, a day in the desert, the four elements, how a tree goes through its daily life, etc.

Prepare all the materials before starting the session, so you will be able to carry out the dynamic in a more fluid way.

When creating your sensory journey, you can use all the elements you consider necessary (music, body sounds, flavours, different textures, smells...) Put your creativity to work!

To create a more intense experience and avoid distractions, it is helpful for participants to keep their eyes closed. It is important to keep in mind that not everyone may be comfortable with their eyes closed, so group care is essential.



Keep in mind that if you are working with a group, stimulus must reach everyone frequently to avoid them getting off the journey. If you are facilitating alone and it is difficult to bring each element to the group, you can divide the group in two and do the trip twice, asking for help from the participants. Another option is to use elements that are easier for a single person to handle: music, voice, smells, light...

Here are some examples to inspire you:

- **"A trip around the world"**: It is carried out with a group of young people from different backgrounds. Objective: to seek empathy in the participants, discovering the different cultures through sensory language, finding the similarities and differences in each of them.
- **"A day in the Sahara"**: In this case any target group would be valid. Objective: To sensitize, raise awareness and make known the reality of the Sahrawi people using sensory elements to understand their daily life.
- **"A journey through my four elements"**: With a group of facilitators, a journey through the four elements (air, earth, water and fire) is proposed, inviting them to explore their role as facilitators and discovering their lights and our shadows... *

* COMPLETE DEVELOPMENT

YOU HAVE THE COMPLETE EXPLANATION IN PAGE 87



SOCIAL THEATRE:

Within social theatre we have a wide range of possibilities. For example:

Image theatre: you can use statues created with the body of the participants to represent conflicts or emotions.



Comic theatre: divide people into small groups and propose that they create a succession of three collective statues showing the different parts of a conflict. Later, they can design the transitions from one to another. When they show it, they can do it repeatedly to make a greater impact on the audience. With this technique, we will be able to create dialogue and reflect on the conflicts worked on.

*Comic theatre about animal exploitation.

Forum theatre

this is one of the most used techniques in social theatre. It is used to work on conflicts in communities and create dialogue to try to find possible solutions. Due to its complexity, we recommend that you read the chapter "Forum Theatre" in this manual, as it is too complex to explain briefly.

REFLECTION AND DIALOGUE:

Throughout a session we try to constantly invite **individual and group reflection**.

It's an element we can use to invite them to be aware and integrate learning.

It uses different formats: words, moves, statues, sounds, colours... You can use it after the different exercises or at the beginning or end of the session ; it can be used individually or collectively.

We use **dialogue** to share between participants all the emotions, feelings or thoughts that are arising during the process; it can also be used to close a session.



THE PROCESS

In the following subchapters, we will present an example of a process with Metamorphosis and three session examples of three different concrete moments of the process: the beginning, the middle and the end.

- Background of participants:** Women aged 18 and older who have lived a migration experience and live in the same neighbourhood. Place of origin is not specified, nor common situations experienced. We are committed to a diverse and heterogeneous group of women to promote inclusion and joint enrichment.

- Aim of the process:** To encourage networking in the community.
- Focus of the process:** The focus will be on the individual process of each participant, emotional management, empowerment, interaction among participants, enhancing listening and positive communication, and creating an environment of collaboration and cooperation.

- Learning Outcomes:** Throughout this period, the learning process acquired will be evaluated in a continuous way. The purpose is to keep the process in a permanent adaptation with the group and its needs.

- At the beginning of the session, there will be some exercises to check the arrival of the group. At the end of it, there will be a closing activity with other dynamics as an evaluation.

- After every session, we will have an evaluation meeting as the facilitators. - A continuous evaluation channel will be included as well: a mailbox where the participants can put their feedback, proposals or comments.

PHASE	TIMELINE	SESSIONS	OBJECTIVE	S. N°	TOPIC
PHASE1	1 month and half	6 sessions	Create a safe and trusting space that favours personal development.	S1	Welcome- Get to know each other
				S2	Group cohesion
				S3,4	Group cohesion and self-knowledge
				S5y6	Self-confident Group confident
PHASE2	1 month and half	6 sessions	Encourage the creation of bonds	S7	Collective listening
				S8	Collaborate & Cooperate
				S9	Group motivation
				S10y11	Free session
				S12	Close

- At the end of each block, there will be an evaluation activity to check the evolution of the process.

- When a process is ended, there will be a final evaluation.
- A month after the closure of a process, there will be an evaluation of internal control to check the impact and condition of the implementation of the learning.

- Learning outcomes (some of the skills and attitudes to be promoted in the participants):**

- Social support networks
- Empowerment
- Self-awareness
- Self-confidence
- Self-esteem
- Emotional management
- Reflection
- Self-motivation
- New relationships

Example of the process:

- Number of sessions: 12 face-to-face sessions.
- Frequency of sessions: one session of one and a half hours, for 3 months.
- Suggestions for the framework of the process: 1 or 2 facilitators. If two, use co-facilitation.

SESSION 2

Objectives:

- Working on group cohesion.
- Facilitating the exchange of information.
- Promoting trust between participants.
- Generating synergies in the group.
- Encouraging introspection and self-knowledge.

Learning outcomes:

- New links between participants.
- Knowledge about partners.

Duration: 90 min.

Group size: 8-12 participants

Participants' age:

Materials: Music, speaker, markers, crayons, colour pencils, cardboard (one per person), magazine clippings, glue, a ball of yarn, scissors, tape, drawing paper roll

Venue: A diaphanous and large room.

Step by step description:

NAME: Welcome!

Time: 10'

AIM:

- Welcoming the group.
- To understand how each participant is when they arrive.
- Introducing the session.

DESCRIPTION:

- Invite the participants to sit in a circle to begin the assembly.
- In the middle, place an object that symbolizes/represents the group (this is what we will call: altar). Communicate to the group that this object will be present during all the sessions in these group meetings.

- Candle

- Explain to the group that each of you are going to express how you feel here and now. To do this, propose that each of you take turns answering the question ("how are you?") by drawing a picture in the air with an imaginary paintbrush.
- Ask the group who would like to start.

***Rules:**

- It is essential that all participants express how they feel, we want each person to find a space within the group and feel part of the group. In the same way, if all participants are part of the process, more horizontal relationships are fostered. Therefore, if you observe that some of them don't feel comfortable with the proposal (imaginary drawing), you can adapt it by offering an alternative, for example: a word, a colour, forming a statue with their body...
- You as facilitator are part of the group and you need to share how you feel as well as the group. You will be fostering horizontal relationships

***Notes for the facilitator:**

- Before you start, try to create a space of trust, listening and respect. You can share it with the group.
- Make sure that when a person is expressing something, they receive the attention of the group and no comments or judgements are made. Each person can express how they feel in complete freedom.
- Each person has a different rhythm. Respect everyone's personal rhythms.
- If you observe that there is difficulty in taking the initiative on the part of the group, take the initiative to break the ice and serve as a driving force for action. On the contrary, if someone takes the initiative to start, give them priority and wait for the group to finish so as not to condition the group.

NAME: First contact**TIME:** 10'**AIM:**

- Balancing the energy of the group.
- Prepare the body and mind for the session.

- Instrumental music

- Speaker

DESCRIPTION

- Start the exercise with slow music.
- Invite the group to walk around the space, focusing on their inner world: "start walking with an awareness of how your body is doing", "what do I need? To bounce? To jump? stretch my body?", "Permit yourself to do what you need to do".

Slowly increase the tempo of the music between songs. It is also accompanied by a more energetic tone of voice. Invite the group to focus on the outside:

- To become aware of the people around them: "What happens to me when I feel that there are people around me?", "How do I feel when someone walks very close to me?", "When I walk, do I seek to get close to other people or do I avoid them?", "Which part of space do I move through? In the middle or outside?".
- Introducing the gaze: "What happens to me when I look at someone else?", "And when they look at me?", "if laughter or shame appears, it's okay".
- Now, introduce a new step: When they cross paths with another person while walking, they have to stop, introduce themselves and show their palms. It would be better if you start with an example: "I am Carlota and these are my hands".
- After that, tell them that when they cross paths with another person, they have to stop, look at each other and say something they like about each other.
- To close the exercise, propose that they keep walking and refocus on themselves: their bodies, their gait, their feet...

***Notes for the facilitator:**

- You have to pay attention to the group to adapt the music to their energy. For example, if you chose energetic music but the group is not ready for that, they will probably feel uncomfortable and this will cause them to lose connection with themselves. Prepare a playlist with different alternatives.
- Accompany your instructions by representing them on your body as an example, it will help the group to break the shame, fears, insecurities..
- When you give instructions to the group it is useful to speak in the first person to facilitate the group to enter into an atmosphere of introspection. For example: "How do I walk?" rather than "How are you walking?". If you ask directly, you will create the feeling that they have to answer to you rather than to themselves. If you ask them using the first person, you will facilitate introspection.

- You may find groups where not all participants speak the same language. When it is necessary to use words, invite them, if they feel more comfortable, to speak in their native language or use other ways of communication, like body language. It is also important to lower the volume of the music during these moments to facilitate listening.
- Please note that these questions are examples. Use them as inspiration and create your own, respecting the process: we start by focusing on the inner world and then on the outer world.

NAME: Raise your hand!

TIME: 15'

AIM:

- Facilitating the exchange of information between participants.
 - Generate spaces of communication and listening in pairs.
- To strengthen interpersonal relationships within the group.

DESCRIPTION

* This exercise is linked to the previous one

- Invite the group to keep walking following the rhythm of the music.
- Tell them to form pairs every time you clap your hands.
- Ask one person from each pair to raise their hand. Now, communicate one of the instructions written below.
- When they finish the instruction, they should continue walking individually.
- Continue the same process with each of the instructions, inviting to form a different pair each time.

Instructions:

- "The person who has not raised their hand tells their partner what you are doing as soon as you stand up, through miming".
- "The person who has raised their hand tells their partner a nice memory in a low voice".
- "The person who has raised their hand tells their partner what their favourite food is in a very loud voice".
- "The person who has not raised their hand tells something they don't like at all, mussing their hair, shaking, kicking..."
- "The person who has raised their hand tells their partner something they like about themselves by giving themselves a hug"
- "The person who has raised their hand speaks of a special person with their hand on their heart".

- Energetic music
- Speaker

- "The person who has not raised their hand holds their partner's hand and guides them to a place in the room to tell them what their favourite part of the neighbourhood is and what it is like".
- To finish, "thank your partner with a hand massage. If you are the one to give the massage first, you will then receive one too. You both give and receive".

***Notes for the facilitator:**

- The order of the instructions is important, we move from general instructions where the person is not exposed, to more intimate instructions.
- Pay special attention to physical contact. Perhaps, some people may feel their personal space has been invaded. Observe and accompany them, the personal needs must be respected every time.
- You can tell the group that there is no concrete expected result. "Do it how you feel is right. There is no right or wrong way."
- Wait a few seconds between instructions, they might become aware of certain feelings and they might want to integrate them. Anyway, the exercise has a fluent rhythm.
- Be conscious of the volume of the music. When they are walking, play it louder; when they are interacting in pairs, turn it down to encourage listening.
- If there are an odd number of people in the group, they can make a group of three.

NAME: The accordion

TIME: 25'

AIM:

- Facilitate artistic expression as an introspective tool.
- Promote reflection and self-knowledge.

- Music
- Speaker
- Markers
- Crayons
- Colour pencils
- Cardboard (one per person)
- Magazine clippings
- Glue
- Ball of yarn
- Scissors
- Tape
- Drawing paper roll

DESCRIPTION**GROUP COHESION THROUGH SELF-KNOWLEDGE - COLLAGE**

- Explain to the group that you are going to create, between all of you, a wall painting to know each other better. Therefore, the information they decide to add to the mural will be visible to the whole group.

- Invite each of them to choose a place in the room to sit and give them each a piece of cardboard.

- Now, while you do this as an example, ask them to fold the cardboard into three equal parts in the shape of an accordion. On each part they have to answer one of the following questions, using words, drawings, symbols, magazine clippings, etc.:

- **Who am I?** Give them ideas to represent: "What things do I like?", "What do I do in my daily life?", "What is it about me that makes me different?", "What defines me as a person?", "What makes me unique?", "What can I bring to the group?".

- **What are my roots?** Give them ideas to represent: "Where do I come from?", "How is my family?", "What was the place where I grew up like?", "What memories do I have of my childhood?", "Who have been important to me?", "What characterised me when I was a child?".

- **Where am I going?** Give them ideas to represent: "Who do I want to be?", "What would I like to do?", "How would I like to see myself in the future?", "What are my dreams?", "What have I come into this world for?", "What purpose do I have?".

- Once the individual creations have been completed, ask each person to paste their creation on a roll of drawing paper, wherever they want. Invite them to walk around and observe all the creations, without judgements. "Do you identify with other creations?", "Do you observe connections between your creation and others?", "Are you curious about any part of another creation?".

- Put yarn, tape and scissors at the disposal of the group. Invite them, after observing, to link their creations with each part of each other's creations with which they have felt a connection.

***Notes for the facilitator:**

- At this point, good time management is necessary in order to not take up too much time and prevent the next sharing exercise from taking place.

- If at any time someone doesn't want to do one of the parts, or doesn't feel comfortable, they don't have to do it: freedom is a basic principle of the framework.

- The more diverse the materials, the more inspiration. Using natural elements is an inspiring resource.

- Music is a key in this dynamic. It should help as inspiration; it is a channel to connect with themselves.

NAME: Sharing**TIME: 20'****AIM:**

- Facilitating the exchange of information between participants.
- Promote confidence between participants.

DESCRIPTION

* This exercise is linked to the previous one.

- Ask them to share the points that are important to them.

- Tell them they have a limited time and act as moderator to ensure that the whole group has time to share.

***Rules:**

- Respect and listening are essential to ensure that it is a safe place. Pay attention to these two principles during the whole session.

***Notes for the facilitator:**

- At this point, good time management is essential so that everyone can share.

NAME: Closing**TIME:** 10'**AIM:**

- To promote awareness of the knowledge learned.
- Find out what benefits the session has had to the group.
- Promoting group cohesion through generosity.

DESCRIPTION:

- Invite them to stand in a circle.
- Ask each person to answer the following questions using a word, one by one, out loud: "What do you take away from the session?", "What have you discovered?".
- At the end, invite them to hold hands, closing the circle. As a closing ritual, take three breaths together to integrate everything experienced during the session.

***Rules:**

- Make sure they express themselves in the first person.
- Do not make comments or allow external judgements after the sharing spaces. Give importance to silence and convey it.

***Notes for the facilitator:**

- Give enough time to everyone who wants to share. Be aware that some participants will need more time to take the initiative. Do not break silences and respect the individual rhythm so everyone can feel heard.
- If any of them doesn't want to do it, respect their freedom of choice.
- At the end of the session, if you feel like it, you can thank the participants for their participation and commitment to the group.

SESSION 8**Objectives:**

- Encourage collaboration in the group.
- To promote cooperation as a group dynamic.

Learning outcomes:

- Practicing collaboration.
- Practicing cooperation.

Duration: 90 min.**Group size:** 8-12 participants**Participants' age:****Materials:** a ball of yarn, a speaker, active and instrumental music, loudspeaker**Venue:** A diaphanous and large room.**NAME:** Welcome!**Time:** 10'**AIM:**

- Welcoming the group.
- To understand how each participant is when they arrive.
- Introducing the session.

DESCRIPTION:

- Ask the group to stand in a circle.
- Explain that they are going to say out loud, one by one, how they feel here and now.
- Show the ball of yarn to the group and clarify that, after sharing how they feel, they will have to pass the ball of yarn to another partner (in no specific order) and hold the end of the yarn. To make it clear, you can use the example of "we are going to weave a net".
- You start by throwing the ball of yarn to a person who is not to your right or left, so they will see that you don't have to keep the order of the circle.

A ball of yarn



- Once they have all shared, you invite them to observe the web they have woven and that you are building: "a web of support, of care, of respect."

Rules:

- It is essential that all participants express how they feel, we want each person to find a space within the group and feel part of the group. In the same way, if all participants are part of the process, more horizontal relationships are fostered. Therefore, if you observe that some of them don't feel comfortable with the proposal (imaginary drawing), you can adapt it by offering an alternative, for example: a word, a colour, forming a statue with their body...

Notes for the facilitator:

- If there is no language in common, they can use other resources such as the body, sound, facial expression, colours, etc.

NAME: First contact- Follow me!**TIME:** 10'**AIM:**

- Bringing the group's energy into balance.
- Preparing the body and the mind for the session.

DESCRIPTION

- Invite the group to form a standing circle.
- Ask the group what the word "collaboration" means to them. Listen to the proposals and encourage participation with expressions such as "What else?", "Collaboration...".
- Repeat those words aligned with the definition of the concept: different people do their part to make a resource or achieve a common goal.
- Now, present a challenge: to practice collaboration in the group.
- Explain that you are going to play music and they will create a choreography together. Each time, one participant will propose some movements and the rest will follow her by doing the same. Then call out the name of another participant, as a signal for her to add her own part.

Speaker
Active music

Notes for the facilitator:

- If it is an active group, you do not need to indicate one by one who is next. Suggest that whoever wants to follow raise their hand and that will be the signal for the rest to follow.
- Give examples of movements when explaining the activity: jumping, spinning, moving through the space, some funny movement, etc. You will help break the ice. Starting yourself will also help break through the embarrassment.
- Propose movements that balance energy. If the participants have very high energy, you can propose calmer exercises and the other way around.

NAME: Active body!**TIME:** 10'**AIM:**

- Facilitate the practice of collaborative conflict resolution.
- Promotes general listening to the needs within the group.
- Encourage each person to analyse their role within the group.

DESCRIPTION:

- Ask the group to stand together with their arms up and close their eyes.
- Tell them that you are going to touch, move and join hands with another partner.
- Join hands two by two, randomly joining them together to form a collective tangle.
- When you have joined all the hands together and none of them are loose, ask them to open their eyes and keep silent.
- At this point you are going to propose a common goal: "to work together to undo the tangle to form a circle".
- In addition, add a challenge: "I invite you not to use words to organize yourselves, you can use other channels of communication, such as looks, sounds, the body, etc.".
- Propose to the participants to focus on how they act in a group, what role they take, what is their contribution during the development of the activity.
- At the end, once in a circle, invite each participant to respond in one word to the question, "What did you contribute to undo the knot?"

Notes for the facilitator:

- Emphasise that they should not use words before they open their eyes nor during the activity.

Loudspeaker

Instrumental music

NAME: Collective statues**TIME:** 15'**AIM:**

- Encourage listening and non-verbal communication within the group.
- Facilitate collaboration as a relationship pattern.

DESCRIPTION:

- Instruct the group to start walking around the space focusing on themselves and the group as a whole.
- Tell them that you are going to propose that they make different group statues: "The statues are static images made as a group, using their own bodies."
- Invite them to use as little or no words as possible in the creation of the statues.
- Suggest that the creation process be quick and comment that the result does not have to be perfect. This will help you to see how the group understands these concepts and how they feel about collaborating together.
- Explain to the group that when they feel they have completed the collective creation of the statue, they should look at each other to agree and try to clap their hands together. Whatever the result, it is welcome, without judgment.
- After the clapping they have to continue walking, until they are instructed to create the next statue.
 - Triangle
 - Wave
 - Sun
 - Heart
 - Tree
 - Woman

Notes for the facilitator:

- We recommend going from simpler to more complex forms.

NAME: Co-creating images**TIME:** 20'**AIM:**

- Encourage listening and non-verbal communication within the group.
- Facilitate collaboration as a relationship pattern.
- To promote creativity and collective creation.

DESCRIPTION:

- Tell the group that they are going to create collective scenes that will transform and change their meaning during the process.

Inform them that each scene will be created by three people, making statues with their bodies that are related to each other.

- Invite one person to step forward from the group and make a statue with their body "it can be anything, an object, profession, animal, etc."
- Indicate that when they are in the centre, they have to say out loud to the group what they are. For example: I am a dog, I am a tree, I am a teacher?
- Then, invite another person to come out and complete the image by saying that they are something else related to what has been seen previously, for example: I am the person who walks the dog, I am an apple from the tree, I am the police whistle.
- To finish this first image, invite a third person to do the same to complete the image.
- At the end, indicate that the first person who has left has to choose who stays in the scene and who the participant "takes" (of the two people who are with her in the centre).
- They will then say that the person who stays in the scene will remain as the same statue but with a different meaning.
- The second person in this new scene will give the new meaning to the one who was already there. For example: I am a girl and she is my ball (referring to the statue at the beginning).
- Later a third person will be added and so on, creating consecutive scenes.

***Rules:**

- It is important to emphasize that the proposal of the previous person must be respected, it cannot be changed.

Notes for the facilitator:

- Participation is completely voluntary. In the case that there is no dynamic rhythm (participants do not actively step forward), you can encourage participation with a clap, setting the pace.

NAME: Bombing**TIME:** 15'**AIM:**

- Encourage listening and non-verbal communication within the group.
- Facilitate collaboration as a relationship pattern.
- Promoting creativity and collective creation.

DESCRIPTION:

- Tell the group that for the development of this activity, first two people have to step forward proposing an invented scene (for example, "A" wants something and "B" does not want to give it to him/her/they).
- Invite a third person, "C", who will join the scene by changing its meaning. A and B will have to adapt to what "C" proposes.
- Then, indicate that they will step forward one by one proposing something different that will transform the previous scene.
- To get them to go out on stage, look for their own initiative, although if you perceive that the group is not acting, you can clap your hands to signal the next turn.
- The time they are on stage will depend on the number of participants.
- Finally, the whole group will be on stage, you can lengthen it according to the time you have, always leaving space for them to briefly develop their proposal.

***Rules:**

- It is important to emphasize that the proposals that come out must be respected, they cannot be changed.

***Notes for the facilitator:**

- Pay attention to leadership, i.e., how the person feels when he/she/they enter the scene and has to change the direction.
- Also, how the others feel when someone new enters the scene and breaks the dynamic they had.
- Try to encourage listening as the whole group will be in the scene and it can lead to lack of understanding or listening.
- Give the option for the person to enter the scene with a prop.

NAME: Closing- Group's engine**TIME:** 10'**AIM:**

- To promote awareness of what has been learned.
- To know what benefits the session has had for the group.
- Promoting group cohesion through generosity.

DESCRIPTION:

- Ask the group to stand in a circle with their backs turned.
- Invite each person to feel the energy of all their lights and symbolically put them inside their body. Comment that when they have it, they should turn around.
- Propose to create the "group engine" among all the participants of the group.
- To do this, invite them to move to the centre, one at a time, place their statue and make a movement and a sound.
- Indicate that this will be completed successively until everyone is finished.
- Once the engine is created, allow it to flow in motion for a few seconds.
- You can tell them to stop, through a clap, inviting the whole group to clap and thank each other.
- Invite them to stand in a circle again, while holding a ball of yarn in their hands.
- Propose that one at a time they pass the ball of yarn around and make themselves a bracelet, twirling it around their wrist as they share the answer to the question, "What do I take away/what does it give me to have collaborated?".

***Rules:**

- The person who enters the "engine of the group", has to maintain the statue and initial movement with which he/she/they entered. As long as it does not present pain or difficulty to maintain.

SESSION 12

Objectives: finishing the process.

Learning outcomes: becoming aware of the individual and collective transformation process.

Duration: 90 min.

Group size: 8-12 participants

Participants' age:

Materials: a candle, a ball of yarn, a roll of toilet paper, a speaker, energetic music.

Venue: A diaphanous and large room.

Step by step description:

1. WELCOME !10'

Aim of the exercise: Welcoming the group, understanding how each participant is when they arrive, introducing the session.

Rules or warning or melon: It is fundamental that you make a rule of, and share with the group, that it is not recommended to answer the question "How are you?" with a judgement like bad, good, normal, etc. Invite the participants to be concrete about what they feel with an emotion, metaphor, colour... Judgement's limit and don't promote introspection.

Notes for the facilitator: If you don't have a common language, you can use other tools. For example: the body, sounds, facial expression, colours...

Description: Ask the group to stand up creating a circle. Explain to them that they are going to express how they are feeling here and now. Indicate that to express themselves they can use all the resources that you have explored until this moment.

Candle

SESSION 12

1. FIRST CONTACT 10'

Aim of the exercise: Balancing the energy of the group, preparing the body and mind for the session.

Notes for the facilitator: We recommend energetic music, for example African rhythms, because the aim of this exercise is to energise the body.

Description: Tell them they are going to do an activating massage in groups of three. To do this, explain that one person is the 'massaged' person, and the other two are the 'massagers'. Let them know that you are going to tell them when to change the roles of massager/massaged. You can inform them that the aim of the massage is to activate the person's energy, and to awaken the body for the session.

3. ESTRELLA 15'

Aim of the exercise: To encourage introspection and self-evaluation in the participants and learn about the process of individual and collective transformation.

Description: Invite them to stand in a circle around the altar candle. Tell them that you are going to ask them personal questions and that they should answer the questions by moving around the circle. The centre means yes and the sides mean no. In this way, they can place themselves where they feel according to their answer.

Possible questions:

- Have I been open to meeting new people?
- Have I enjoyed what I have needed?
- Did the group feel like a safe and trusting space?
- Have I been able to connect with myself and my emotions or needs?
- Have I been able to make new connections with people in my community?
- Have I been honest with myself?
- Have I established new ways of relating and communicating?
- Do I know myself better now?
- Have I found new channels to express my emotions?
- Do I feel any transformation in me as a result of this experience?

- Speaker
- Energetic music

Candle

4. LINE OF CHANGE 30'

Aim of the exercise: Encouraging introspection and self-evaluation in the participants, learning about the process of individual and collective transformation, promoting creative expression.

Notes for the facilitator: There is the possibility of doing it all together when they have finished, commenting that, when they feel like it, they can hold hands to make the journey together.

Description: Invite everyone to stand at one end of the room in a line facing the front. Explain that next, you are going to do a visualisation of the whole process of the workshop. Inform them that they can do it with their eyes open or closed and that they have to walk to the other end of the room trying to integrate into their bodies how they have evolved in the workshop until today. Remind them that they can take as much time as they need to make the journey and that any words or sounds they want to make are allowed. Once all the instructions have been given, start with questions that invite visualisation in a progressive way from the first moment to the present day, passing through all the sessions. "How did you come to the workshop, how were you on the first day, how did you feel...?"

5. ACKNOWLEDGEMENT - CLOSING 30'

Aim of the exercise: Promoting awareness of the acquired learning, finding out what benefits the session has had for the group, promoting group cohesion through generosity.

Description: Invite them to sit in a circle. Comment that during this activity each person will have a space to share and thank the workshop and the group. While holding a ball of yarn, indicate that they should roll the yarn around their wrists, spinning it while they express themselves, and when they finish, each person should cut the thread and pass the ball of yarn to their partner. Tell them that in this way, the bracelet will be a symbolic reflection of everything that this process has given them.

Dynamic of the flower: Invite them to stand in two rows, facing outwards, so their backs are to each other. Hand out a large piece of toilet paper to the people on one side of the line. Tell them that in a few minutes they will have to create a flower out of it. When you clap your hands, they will all turn around, facing each other. Invite them to walk, feeling the music little by little until they give the flower to the partner in front of them.

APPENDIX**JOURNEY INTO THE ELEMENTS:
I AS A FACILITATOR****1. PREPARE AND TURN ON THE MUSIC: (BELOW ALL THE SONGS)**

We get up and walk through space freely, at the pace you are comfortable with. We will take a journey through the four elements

2. INTRODUCE THE SENSORY JOURNEY:

We get up and walk through space freely, at the pace you feel. We will take a journey through the four elements.

AIR- BREATHE

- Imagine that you are air.
- Pay attention to your breathing, how am I breathing? I feel air coming in through my nose, going through my whole body and coming out through my mouth.
- Feel the movement of your lungs.
- Imagine a soap bubble.
- You are air... How does air move through space?
- How do you feel? What emotions are in your body?
- How does the air dance? Let yourself go, dance like air (+ intensity in the music)
- (- intensity in music) Reconnect with your breath. Now take a deep breath and slowly get all the air out of you...

MATERIALS**Music****AIR:**

[Plantrae - Momentum](#)
[Oh Mamãe](#)

FIRE:

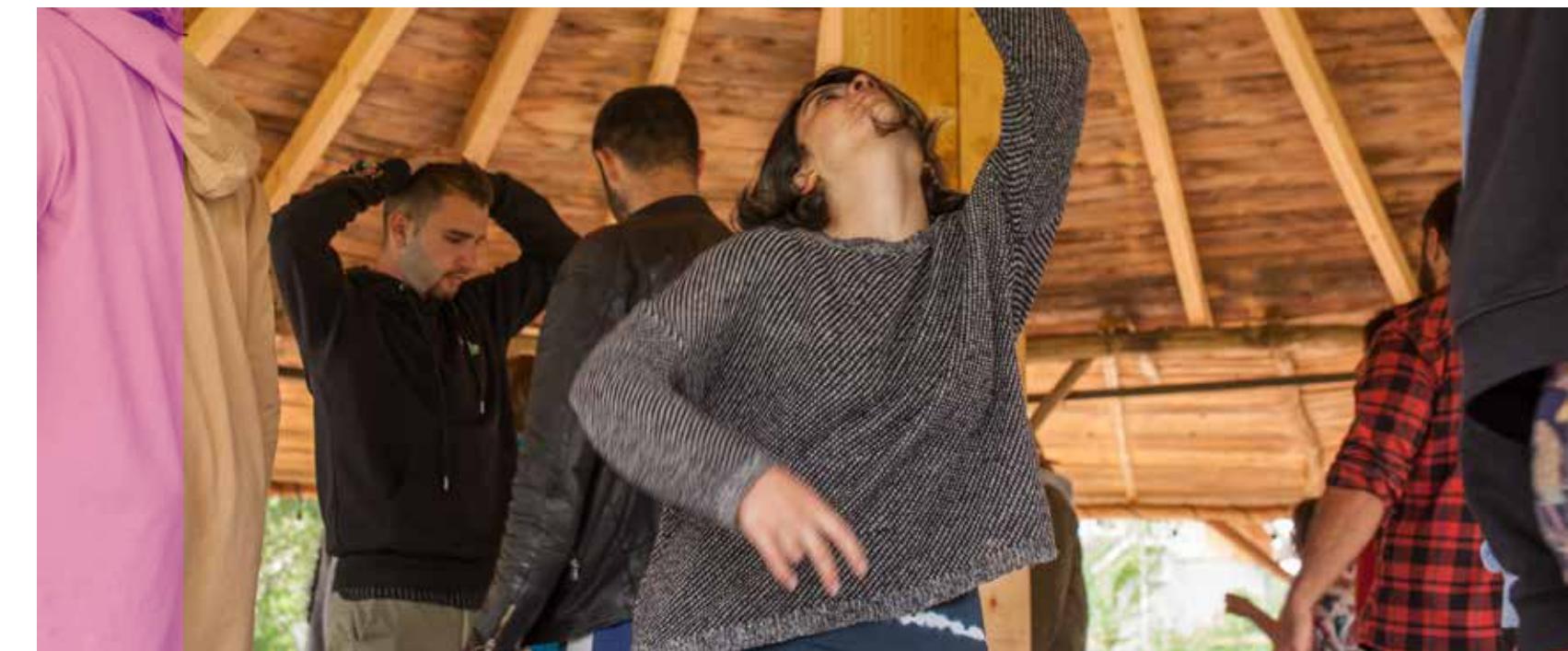
[Nicola Cruz - Danza de Visión](#)
[Meigallo](#)
[HermeticoNu - Amor \(Original\) \[Sprinkler\]](#)

WATER:

[Alef - Sol](#)
[El Búho - Manana Tepotzlan](#)

EARTH:

[Nato & Sahalé - Jelassi](#)
[Os Tincoás - Deixa A Gira Girar \(j g b edit\)](#)
(a partir del 1:50')



FIRE- VOICE

- Imagine that you are fire.
- Feel your heart beating.
- Imagine a small flame of fire inside you and how through the beat of your heart that flame is growing little by little... bigger and bigger, more and more intense, until it occupies your whole body.
- You are fire... How does the fire move here and now? Feel your inner fire...
- How do you feel? What emotions are showing up?
- What voice does your fire have? Bring out your voice and allow it to express itself freely (+ intensity in the music)
- (- intensity in the music) Reconnect with your heartbeat. Now with each beat the fire will become smaller, until it is contained within your heart. Feel the beat more and more subtle...

WATER- LOOK

- Imagine you are water
 - Feel the water running through your whole body inside.
 - Pay attention to your belly area. It is a spring of water and from there water flows all over your body.
 - How does your inner water move? What is its natural rhythm? It flows with it...
 - How do you feel? What emotions are sprouting?
 - How do you look at the water? (+ intensity in the music)
- (- intensity in the music) Gradually your water flows at a slower pace, until it collects again in your belly.



EARTH- MOVEMENT

- Imagine you are earth
- Connect with the earth, feel your feet, your roots.
- You are earth, pay attention to the way you walk, how does the earth walk?
- How do you feel? What emotions are awakening in you? (+ intensity in the music)
- (- intensity in the music) feel the pulse of the earth softer and softer, little by little the movement is picked up inside your body.
- Choose a place in this space, a piece of earth where you feel comfortable and with your feet rooted in the ground feel how the energy of the earth continues to connect with you through your feet.

CLOSED

I invite you to close your eyes:

You are all the elements; all the elements are within you.

Breathe deeply, take in air through your nose, feel it go through your whole body and into your heart. Feel your heart like a flame of fire that with its beat expands all over your body and with its light illuminates the spring of your belly. Feel how your water flows continuously inside you and goes down your legs to water the earth, passing through your feet which are your roots and connect you to the seed of your essence.

You are air, fire, water and earth, feel it, embrace it.

3. INVITE THE GROUP TO TAKE A COMFORTABLE PLACE IN THE SPACE

4. START THE SENSORY TRIP.

You must have prepared the elements in the space beforehand and covered them.

And now... enjoy the journey...

You are ELEMENT (air - fire - water - earth) (x4)

- What emotion moves you, does this element wake you up?
- What lights do you think it brings out in you, what does it give you?
- What shadows are behind the air- fire-water-earth, where does it limit you?
- Save it, record this information inside you.

(Apoyamos con elementos sensoriales)

5. CLOSE THE PROCESS

As facilitators, we also have all the elements; with their lights and their shadows... Hug yourself and be thankful for the connection time with yourself and all the information you have received in this process...



AIR:

Feathers, fans, incense, sound with movement of foils.

MUSIC:

<https://www.youtube.com/watch?v=dHmaEUD8SkI>

FIRE:

Candles, lighter, hot water, torch, matches.

MUSIC:

<https://www.youtube.com/watch?v=s0Cc1ZK1ShY&t=1s>

WATER:

Shells, sprayer, rain stick, water bowl.

MUSIC:

<https://www.youtube.com/watch?v=MpeSnvFjIO8>

EARTH:

Sticks, stones, leaves, sand/earth, dried pine cones

MUSIC:

<https://www.youtube.com/watch?v=dHmaEUD8SkI>



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THE FOUR METHODOLOGIES NARRACTIVE CREATION

KEYWORDS

#NarrActiveCreation #Giving a Voice #Community theatre #MentalProjections #Unconscious #Understanding of the concerns #Enlightenment #Narrative #Poetic #Bring back dialogue

THE ROOTS

This methodology has been developed by Boris Dymny since 2012. It is based on the method of improvising stories that actors of commedia dell'arte were using in the 17th century. It has been developed in order to give a voice: to go through language and cultural boundaries to help people express themselves and to enlighten their own personalities and point of view on the world. It helps them to be more confident in themselves and accompany them on the road of art creation.

There are two main aims in the NarrActive Creation process: the aim for the target group and the aim for the facilitator.

For the target group, the goal is to be more confident in their expression abilities in order to reach a better self-being. Due to different reasons, there are a lot of people who do not trust in themselves and the value of their thoughts, especially among socially disadvantaged audiences, but this is not exclusive to them. NarrActive Creation has been developed with the focus of exploring behind shyness and auto-censorship to help a subject in identifying their own concerns and problems. The focus is not the output itself but the whole process of exploring the subconscious. The aim isn't to create a "product", whatever shape it could take (a performance, a book, etc...), but to have an effect on the community. We are looking forward to bringing community's concerns into the focus of the daily discussions,

THE METHODOLOGY

Historically, this methodology was developed in order to get close to the problems of a specific group. The starting point was to bring a cultural tool to areas where culture was disappearing and where the artistic teams were unable to imagine what the people were experiencing in their own lives. A way to bring "empty" artistic tools and to fill them with the target-group's content had to be found. The participants had to be actors of their own creation, even if they are not on stage, so that the story can be meaningful for them.

The focus is to find and understand every sign of deep topics that a target group is carrying. Concretely, if an artist is working with a target group which is under the oppression of a mafia group and the artist asks them: "what do you want your story to be about?" They will rarely answer "we want to speak about how the mafia is putting us under pressure." But, through NarrActive Creation process, that topic will appear.

We can use a lot of artistic tools to serve the process: music, drawings, theatre, puppetry, masks, danse... The basic process stands on building mental projections from different inputs. Every tool which can be used by the facilitator or by a participant can become an input for the others.



PODCAST

There are 2 main parts of this process: the NarrActive and the Creation.

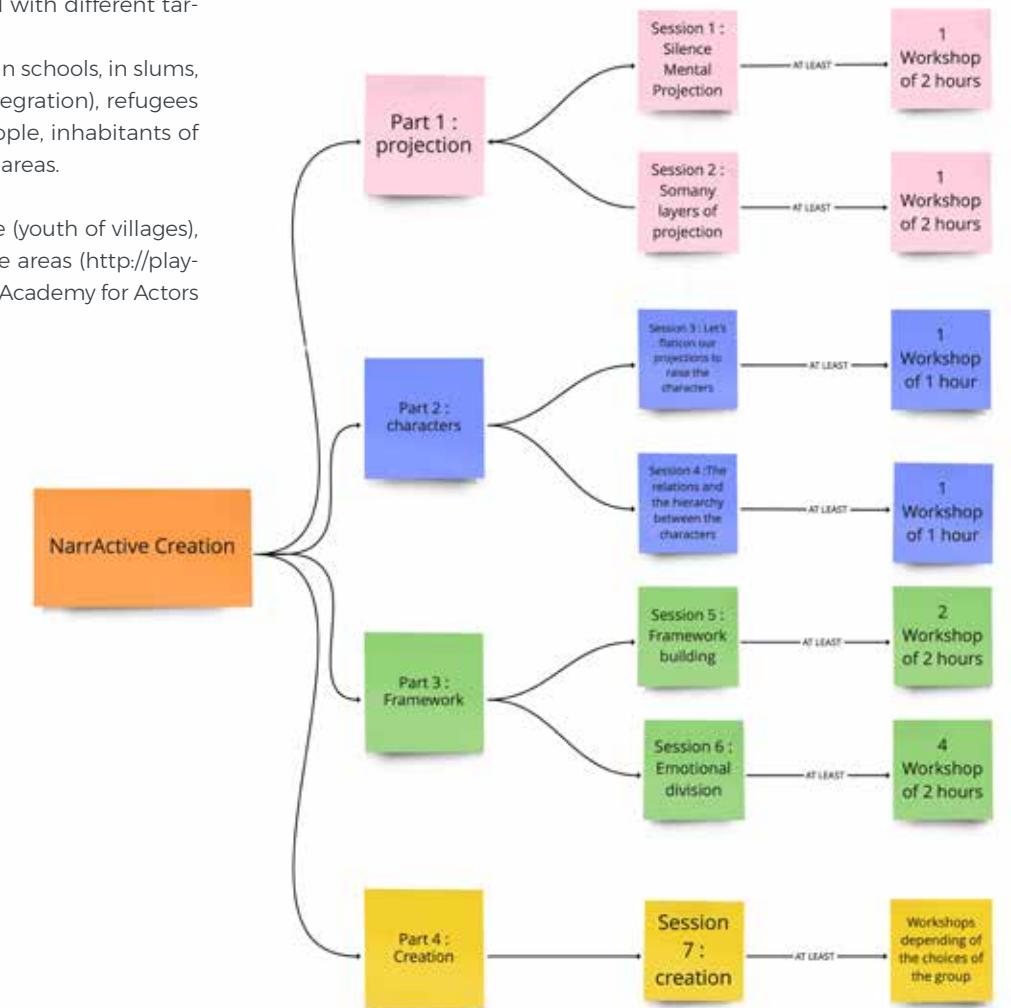
- The Narrative is the process through which the target group will identify WHAT they need to express.
- The Creation is the process through which the target group will understand HOW they will express it.

Both of those parts are interdependent.

This methodology was developed with different target groups:

in France: Roma people (children in schools, in slums, and adults in job trainings for integration), refugees (isolated minors), isolated old people, inhabitants of low-rent housing in the suburban areas.

Throughout Europe: Roma people (youth of villages), inhabitants of isolated countryside areas (<http://playmobile.eu/>), young social actors of Academy for Actors of Civil Change.



THE APPROACH

Attitude of the facilitator: The facilitation should happen in a cooperative mode. The facilitator will drive the reflection of the participants without influencing them by giving them their own opinion.

As for the other methodologies, the facilitator has to be in an active listening state. The facilitator has to be ready to adapt their schedule and attitude depending on the group's behaviour. Most important of all, the "there is no right mode" motto is a golden key to understand the facilitator's mindset. The facilitator shouldn't be afraid or disturbed if the group interprets a setpoint through their own understanding and does something unexpected. That will occur. It must be kept in mind that there is always something good and useful for the process waiting to be found from any proposal or behaviour. Whatever comes should be taken, and the facilitator shouldn't resist the group or individual's reactions but integrate them. The key word the facilitator should keep in mind is: Adaptation.



Also, it is the facilitators job to assimilate the audience's particularities, and also the background they're living in or coming from. Obviously, it's very different to work in slums before or after a fire, a death, a birthday, the arrival of a liked or beloved member of the community, etc. So, thinking of ways to quickly judge the audience's mood from the beginning would be wise and could make the workshop more efficient. It is the facilitator's duty to be informed on the target group's background and culture. they must search for documentation, specialists and scientists to help them in this process.

There are 3 different concepts, specific to this methodology, that the facilitator must handle to drive a Narractive Creation:

- **The "LET IT GO" Concept**

The audience will inevitably go through lots of unclear moments and blurry areas. And the facilitator too. There is no need to be afraid of this, and it is necessary to keep reassuring them: they are just doing something nobody understands yet. They

will be puzzled, may be confused, but the facilitation will remind them "there is no right answer, no right neither bad way of doing, there are no rules".

- **FORGETTING PROCESS**

Through the process, we are using lots of icons and drawing. There are two reasons for this: to be inclusive with non-writers/readers that the target-group may have, but also and mainly in order to serve the forgetting process. The participants must forget elements. This is a normal and natural way to select and understand what is important for them. If any suggestion or idea which pops up from the group tackles an important and intimate concern, the participant will not forget it. So, what has been forgotten wasn't so important to bring into the NarrAction for the target-group.

- **FALSE DEMOCRACY CONCEPT**

To complete the forgetting process, we have to use the "False Democracy" tool. This is a rhetoric tool that the facilitator can use to separate a joke or a provocation coming from a participant from a real topic. When several ideas are popping from the group, the facilitator asks them to vote on them. The different ideas will be summed up by the facilitator. Some of them, which can be sensitive subjects, or non-ethic ideas, may be purposefully forgotten by the facilitator. In the same way, the order and the way the facilitator is summing up the different ideas, can unconsciously influence them. But, if the group reminds the facilitator of their suggestion, it may mean that this is a real topic for them, and that they want to handle it through the NarrAction. If they leave the idea behind, it means that this provocative idea wasn't very significant for them. In any case, the group must have the final word. The final creation may be a sort of discussion, even if what have been written in the story is not "ethic" from the facilitator's point of view.

TIPS IN THE BOX: in case of a specific demand from an organizer (E.G. to speak of consent with a target group of sexual aggressor's children in jail) you may use the rhetoric tools of false democracy to bring them to express themselves on a topic. This should be used in a way so that they will feel that they decided to speak about it and not that they were asked to.

To conclude, it must be kept in mind that one of the facilitator's aims is to create a sincere trust link between the target group that will stay after the NarrActive Creation process. This is coming with one of the principal aims of NarrActive Creation: seeking to create effects on communities or individuals, and bringing back dialogue, more than creating a product.

GLOSSARY

Mental Projection: We understand Mental projection in the psychological sense. It consists of a subject transporting an element of their internal psychic space into a world which is external to them: an object, a drawing, a person. Concretely, it is the process of seeing something from an external input. (e.g., If the facilitator shows the letter "T" written somewhere, one participant may see a hammer another one may see a Christ representation. It will reveal different aspects of the mental map of the participants.)

Input: The object on which the participant will project something. It can be anything: a drawing, a site-specific object, a dance movement, etc.

Flaticon: In IT, a flaticon is a simple drawing. But, for us, this flaticon is representing an idea or an information about a character. And it helps to go through the forgetting process, putting words aside and focusing on what the flaticons remind us of. Framework: This is the structure of the story the target-group will work with. The participants will create their own story on the proposed structure. When the framework is filled, the creation session can begin.

Narrative Element: Elements of the story which tell the story and make it move further (e.g.: She enters the house)

Poetical Element: Elements of the story which can be deleted without changing the sense of the story, but which will make it less beautiful (e.g.: The house was very old, full of cobwebs in the numerous holes that time has carved in the wooden walls, ...)

THE PROCESS

NarrActive Creation is originally more of a process than a series of workshops. Depending on the target group and the direction they are taking, it could be divided into 4 different parts of a couple of hours or a long fieldwork of 1 full year, or even more. In the next subchapters we will describe the main parts of that process in a slightly different way than we did with the other three methodologies. Please bear in mind that the facilitator should always adapt it to the direction that the group is taking.

- **Background of participants:** this methodology can be used with any group which shares a shared space of living (slums, district...), or have something in common (it could be anything, light or serious, like: each of them had earned EuroMillions, each of them go to the village of Juvisy on Holidays, each of them have the same job ; or : each of them have been raped, each of them had to flee their home, etc.)

- **Aim of the process:**
 - Understand the common problems of a group,
 - Help a group to realize and assimilate a problem which is brought by one, several or even sometimes all members of the group,

- Bring back the dialogue about the problem, the process is a tool for speaking, sharing and debating,
- Improve the understanding of the other,
- Improve each participant's self-expression and confidence in the group,
- Improve the way the group live together.

- **Focus of the process:** giving the speech to EVERYONE. Overturn some classical behaviours like : the one who speaks too loud and too often and does not leave enough space for the other's expression; the one who is hiding behind their friend instead of expressing themselves; the one who wants to get the facilitator's attention; the one who would like to act but does not have the courage; etc. So be careful to address everyone, to ask questions of everyone and especially those who do not speak. Do not just follow the group's flow while you are constantly adapting to them but provide each participant with a space for projecting.

- Learning outcomes (some of the skills and attitudes to be promoted in the participants):
 - Better understanding of themselves,
 - Find a tool, a way, to express themselves,
 - Identify the subject they want to talk about,
 - Understand their role as a person in a group,
 - Understand the importance of their person in the group.

Example of the process:

- **Number of sessions:** Between 10 and 20 workshops divided between 4 sessions
- **Frequency of sessions:** no more than 1 week between 2 workshops.
- **Suggestions for the framework of the process:** don't let the administrative concern restrain the group's work. Because the workshop isn't only some performance that you're supplying to the group, but a work that they start. It may need time, sometimes more than what is planned. It's not theatre lessons but a process. For instance, for the project "Land left behind", we had only nine workshops planned in a year... and we ended with twenty-five. The framework completely changed from the usual one, because during the projection sessions, there was so many different concerns, expressing through a lot of strong characters, that it would have been impossible to deal with all without putting important material aside. And the participants had the urge, the need to express what they had been through, especially and personally, so we had to give them the possibility to fulfil the path they were taking.

PART 1

Mental projection on guided inputs

Objectives:

- Create a safe space for projection
- Create collective projections
- Build the shape of the future characters of our story

Learning outcomes:

- Letting go
- Reaching a non-reflexive state
- Practice collective work

Duration: This part of the process should be ideally split into 2 workshops, in order to help the forgetting process. A workshop will be at least 2 hours and shouldn't be more than 4 hours.

Group size: 3-15 participants

Participants' age: any age from 4 to 114

Materials:

- a paperboard and markers
- an arrow drawn on paper or cardboard

Venue: This can be realized in any venue. Big space, inside or outside.

Step by step description:

Session 1 : Silent Mental Projection

In this session we will invite the target group to attempt to go through individual mental projection

Session 2 : So many layers of projection

In this session we will invite the target group to attempt to go through collective mental projection

SESSION 1 | Silent Mental Projection

Time: 1 workshop of 2 hours

AIM:

- Create a safe space of projection

DESCRIPTION:

Step 1: Silent Warm Up

The facilitator helps the participants in reaching a listening and observative state. This first part is done in silence. This warmup serves to trigger their curiosity, to break through the language barriers, and to help them focus.

- The facilitator has to create a circle without a word, instead using a gesture, a look, a drawing. Silence and body language create curiosity, then listening, then observation. It also helps in breaking through the language barrier and focusing. They all face the same question: "Do I understand what the facilitator wants?"
- The facilitator will suggest by doing a movement. With body language and eye contact, the participants will be invited to imitate the gesture.
- Slowly, the facilitator will animate all the parts of the bodies of the participants with more and more complex movements.
- The facilitator can use a lot of common theatre warm up exercises without explaining the guidelines and see how the group reacts.

Step 2: Projections

- The facilitator re-creates the circle around a board.
- The first input is given. It should be very concrete. E.g., a smiley/picture
- Still in silence, the facilitator will suggest the first one in the circle to use the input the way they want to. The participant may not know what to do with it. But it is fine not knowing something in that moment. That's even better, because it will contribute to achieving a discovering mindset.
- Then, we can use the second input, then a third, etc. Inputs should be less and less concrete and all the participants should use them in their own way. Different kind of inputs can be tried (e.g., from a drawing, to site specific point, to music) At the end, abstract inputs will not cause problems for the participants in projecting their own ideas and their own composing concerns and topics will pop.

***Rules:**

- Do not speak

***Notes for the facilitator:**

- Do not be afraid of the participants feeling lost and take the time they need to feel safe in the "not knowing and not controlling what we do" puzzlement. Each person has a different rhythm. And each of them should be respected. Be adaptable to the group. There is no real rule, but it's rather a way to learn to play together. If they don't cooperate, try to listen what they want to do and adapt your "inputs". We can use everything, starting from them and bringing their activities into a NarrAction. There is no need to push the participants onto the stage.



SESSION 2 | So many layers of projection

TIME: 1 workshop of 2 hours

AIM: Search for and raise the concerns of the group

DESCRIPTION

The facilitator begins by speaking with the group.

- Each participant is asked which projection they liked, particularly from among the projections of the other members.
- The group is asked to redo what they remember of these projections. We will have here a second layer of projection, which will be the first step of a collective projection.
- At each reproduced projection, the facilitator asks the participants some questions.
« If we would see that person in the street, who would they be? What age? What would be their job? Would they like strawberries? What would be their name? » This will be the second layer of collective projection. If the members are not agreeing on something of the story of that character, we vote among the group. In case of a tie, the actor decides. The facilitator should put the participants in a listening and observing state.
- The facilitator asks them how the flaticon representing the newly created character should be drawn on the board. This is the third layer of collective projection.
- The participants can also re-project on the others projections as many times as they need, depending on the group and the specific situation they are in.

 CARROUSSEL VIDEO

***Rules:**

- “Do not take notes, do not write anything.” (It will allow the forgetting to occur as part of the process of the next workshop.)

***Notes for the facilitator:**

- Do not influence them directly. (cf. false democracy concept)
- Without giving your own point of view, keep an ethic eye on their creation.

 PODCAST

- Say this to the participants: “Don’t think too much! Every idea is good. There is no bad idea. Don’t say you don’t know you are saying that because you have so many ideas that you don’t know which one to pick. Pick the first one that pops into your mind....”

PART 2 Characters

Objectives:

- Build characters from the collective projections
- Build the shape of their concerns through the creation of characters

Learning outcomes:

- Finding the target group’s concern.

Duration: A workshop of approximately 2 hours.

Group size: 3-15 participants

Participants’ age: any age from 4 to 114

Materials: Paperboard, markers

Venue: This can be realized in any venue. Big space, inside or outside.

Step by step description

SESSION 3 | Let's flaticon our projections to raise the characters

Time: 1 hour approx.

AIM: Synthesize the raised topics

collective projections to build the shape of the future characters of the story

DESCRIPTION

We will go through all the icons and see what we remember. It will be the fourth layer of projection. Forgetting is part of the process to go deeper in the unconsciousness - we never forget what deeply concerns us.

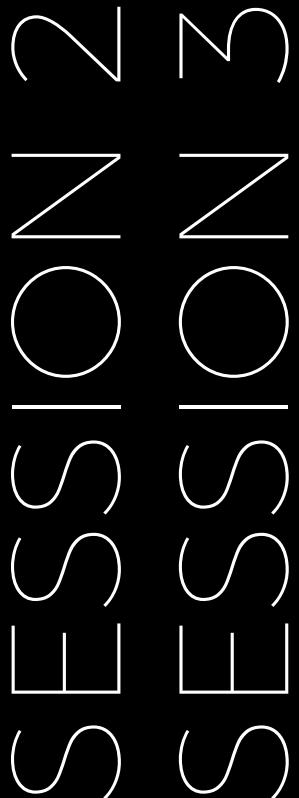
- The group is asked which icons and projections they have done in the last exercise.
- They redraw it, even if there are some differences.
- The facilitator asks them to choose 3 or 4 icons and to merge them in a single character so that they can create a new one, more complex and less stereotypic.
- The group will create a representation of that character through a drawing, a physical position, a picture, ...
- The participants put the representation (whatever it is: actor, drawing, picture, ...) in the middle of the circle. Then, the facilitator asks questions of the group to help them to know the character better.

TIPS IN A BOX: “What is the name of this character?” “How old is the character?” “What’s their job? Their hobbies? Their favourite meal? Their secret? Where is the character living? What colour are the walls of the bathroom of the character?”

- Whatever the number of layers we have, we should finish the process with only 3 characters.

***Notes for the facilitator:**

- Let them choose which icons they merge together. It must be their decision.
- Be adaptable to the group and use the more efficient tool to define the representation of the character. You can use theatre and ask someone to play that character while the rest of the group is answering questions to define the character. But you can draw, search for a picture, a photo... The essential point is that the whole group is answering the questions and not only one.



SESSION 4 | The relations and the hierarchy between the characters

TIME: 1 hour approx.

AIM:

Understand the scale of value of the target group.

DESCRIPTION

The target group has created characters from the flaticons. If we observe what have been seen as essential to be kept in the characters, we can observe that the group has already selected the main topics and issues that are important to them, as a group. The created characters are now carrying the different layers of concerns of the group. Perhaps each layer won't be used in the creation, but still, it will be somewhere in the way to interpret or to understand the story.



Now we will decide the relationship of the three chosen characters. In order to clarify those, the participants have to choose from 3 kinds of connection:

- A family link (whatever it is: mother/son, uncle/nephew, lost brother/unknown sister, ...)
- A money relation (whatever it is: boss/employee, beggar/generous person, mafia member/their victim, ...)
- A love relation (whatever it is: lovers, rockstar/groupie, best friends, ...)

TIPS IN A BOX: Each kind of relation can be used once. So, there cannot be 2 money relation links among the 3 characters.



- Find the hierarchy. The target group must define who is the more powerful of the characters, who is in the middle, and who is the weakest.

TIPS IN A BOX: Mind that all combinations are possible. It is just reflecting the way the target group is understanding its world.



***Notes for the facilitator:**

- Do not give your opinion on the groups choices. Let them speak among themselves of their choices and observe them. Do not leave anyone behind and make sure that everyone had a chance to give their opinion. If the group is stuck, vote.

FINAL NOTE FOR the FACILITATOR: At the end of this session, the facilitator can already observe what the main topics and concerns of the target group are. At this point, it's already possible to look for documentation, to ask for the help or the advice of professionals, scientists, or resources-people in order to be aware of the specificities of the field of work, and to prevent misunderstanding due to cultural differences or illness that can be very sensitive in some particular cases.

PART 3 The framework

Objectives:

- Build the shape of a story
- Create a complex story
- Reveal hidden problems of the target group

Learning outcomes:

- Collective work
- Enlightenment of the abilities of the target-group

Duration: 12 hours (6 workshops of 2 hours)

Group size: 3-15 participants

Participants' age: any age from 4 to 114

Materials: Paperboard, markers

Venue: This can be realized in any venue.
Big space, inside or outside.

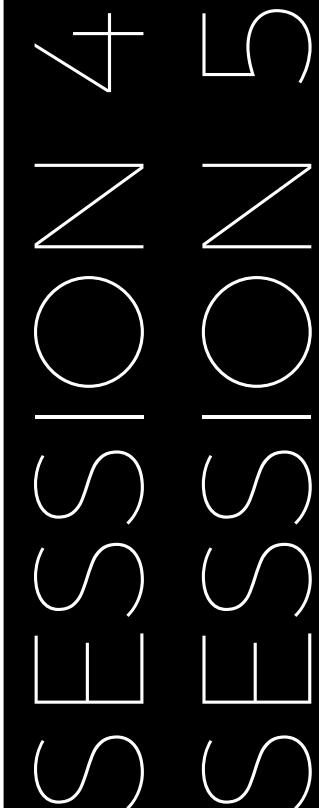
Step by step description:

SESSION 5 | Framework building

Build the baseline story

SESSION 6 | Emotional division

Develop and hone the baseline story



TIME: 2 workshops, 2 hours / workshop

AIM:

Build the story
Synthesize the raised topics
Develop the characters backgrounds
Explore the problems carried by each character

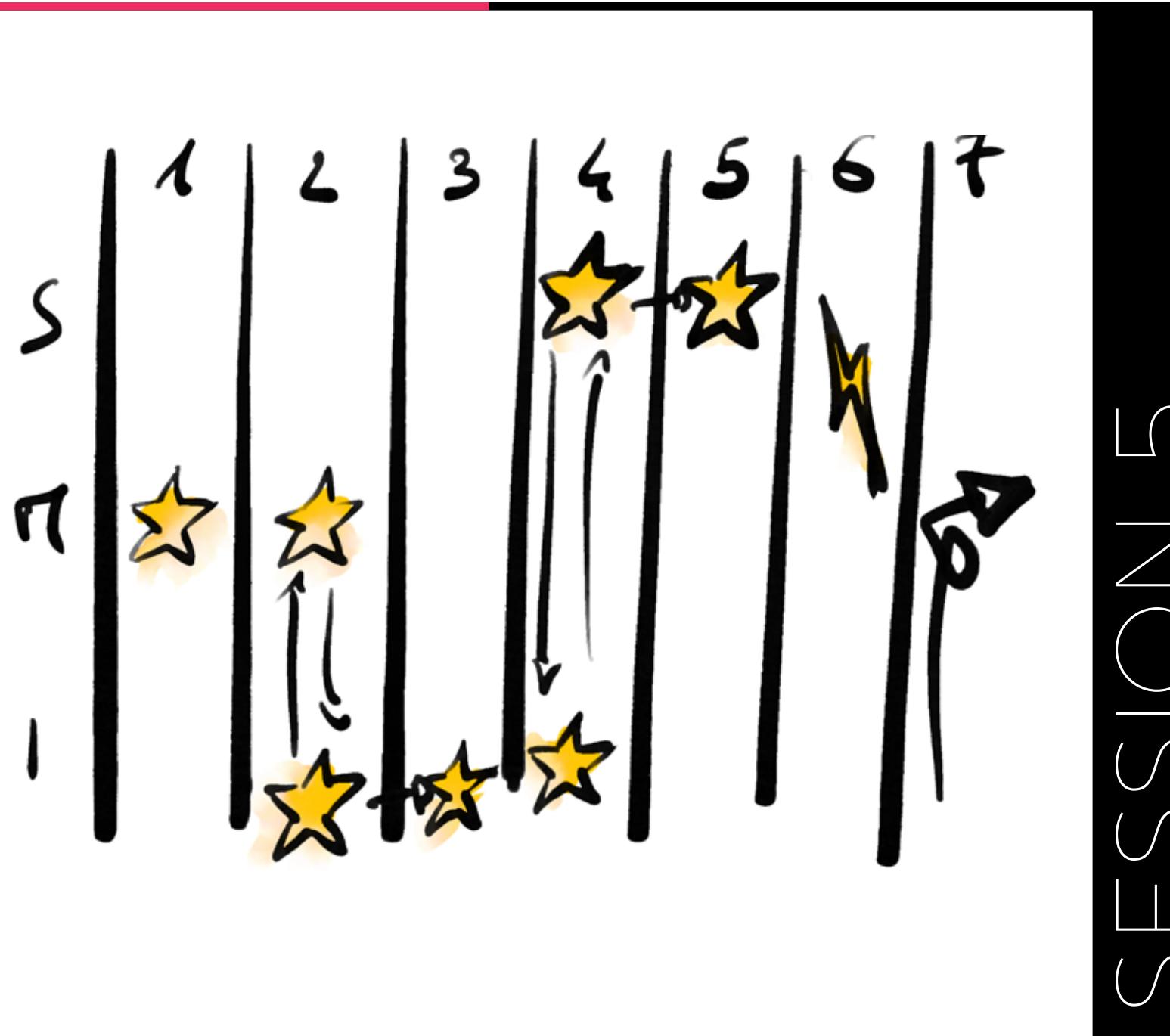
DESCRIPTION

The framework is an empty score on which the target group will project the pre-identified concerns and problems. There are thousands of different frameworks but let's explore this basic one.

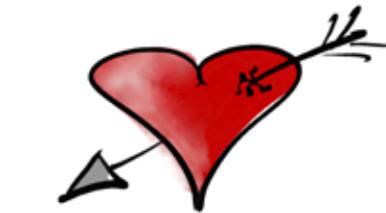
Each line is the frame of one character. This basic version needs 3 characters, but there are other frameworks with more (but not less) characters. We have previously defined those 3 characters and created their relationships.

Each arrow says that at that moment of the story, that character comes to see that other one.





We define that there are only 3 kinds of problems:



LOVE PROBLEM



MONEY PROBLEM



FAMILY PROBLEM

TIPS IN A BOX: The rule is that we cannot have the same kind of problem twice in a row! This is in order to help the target-group in shaping their ideas.

PODCAST

The group already knows the characters. Scene by scene, the participants will define the narration "that character has a problem of that kind". What could it be?

TIPS IN A BOX: At this point, the facilitator can observe that the problems that the group finds will be taken into the background of each character where everyone has projected their own intimacy. Those topics should be kept in mind until the end of the entire process.

When the process is over, the facilitator can note those different topics with the members of the group. If the problem which has appeared needs accompaniment (doctor, psychologist, educator, ...), the facilitator can possibly propose to continue the work with a professional.

At the end, the story will be based on what deeply concerns the members of the target group.

VIDEO FRAMEWORK A+

*Notes for the facilitator:

- Stick to the frame you have chosen, don't adapt it in the last minute because some new idea has popped up.

SESSION 6 | Emotional division

TIME: 4 workshops, 2 hours / workshop

AIM: understand how the target group is understanding their story, in an emotional way

DESCRIPTION

When all the story is written, we can go deeper in the NarrActive process by the emotional division. We should identify what is the Narrative Element and what is the Poetical Element.

TIPS IN THE BOX: Narrative Element: Element of the story which tells the story and make it go further (e.g.: She enters the house)

Poetical Element: Element of the story which can be deleted without changing the sense of the story, but which will make it less beautiful (e.g.: The house was very old, full of cobwebs in the numerous holes that time has carved in the wooden walls, ...)

At the start of the session, for each scene, we should divide each problem into 3 Narrative Elements. This part makes the target group reflect on the process that brings a problem. What is the context for a problem appearing? How a problem appears? What consequences does the problem bring?



When the identification of the Narrative Elements is done, we will colour them with an emotion. To help the target-group to clarify their ideas, the choice is reduced to only 8 emotions:

- 4 personals (ecstasy, vigilance, amazement and grief)

TIPS IN THE BOX: they are the emotions that you can feel alone, with no other human input.

- 4 relational (rage, loathing, terror and admiration),

TIPS IN THE BOX: they are the emotions that you can't feel alone, you need another human input to feel it.

This is based on the first circle of the Plutchik Wheel of emotions, but, depending on your target group, you can adapt the terms of the emotions (e.g., "Joy" is more understandable for children than "Ecstasy")

TIPS IN THE BOX: Of course, every other layer of emotions can be developed after to refine the idea. But make sure that 2 similar emotions are not next to one-another.

To help the participants to understand what kind of emotions the character may feel at that particular moment, the facilitator invites them to feel it on stage, through an improvisation. This step may be used as a validation of the identification of the Poetical Elements by the group.

This wheel is a good tool in order to keep the group's focus and not letting them waste time on the definition of an exhaustive list of emotions ("this one is missing"...). It's full of nuances and it could help to adjust the vocabulary to the group (we may avoid

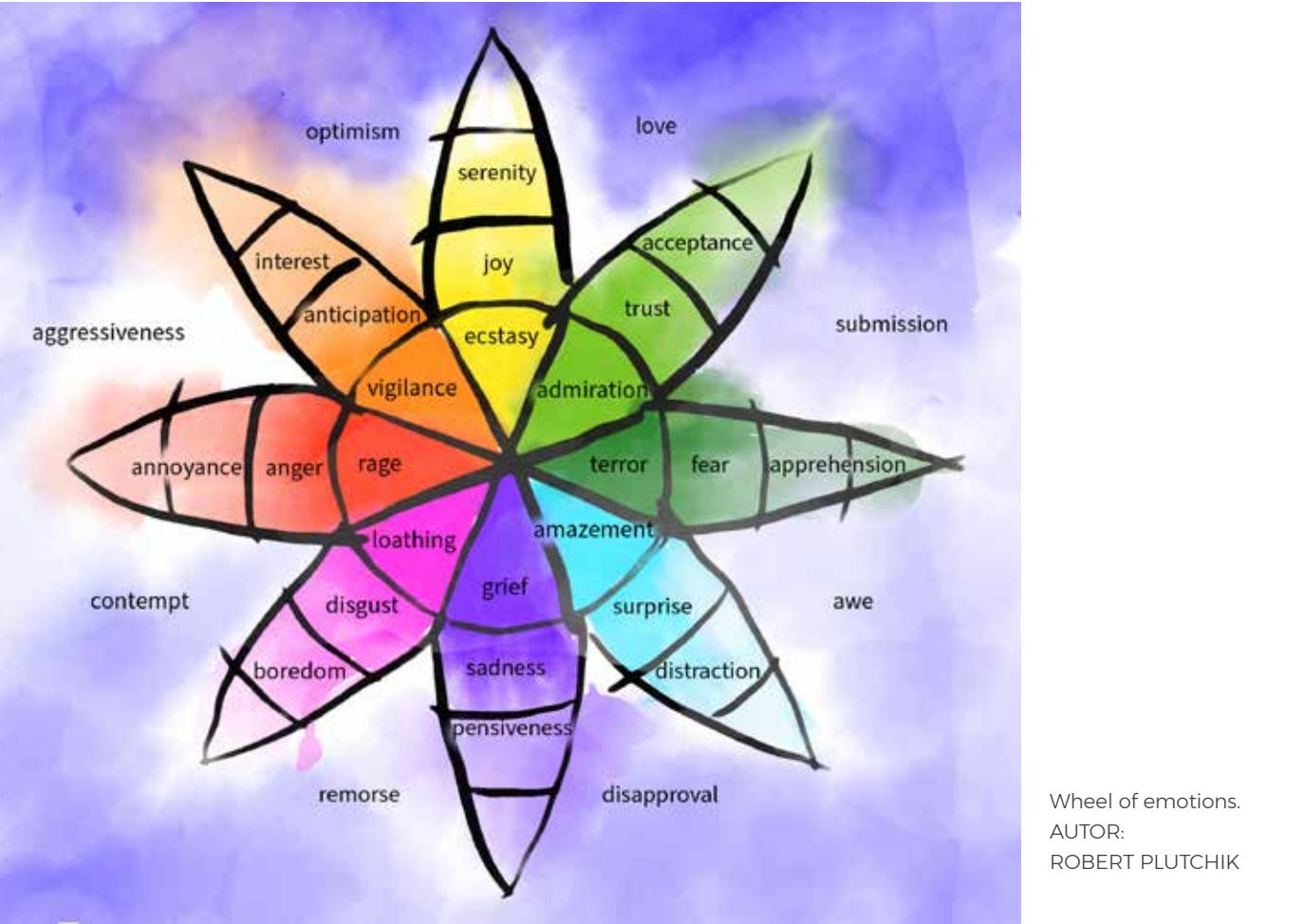
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speaking about ecstasy to a group of children, for instance, and prefer to simplify with a simple joy). It's also a good tool to help the group avoid the repetition of the same emotion from one step of the framework to another.

Notes for the facilitator:

Let the group have discussion on the way they want to present a Narrative Element, accept the emotion they have chosen, not what you, as a facilitator, think would have been better

Each emotion can be experienced in a more intense or quiet way, so it's also possible to use these nuances to add more detail or hierarchy between each element of the story.



Wheel of emotions.

AUTOR:
ROBERT PLUTCHIK

PART 4

Creation

Objectives:

- Retell the story through a creation
- Choosing an output comfortable for the group

Learning outcomes:

- Practising democracy through choosing how we play with the story.
- Experimenting with artistic forms

SESSION 7 | Creation

TIME: Depends on the choice of the group

AIM: Crystallize the identified concerns of the group through a creation.

DESCRIPTION:

The idea is now to observe the whole story, with the different steps and the different layers that the story is carrying. Beside that, we observe the different artistic tools we have at our disposal when creating an output. There are no limitations (ideally, depending also on budgets limits of course). The group can choose to create:

- A theatre play
- A dance performance
- A film
- A novel
- A book
- A music album
- A video clip
- An animation
- A visual artwork
- An exhibition
- A forum scene

Duration: Depending on the choice of the output, between 1 and 10 workshops of 2 hours to build it.

Group size: 3-15 participants

Participants' age: any age from 4 to 114

Materials: Depending on the form the target group has chosen. (art work, drama play, novel, song)

Venue: This can be realized in any venue. Big space, inside or outside.

Step by step description:

Or it can be a mix of different kind of disciplines. The artistic form is just a tool to share the topics and the concerns of a target-group with an audience.

Whatever the group decides to use, follow those different steps:

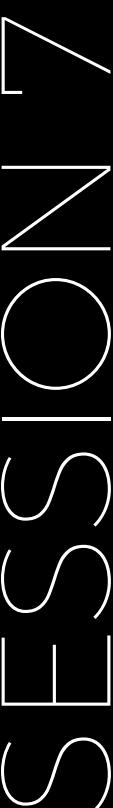
- Highlight the moment of the story you want to "play with". The whole story doesn't have to be presented.

TIPS IN A BOX: We should play with the story. We are not doomed to use it in a linear way. We can create the song character C would have written in scene 3. Or re-write a full play which would happen after all the NarrActive story has happened...

- Define the artistic form and make a specific work plan
- PREPARATION: what is needed to do it? When will we be able to have all we need?
- BUILDING: Specific writing, rehearsals, filming, recording, ... Depending on the artistic form(s)
- Retelling: Where? And specifically: to whom? The target group must choose with whom the creation will be shared.

*Notes for the facilitator:

Use your experience to make things easy if the chosen shape is within your talents, and do not hesitate to explore with the target group by asking specialists and professionals if it's not.



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THIRD CHAPTER

THE COMBINED METHODOLOGY

INTRODUCTION

This toolkit presents various combinations of four different methodologies utilized for social art practices by the participants of this project. We call it a “combined methodology”, as we realized that many effective roads or journeys exist already in the social art practices of our team. As none of these methods are better than the other – although some may work better in a certain situation or with a certain target group, and some other with a different one -, we understood that each of them has a distinct enriching experience for the participants. Thus, instead of using our own monomethods, we wanted to improve our experiences and work in social arts through combining our methodologies, perspectives and standpoints.

As this combined methodology toolkit consists of many exercises, games and approaches, one can, just like when using a recipe, create their own combination based on the needs of the participants. In this section you will find sample combinations and tips on how to create your own combined methodology – not only combining the above, but perhaps also adding some elements of them to the tools you already use in your everyday practice. In addition, you can find here a glimpse of our experience and process while creating this toolkit.

WHY?

The benefits of combining methodologies are numerous:

- **Diversity.** Each method has been developed, thought through and tested in different target groups and different contexts. This gives many points of view to the combined methodology.
- **Bigger impact.** The more diverse methods and tools used, the richer the process will be.
- **Adaptability.** The more tools you have, the more choices you have as a facilitator to adapt your practice to your current target group.
- **Engagement.** If you use different ways for learning, you can connect with more people – formerly out of your comfort zone as a facilitator.
- **Go further.** Each method gives you an extra step to make the process more complete.
- **Open mind.** Combining different methods pushes you to be open and discover more about your own methodology as well.
- **Global approach.** Each method has been developed and tested by different people around the world, having very different experiences, yet similar goals and values.

TIP BOX

- Be responsible. We need to be familiar with the **individual methods** before using them.
- Firstly, don't forget to design **clear goals** (general and specifics) according to the group needs.
- When you are designing the process, the methods to be used must make sense. **For what** purpose do you use each tool? Do you think they connect well with the goals you have set?
- No matter which method you use, follow a **specific structure**. You can find an example here.
- Connect the methods. As you are designing a single process, the group must feel the connection between each tool. Pay **special attention to the transitions** when changing methods. It is essential that there is no perceived break or incoherence between them. Collect and use the results obtained during the process (learning, creations, brainstorming, conclusions, etc.).
- Remember the tips about the **facilitator role**.
- Remember: no matter by which method but be sure to **close the process**. When you "open a melon", you should always be able to close it.

MINDSET - KEY WORDS AND MAP

We have identified territories, and they have shared points, differences and shades. Each methodology has its own approach and its proper translation in action of the same concepts that it and its sisters are using. For instance, the general concept of ambience became an atmosphere, encompassing and sensorial, in Metamorphosis's land. Besides, ambience is rather a climate of freedom and constant adaptation where everything is possible, in the case of NarrActive Creation. It's more a filter of games and a shift in Drama in Education. And deep attention to solidarity in Forum Theatre.

We have already tried combinations; we know that there is an infinity of possibilities. Each way of combination could be accurate and fitting, depending of the aim of the process on which you are working on.

We invite you, as we did, to wander from one methodology to another, picking what you want to grab on your path, using the bridges that you're discovering, in order to serve your workshops's intentions in the best way.



EXAMPLES

In this section, you will find example processes which will highlight how the different methodologies could be organized in time, for different aims.

It is meant to be an inspiration for the reader to take exercises, sessions from the methodologies and mix and match them for their specific aim or target group.

EXAMPLE PROCESS I.

This is an outline for a multiple-session process that aims to help a group localize a problem in their community and enable them to share and discuss it with the community.

RELATED SESSION	WHAT IS IT ABOUT? WHAT'S THE AIM OF THE SESSION?	RELATED METHODOLOGY
Session 1	Creating group cohesion Setting our intention Output of this session: The facilitator recognizes group dynamics and relevant topics to work with	Metamorphosis
Session 2-4	Finding characters Output of this session: A central (starting) situation that the group can continue to work with	NarrActive Creation
Session 5	Experiencing different aspects of the central situation (past, present, future). Output of this session: At least one central figure Images and improvisations that the group can continue to work with using Forum Theatre	Drama in Education
Session 6-10	Output of this session: One or more Forum Theatre scene(s) that the participants of the group are ready to show their community. Through this scene, they are able to start a discussion concerning the problem they localized in the beginning.	Forum Theatre (Theatre of the Oppressed)

EXAMPLE PROCESS II.

This is an outline for a multiple-session process. The aim in this case is to facilitate the creation of bonds in a community.

RELATED SESSION	WHAT IS IT ABOUT? WHAT'S THE AIM OF THE SESSION?	RELATED METHODOLOGY
Session 1	Aim of this session: To establish a safe space for the group To develop group cohesion	Metamorphosis (Introspection & Rituals)
Session 2	Aim of this session: To find a social conflict to work with	Metamorphosis (Fine Arts) Image Theatre (from Theatre of the Oppressed)
Session 3	Aim of this session: To explore the social conflict on an individual and collective level	Metamorphosis (Sensory trip) Image Theatre (TO)
Session 4	Creating Forum Theatre scenes Aim of this session: To make the conflict visible To create dialogue	Forum Theatre (TO)
Session 5	Closing of the process	Metamorphosis (Ritual)

EXAMPLE PROCESS III.

This is an outline for one session, which deals with the topic of burnout for an adult target group. Here, you will find a more in-depth description of exercises.

EXERCISE	WHAT HAPPENS IN THE EXERCISE? WHAT'S THE AIM OF THE EXERCISE?	RELATED METHODOLOGY
1	The participants have 15 minutes outside to find an object in nature that represents what creates tension in them. After the 15 minutes passed, they gather inside in a circle and one by one place the objects inside the circle. With this act, they say out loud, what tension they wish to release.	Metamorphosis
2	In couples, the participants create several images of tension and burnout. Individually, they create images of liberation. They are invited to observe the sensory feeling of difference between the two.	Image Theatre (TO)
3	The facilitator guides the participants through a sense memory exercise. In the meditation they visualise a memory when they felt liberated and free. They recall this memory through all five senses, they remember what they saw, heard, smelled, tasted and touched.	Drama in Education
4	The participants find a big chunk of clay in the middle of the room. They are invited to create a solid representation of the previous sense memory trip from the clay.	Metamorphosis
5	The participants place their statues somewhere in space and place themselves in relation to them. Half of the group observes this 'statue park', then they switch and the other half observes.	Drama in Education
6	In pairs, the participants discuss the statues they saw and created.	Drama in Education

EXAMPLE PROCESS IV.

This is an outline for a multiple-session process aimed for a group of female victims of conjugal violence, after the trials have concluded.

RELATED SESSION	WHAT IS IT ABOUT? WHAT'S THE AIM OF THE SESSION?	RELATED METHODOLOGY
Session 1	Aim of the session: To create a safe space in the group	Drama in Education
Session 2	Sensory journey Aim of the session: To build trust in each other To arrive at mental projections (NarrActive method)	Metamorphosis
Session 3	Projection layers Aim of the session: To come up with characters for a fictional story	NarrActive Creation
Session 4	Roleplay Aim of the session: To explore the characters' viewpoints deeper	Drama in Education (News of the Week session)
Session 5	Framework Aim of the session: To create an outline of a story starting from the characters To arrive at certain topics that interest the group	NarrActive Creation
Session 6	Tactile exploration Aim of the session: To have a tactile exploration of the topics of the previous session.	Metamorphosis
Session 7	Sanatorium Aim of the session: To explore the characters through improvisations and roleplaying	Drama in Education (Buenos Aires Sanatorium session)
Session 8	Creation Aim of the session: To create a story from the previous experiences	NarrActive Creation
Session 9	Closing	Metamorphosis

OUR EXPERIENCES

So what is the aim of these combined methodologies? Nothing else than to inspire us to do what we as facilitators signed up for: to continue learning, growing and challenging ourselves. The above plans – as mentioned in the introduction – are recipes, ideas to think about, try and sometimes not follow. Similarly to cooking, we like to have some guidelines when we set out to prepare a delicious meal for our beloved, but oftentimes we decide that some things are to be changed: there's an ingredient missing, someone's allergic to peanuts or we just simply find it more appealing to add some more chocolate than the suggested amount. When handing you this toolkit, we trust your expertise and intuition in deciding how you use these recipes to create something tasty and nutritious for your target groups, taking into consideration their skills and needs and the goal of the process.

Please bear in mind that the above processes are not THE perfect combinations of our methodologies, neither they are the only possible compilations. They are the ones our team has thought of after having explored each other's methodologies and the ones we have felt comfortable trying in the end of our two-year journey. And although our team is at the end of one process – as you are also slowly coming to the end of your reading -, this is just the beginning of another one: that of combining your already existing knowledge as a facilitator with those that we aimed to introduce in this toolkit.

Though it may be tempting to start and try out something you have read recently on these pages, we invite you to take a look at your own practice first and see how you would like to enrich or challenge it. Because if we have learnt something meaningful during this process, it was that the more we discovered each other's way of working and thinking, the more we explored our own methodologies, goals and ways of looking at our practice, at the world and at the people we work with. This deeper understanding of ourselves as humans and professionals was the key for us to further develop what we have created ourselves and to connect with any other methodology we are going to incorporate in our practice.

Although the above recipes worked for us, we are aware they may not work for you initially. It is your challenge and responsibility to find a way to combine your practice with these recipes. So the next step is to try them out in your kitchen, stopping, smelling and tasting in the process to see how it works out and whether you can put it on your menu or have to make further changes to it. And even then, it is a long process of testing, trying, failing, asking for feedback, analysing and testing again that can lead to a solid foundation we all can confidently use in our everyday practice.

We wish you an insightful experimentation full of new discoveries, joy and challenges. Don't forget to believe in yourself and bear in mind that failing is also an important part of the process – we also did our share of going astray while experimenting, hence we learnt what we find important to share with you, so that you can fail better. And if you remember your values, your target group and to have fun in the process, you can only grow by each step.

FOURTH CHAPTER

THE ROLE OF THE FACILITATOR

In our separate practices, we like to call ourselves by different names: drama teacher, youth worker, instructor, accompanier, facilitator. All these roles boil down to the act of working with a group of people using the tools of theatre and drama supporting their development in an educational or social sense. For the sake of simplicity, we will use the term 'facilitator' to describe our work. Facilitation (from the French word facile or 'to make easy') means to aid, to make easy, or to simplify. In other words, a group facilitator is a person who supports the group during a task solving process. In this chapter, we are going to examine the role of the facilitator in social art practices.

"A facilitator needs to manage complex social dynamics. Each group has a different energy: differing goals and agendas; different learning styles; varying attention spans; and an oscillating commitment to a process. The art of facilitation is about acknowledging the complexities of the social dynamics of a group while managing a process that supports the group in investing itself or a common goal. An experienced facilitator, it could be argued, is someone who can pick up, identify and work with all the various complexities that exist in a group in a way that is respectful, flexible and structured." (Balfour, 2016) We have divided this chapter into three sections: preparation, facilitation and follow-up, in accordance with the chronological order of the tasks carried out by the facilitator.

PREPARATION

THE FOUNDATION

The potential of 'good' facilitation resides in two domains of interpersonal practice: the ability for a facilitator to draw on a social and aesthetic instinct within the practice. The social instinct of the facilitator incorporates different aspects of social engagement and awareness. An experienced facilitator, it could be argued, is someone who can pick up, identify and work with all the various complexities that exist in a group in a way that is respectful, flexible and structured. For example, being

able to set up contracts with a group, ensuring all group members feel involved in the process, managing the space, moderating exercises to suit the size and type of the group, active listening, building trust and being able to allay fears and anxieties, taking risks, establishing rapport and empathy, sorting out logistics, and negotiating group norms etc. The aesthetic instinct is related to the ability to identify and introduce appropriate creative and imaginative propositions into a group process. Aesthetic work might include role-plays, multi-arts, process drama, forum theatre, clowning, devised theatre based on real life stories, comedy, poetry, puppetry or mask work (and countless other forms and styles). What makes applied theatre work so fascinating is the way it can incorporate the full scope of drama practices and ideas, adapting them to suit the needs and interests of a participant group. Intrinsic to applied theatre is the tenet of active participation and ownership in cultural production. The aesthetic instinct of a facilitator is to foster the imagination of participants, not just in encouraging wild fictions, but drawing on existing experiences and combining these with new perspectives or different ways of expression.

The facilitator must decide how, and which type of authority will be used during the process. In principle there are three modes of authority and power: hierarchical, co-operative, and autonomous (Heron, 1999). In hierarchical mode, the facilitator is in absolute control and all the participants know and accept this. The facilitator makes all decisions and decides on the suitable course of action. In cooperative mode the facilitator and the group make decisions together. Essentially, they make decisions as peers, everyone has an equal say, and responsibility is shared and owned by all parties. In autonomous mode, the facilitator gives authority and responsibility to the participants to make decisions and agrees to abide by the decision the group makes. There is no "right mode", the operating mode is dictated by the situation and context. The skillful facilitator should be able to switch between all modes easily, depending on the needs of the situation. To guide an effective and for all participants satisfying group work, the facilitator must be clear about their intention, choose the appropriate role, option and operating mode.

MENTAL HEALTH & SUPPORT

In your practice as facilitator, you have to deal with human beings, each with their own history, status in the group, emotions and so on. It is easy to get overwhelmed, and after a while this can lead to feeling drained, exhausted and burnt out. We asked the facilitators of Academy+ the question what they do if they feel overwhelmed by a situation or need advice in their practice. In the following recordings, you can listen to their answers if you click on their images.



FACILITATION

PRINCIPLES

Reflect on experience

Learning follows action. It occurs when experience is transformed through reflection into action strategies. Time for reflection is one of the most crucial conditions for effective group work.

Recognize the needs of the participants

Social needs are the demands of the participants to be seen and heard as a human being and colleague, to be treated with respect and to give and receive support as well as to fulfill the task. The facilitator has to support the motivation, commitment and loyalty of the participants.

Create a climate of cooperation

The group has to be "greater than the sum of its parts". The facilitator should seek to help the group develop into a collaborative team. Perceiving and responding to the group's dynamic is essential.

Welcome conflict and work towards resolution

Satisfying ways to tackle conflicts leads to greater commitment and can generate a great deal of initiative and creativity. The facilitator should know how to deal with conflicts.

Value communication and dialogue

The facilitator should create a space where the participants are empowered to share their thoughts, views and ideas, creating a culture where people can freely speak.

Share ownership of the vision

The facilitator along with the participants should commit regular time to develop and enhance the vision of the workshop, to reflect upon, to review and to refine the vision collectively and co-operatively.

Create trust

Trust is a reliance on truth. The facilitator creates trust by being honest with the group and sensitive toward the feelings of individuals. Effective and empowered groups have a very high trust factor.

Timing

This is the "sixth sense" of the facilitator. This is the ability of the actor who knows when to end a process, and when to start a new.

Active listening

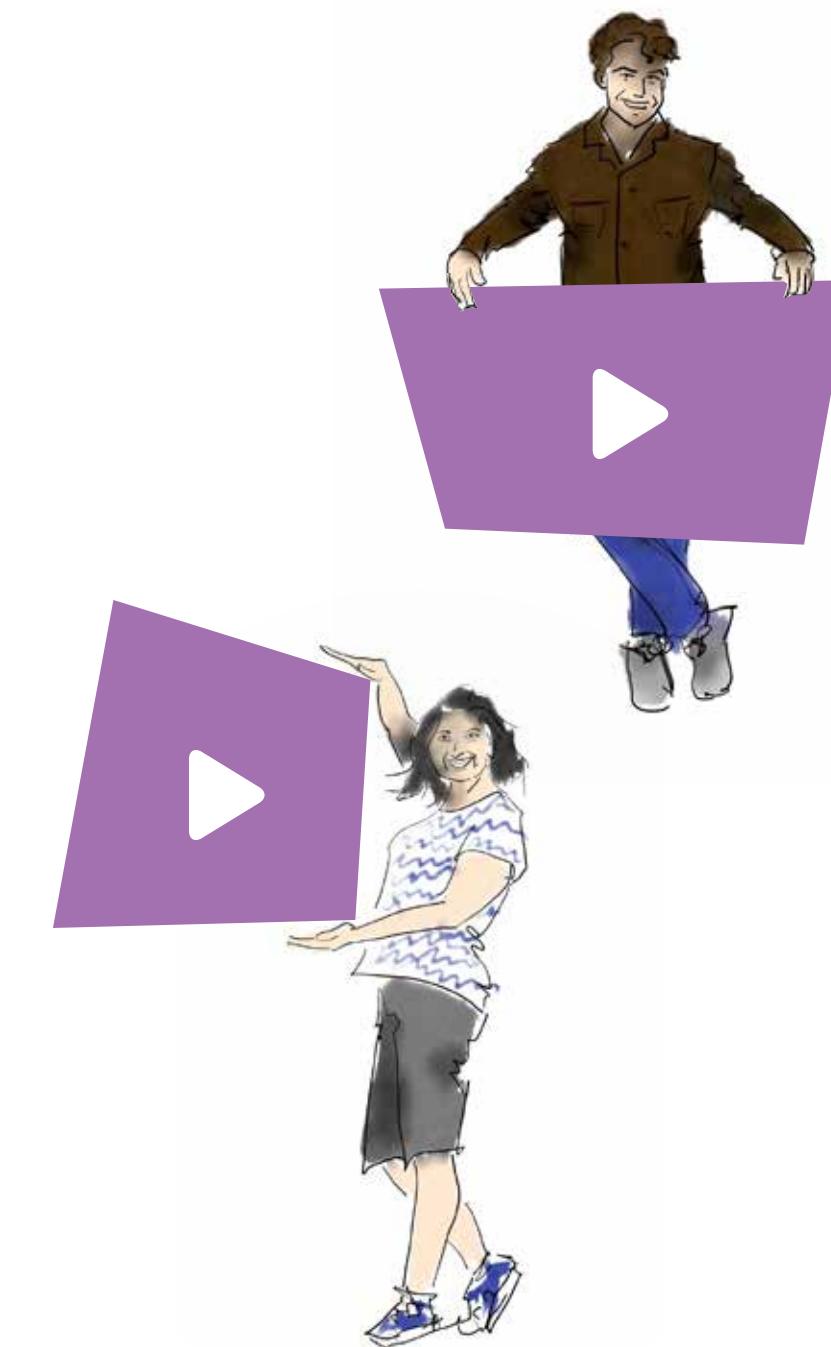
It is important to listen to the explicit meaning of the words as well as their tone and implicit meaning. The facilitator usually speaks less than anyone in the group.

Use appropriate tools

The facilitator should use diverse approaches, for example creative, visual and mapping techniques, to co-ordinate the members' thought processes.

WE ARE HUMANS - MISTAKES, ERRORS, STRATEGIES AND TESTIMONIES

As we are humans, mistakes and errors are an unavoidable part of work. We all have our stories of memorable failures. These failures can serve the role of teacher, and we can learn from them and thus we can grow as professionals. If you are curious of some of our mistakes and how we dealt with them, click on our figures.



WHEN LIFE GIVES YOU A MELON - OPENING AND CLOSING

When some emotional discomforts appear in the participants and the facilitators do not have the tools to handle the situation. How to avoid this:

- Awareness, honesty and humility from the facilitators, as they are not saviors and they do not know everything. Continuous formation.
- Responsibilities of the facilitators: Ensure that the process has a beginning and an end. Do not take more than can be handled.
- In the beginning clarify the aims of the process and what it will involve. - To keep self-care in mind: Suggest not opening internal gates that are still dormant and could produce more suffering than liberation because of their nature. - To respect the pace of each participant. It is recommended not to force them to share because they are the ones who know their own rhythms best.
- To give importance and value to the end of each session and the entire process, be able to generate a space to renew the energy.

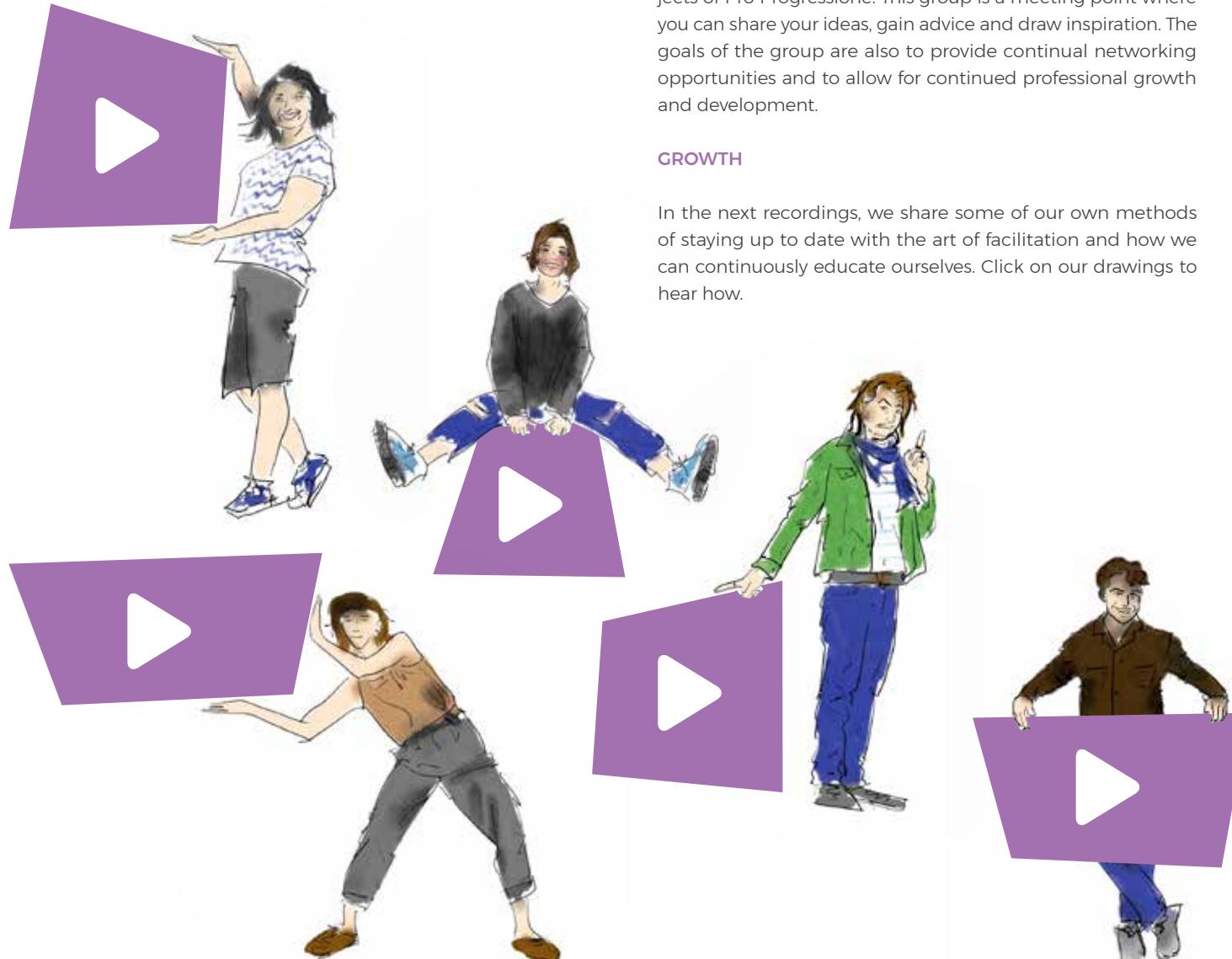
If this situation happens:

- Give space to the person, listen to them and support them. Tend to their needs; do not ask questions that could create discomfort in the participants due to their personal experiences.
- If the person agrees, trust in the power of the group: stop and explore the situation with the group.
- Pay attention to feedback from the group and the impact of the situation. Do exercises to renew the energy.

FOLLOW-UP

INSPIRATION

In the following recordings, we share some of our fondest memories from our experience as facilitators. We hope these stories will reinforce you in your interest in social art practices.



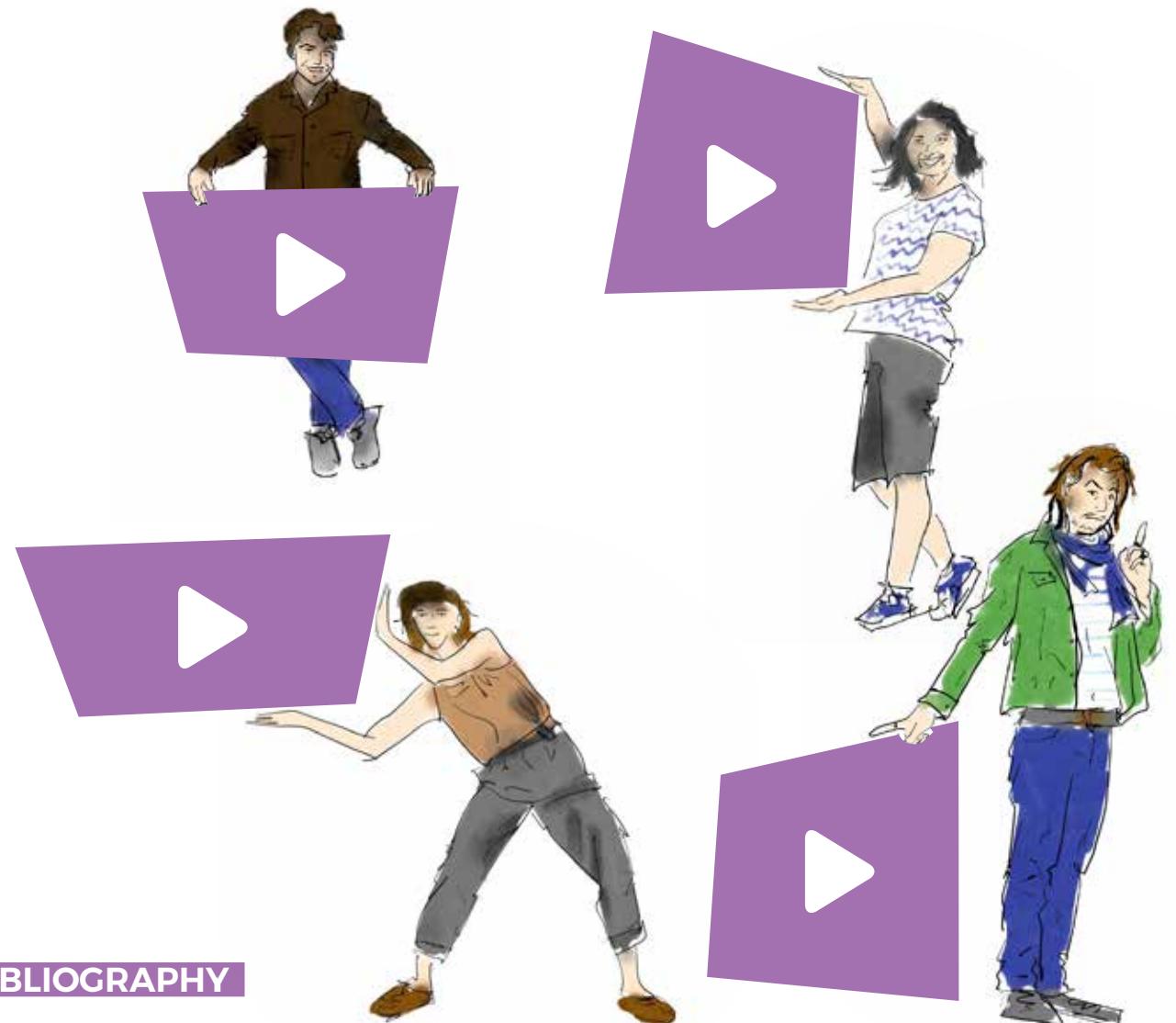
CONNECTING – USEFUL LINKS FOR NETWORKS OF PEERS

We have found enormous inspiration in working together with teams, facilitators from different environments. We encourage you to find events, people and groups that can help you continue to grow professionally.

We invite you to join the Facebook group for the social projects of Pro Progressione. This group is a meeting point where you can share your ideas, gain advice and draw inspiration. The goals of the group are also to provide continual networking opportunities and to allow for continued professional growth and development.

GROWTH

In the next recordings, we share some of our own methods of staying up to date with the art of facilitation and how we can continuously educate ourselves. Click on our drawings to hear how.



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FIFTH CHAPTER

PREPARATION CAN I EAT THE MELON NOW?

All right, now you've learned quite a bit about some methodologies, as well as about attitudes and approaches; perhaps you have even chosen a workshop you would like to try out in real life. But what's next? How to cut that melon?

In this chapter we'd like to give you some practical information and ideas on making the last steps before opening the door that leads you to your target group.

Let us begin.

STRUCTURE

Whether you're preparing a single session or a longer process of several workshops, one of the most important things is to plan ahead. Although you always have to be prepared for changes in your plan (due to a change in the circumstances like the number of participants or an unexpected situation), the capacity to change requires a solid framework.

In this toolkit you have already seen different kinds of structures both for single workshop sessions and for entire processes. You are more than welcome to follow these structures, but we'd also like to encourage you to mix and match, to build up your own framework and find out what's useful and comfortable (but also challenging enough) for you as a facilitator. In order to facilitate (!) this, we'll give you some ideas on what you may take into consideration when experimenting.

Though there are no golden rules here, we advise you to think of your sessions as you would think about a good book, movie, meal or public speech. All of the above usually have three parts:

1. BEGINNING (OR STARTER)

This is the part that draws us in, gives some context to the session (what will happen, how long we will be together), balances the energy of the group and sets the tone of the whole session. In the case of a process, these are the first sessions (the number of which depends on how familiar the group members are with each other, how open they are towards the facilitator and the process and what kind of preparation our proposed process needs from the group).

2. CENTRE (OR MAIN DISH)

This is the section where the miracle happens, those games and creative tasks that are pointing towards the goal of the session. This is the part which happens when we have all arrived on the same platform and are ready to go a little deeper. In the case of a process these are the sessions where participants develop their skills (self-knowledge, teamwork or anything else being set as the goal of the process) or the art work (theatre piece, short film, text, etc.) they are creating.

3. CLOSING (OR DESSERT)

This is the piece that provides the opportunity to conclude what has happened in the middle of our session. If in the Centre phase we did some individual or couple exercises, in this part we usually come together as a group again, just like in the beginning. Sometimes we recall what has happened during the session and where we got from the beginning, or we pick one thing we have learnt or liked during the workshop. This is a time to wrap up and prepare ourselves to slowly come back to the reality of the world outside the workshop space. The closing may include a little group ritual, too.

In the case of a process, usually one or two sessions are left for this end. The Closing may include performing a piece/text/movie the group has created, or it can be an exhibition of the (living) images and objects made by participants if the process came to a tangible outcome and it is important for the group to show their work. However, the most important role of this section is to round off our time spent together and say goodbye to each other and to the process, acknowledging its takeaways. Closing can also be a garden party or a tea afternoon, but you can play games, talk or do whatever the group is open to. Don't forget that you can always ask them what they'd like to do – after all, this is their last session, too!

All three sections are equally important and necessary parts of any session or process, as they give the framework to our work. In our opinion these parts are crucial for the facilitator, in order to ease their work (planning and practice alike), but also for participants. All these parts have their own role and objective in the session/process, each of them guiding participants through the road you are taking them on.

We strongly believe that by having a solid frame, you gain more freedom to fill this structure with your goals and ideas. We invite you to let your creativity flow free when planning your sessions. Experiment with new games and creative exercises, adapt and change what you have learnt, try out something you heard about or experienced as a participant. Create your own framework, your own rituals, beginnings and closings, and share them with the world. Feel free to do new things with your group – as long as they are ready for it and feel safe in the structure you have created.

STRUCTURE

ATMOSPHERE

For setting the optimal conditions (timeframe, level of difficulty, size of the group) for the participants of a given workshop or exercise, we may draw from the theory of flow (Csíkszentmihályi, 1997). The concept of flow refers to the ideal state of dealing with a certain task. To reach this state, one must be involved in an activity with a clear set of goals and progress. This adds direction and structure to the task.

The task at hand must have clear and immediate feedback. This helps the person negotiate any changing demands and allows them to adjust their performance to maintain the flow state.

One must have a good balance between the perceived challenges of the task at hand and their own perceived skills. One must have confidence in one's ability to complete the task at hand.

Or, Schaffer's 7 conditions:

- Knowing what to do
- Knowing how to do it
- Knowing how well you are doing
- Knowing where to go (if navigation is involved)
- High perceived challenges
- High perceived skills
- Freedom from distractions

In our opinion, the same conditions apply to the facilitator when preparing the sessions they will hold.

GET INFORMED

Just like your participants when receiving a task during the session, when facilitating, you have to have confidence to negotiate and adjust to the changing demands. For this end, it is essential to know the context you are arriving to with your session. When speaking about the context, we mean the integrity of the information you can gather about your group (who are they, do they know each other already, what are they expecting, etc.) and the external circumstances of your workshop, including the on-site facilities (given time and tools, is there electricity, wi-fi, lockable doors). When preparing your sessions, always make sure that you have all the knowledge and tools you need to be able to hold your workshop for the given group, or to adapt your plans in regard of the given circumstances. For instance if there is a possibility that there will be participants who don't speak the same language, adapt the games you bring in a way that you can explain the task in a non-verbal way in order to create a balance between participants.

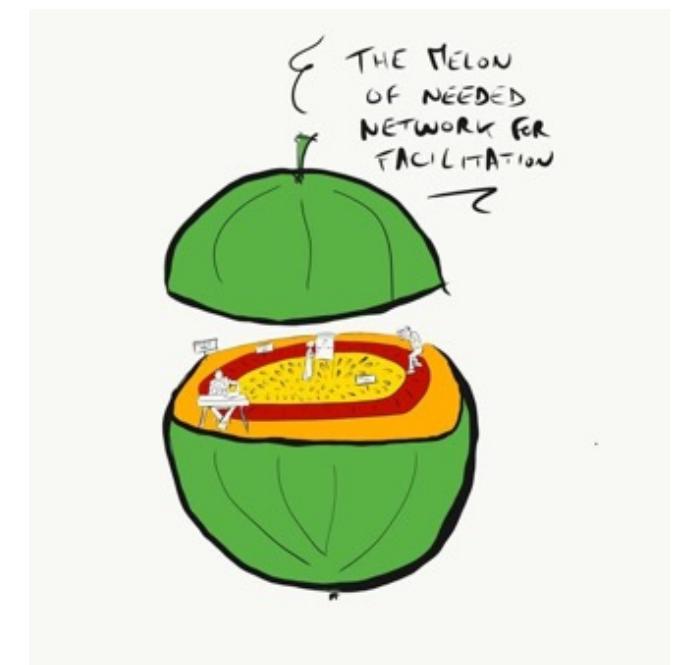
Whether you arrive to hold a session or a process for the group you reached out to, or you are invited by them or by a mediator (teacher, educator, social worker), it is important that you know where you are coming to. We are not suggesting you to ask for personal information about your participants, solely to have an overall knowledge on the group's composition. Is it a naturally formed group? What is common in them? Do they have a common interest (are they part of the same study circle) or are they put together as punishment? Are they motivated to participate or is this an obligation for them?

This information can help you in preparing your sessions, as it gives you an idea on where to start. If your group consists of children from the same class, you don't have to prepare 3 sessions for them to get to know each other, but if they are forced to participate at an extracurricular activity like yours, you may need some time to convince them that what you offer is interesting for them.

If you are working with sensitive communities, generally you'll have a mediator between you and a group – a teacher, an educator, social worker or other contact depending on the structure. This person will be your first reference point if a difficult situation occurs during your sessions that is out of the range of your knowledge and responsibility as a facilitator. However, we suggest that before starting to work with a specific group (children and youth under child protection, domestic violence survivors, prisoners etc.), one should collect information about the helping professions, institutions (public and non-governmental) and associations that can help with issues beyond one's expertise. Knowing the limits of our profession and function as a facilitator is crucial for us to remain in our own framework and keep all participants and the process safe, but also to preserve our own mental health.

This image represents our way of thinking about the tasks and responsibilities of the facilitator. In our opinion, we can distinguish three different realms.

The first (yellow) circle is the base of everything: as a facilitator, our essential task is to create and maintain a safe space for participants to provide them the opportunity to be present, express themselves, experience, experiment and grow. The



creation of the first circle is fundamental and principally depends on the facilitator.

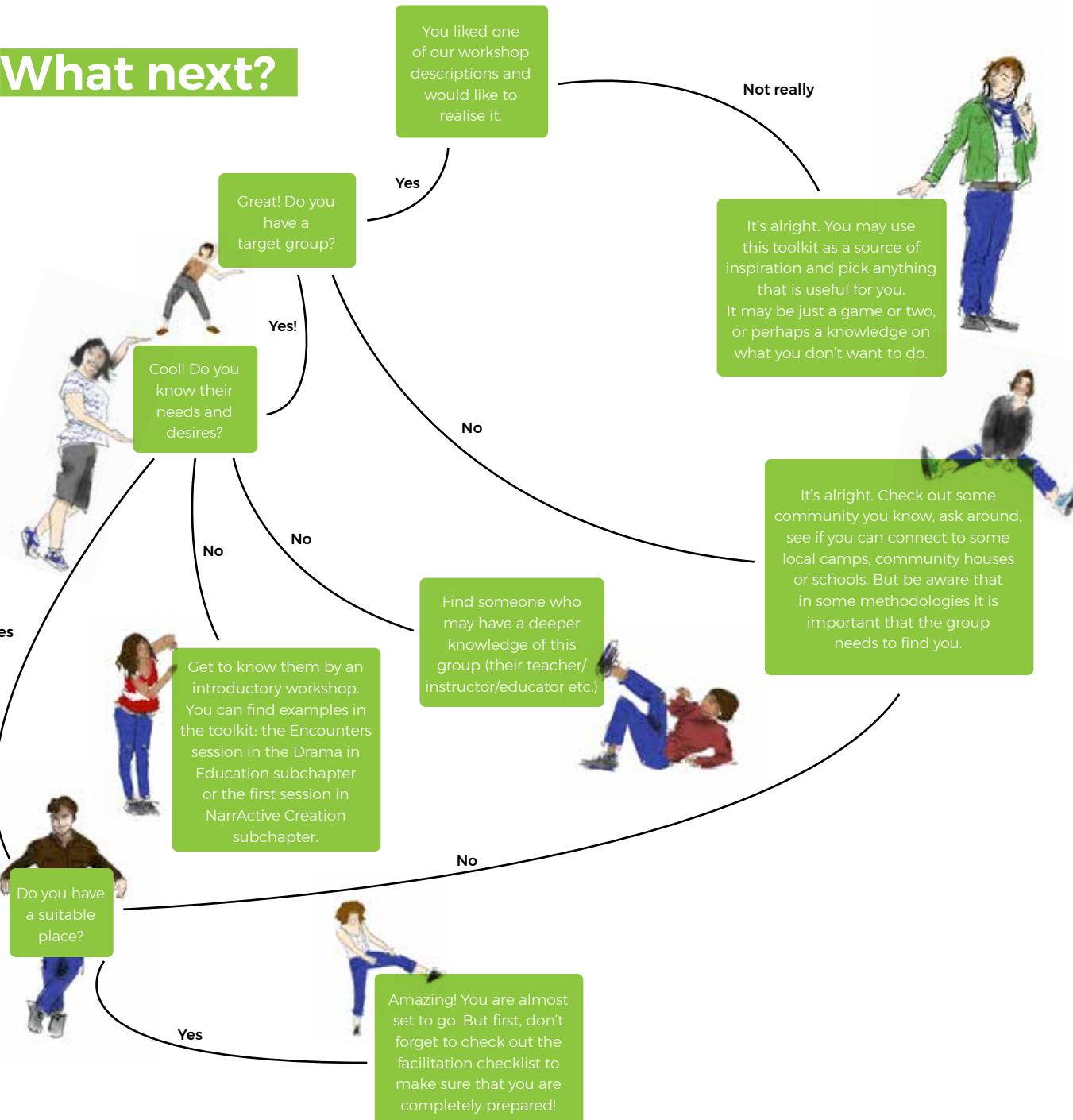
The second circle includes some elements that are beyond the reach of the facilitator, such as the group's willingness to participate and the external circumstances and disturbing factors that may occur. The facilitator aims to complete this circle, as this is the realm of their session's goal. Their objective is not only to create and maintain a safe space for participants, but also to motivate and help them to reach their full potential (get better at expressing themselves, gain specific skills, learn about different things, etc.). However, there can be factors that are preventing the facilitator from reaching their goal even if they are prepared to do their best.

The third zone is beyond the capacity and responsibility of the facilitator. This is the realm of helping professions like psychology, social work, child protection or mental hygiene. In our profession sometimes we face unexpected situations. Working with people, especially with people and youth in vulnerable positions, may induce one to open up to us about difficult life

situations. If we meet such a case (someone tells us about harassment, suicidal thoughts, mental problems), it is not our role or responsibility to solve this situation, but if they ask, we may advise them to reach out to dedicated helping professionals, associations or institutions. If the person who reached out to us is cared for by our contact person (a mentor, educator, social worker – especially in case of minors or people in vulnerable situations), we have an obligation to report if that person is in danger. Before starting to work with a specific group (e.g. children in temporary housing, people in prison), we recommend doing a little research on those institutions and associations (as, depending on the region, institutions are not the only and sometimes not the best places to turn to) that may be useful to know about.

However, it is important to note that it is not the facilitator's responsibility or capacity to provide psychological support or escort participants to helping professionals. It is important for each of us to realise what is within our reach as professionals (e.g. active listening, holding the space, creating opportunities for growth with our tools) and what is beyond us (helping individuals with tools other than ours). Perhaps the most difficult, but also the most liberating realisation is that we are neither qualified nor required to help in the realm of the third circle.

What next?



FACILITATION CHECKLIST

You arrived at the point when you are almost ready to facilitate the workshop you chose/created yourself. At this point, we believe that it's helpful to sit down for a moment to see if you are fully prepared and, in the mood, to do this. We advise you to use this checklist and make sure to tick all the relevant boxes before you take your last big breath and open the door for your target group.

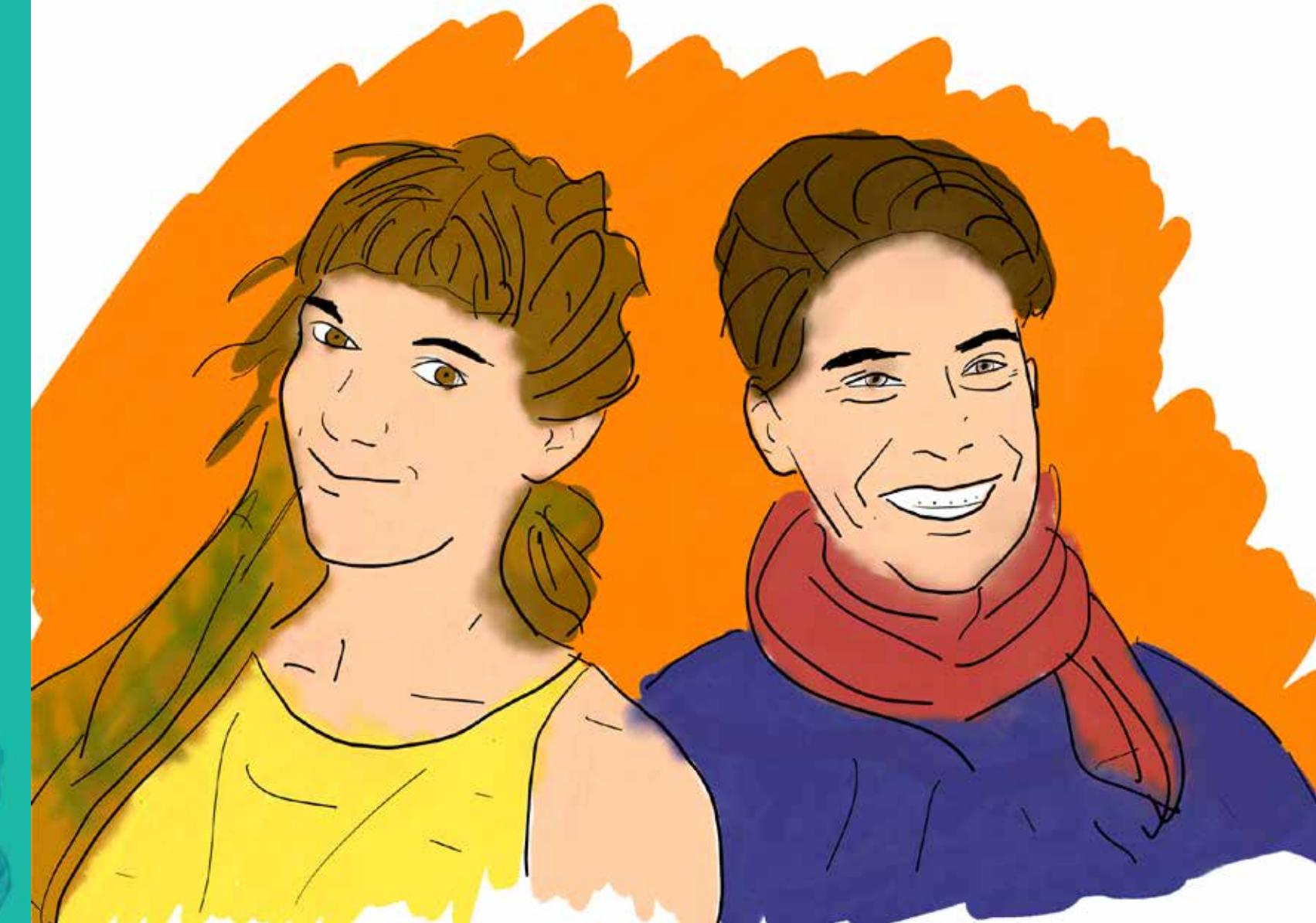
- you have a detailed plan of your workshop (available to check during the session)
- you prepared all the materials you need
- all your needed electronic devices are charged/there is working electricity/Wi-Fi at the venue
- you have the rules/framework you are planning to apply during the session in mind
- you know when and how to lay down the rules/framework for/with the group
- the group knows whether they have to bring/prepare something (an object, a text, a costume etc.) to the session
- you know the necessary details about the group you'll work with (number of participants, social or other status if relevant)
- you know the specificities of the group you will be working with (see more under GET INFORMED)
- you have a clear aim with your work and know why you are doing what you are going to do
- you made sure that your session is adapted to your aim as well as to the needs and composition of your target group
- you have a colleague or a helping group of peer experts you can turn to when in need of advice or inspiration
- you have a ritual/activity you can use to begin and close your session(s) with the group
- you have a ritual/practice you can apply to step out of your function as a facilitator (for instance in case you have to play a different role during the workshop)
- you are mentally prepared and in a suitable state of mind to hold a space and contain the group during your session
- you are prepared to be open for a change in your plans if need be

Now take some time to enjoy this moment of stillness. If you have a ritual to tune in before your encounter with the group, you may apply it.

You are prepared to facilitate your session.

SIXTH CHAPTER

THE TEAM **HUNGARIAN TEAM**



THE PEOPLE



Hajdú Fanny

My name is Fanny and I currently define myself as an actor and facilitator. In my work with and for underprivileged groups of people, I'm aiming to battle social injustice and question our ingrained social constructions and systems of belief. My work is based on the framework of Drama in Education, but I'm continuously broadening my horizon by integrating other methods into my practice, such as different tools of Social Theatre, Theatre of the Oppressed, body expression, site-specific creation or creative writing. I live in Budapest with my fox, smile at strangers, dance on the streets and accidentally slam sometimes. I don't like phrases starting with 'Women/Men are...'. I drink my coffee without sugar, so I guess I'm an adult now. If you'd like to get to know about my current projects or create something together, get in touch via hajdufanny.com.



Nyáry Pál Amadé

I have recently graduated from the Drama Instruction class of the University of Theatre and Film Arts in Budapest, before that, I was studying in Keleti István Art School, a Budapest-based acting school. My main interests are two-fold: the training of the actor and using theatrical tools in youth development; and using theatre and drama as a tool for social renewal and change (theatre in education, applied theatre, drama pedagogy). Currently I am working at my former school, KIMI, where I teach acting, improvisation and drama theory classes to young adults, and with four of my former classmates from the University, we have founded a company, Near Future Theatre in Education Group, where we aim to explore the human/social dilemmas of the near future with children and young people of different age groups through TIE programs. I love what I do, and since I saw Twin Peaks, I also only drink black coffee.

THE ORGANISATION

Pro Progressione is a Budapest-based artistic hub connecting people, professions and ambitions by designing international collaborations in the field of culture. They are active in the field of socially engaged arts, cultural & natural heritage interpretation, music as tradition and the productions of unique performances. Pro Progressione is built up on four main pillars, PP Social, PP Cult, PP Arts and PP Sound.

They promote socially engaged arts by connecting social, educational and artistic fields at the national and international level. Pro Progressione has carried out numerous projects aiming to explore innovative ways of social inclusion and contribute to social transformation through the language of arts. In the last few years, their main focus has been on underprivileged youth. Their aim is to give these young people a chance to step out of their tight realities and meet new people, concepts and methods. For this end, Pro Progressione participates in the creation of international youth worker exchanges, such as our Academy for Actors of Social/Civil Change, socially engaged Creative Europe projects such as What'SAP, online conferences such as @cademy, and the current strategic partnership for youth workers' professional development, ACADEMY+.

Their mission with ACADEMY+ and the PP Social pillar is to change the perception on Social Art Practices and consolidate them as a profession in Europe and beyond.

SPECIAL THANKS

I'd like to thank Réka Polónyi (Polli), Gabriel Vivas Martinez, Jordan Herreros and László Kaposi for inspiring me, the participants of my workshops for their openness and courage to play and create together and above all, my colleagues initiating and joining in this crazy ride of opening our common melon - I wish that we never close this one!

CONTACT

WEBSITE:

<https://proprogressione.com/en/pro-progressione/>

VIDEO:

<https://vimeo.com/proprogressione>

IG:

@proprogressione

PROJECTS:

<https://proprogressione.com/en/pillar/pp-social-en/>

THE TEAM TURKISH TEAM



THE PEOPLE



Prof. Dr. Ebru Gökdağ

My name is Prof. Dr. Ebru Gökdağ. I am a full-time professor at Anadolu Univ. State Conservatory, Performing Arts Department. During my doctorate education, I worked with Augusto Boal, the creator of the "Theatre of the Oppressed" (TO) methods and nominee for the Nobel Peace Prize from 1999 to his death in 2009. My work with Augusto Boal has allowed me to work in the academy, in the field with local people and internationally. I have been teaching practical and theoretical courses on acting and theatre theory since then. As an academician, I wrote 3 books, 5 book chapters for national and international books, 13 articles and presented more than 25 papers at international conferences. As a theatre director, directed more than 20 plays performed at national and international stages. As a workshop leader and trainer, I conducted more than 30 training classes and workshops internationally. I have expertise in using art as a tool for social change and communal transformation via working with local people. I worked with very different groups including youth, women, prisoners, teachers, doctors, nurses, police, factory workers, Roma people, Kurdish people and many more all over Turkey and abroad including North America, Europe, Asia and the Middle East. Since 1999 I have been teaching and conducting workshops on Theatre of the Oppressed methods both locally and internationally. Since 2010, I have been working on "art in public space" through international projects and introducing this concept to Turkey. I have led around 10 international workshops in "art in public" space and contributed as a partner in more than 10 international projects. I am one of the founding members of EFETSA (European Federation of Education and Training in Street Arts, established in 2015) along with the representatives from 8 EU countries. I am also a founding member of Theatre of the Oppressed Center-Turkey (ETM) As an artist, workshop leader, educator and academician, I received 11 international awards mostly from North America and Europe.



Özge Bozdogan

My name is Özge. I graduated from Anadolu University State Conservatory Theatre Department. I have a BA degree in Acting, an MA degree in Japanese theatre, „on the Tadashi Suzuki” method and working on my PH.D on Augusto Boal’s “Rainbow of Desire” method. I am working at my former school as a research assistant. Research at a conservatory? This is one of the most frequent questions that I hear about my work. And yes, we do research! Previously I had worked on Tadashi Suzuki Method, black-light puppet theatre, and Jacques Lecoq’s Pedagogy. During the last four years, I have focused on Theatre of the Oppressed. I have been engaged with TO work with women and youth in Turkey and have worked with SUGLA for Arts in Public Space projects.

I am currently writing my thesis on “Rainbow of Desire”. And I hope one day I will read these sentences with the relief of having finished my thesis and having graduated!



Selçuk Tuzcuoğlu

My name is Selçuk. I graduated from Anadolu University State Conservatory Theatre Department on 2011 and the same year I got a pedagogical education certificate from Faculty of Educational Sciences in Anadolu University. I have been working with child and youth theatre more than ten years, wrote and directed theatre plays in this field. I am working at Tepebaşı Municipality’s art schools as a theatre / creative drama instructor. I have been making and playing marionettes and shadow theatre puppets. I am a member of the international puppeteers society UNIMA. I have a BA degree in acting, an MA degree in fine arts education, on creative drama. During my master, I studied creative drama and forum theatre. Currently I am a PH.D student at Anadolu University Fine Arts Institute and preparing a thesis on Theatre of the Oppressed (Jana Sanskriti).

THE ORGANISATION

Eskişehir Academy of Economic and Commercial Sciences, founded in 1958, formed the basis of Anadolu University. The Academy was replaced by Anadolu University in 1982, which has gained a well-deserved place as a modern, dynamic and innovative institution among the largest universities not only in Turkey, but also in the world. Situated in the centre of Eskişehir, which is well-known as a city of science, culture and youth, its campus houses 12 faculties (undergraduate level) - three of which offer distance education, 3 applied schools – one of which is of music and drama, 2 vocational schools (associate level), 6 graduate schools – four of which are graduate and postgraduate level, and 30 research centres.

Anadolu University has been a pioneering institution on many fronts. The most important of all is the success of implementing the distance education system. Today, the total number of students of the three distance education faculties is over 2 million. The success in the development of this system has been taken as a model by many institutions in various countries. In its departments equipped with cutting-edge technology, Anadolu University with its faculty who strive to be the best in their field and devote all of their time to their students have been working hard to prepare their students to be the best in its creative and dynamic learning settings. On its safe and modern campus, a student has access to almost all of the facilities that they might need.

Anadolu University School of Music and Drama was founded in 1986 with the idea of establishing a modern school of music and drama in Anatolia. The programs in the Department of Performing Arts, Program in Acting and Department of Music, Programs in Piano, String, Wind and Percussion Instruments, Harp, Guitar started admitting students in 1989. The School also supports a Secondary Education School where prospective students are trained in their respective areas of performing arts and music to prepare them for their future years at the School of Music and Drama. The Opera Program was founded in 2002 in the Department of Performing Arts with one-year preparatory education and four years for bachelor’s degree. The School of Music and Drama has since established a Theatre group “Theatre Anadolu”, and the music groups of “Anadolu University Youth Orchestra”, “Anadolu University Symphony Orchestra” and “Anadolu University Chamber Orchestra”.

Anadolu University is the most active university in using arts for social transformation both locally and internationally in Turkey. Locally various theatre of the Oppressed methods have been utilized in prisons, with youth problems, on issues like underage marriages, incestuous marriages, youth education, domestic violence etc. Also, The Open Education System of AU delivers higher education in Turkey and 19 countries. Currently, students can enrol in 58-degree programs. Anadolu University Open Education System, one of the world’s largest distance education providers, is coined as a mega university with its expertise gained over the years with 2 million students not only from Turkey but also from all over the world. This is possible thanks to qualified human resources and advanced technical infrastructure.

SPECIAL THANKS

We would like to thank our project partners for their hard work, collaboration and solidarity. Special thanks to Melike Bozdoğan and Selçuk Tuzcuoğlu for patiently reading the toolkit and giving us valuable feedback to make it more comprehensible. Additional thanks to Adana Municipality Theatre for hosting the multiplier event and helping us with the dissemination of the methodology. Last but not least, a very special thanks to our students for their curiosity, their desire to learn and especially their joy and courage to become active citizens of their society and utilizing these methodologies to transform their reality for a better future.

CONTACT

WEBSITE:
<https://anadolu.edu.tr/en>

VIDEO:
<https://www.youtube.com/user/anadolouniv>

IG:
@anadolouniv

THE TEAM SPANISH TEAM



THE PEOPLE



Beatriz Medina Sánchez

I'm Bea and when someone asks me "what do you do?" I usually say that I'm an actress and social facilitator.

Acting has always been my passion and I started to study it at a very young age.... I must say that I feel very lucky to have been able to work in it all my life. Later I discovered social theatre and it became a new passion.

I have also spent time in my life being trained in gender equality, intercultural mediation, clowning... and, as I love flying, I spend a lot of my life doing aerial acrobatics.

As you can see, I love professions with lots of opportunities. Well... what can I do? I like risk.

I think theatre (and arts in general) keep us alive, they help us to understand ourselves, to empathise with other realities and to reflect on who we are or who we want to be. Theatre helped me to heal, and that's why I made it accessible to the collectives I work with.

I am passionate about travel, nature, food and learning about different cultures.

One last thing, of course I also love sugar-free coffee and I am very happy to drink it with this group of crazy people with whom we have created this manual.



Carlota Mercado Nunez

Nice to meet you! My name is Carlota and I was born a few years ago in Madrid. I connect with myself when I go to the cinema on rainy days, drink wine in good company or when I look at the sea.

Since I was a little girl, I have been interested in theatre. I liked to see how the emotions that a character was living were able to reach me. When I grew up, I realized that I also liked to listen to people's stories, their joys and sorrows.

When I finished high school, I began to study theatre professionally and that's when I realized that I wanted to bring together those things that I liked, and that's how I discovered the Theatre of the Oppressed. Since then, it has become my vocation and my way of seeing life. Together with my colleagues, I have been exploring "Metamorphosis" for a few years now, working with different collectives and in different situations.

My dream (I am afraid to reveal it in case it does not come true) is to be able to live by facilitating processes with groups, processes of healing and encounter. Processes where we can gradually see the strength of our fragility, as Frida Kahlo did. I also like to make jewellery and coffee is my way to survive when I have to get up early.



**Julia
Zapatero
Flores**

Who am I? That's a good question... I am curiosity, impulse, care, intuition and authenticity. Also, I am Julia and a "freak" of human relations and people's inner world.

Since I was a child, I have never stopped asking questions, trying to understand to be able to act. I confess that I love to spend hours reflecting and exploring different points of view, until I find unexpected answers and areas for improvement. But this is also one of the reasons my partners hate me sometimes (but love me at the same time).

I always say that I have come to this world to sow seeds of transformation. I dream of a more equal and fairer world. But... What kind of seeds? Seeds of self-knowledge and empowerment, so that the potential of all people can flourish. My guides in doing so have been my studies in social education, systemic therapy, emotional intelligence, leadership and coaching. Also, my international experiences in different projects, the work with very diverse groups, the endless hours of conversations and my own transformation process, which allowed me to better understand people.

My own need to heal drives me to explore alternative tools: drama, social theatre, Theatre of the Oppressed, art therapy, gamification, mindfulness, serious play, painting, creative writing, crafts, etc. They are really useful to me for managing my emotions and expressing myself.

At one point, I realized that if those experiential tools have been useful for me, why not for others? That's the reason I started to explore other ways to facilitate groups; and now that seed is blooming in the form of Metamorphosis.

As a final point, I add this photo because it is the best representation of me: smiling and with hair in my face.



**Elia
Kankunapa**

My name is Elia. I grew up in the countryside, I love wild nature and living its cycles connects me to the magic of life. I am a lover of the moon and all its phases and chocolate in all its versions. I vibrate and connect when I play the drums in a group, something that I also use to let out the anger I feel from injustices. Art is healing!

I am a curious person and committed to myself and my community. That is why I try to listen to the path that the beat of my heart dictates and contribute by doing my part. This has allowed me to feel a great impulse to learn continuously in order to share it. So far, I have been trained in social education, systemic therapy, art therapy, inclusion and special education, child resilience, active methodologies and respectful accompaniment, Theatre of the Oppressed, interpretation, among other artistic tools.

I dream asleep and awake many hours a day, which leads me to imagine and create projects that feed my soul. I accompany many children and their families through emotional education, affection and bonding care. I firmly believe that diversity enriches us and also, in the importance of community, so I develop community projects in rural and disadvantaged areas to promote inclusion, always through art, the best tool for transformation.

I am also a grateful person and I want to take this space to thank my companions and friends for the metamorphosis we have been through, always experienced with love and harmony. And for you, reader, for your interest and curiosity, the door is open. Welcome and thank you!

THE ORGANISATION

Raíces de Coriander is formed by a group of young people specialised in different artistic, educational and social disciplines. The different experiences in these fields and the love and care we give in what we do, allow us to carry out committed and quality work adapting to the needs of the context.

Our focus is on artistic social intervention, but over time we have worked on different projects and carried out different activities from international cooperation projects (Saharawi refugee people, Syrian refugee people, minors under protection...), to building an artistic and intercultural centre with our own hands (yes, we did it) and becoming specialists in the management of awareness-raising events. When you have a small association, you have to learn to make a living.

We have worked with women, children, teenagers, families in vulnerable situations, refugees, elderly people, unemployed people, people with disabilities, people in prison, etc.; different groups and different contexts from which we always try to learn as much as we can and keep improving day by day.

We always say that when we work with a community or a group, we should try to share the tools we know with them. This way they are able to work without us, independently. As facilitators, we should not create dependency.

Anadolu University is the most active university in using arts for social transformation both locally and internationally in Turkey. Locally various theatre of the Oppressed methods have been utilized in prisons, with youth problems, on issues like underage marriages, incestuous marriages, youth education, domestic violence etc. Also, The Open Education System of AU delivers higher education in Turkey and 19 countries. Currently, students can enrol in 58-degree programs. Anadolu University Open Education System, one of the world's largest distance education providers, is coined as a mega university with its expertise gained over the years with 2 million students not only from Turkey but also from all over the world. This is possible thanks to qualified human resources and advanced technical infrastructure.

From our point of view, ACADEMY+ follows that path. We want to share our experiences with you, and the knowledge that we have been lucky enough to receive, but you can take the things that are useful to you and transform them. They are now yours.

SPECIAL THANKS

We would like to say thank you to everyone that is reading this manual, THANK YOU for spending your time with us.

Thank you Lucia and Danicas, because you're also part of Raíces de Coriander. Eva, for having walked part of this path with us. Edu, thanks for making it easy. Asociación Kankunapa, for being there for us whenever we need it. Also, thanks Rocío and Noemí for giving us their powerful and sensitive view.

THANK YOU Kati, Anna, Timi and all the people behind the manual. Thank you to our partners, you're the best team ever.

And thanks to our capacity to dream that has brought us this far.

CONTACT

WEBSITE:
www.raicesdecoriander.com

VIDEO:
<https://vimeo.com/429931356>

IG:
[@raicesdecoriander](https://www.instagram.com/@raicesdecoriander)

PROJECTS:
<https://www.raicesdecoriander.com/proyectos/>
<https://www.facebook.com/proyectoungranitodearena>

THE TEAM FRENCH TEAM



THE PEOPLE



I am Boris.

I was previously an actor and director of street theater. It is under this hat that I started international projects. One of my goals was to bring performances where theatres couldn't take them, to places far from what is called « places of culture ». This is how I started working with the Roma people who have since accompanied me in my work. I subsequently met other audiences, like refugees, who enriched me much more than I could imagine before meeting them. From project to project, I discovered that I was no longer just an actor or director, but that other activities had emerged on their own: facilitator, writer, singer, musician, film director, illustrator, inventor...

So today I have a lot of difficulties in answering the question «what do you do in your life? ». But, for sure, all these experiences with these target-groups have allowed me something

that I would not have suspected: to know who I am and where I am going... for the moment. Because you never know where you're going to end up, do you? So let it go!

See, as an example : I met all these other people from all over Europe using their own methodologies, and we realized that they would fit together and complement each other! And now, my way of working is taking a new path with a merged methodology !

Life can be beautiful. By the way, I have two little assistants at home, who are 6 and 8 for now, who are also beautiful. Yes I know, I shouldn't make children work, but it's legal: they weren't paid.



Jérôme Verwaerde

Hello, I'm Jérôme. I've lived in several places in France until I finally came back to where I come from: the North. I'm very curious and, most of the time, patient, so I tried some interesting experiences before my daily job (zookeeper, waiter, architect, employee in a very big enterprise..) and theatre had always been there, in the background of all my previous activities, between every part of my daily life, as an active spectator and amateur comedian. So I decided to take it seriously and make it my full-time job. I went to Jacques Lecoq's school to learn and work on it, and to fulfill the personal research I had started. Because I'm fond of physical theater, obviously.

So here I am: eager to share and to play, curious and good-willing (do you know Joy, from Pixar's *Upside Down*? She's a sister of mine) and most of all, wanting to act and to use theatre's tools for several projects, all different and meaningful. Boris had been a teacher for me, he's now a friend and colleague, and he brought me into the fabulous team of Academy+. I'm currently managing workshops with children, adults and seniors; of physical theatre and narrActive creation, and I'm available for what life still has for me. Hopefully, lots of adventures in plays, workshop and surprising places where I could be useful.

THE ORGANISATION

DMT cie is an art company which is built around the application of Boris DYMNY's research work. Working for more than 10 years with non-native speakers, he has created his own working method, the NarrActive Creation. The company works in the field to give a voice to people who don't believe they have one, because of society's stigmatisation, fear of others or lack of confidence.

Boris took the pseudonym Coëstre (name of the spokesman of the slang people from Paris, those who are not listened to in the court of miracles in the XVIIth century) to carry the voice, the history and the emotions of those that we do not hear, that we do not look at, that we do not listen.

DMT cie was organizing performances at first, but also worked a lot in the field with different target groups. The results of those works became more and more diverse as time went on. Now DMT cie :

- collects stories
- edits books
- organises exhibitions
- creates music albums
- performs wherever they can.

ACADEMY+ was a true turning point in the work of the company, because it gave us the possibility to stop, share and think. Now, we have a merged methodology but also a much more structured personal way of working. Through the construction of this manual, we feel that we have much more tools to explore and work to enlighten all the muted voices of the world we can find.

SPECIAL THANKS

I would like first of all to thank people. All of them, because this manual wouldn't even exist if there wasn't so many people. So thanks to them. The nice ones and the bad ones. Because if this world would have been composed only of nice people (and what does nice means), we wouldn't have spent that time to search to create a change. And that time was so enjoyable!

I have specific thanks to give to Fanny who was the first one to give me a voice to create a change in my own work.

But there is also life changes that happened which have given me another voice and way to work, and I say also a huge thanks to those people who changed my life : Alyocha, Solveig in the first place... of course, but a lot of other people, but so many that I cannot name them all. So they will recognize themselves.

A last moving thought to Jeanine Worms who has shown me the path that brought me here in another life.

CONTACT

WEBSITE:

<http://dmt-cie.com/en/home-2/>

VIDEO:

<https://www.youtube.com/channel/UCHkY4hgw9bxtSn-c0hGPAiQ>

IG:

@coestre_officiel

PROJECTS:

<http://dmt-cie.com/en/dmt-projects/>

CLOSING THOUGHTS

CLOSING THOUGHTS (FANNY)

And now here we are at the end of the ACADEMY+ toolkit, but only at the very beginning of an adventure. Throughout the pages, the melons, and years behind, we have explored, quarreled, experimented and grew together as a team, but also as professionals and individuals. We have learned how we want to and how we don't want to work, which contexts and tools we are familiar with and what are the things we'd like to learn more about.

I believe that our job (ours, but also yours!) is not finished here. As facilitators, we cannot stop learning, growing and exploring – we have to learn to live like kids again, feeling free to move, to touch, to fail, fail, fail and to stand up again. I wish for you to fail – because it's just a sign that you are doing the work, and because it is the most powerful feeling to experience that you stood up after having touched the ground and tried again.

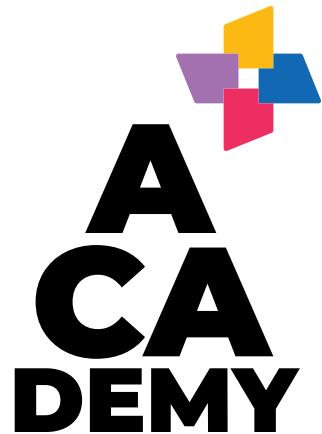
We have all set our goals before the project, and I have to tell you, I did not manage to accomplish them. But I have accomplished so much more than I expected. I learned how I want to lead my life, what I value as a person and as a professional, what I can offer as a facilitator and how I work alone and in a team. I learned about my strengths and my weaknesses, my limits and the boundaries I need to set.

Growth comes with a load of side effects. Confusion, questions, insecurities, energy, joy – all part of the process. If during using the toolkit, you encounter similar feelings, I invite you to welcome and embrace all of them. They are the ones helping us to keep asking questions – of ourselves and others – and I strongly believe that asking is the most important and powerful tool we have.

Therefore, I invite you to ask, question and sometimes doubt – not only yourself, but the methods, frameworks and ideas in this book. Ask yourself what you'd like to do with it, how you'd apply some things that gave you inspiration, what you wouldn't use and why. Feel free to mix and match with your knowledge and special approach, to take away whatever you'd like and add something that is missing. I hope that this toolkit can be the starting point of many fruitful discussions, debates and inspiring collaborations, just like ACADEMY+ was for us.



But all this wouldn't have been possible without this team and everyone who stood behind the creation of this project and toolkit. I'd like to thank project managers **KATALIN GORDOS** and **ANNA SERESS**, communication manager **TÍMEA KÓKAI-NAGY**, our wonderful helpers in the field during the tests, **DÓRA LACZKÓ**, **ZSUZSANNA SÜTŐ** and **ZSÓFIA FODOR** and our graphic designer, **GERGELY TÓTH**.



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