



With the support of the
Erasmus+ Programme
of the European Union



GUIDELINE

for design and implementation of activities for
social integration of migrants and local citizens
through theatre and performing arts





Index

Premise.....	5
Introduction.....	6
SECTION I - THE IMPACT METHODOLOGY	7
1. CONTENTS	8
1.1 Group.....	8
1.2 Theme	11
1.3 Language	12
1.4 An inventory of key-points	14
2. LEARNING METHODOLOGIES	16
2.1 Self-directed learning.....	17
2.2 Situative or experiential learning	18
2.3 Narrative learning.....	19
2.4 An inventory of words	20
3. A PROJECT WORK: #Respect.....	24
3.1 Work scheme	24
3.2 The mask that unmaskes	25
3.3 #Respect: performance's materials	26
4. INVENTORY OF EXERCISES	30
5. ABOUT DIFFERENCE.....	36
5.1 Everyone is different, everyone is unique	36
5.2 Major-minor model (or M-m model)	37



SECTION II - HOW TO TRAIN THE TRAINERS	39
1. PEDAGOGICAL WORKSHOP: A WORK SCHEME.....	40
2. PEDAGOGICAL WORKSHOP JOURNAL	47
3. BIBLIOGRAPHY	64
SECTION III - ADAPTATION TO DIFFERENT LOCAL CONTEXTS.....	67
1. SLOVENIA	68
2. BOSNIA AND HERZEGOVINA.....	71
3. MONTENEGRO.....	76
4. SERBIA.....	81
5. ITALY	84
6. REPUBLIC OF NORTH MACEDONIA	87
7. DENMARK.....	90
SECTION IV - EVALUATION	93
1. PURPOSE OF THE EVALUATION.....	94
2. METHODOLOGY	94
3. PEDAGOGICAL WORKSHOP	95
4. LOCAL IMPLEMENTATION	96
4.1. PRE-WORKSHOP	96
4.2. WORKSHOP EVALUATION (ARTISTS).....	97
4.3. WORKSHOP EVALUATION (PARTNERS).....	99



With the support of the
Erasmus+ Programme
of the European Union



5.	PROJECT MEETINGS	101
6.	ASSESSMENT OF THE IMPACT OF THE PROJECT	101



With the support of the
Erasmus+ Programme
of the European Union



Premise

This Guideline includes the results of IMPACT - Inclusion Matters! using Performing Arts towards Cohesion and Tolerance project and aims to allow the design and implementation of workshops for social integration of migrants and local citizens, through the use of theatre and performing arts.

The project made it possible to develop and test in different local contexts an innovative methodology born from the contribution of artists active in the field of social inclusion through arts and coming from seven different countries: Bosnia and Herzegovina, Denmark, Italy, North Macedonia, Montenegro, Serbia and Slovenia.

The challenge of IMPACT project was to develop an innovative and an effective methodology which could meet four main needs:

- bringing together migrants and local citizens in a context of self-expression mediated by performative languages
- implementing a meaningful path over a very few meetings, in order to be able to intervene even in transit contexts that sometimes constitute a very short stage within the migration path, as often happens in the Balkan countries;
- being able, even after just two or three meetings, to present a simple performative restitution to be presented to the public, capable of raising awareness among a wider audience of local citizens and thus multiplying the impact of the action
- being adjustable to any local context, in the Western Balkans region as well as at European level.

The project IMPACT is funded by the Erasmus+ programme and is implemented by VIFIN – Videnscenter for Integration – Denmark as lead partner, in cooperation with the Coalition of Youth Organizations SEGA – North Macedonia, the European Association for Local Democracy - France, La Piccionaia Centre for Theatre Production – Italy, Local Democracy Agency Nikšić – Montenegro, Local Democracy Agency Mostar – Bosnia & Herzegovina, Association for Developing Voluntary Work, Novo Mesto - Slovenia and the Urban Development Center – Serbia.

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



With the support of the
Erasmus+ Programme
of the European Union



Introduction

*«Nothing about us, without us»
Nihil de nobis, sine nobis*

The idea of performing arts changes in different cultures and countries.
So does the taste for each form of art.

In 2003 I brought the play *I tre porcellini* (The three little pigs) to a children's theatre festival in Sibenik (Croatia). In Italy, it was one of the most successful works by our company.

The play did not work well and I remember the criticism of an expert: "Why wasn't there a wolf?"

Three little pigs without the bad wolf?

The character of the wolf had been represented by a human with a large grey coat up to his feet, a hat from which two long ears came out and a dog muzzle.

Under the brim of the hat there were two red lights shining.

I still remember that, back in Italy, the son of a friend of mine did not sleep for several nights, thinking about this character.

In Croatia there is a wonderful tradition of figure theatre and wolves have four legs and tail.

In Croatia our wolf was not a wolf. What was it?

There were not enough elements to make the leap from one culture to another.

There was not enough "play".

Because it is "play" what we need.

We need to recreate the meaning of the verb "to play" asking mechanics for help. In mechanics, "play" is what it takes to create a backlash between two mechanical parts in contact. In English you can say: "We allow some play between the piston and the cylinder wall".

The word "play", which we use both for children activity and theater performance, can be useful for this talk.

The "play" is the "space between", the condition that allows a dynamic transformation.

And it is the activity that allows us to establish the right distance from which we can support a process that makes all the participants active, both refugees and migrants involved and artists who are dialoguing with their embodied stories.

*Carlo Presotto
La Piccionaia Centre for Theatre Production*



With the support of the
Erasmus+ Programme
of the European Union



SECTION I - THE IMPACT METHODOLOGY



1. CONTENTS

Three key-elements for a participated work of artistic creation: group, theme, language.

In order to define the process of participatory artistic creation, we need to define and work on three ingredients:

- Group > to build the identity of the “performative us”
- Theme > to define and process the theme we want to deal with, and its necessity
- Language > to focus on and train with communicative tools, the most adapted between group and theme

1.1 Group

Who am I / who are we?

Activities for encounter and temporary team building

What is their state of need?

The first thing we have to do when we work with people in state of social disadvantage is asking to ourselves: “What is their state of need now?”. Each migrant person or family has their own particular needs, but we have to focus also the situation of the hosting country, its immigration policy, its proximity to the country in emergency: all these elements create collective needs which are important to consider for our projects. The immigration policy in Denmark is not the same as in Serbia or North Macedonia. The needs of people in a state of emergency and the needs of someone waiting for political asylum approval are not the same. In order to remember this differentiation regarding needs, we find an important tool in Maslow’s Pyramid of needs.



This is not a mathematical formula, but it can help us to think about the state of need of the group we are working with.

Protected environment

A small group of people is a temporary environment, in which the conditions to develop a process of awareness and expression of the individual person can be created. In order to create those conditions, we need to build an environment of trust and mutual support. We must establish a pact that guarantees mutual listening and respect.

In the transition from “I” to “we”, each person gives to the group some private parts of themselves: tales, gestures they haven’t done since childhood, emotions...

Through this giving, each one contributes to cementing the “us” and, at the same time, they take possession of what they are giving, becoming aware of it.

Our personal identity is defined by the interrelation with the others. The small group allows this negotiation in a protected space.



The guardian of the ritual

While creating the group, the leader must exercise the utmost care upon the setting of the workshop and its protection. Space and time are the first territories in which the encounter is negotiated. It's very important to ritualize the space-time dedicated to the workshop. After that, it becomes possible to act in a more intense way. In order to do that, it's necessary to mark the space-time boundaries, and it's also necessary to establish a collective gesture of reconstruction in the case they are violated (e.g. by a delay or by the entry of a stranger).

Trust

Trust is generated through a process that involves thoughts, emotions and body, with different values according to different cultures. The basic level of trust is when I am sure not to be mocked if I present a part of myself that I don't expose in my everyday life. This allows me to "get involved".

Constitutive pact

In order to create a group, it's necessary to declare and share a "constitutive pact" in which personal and common objectives of the activities are explicit.

The facilitator does not belong to the group. They belong to the project, to the social intervention, to the reference organisation, etc. that includes the group. The relationship between the facilitator and the group proceeds on this asymmetry. The facilitator plays his/her role when he/she establishes the right distance: he/she can't act in place of the group members, which are the protagonists. Instead, he/she accompanies them and, in many situations, can step back to make space.

The facilitator's first goal is for the participants to become more and more empowered, in order to be able to make the next step. Participants have to be an active part of the work. The facilitator who is working according this approach tries to be less and less necessary to the group, until he/she is no more necessary at all. The facilitator works to make the group capable of walking with its own legs .

On the other side, the facilitator furthers to complete and close the experience, so that the echo of the work can resound in everyone who took part.



Four phases

The four phases of the journey "from I to us" through participatory artistic creation are:

1. Knowledge (of oneself, of the others, of space and time)
2. Socialization (the process of self-opening and meeting the others)
3. Expression (the activity of carrying out oneself and representing thoughts, emotions, gestures)
4. Communication (the common process of delivering group assets to others)

1.2 Theme

Interest

Interest is the artist's primary tool and it occupies the territory of personal insecurity: "you don't have the answers and you are provoked by the questions...". When we are curious - in that beautiful very moment - we are living in-between, we are travelling outward with inquiry. Interest is a feeling directed outward, towards an object, a person, a subject, a theme, a play (Bogart 2001, 131).

In order to enable this inquiry process, a shared level of interest is required. Speaking about the initiating question for a production, director Katharine Noon says: "This is the part of the process where I say to the company members: This is what I'm interested in. Are you interested?" (Bogart 2001).

During her workshops, Italian actress and director Laura Curino talks about the dramaturgical correspondence as a condition that is fulfilled when the chosen theme "corresponds" to the group, to its morphological aspect, to its objective condition (e. g. Romeo and Juliet set in Jerusalem with an Israeli boy and a Palestinian girl, or The cherry orchard by Chekhov set in an occupied social center before eviction, or The tempest set in Lampedusa). When there is a dramaturgical correspondence between the group and the text, the work proceeds by itself.



Creating a level of shared interest is fundamental to keep the meaning of the theatrical intervention.

Obstacles to a shared theme

However, there are obstacles:

- Stereotype: people often have an idea of theatre which is distorted by television or cinema, especially in some cultures. It's important to share with the participants the possibility to range between genres. This allows to find the genre that best fits the theme and the reality of the group.
- Cultural expectation of the conductor artist: the person who undertakes an artistic activity with a group often has already a result in mind. On the contrary, they need to have in mind a process which they are the guarantors of, but don't know where will end up.
- Not just storytelling: it's important to overcome the autobiographical narrative as a shelter, and to transform it into an identity redefinition.

Collection and mixing

Once the theme has been chosen, it is about creating the activities to articulate it.

We need to create a collection of materials of all kinds on the theme (stories, gestures, objects, music, visions, etc.)

We need to explore them through "lateral thinking" (De Bono 1990), which consists in "freely associating ideas [to stimulate] a collective image of the play's world, and [generating] new and exciting ideas about what might happen within that arena".

1.3 Language

Which languages are we able to use with authenticity?

Inside the group there are resources: knowledges that already existed before its constitution, and resources which are born within the activity.

There are people who know how to play an instrument, people who can sing, people who can dance. And then there is the director, the musician, the visual artist, the conductor of the workshop.



The actor doesn't hide her/himself behind the theme: she/he plays her/his role as a companion with all her/his knowledge and experience, taking responsibility for the formal quality of the result. But she/he is capable of ensuring that the result belongs to each participant.

Interdependence

Self-direction doesn't mean approximation or superficiality. It means the shared construction of meaning, it means interdependence.

When the actor is doing something non-authentic, the director is responsible for telling her/him. Even if the actor is a refugee, a disabled person, a minority.

The director has to find a way to provide the actor the right tools, that is the tools which the actor is able to master to express him/herself.

It's a matter of respect. Respect for ourselves, for the people we are working with, for art.

Make and reflect

We need to alternate:

- the activity of composition, in which actors test ideas (emerged from the previous phases) through creating and performing short pieces.
- the reflection upon the compositions, in which the whole group "recognize[s] all the risks that have been addressed [and] list[s] the pitfalls came up and welcome[s] discoveries of what to avoid while putting together the production at hand" (Bogart and Landau 2005, 156–160).

Teamwork

It is very important to create a work group that checks the activity step by step.

The teamwork is important to keep the creative process focused on the primary goals of the project.

Emotional environment has a crucial role in the creative work. Therefore, the teamwork is also important to compare different subjective views in order to produce a more balanced representation of what is happening.



In order for the working group to be effective, it's necessary to clarify the decision-making mechanisms within it, establishing a clear pact which all adhere to.

1.4 An inventory of key-points

The following inventory is an extract from IMPACT Pedagogical Workshop held in Vicenza (Italy) from 23 to 26 July 2019

Nothing about us without us is for us. The importance of sharing the construction of the experience with all the participants.

Three little pigs. Different cultural backgrounds.

Misunderstanding.

The verb "to play" and the word "backlash".

Prejudice and stereotype: who creates them?

Boundaries between the operator and the person taken into care. Is therapeutic distance really possible?

Sharing difficulties and problems with the team. The operator should not face difficulties alone.

To have a global view of the context. Macro and micro-focus in the relationship of help.

Ideological identity.

The importance and the difficulty to establish trust between people taken into care.

The neutrality of NGOs.

Communication and technology. Google translator. Social media.

Pyramid of needs.



War refugee or economic refugee.

Why do you feel the need to consider security forces among the audience?

The group as a learning group.

Sharing experiences allows to be participants.

How to motivate people in a depressive phase?

Two possibilities, both important:

- creating devices to overcome linguistic differences
- being willing and interested in exploring a different culture

The importance of identifying the needs of the participants and starting from that to construct the meaning. This involves other participants. This approach is opposite to the idea of already knowing what they need.

Autobiographical practices with refugees and immigrants. The risk of being stuck in the current condition, that eats up everything else. A person also needs to be able to keep her/his life project open. Opening up to the future.

The set of tasks allows the group to focus on the goal.

The pact within the group. Opening the decision to the group.

The difficulty consists in understanding if you have made yourself understood. Don't worry about the misunderstanding. Accept it and explore its possibility.

Rules are important but they must not imprison.

White page.



Mask. Fun and fear. Reducing the expressive possibilities of the face intensifies the communication of the body.

What I see in the other person can tell me something about myself. Emmanuel Levinas. The face of the other.

The boundaries between acting and non-acting.

Masks that dehumanize. Violence and security forces.

Puppets. Masks that establish a positive distance from myself, so that I can express myself. Role and person in the work-relationship.

Narrative medicine. Rita Charon

Feeling unprepared: this awareness allows the conductor to put a lot of commitment and care in understanding and doing what the participants really need.

The mask you choose says something about yourself. Among so many masks, you chose that one.

Mask and psychotherapy: it can be done, but it must be done with a psychotherapist. The importance of recognizing boundaries and our role.

10 or 20 seconds to trust in me.

2. LEARNING METHODOLOGIES

Self-directed learning and others engagement strategies

This is an extract from Kevin Goddu's article "Meeting the CHALLENGE: Teaching Strategies for Adult Learners", published in the magazine "Kappa delta Pi Record - Oct/Dec 2012" (p.169 and following) [see appendix - article 1].



The article deals with engagement strategies for adult's learning and presents an interesting case study for our context, because it considers the encounter starting from two different cultural contexts (the Vietnam war veteran and the young history teacher) which can cooperate in the construction of a meaning, erase each other out or become strongly conflictive.

The challenge we are facing deals with generating situations in which the conductor fosters the participants' capacity of self-direction and self-motivation.

Here there are three different models, which converge into the idea of conduction as an activity:

- oriented to the figure of the facilitator and not to the "essay on stage" (self-directed learning);
- allowing participants to bring their own experiences (language, culture, history, emotions, physicality) into the shared work (experiential learning);
- able to return to all participants an increased self-awareness (narrative learning).

2.1 Self-directed learning

Brookfield (1985) wrote "The most complete form of self-directed learning occurs when process and reflection are married in the adult's pursuit of meaning."

Self-direction is a technique to shift control of learning to the adult learner (Merriam et al. 2007, 122). Elements involved in this process are independence, the ability to make choices, the capacity to articulate the norms and limits of society, and personal values and beliefs (Candy 1991).

As the learner's knowledge of skills and resources increases, she/he ceases to be a passive receiver of information and takes responsibility for learning and outcomes (Robotham 1995). The instructor no longer takes the lead, but becomes the facilitator of learning and "a source to be tapped, as required by the learner" (Robotham 1995, para. 7).

When the instructor takes the role of facilitator rather than "sage-on-stage", the adult learner is free to apply her/his life experiences to any lesson. This teaching approach empowers the adult learner to be self-directed and internally motivated in the learning experience.



Using this approach, the adult learner becomes a valuable asset to the instructor. Contributing with her/his life experiences can enhance the learning process for everyone in the group. An "eyewitness" account provides depth to both lecture and required secondary course materials. In practical terms, Dr. Steve needs to encourage Dan to share his personal experiences from the 1960s: growing up during the time, life in high school, boot camp, Vietnam, coming home from the war. From those personal experiences, Dr. Steve can provide a framework for Dan to present to the class an oral history of the period or to write a paper describing a particular event he remembers. Thus, both the adult learner and the instructor share in the learning experience--that is, the adult learner shares his or her personal experiences from the time period with the class in some formal or informal presentation, and the instructor takes on the role of both facilitator in the assignment and learner when the information is presented.

2.2 Situative or experiential learning

Most instructors in higher education feel comfortable with a lecture format. Unfortunately, this teacher-dominated format does not allow the adult learner to bring life experiences to the lesson. Situative or experiential learning, however, provides a "context that reflects the way the knowledge will be used in real life" (Herrington and Oliver 1995, 4). Through the use of role playing or simulated problems, for example, an adult learner makes a practical use of knowledge and applies it appropriately to solve the critical situation.

Another example of situative learning is the anchor method. Through this method, the instructor creates situations where students interpret and analyze primary sources much like historians do in their practice.

History teacher can use a variety of devices and activities that allow adult learners to participate in historical research and learn its principle methods. For instance, Dr. Steve could assign Dan to create a museum exhibit about his experience in combat as a tribute to his comrades. Building the exhibit involves many skills which are the same involved in writing a well-constructed essay. Dan would need to construct the case, select representative primary source documents and explain the documents that tell the story.

Holyoke and Larson (2009, 18) explained that "Internal motivation may include improving an



individual's self-esteem, helping an individual to gain self-confidence or a sense of accomplishment, garner recognition, or quite possibly lead to better quality of life". Lieb (1991) noted that adults who enroll in educational programs already have a sense of their goals, and they need a teacher to help them organize and draw out the relevant information that will lead to achieving their goals. Because motivation is internal for Dan, Dr. Steve needs to fan the flames of inquiry in the course and continue to fuel the fire through meaningful assignments and discussions.

2.3 Narrative learning

For history education, using a narrative learning - storytelling (Merriam et al. 2007) - is common in the curriculum. This approach helps the adult learner to make sense of past cultures and civilizations (Merriam et al. 2007) as well as reflect on his or her own life experiences.

People have used autobiographies to tell a story of what they have learned or to leave behind their legacies. As Merriam et al. (2007, 210) noted, "Stories in the form of cases are a good educational technique to teach problem solving skills." History depends on narratives, which are retrospective, processed and unfolding, and which reflect the biases and meanings of experiences (Merriam et al. 2007). Narratives also are influenced by social contexts, such as race, gender and socioeconomic status (Merriam et al. 2007). When an adult reflects on his or her life history, or autobiography, these contexts shape the story, giving it frames of reference, factoring into the person's point of view, and influencing learning.

Narrative learning provides insight into the meaning of a past life and often raises new interpretations of the past. Karpiak (2000, 34) summed up what is considered important for studying autobiographical stories: "[We can identify] patterns and meaning of our life, perhaps even building a theory of our life, or of life in general."

Looking at biographies of famous and private citizens of the times is an option. Another option is to have adult students sharing their own stories. Dan's presentation and museum display demonstrate his autobiography for his educator and classmates. As he constructs a physical representation of his experience, he relives and recounts that part of his life, both



positively and negatively. Alternative projects that Dr. Steve might assign to bring out Dan's personal experiences are writing journal entries and autobiographies of his high school days, music and army experiences. These assignments allow Dan to reflect on the meaning of his experiences during the 1960s.

Resources:

<https://driesverhoeven.com/project/god-zegene-de-greep/>

2.4 An inventory of words

The following inventory is an extract from the discussion about the presented learning approaches (in the form of a world cafe) within IMPACT Pedagogical Workshop held in Vicenza (Italy) from 23 to 26 July 2019.

NARRATIVE LEARNING

Accepting
Acting need
Answer
Beauty
Body language
Caring
Comfort
Common language
Compassion
Confession
Confrontation
Emotional and social intelligence
Emotions
Empathy
Example
Experience
Expression
Fears



With the support of the
Erasmus+ Programme
of the European Union



Gifts
Giving – Receiving
Healing
Heartbreaking
Hope
Improvisation
Intelligence
Intensity
Introduction
Introspective
Kindness
Language
Learning
Listening
Love
Memories
Mime
Motivating
Narrative tools
Open
Open minded
Point
Psychology
Regrets
Reliance
Revelation
Secrets
Self-consistency
Self-confrontation
Self-control
Sharing
Soul
Step
Storytelling



With the support of the
Erasmus+ Programme
of the European Union



Strength uncertainty
Support
The Way
Time - Confidence
Trust
Truth
Unconscious
Understanding
Universal Topic
Words

SELF-DIRECTED LEARNING

Calm
Challenge
Change
Courage
Curiosity
Fear
Goal
Group
Hard-work
Listening – Talking
More questions than answers
Motivation
Point of view
Respect
Self-awareness
Self-trust
Strategies of engagement
Support
Time – Patience
Trust
Vision



Wish

SITUATIVE OR EXPERIENTIAL LEARNING

Action

Body language is important in a group with mixed language

Collective / personal

Common breath

Differences

Eye contact

Eyes

Fulfill with emotion

Gaze

Guide

Hands

Imagination

Important for mixed groups with no common language

Learn

Moves

Non-verbal

Perception

Performance

Play a traditional dance teach me the sounds and movements of your old traditions

Powerful

Rhythm

Safe space

Sharing experience

Show – mythology or stories – traditional lullabies

Space

Spread positive

Teach

Time

Together

Touch



Very important is to produce a sense of confidence between member of a team

3. A PROJECT WORK: #Respect

During IMPACT Pedagogical Workshop, participant artists have been invited to realize a small guide-performance. They could experiment methodologies and approach tools through the form of an immersive and experiential learning. The starting elements of the performance were: the group (14 artists coming from 7 different Countries) and the theme (respect). The variable elements, which depended on the different participants abilities, were the expressive languages used. The project work provided to realize a series of expressive group exercises. The exercises collection and its re-proposition generated a simple performance composed by 4 paintings.

3.1 Work scheme

The work structure is composed by four phases.

For each phase, a series of laboratory exercises are proposed, from which to generate a reproducible stage action, which requires minimal preparation and can be played on the spot, without the need for too many repeated rehearsals.

The scenic actions must contain elements (texts, actions, music) generated by the group, and on which the coordinator performs a works of editing and artistic choice.

The four phases:

1. AN INVENTORY OF OBJECTS AND STORIES ABOUT RESPECT

Everyone chooses and then writes a short story about respect, about once they felt respected. Then everyone writes down their own story, in the form of a short message (about 120 characters). Moreover, everyone chooses an object that is meaningful for them and that they think can accompany the telling of their story. The action foresees that the narrator delivers the object to someone among the audience and then that she/he starts telling her/his story, in her/his own language or in a common language previously chosen by the group. In case



she/he uses her/his own language (which is not known by the majority of the audience), another person in the group translates the story into the common language.

2. THE MASK THAT UNMASKS

Experience through a theatrical tool. While a music is playing, all the actors wear a mask on and start doing a rhythmic common action. In turn, everyone gets close to an audience member and involves him/her a playful action.

3. INVENTORY OF EXPERIENCES ABOUT DISRESPECT

Everyone chooses and then writes a short story about disrespect, about once they felt disrespected. Then everyone writes down their own story, in the form of a short message (about 120 characters). Moreover, everyone chooses an object that is meaningful for them and that they think can accompany the telling of their story. The action foresees two readers who read stories of disrespect in the common language. While the reading proceeds, the person who wrote the story that is being read presents his/her object and gives it to a person among the audience. Or, the actor can put the object on the floor, as to create a barrier between the performers and the audience. The scenic action ends with the composition of such a monument of disrespect. While, in the first case, when the action is over, the conductor tells the audience that whoever received the object can return it to the actor who gave it to him/her.

4. BREAK THE CAGE

While a music is playing, actors create an action to remove the mask. The type of action is born from the group and the music.

3.2 The mask that unmask

On the floor there are a neutral mask and a stick. The group is arranged in a semicircle. In the center there is a chair. The mask and a stick are in front of the chair. In turns, each participant takes the mask, turns to the group and wear the mask on. From this moment on, she/he must always keep her/his eyes on the group and can't turn around until the end. While always keeping her/his eyes on all the group members (in order to do this, she/he will have to move her/his head, because the mask's eyes holes are not very big) she/he will have to:



- 1) take the stick
- 2) go to the chair and sit down
- 3) when she/he wants, get up from the chair and go back until touching the wall
- 4) turn towards the wall and remove the mask

Back to her/his place, each of the group members can say a word or an adjective that defines what they imagined while watching the action (e.g. sad, angry, alone, a mother, a soldier, a man who doesn't know where to go...)

If you write down a word for each participant who put the mask on, in the end the words that you wrote will say something about yourself (but the conductor must reveal this secret only at the end).

The mask has a particular function: it highlights the non-verbal language of the body, freezing the image of the face, and depersonalizing it. The body tends to express itself without too many screens: our desires, our impulses, our fears, some of which perhaps we're not aware of.

And above all, such a game allows people who watch it to reflect their inner world in what they are seeing. Therefore, it can be a way to recognize oneself, to feel emotions, to question oneself, to reflect on oneself.

According to the ancient Greeks, the function of this kind of theater is to purify the soul and for that function they used a particular word: catharsis.

3.3 #Respect: performance's materials

The following collection of stories is an extract from IMPACT Pedagogical Workshop held in Vicenza (Italy) from 23 to 26 July 2019.

STORIES OF RESPECT

It made me happy to see, that people did not agree with this right-wing populist policies. They welcomed the refugees.

I felt respected when my mum told me about the loss of her sister.



Even if I was little, she trusted me, she told me about my aunt, the person she was and how she left this world.

On a first-class train (a very respectable one), two girls lying on the floor, in the corridor place. A controller came and shook them and shouted, asking them for the ticket.

A passenger intervened (a very respectable one), asking the man to stop bothering the tired girls.

He asked him to RESPECT their sleep.

The controller (unwillingly) disappeared.

We are not here just like that, for nothing. We came here with a purpose. To learn. To grow. To help and connect. Our life is a beautiful experience with greater meaning. Each of us has his own life path. Mine is the path of the humanitarian. I love to motivate, teach and help. I feel respected when they say in return: »Klara, thank you«.

When I was born, my sister wrote me a welcome letter and published it in a newspaper. And that was one of the first respects that I got.

I feel respected being recognised to represent my city and my country as a young artist here in Vicenza.

Dear family. I'm getting married. It is now allowed for me to marry my husband. Your all invited to our wedding party.

I managed to prevent burglars from robbing my house and hurting my mother. People had respected my for my courage.

I feel respected when I am doing art. It is not only respect I receive from others, it is respect to myself and job when I am satisfied about my work. (brush)

I feel very respected when I put a scouts scarf around my neck. It reminds me on all that interesting experience that I gained with scouts through teamwork and teambuilding, learning to share responsibilities, spending some time in nature by cleaning or camping, which produces good sense of community belonging. (scouts scarf)



STORIES OF DISRESPECT

Goodbye dad.

I hope you'll have a good life with your beers.

Assuming that people who are fleeing from war are doing this for purely economic reasons, is disrespectful.

Glasses represent an object which shows my problem with my sight, which causes a disrespectful behavior of some people towards me. But if I remove my glasses, refusing and not respecting that part of me, I am denying myself, but if I put them on, ok - then I'll accept myself, and an object of disrespect will become the strongest weapon I have.

A forbidden carousel in a catholic kindergarten put into a little girl the strong willing to go on it.

An angry nun took her out of the carousel and punished her with a slap, in front of the other scared children.

Even though cell-phones are very useful, I think it could be the reason why someone feels disrespected. When I go with someone for a coffee, I want to spend some time together talking, listening and watching each other in the eyes, but sometimes I feel disrespected when that person is on the phone all the time.

I was helping people with food, clothes, money, a place to stay, but they stole from me, attacked me.

I had a lot of troubles with the visa protocol for a visit to Croatia.

The problem was because I was a Turk and a Muslim.

They judged me because I was against the war.

They stopped me at the border control of a European country because of my name.

"You cannot get the job. It requires driving a small car and you are a woman" they said.

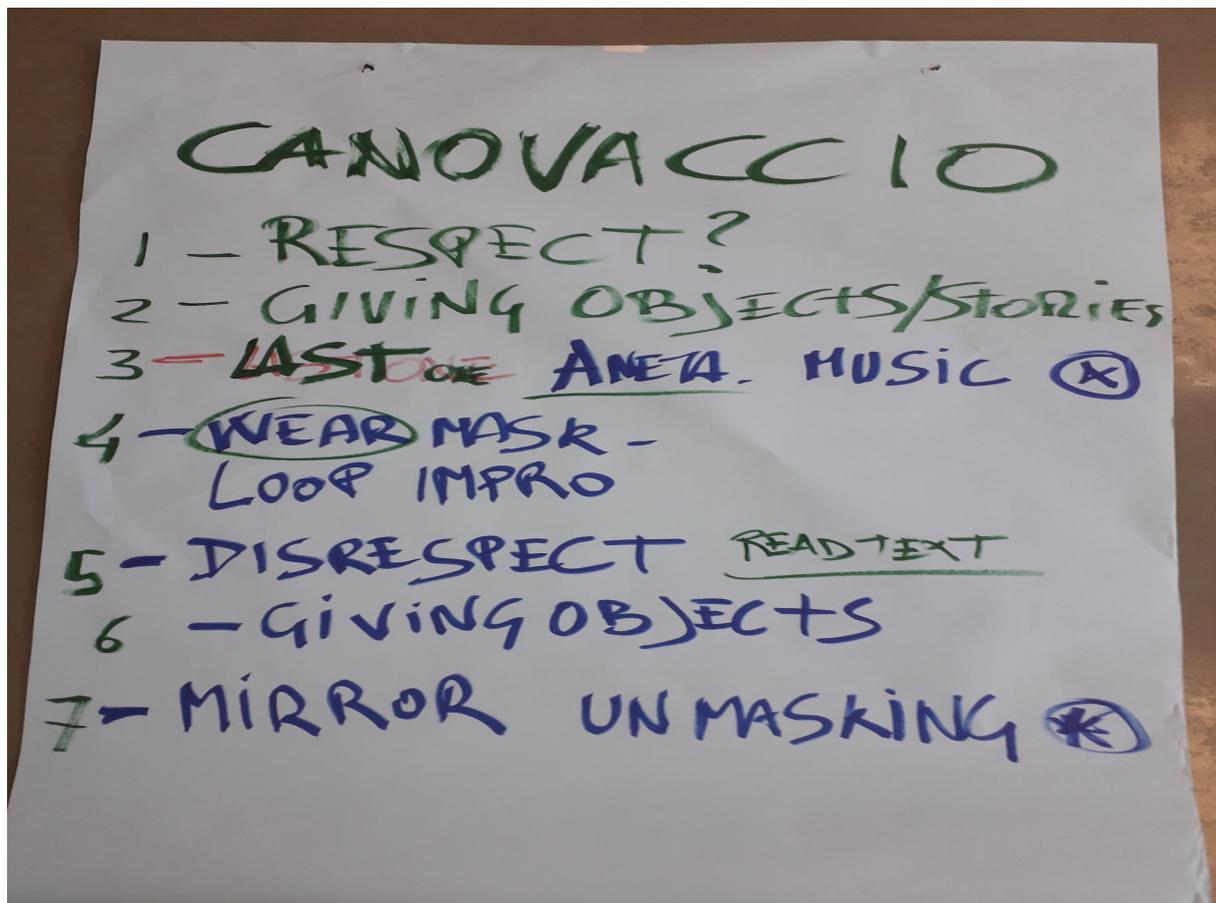


Mio papà ha mentito per diversi anni a mia mamma, me e mia sorella.

When I was a little girl, my parents were too strict, too cold, they didn't have enough understanding for my wishes, my opinions.

I was a non-educated musician girl, this made me very unhappy, in the past...

I felt disrespected when a group of men I was with didn't allow me to talk just because I am a woman!



Canovaccio



4. INVENTORY OF EXERCISES

This is an inventory of team building activities and exercises for intercultural workshops. From "I" to "us". From "them" to "us".

1. EVERYONE AS

The group members stand in a circle. One takes a step forward, says his/her name, takes a step back. - When he/she's back to his/her seat, all the others take a step forward and repeat his/her name, trying to copy the tone and attitude. It's fun to see yourself in the mirror, imagine seeing a circle of mirrors ... The conductor is the first to try, then he starts the lap.

2. I LIKE / I DON'T LIKE

Each one takes turns in a circle saying something they like or don't like. Each one can repeat something already said by another. If she/he says "I like..." the tour continues in the same direction, but if she/he says "I don't like..." the tour changes direction.

3. SWITCHING PLACES WITH YOUR GAZE

The group is arranged in a circle. Look for an open position, relaxed but not switched off. Keep your gaze open. Being present means being in the present time. Presence is a present. A gift.

A person goes to the centre, takes the time to look at each other. She/he chooses another, goes to him or her and shift to her/his place without taking her/his eyes off. When they have exchanged places, the person in the center makes a small bow of thanksgiving and goes to choose another.

Attention! Gaze is a sensitive plan of encounter between people in different cultures. There are cultures in which looking into another person's eyes has aggressive connotations or direct implications of seduction. It is important to negotiate the boundaries of the common gaze. It is the first step in the construction of a body language, a sort of dialect that allows communication in the group.

4. THE COMMON RHYTHM: NAME, COLOR, ANIMAL, NATURAL PHENOMENON

A way to break the ice regarding the emission of sounds within a group of actors is to start by introducing themselves.



In circle, the conductor asks everyone to say their name.

The first round is shy, everyone speaks with half voice, like she/he is standing behind her/his own wall or mask. Then the conductor asks the participants to stand vertically, in the neutral position that we have already met, and to repeat their name, placing it in the center of the group.

Then the conductor asks them to say their name by going in front of one of the other actors and looking at her/him in the eyes.

Then the conductor asks to the participants, in turn, to take a step forward and say their name so as to surprise the group, accompanying it with a gesture, an attitude, giving it an unforeseen sound.

Then the conductor asks everyone to say what they think has changed, which of the three modes they felt more comfortable with, and which of these modes of presenting themselves can be used in a performance.

Obviously, there is not one unique answer: every actor and every group have an unrepeatable uniqueness. Making samples and inventory is the only tool that allows us to choose with reason, without excluding a priori a new, unexpected possibility.

Now we set a rhythm by clapping our hands together.

At every break, in turn, each one sings their own name.

At the end of the first round, the conductor asks the participants to freely associate a color to their name. At the end of the next round, an animal. At the end of the last round, a natural element among air, water, earth and fire.

5. I LIKE MY NEIGHBORS

The group sitting in a circle of chairs. One in the center.

She/he chooses one of the people sitting and asks her/him: - Do you like your neighbors?

The questioned person can answer "yes" or "no".

If the answer is "yes", the two people sitting next to each other change places and those in the center must try to sit in the chair of one of them.

If the answer is "no", the person who is in the center asks a second question: - So who do you like?

The person questioned: - All those with blond hair, or - All boys, or - all Nigerians.

The people who respond to the description change places and those in the middle try to get in the chair of one of them.



6. CIRCLE OF MIRRORS

The whole group in a circle. One person takes a step forward, says her/his name, takes a step back. All the others together take a step forward and repeat her/his name, trying to grasp the tone and the way she/he pronounced it, her/his posture, her/his tension. The game continues in turn, completing the round.

7. ONE AT A TIME

The participants are arranged in a circle facing the centre, quite close together. Without agreements, one of the participants says "number one" while sitting on the ground. Another will say the number "two", and so on in turn until the whole circle is completed. If two participants start up at the same time, the group has to restart from number "one".

When the group has reached a condition of sufficient concentration and listening, it is possible to go through more complex phases of the same task:

- instead of the number, you say your name
- you say a sentence of a well-known text
- we improvise a sentence that connects to the previous one, creating a story, developing a theme (in this case, an arbiter can restart from the beginning if more than three seconds pass between one participant and the next)
- the participants start the exercise facing the centre of the circle, but instead of sitting down they turn outwards. When everyone is turned outwards, the series continues and then they turn back to the center again.

It may seem very difficult, but in fact it succeeds many times, even with children and young people, when you get a good level of listening and common feeling in a group.

8. THE BOMB

The game is about to pass an object in the circle. One of the participants is outside and gives her/his back to the group. When the one outside shouts "boom", whoever is holding the object in his/her hand must go out to take her/his place.

9. PASS THE PASTA

The game requires two types of pasta: spaghetti and macaroni. Teams are formed, the number of people for each team varies according to how long you want the game to last. The participants have to line up with a spaghetti in their mouths for one end. The first



component of the chain takes a macaroni, puts it in the spaghetti she/he holds in her/his mouth and then has to slide it into the spaghetti of the companion who is close to her/him and so on, until the end of the chain, without using her/his hands and without dropping the macaroni.

10. MY NAME MEANS

Ask everybody to answer:

- What's your name?
- Do you know its meaning?
- Who gave it to you? Mama, dad, others? And why?
- Do you like it? If not, which would you rather have?
- Do you have any nickname? Which ones?
- Do you remember an episode related to your name?
- Where would you like to see your name written or engraved?

11. PASS THE MOVEMENT

The group in a circle.

1. A person performs a repetitive movement, the person on his right imitates her/him. When the person who generated the movement believes that it is imitated appropriately, she/he stops. The next person in the circle begins to imitate the one that is moving. We proceed in turn.
2. The game guide starts a repetitive movement, everyone copies it. When the guide decides, the movement changes, and everyone adapts.
3. The game guide starts a repetitive movement and everyone copies it. Those who want can propose a new movement, and others are free to imitate it.
4. Insert the music in one of the previous variants.
5. We break the circle and experiment with other forms, or we move freely around the space.

12. THE RUN OF THE ROPES

The group divides into smaller groups of about 10 people. Each group has a string, and everyone must hold it firmly with one hand (the same for everyone). All the eyes are closed. The groups must compete by moving around one or more people who indicate their position only with their voice. The winner is whoever reaches the finish line first.



13. NIGHT IN THE DARK

Couples are formed. Each companion communicates a call to the other to find each other at night. Not verbal. Then the group members mix up, close their eyes, and then everyone looks for his/her partner.

14. MUTUAL PRESENTATION

In pairs, 3 minutes each to introduce themselves to each other. Then, in turn, each introduces the partner to the whole group standing behind him/her seated.

15. SOMETHING ABOUT

Each participant writes something about him/herself on a card, but not his/her name. The conductor shuffles the cards and pass the deck. Everyone reads the first card and then tries to assign it.

16. THE CHAIR'S RUN

Divide the groups into two smaller groups of four people. Each person of the group holds a leg of a chair. The groups must make complete a path in the shortest time possible.

17. WHO WINS AND WHO LOSES

Form two lines facing each other. Everyone touches their partner's hands with their palm. They both apply a gentle pressure and then begin to push. The game's aim is to create a dialogue without words, which allows the couple to move forward and backward. At a signal from the conductor, change partner.

18. COLOMBIAN HYPNOSIS

In pairs, one of the two closes her/his eyes. The other puts her/his open hand a couple of inches from the face of the companion and, keeping him/her at that distance, tries to lead her/him by moving around the workspace.

19. DRAW A STORK ON A SHEET OF PAPER WITH CLOSED EYES

The conductor tells something about a stork: it can be a story, a description, a memory of hers. The important thing is not to use any image. The conductor gives to each participant a sheet of paper and a colored drawing instrument (large-tipped markers, wax crayons). For the duration of a music, the participants, with their eyes closed, must first imagine and then



draw a stork on the sheet. At the end the works are compared, trying to see what they tell beyond the form. The exercise forces to leave the cognitive control in favor of an abandonment to listening to one's own imagination and body play.

Clearly the reproduction of the stork's shape is not important, but each drawing says things about the mood of the person who drew it. The conductor helps the participants to read the drawings according to this view, bringing out hidden emotions and thoughts.

20. DRAWING WITH TWO HANDS

Two people in front of each other. They both hold the same marker with their right hand. They have a sheet in front of them. They cannot take their hands off the marker until the end of the game. They receive the delivery to draw two different things (e.g. a house and a tree).

21. BALANCES

Two people keep a stick in balance between themselves, without helping themselves with your hands, and move into space. With the palm of their hand, their forehead, their solar plexus, their shoulders, with their hips.

22. THE INVISIBLE WALL

Running with closed eyes towards a cloth held up by the companions.

23. DOODLES AND WORDS

This is a verbal activity to start stimulating the imagination linked to a theme. A series of questions appropriate to the number of participants is identified (one question for every 5 or 6 people). One person is chosen for each question. This person will take on the role of a narrator, the storyteller. He/she will receive a large sheet of paper and choose a location to place him/herself.

Each storyteller writes the question in the middle of the sheet.

As many markers as there are participants are distributed equally among the narrators.

At the signal, participants will have to choose a question and take a marker from the narrator.

Only the number of people who received the marker can participate in each group / question.

When all the markers have been distributed, each person writes a word on the paper or draws a picture of the question.



When everyone has written, the narrator leads a tour in which everyone explains what they wrote and why. During the stories people can write other words or make other drawings, and the narrator facilitates the conversation by trying to get everyone talking.

At the signal of the conductor (about 10 minutes later) each returns the markers to their narrator and changes the question. The game proceeds in stages until everyone has participated in all the questions.

At this point, each storyteller tells the whole group what they heard, providing a general look at how people from the various rounds participated in the conversation, illustrating the card with scribbles and words.

5. ABOUT DIFFERENCE

5.1 Everyone is different, everyone is unique

Everyone is different, everyone is unique

In itself, this is not problematic at all, this is not negative or positive.

It's just a fact.

There are differences in characteristics such as aspects, needs, dispositions, tastes, habits, activities, etc.

Examples:

- One person is tall, another is short.
- One is a female, the other a male.
- One is old, another young.

There are black and white.

Some like quiet music, another prefers to listen to hard rhythmic music. Some people need more sleep than others. Not everyone likes to read. Some need to move a lot, others less. Some like sweet, some like savory. Some like it when everything is always clean, others don't think it's important.

All these differences can be applied between adults, but also, on the one hand, for an adult and, on the other hand, for a child or a teenager.



And all the children will not necessarily show the same traits, and all the adults will not share the others..

Examples:

- When there is a child and an adult, it is not always the case that the child prefers to listen to hard rhythmic music and the adult to quiet music;
- or that it is the child who is disordered and the adult who likes order;
- or that the child needs more sleep than the adult ... It may just be the other way around.
- As a result of these differences in characteristics, people's opinions and views will often be different as well.

Examples:

- Stefano is taller than Carla. Where on the shelves do they want to put a package? They may have a different point of view on this: Stefano wants to put it on top of the shelves, Carla at the bottom.
- Giovanni and Daria want to listen to music together. Giovanni prefers a rhythmic piece of music and Daria a quiet one. So, he wants to listen to the Rolling Stones, while she wants to listen to classic opera.

5.2 Major-minor model (or M-m model)

A situation in which there are different is not problematic in itself: it is just a normal human situation, which in itself is not problematic at all. But it becomes a problem when people address the differences using the Major-minor model (or M-m model).

This is when people put their own characteristics or points of view above the characteristic or point of view of the other.

They (try to) put themselves in the Major Position (or M-Position), which means they are right, good, better, superior, they rule, they win, and the others in the m-position (or m-position), which means they are wrong, bad, worst, inferior, they lose).



In some cases, people feel to be put into a m-position by a third part. Or they put into a m-position by themselves, because they have been so often put in a m-position before. And this not always happens in a conscious and intentional way.

Examples:

- Stefano states that it is better to put the packet on the top shelves, and that is more logic and easy to put it there. On the contrary, Carla says that it is better to put it on the lower shelves, and that it is more convenient and better.
- Daria describes the music chosen by Giovanni as silly and immature and says that her music is far more beautiful and it's true music. Giovanni says that her music makes people fall asleep and that's not good.

Feeling to be in / taking a Major Position or a minor position can happen through many different means:

1. invisible or emotional means:
 - a. non-verbal means (gaze, facial expression, sarcastic smile, gestures, attitude, turning the back, etc.)
 - b. con parole (negative criticism, judgement, labelling, insult, order, condescension, putting down, etc.)
2. visible or physical means:
 - a. body contact (to hit, to push, to take a blow, to bite, sexual offence, etc.)
 - b. object (both common objects such as a book or a bottle, and objects produced on purpose to put others in a m-position, that is weapons)

But nobody likes to be in a m-position. Therefore, when human beings feel they are put into an m- position, they develop energy to get out of it. This energy is generated by our instinct of self-preservation. This instinct is inherent in human nature. It pushes us to defend and protect ourselves. It is our survival instinct: to survive both physically and psychologically. This reaction to get ourselves out of the m-position is therefore healthy and normal.



With the support of the
Erasmus+ Programme
of the European Union



SECTION II - HOW TO TRAIN THE TRAINERS



1. PEDAGOGICAL WORKSHOP: A WORK SCHEME

This is the program of the Pedagogical Workshop for the artists held in Vicenza from 23 to 26 July 2019. It can be used as a guideline to train the trainers

DAY 1

If you're planning effectively, you'll always be changing your plans.

9am to 10am

Team building activities:

Switching places with your gaze

The common rhythm: name, color, animal, natural phenomenon

I like my neighbors

Circle of mirrors

One at a time

The bomb

Theoretical introduction: Play – the space in between

Nothing about us without us is for us

Three little pigs

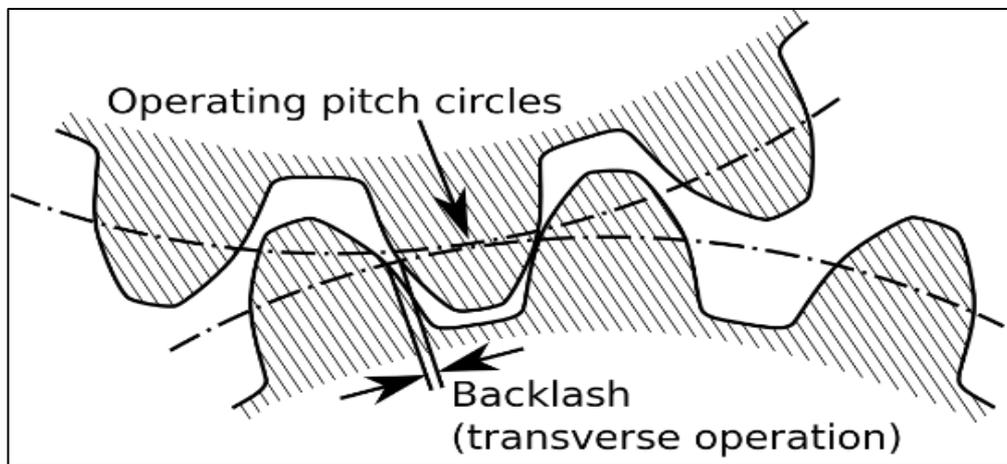
Recitare = "to play"



Giocare = "to play"



"Gioco" = "backlash"



10am to 11.15 am

Self-presentation (5 min. each participant)

Coffee break

11.30am to 1pm

Presentation of the experiences of the participants and how to use them for social inclusion
– part I (15 min. each participant)

Lunch break

2pm to 3pm

Presentation of the experiences of the participants and how to use them for social inclusion
– part II (15 min. each participant)

3pm to 4pm

Team building activities:

Pass the pasta

Who wins and who loses

Colombian hypnosis

Clap hands together

Theory – learning approaches



DAY 2

9am to 9.30am

Team building activities:

Pass the movement (with music)

Walking in a confined space without touching each other

The chair's run

Draw a stork on a sheet of paper with his eyes closed

9:30am to 11am

Sharing of best practices: conduction of an exercise or presentation of an experience – part I

Coffee break

11.30am to 1pm

Sharing of best practices: conduction of an exercise or presentation of an experience – part II

Lunch break

2pm to 4pm

Interpersonal and intercultural relation, empowerment, expression, communication - part I

A project work: #respect (2h + 4h + 1h)

RESPECT: a feeling of deep admiration for someone or something elicited by their abilities, qualities, or achievements. Due regard for the feelings, wishes, or rights of others

Creating a small performance about respect

Pact between conductor and participants.

Believe!

The group: Us

The theme: a collection of respect and un-respect experience

Language: words - action – music - objects - ?

Structure of the performance

- Scene 1 - respect stories
- Scene 2 - the mask



- Scene 3 – disrespect / disrespect / un-respect stories
- Scene 4 - breaking the cage

First step - An inventory of respect objects and stories

Half a group for the other half

Everyone gives to a member of the audience his object and tell his little history in his language or in a common language

After the rehearsal two people of the group create the order of histories

References:

https://festival.bitef.rs/en/program/yuropa?lang_type=eng

<https://www.facebook.com/arabeska9/videos/2263840970613099/?v=2263840970613099>

<https://www.un.org/development/desa/publications/world-population-prospects-2019-highlights.html>

Maslow's Hierarchy of needs (optional activity)





DAY 3

9am to 1pm

Interpersonal and intercultural relation, empowerment, expression, communication - part II

A project work: #respect (2h + 4h + 1h)

- First step - An inventory of respect objects and stories
- Second step - The mask that unmask
- Third step - An inventory of disrespect
- Fourth step - Breaking the cage
- Second step - the mask that unmask
- Third step - An inventory of disrespect

Half a group for the other half

Everyone gives to a member of the audience his object and tell his little history

After the rehearsal two people of the group create the order of histories

Fourth step - Breaking the cage

Mirror game and Breaking the cage: unmask your partner

Lunch break

3pm to 16pm

Presentation of the performance #respect to a group of operators

Mounting the essay:

- First step - An inventory of respect objects and stories
- Second step - the mask that unmask (with music)
- Third step - An inventory of story of disrespect
- Fourth step - Breaking the cage (with music)

Coffee Break

4.30pm to 5pm

Come together and talk with the operators



DAY 4

9am to 10 am

Team building activities

10am to 11 am

World Cafè

Coffee break

11.15am to 1pm

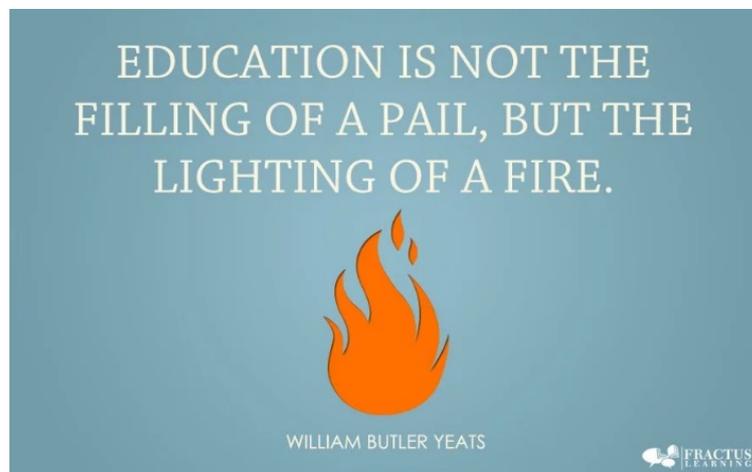
Theory: learning approaches – the self-directed learning

The Montessori Method by Maria Montessori

The Self-Directed Learning Handbook by Maurice Gibbons

Self-Directed Learning by Malcolm Knowles

Flow: The Psychology of Optimal Experience by Mihaly Csikszentmihalyi



Lunch break

2pm to 4pm

SELF DIRECTED LEARNING

Facilitator rather than "sage-on-stage" - co-operate to create sense, everyone with his skills



SITUATIVE AND EXPERIENTIAL LEARNING

Don't speak just act; Don't talk just do; Don't say just show.

NARRATIVE LEARNING

Stories can shape our future and give meaning to the present

Activation:

- read an article
- write a short message, few words: what could be interesting for my work with refugees and migrant people
- discuss it in a little group (3 or 4 people) and find 3 keywords

2. PEDAGOGICAL WORKSHOP JOURNAL

This is the subjective journal by educator Gloria Burbello from the Pedagogical Workshop for the artists held in Vicenza from 23 to 26 July 2019.

Vicenza, July 23rd 2019

Meeting each other.

Words that take face. The information by the artists and their researches that become the bodies that lived and generated them. Bodies, faces, people, embodied words.

Who are these people?

Tables and chairs in a circle. Pens, pencils and sheets. Then drinks and biscuits. Sergio smiles, he is calm, ready to welcome and deliver the participation tags. Everything says we are there.

Christian and Sanimir are the first to arrive.

I look at Christian and I think: "These must be the Danish..." Indeed.

Then Klara and Simon from Slovenia



Tomka and Milena from Montenegro.
Valentina and Rosella are at home in Vicenza.
It seems too much. Too many universes for a single room.
Will we be able to find a rhythm, a time, a group breath?

We start.

The group is not complete but it is important to start. It is giving value to time and taking care of the work of the group. There will be a way to integrate and include those who will come later.

We do not start with words. We start standing. In circle.

Looking for a blank page in our body and our mind.

A page available to be written on about what will happen.

Carlo begins to conduct.

The first game is called hooking the gaze of the other.

One person takes the center of the circle. One by one, this person looks everyone in the eye.

Then chooses another person and they exchange places with each other.

Whoever is in the center goes in the circle and vice versa. All without losing the gaze of the other.

It is powerful to look into the eyes of a person you do not know.

To watch and let yourself be watched.

There is willingness on the part of everyone. The atmosphere of the group begins to gain its color.

After a few minutes the others arrive. They are six.

Six people are so many people. All together they are so many looks.

Many ways to approach and understand work. Will we all be willing? Will there be resistance?

We start again.

The circle is bigger.

After the team building work, we get closer to each other, in a circle of chairs.

Carlo begins to get into the substance of the work. To present the project, the objectives, the timing and the activities of the next days. The group will be constantly involved in the



conducting decisions. At any time, plans can be questioned by the group to evaluate together timing, needs, difficulties and desires of the participants.

The program is what keeps shared time together. The goals are the group and its needs, not the program.

The first day is dedicated to presentations of the participants and their experiences. To begin to understand what kind of work is done, what kind of target, what are people's needs, what the needs and difficulties of cultural and social contexts...

The morning session ends and we walk to the restaurant. Italian menu and simultaneous translations in a good deal of confusion and hurry. Here the misunderstanding is very easy. I wonder if they will understand... If I have used the right words... The quality of the restaurant is a bit of a warranty. Any dish is good. In Italy we would say: "We fall on our feet!"

We go back to the workshop room and resume the stories.

In the storytelling of everyone, in the way they tell, in the gaze that lights up or becomes sad depending on the talk, the stories begin to give the possibility of reverberation in the bodies of the listener. There are also stories and references to the civil war of the former Yugoslavia ... In these moments, time thickens and the silence of the listener grows up...

During the sharing, Carlo begins to ask questions and compare thoughts and study references to open in-depth points. Carlo speaks in Italian and Giulia translates simultaneously. Speaking in this way requires a double time, a time for the Italian language and a time for the translation. In some respects, it is tiring. The attention time must double. At the same time, this allows a double listening. Carlo himself will say that this mode is precious because it gives you time to think well about words, to be able to summarize and look for the right nuance. Precious strengths of a linguistic disadvantage.

There is a lot of talk on the first day, the last presentation ends at three o'clock.

There is still time to get involved with doing, with the body. Team building part 2.

The games become more engaging. We work in pairs. One of the two with eyes closed. Then change.



Leading and being led. Feeling if the other is ready to move and drive her/him without forcing her/him. Being guided, accepting to move in the dark.

What is it like to stand close to you? To stay away from you? Is it the right distance? Does it exist?

Letting me be touched. I'm a little sweaty. What is the right distance? Does it exist?

Your smell is new. I'm in the dark. I have no contact with you, the smell I feel guides me. It is a cigarette smell. The smell that remains on the fingers. Which is different from the one left on the clothes. I like the smell of cigarette on hands. I like to feel that I can build my way on such a fragile, small track. I'm making my way. I'm moving. In the dark, I recognize something I can hold onto to move. Which can give me a direction.

It's just a game. But it says a lot. Trust, need, relationship, help... that you live in the true experiences of life. Theater that does not just represent life. Theater as a game of life. Which brings you to the experience. Human experience. To explore it. To recognize it. And to take it out.



Day 1 – July 23^d – Sharing best practices



Day 1 – July 23^d – Team building

Vicenza, July 24th 2019

Second day.

Relaxed faces. The ice was broken yesterday.

Today there is a chance to better enter into the work of others. There will be a chance to share work practices and experiences.

We start.

The initial team building work is in continuity with what was done yesterday. The goal is to continue to stay in the listening of the needs of the group and, at the same time, to move towards a deepening of the experience. To dare a little.

We start in a circle. The first game asks for a movement to pass between the participants. To observe it, imitate it, know it and then pass it on to your mate. The person who starts (we call her/him A) makes a simple movement and starts repeating it in a loop. The next person (B) begins to copy it. With the same rhythm and with the same intensity. When A feels that B has learned the movement, A stops. B continues and begins to teach the movement to C, who mimics it. And so on.



Tuning up. Like musical instruments. Finding the tone. Taking responsibility for passing the baton.

Theater as a pretext, as a game to shed light on the various and complex aspects of relationships.

And then, opening up the space. From the circle, we get to occupy the whole space. Up to free up some energy. Bringing movements with different energies into space allows the whole group to open beyond the formal and composed level. To take the field. We can be strong, delicate, fast or very slow. We can be amused, light or concentrated. Open to others or more in self-listening... but we come into play with the whole body, with more presence and less formalism.

Once the team building work is finished, the project presentations begin.

Each artist has 20 minutes to share their work with the group. They can choose whether to make a presentation of the project or conduct a work practice.

Project presentations begin.

Christian, Klara, Bojan and Sead present.

Christian talks about the work they do in Denmark together with Sanimir within a Red Cross project with people awaiting a response to the residence permit.

Klara and Simon (Slovenia) present the work of animation and education aimed at children in a situation of marginality and poverty, many of them of Roma ethnicity.

Bojan opens the artistic chapter. He presents a festival that will take place soon in Serbia and focuses on some shows from different European countries that don't deal with the theme of migration. The presentation opens various questions and reflections: what are the possibilities of art to tell what is happening? To show different points of view, to give voice to what people live ... what is its role? Does it have a purpose? A responsibility? Does art have an ethic? Aesth-ethics of art ...

Sead and Ali show us a video that catapults us into a reality that is very different from what society is used to seeing. They take us into a Roma camp: for several years Sead has been working in a Roma camp with activities close to the forum theater.

They are very different realities. Listening to them one next to the other allows you to open scenarios that extend beyond the vision of one's gaze. Beyond the knowledge of one's own reality. Different needs and equally different attempts at answers.



Sead and Ali show us a video that catapults us into a reality that is very different from what society is used to seeing. They take us into a Roma camp: Sead has been working for several years in a Roma camp with activities close to forum theater.

They are very different realities. Listening to them one next to the other allows us to open up scenarios that extend beyond the vision of one's gaze. Beyond the knowledge of one's own reality. Different needs and equally different attempts at answers.

Then something happens: what is not fully understood because of the cultural gap becomes a precious question for the whole group: "Why do you need to involve the police in the audience of the shows?"

After the break, the work moves to sharing practices.

Aneta and Elena are the first to conduct. They propose a practice of identification. Putting yourself in the other's shoes. Realizing the differences among the possibilities available to people.

Sead takes us inside the story. He asks us to think of a precious object. He places a box in the centre, that guarantees the custody of this object. He asks us to tell him why we would like to keep it safe.

Milena opens the group to a fiesta. Flamenco. Energy that is discharged into the body. It was a very intense morning and flamenco is a good way to end it.

Lunch.

After lunch, the plan is to start working towards a small performance that can be used as a work model in the various contexts of reference.

At this point it becomes essential to share the choices, the directions of work. It is important that the group is interested in doing this work. It is important that the group chooses it. The group must not undergo it. If that were the case, it would not work. The group must take action, enter fully into the project, and yet entrusting the management to a conductor, to a person outside the group.

It is not an immediate choice. A lot has been said before deciding: what does this work consist of? Who will see it? Do we all have to do this? If I don't feel like it, can I back off? ...

Eventually the group decides to accept the proposal. And the project begins to build.



An important change in planning is the change in timing.

One person cannot be present on Friday. It is decided to anticipate the performance of one day.

Changing times is a considerable reversal of plans. It is a great challenge that takes the field. Accepted by all. Let's play!

The first step of the project work consists in reporting a story of respect and an object associated with this story, both already chosen back at home.

The concept is: half the group will be the audience, the other half will stand in line at the "end of the stage". One actor at time leaves the line, chooses a person from the audience, approaches her/him, tells her/his own story of respect, hands her/him the object and returns in the line.

How many ways are there to understand this concept?

Each actor acts a unique action.



Day 2 – July 24th – Sharing best practices



Day 2 – July 24th – Team building

Vicenza, July 25th 2019

A great day.

Yesterday some materials came out, people started sharing pieces of themselves... Today we will go through the three more steps.

Today energy, time, group rhythm, the need for everyone, broken air conditioners and heavy air ... The group will have to find the right balance to optimize the working hours. To have a shared concrete goal and a deadline can be a really important work tool, but it must not crush the group itself. We need the right balance.

We begin.

Valentina leads muscle awakening.

Carlo prepares the music and the objects of work...

Second step.

The proposed work for the second phase is the mask.



The group is arranged in a semicircle. Sitting on the ground.

Carlo places four masks in the stage space. Behind the masks, a chair.

Each actor will have to get up, take the mask they want to wear, turn their back to the audience and wear it.

Turn to the audience. From that moment on, they must not lose contact with the eyes of the audience. They will have to sit down and calmly stand up, always remaining frontal and walking backwards for a few steps. Slowly they will be able to turn around and, once turned their back to the audience, take off their mask.

All done with a very slow time and in silence.

The audience is asked to write on a piece of paper a sentence for each actor, that begins with: "I saw... (a sad man, a sick woman, a child playing ...)".

There is a lot of attention and concentration in the air. The group is playing to the end.

Once the work with the mask is finished, there is space for feedbacks and an important comparison opens up with the theme.

The third step of the project work asks the group to work on a story of dis-respect. An episode where you didn't feel respected. In a sentence. Tell it in a sentence.

The sentences are collected by Gloria and transcribed on the computer.

In this scene the sentences will be read by a narrator and each actor, while reading their dis-respect story, will go to the audience and deliver their object, without any comment.

After the production of the materials, Carlo starts to direct and begins to sew passages and transitions from one scene to another.

It's 1 pm and the performance is mounted.

Ready to be shown.

After lunch there is time for a dress rehearsal. To review spaces, times, objects' order ...

They are ready.

Actors positioned on stage.



Audience is let in.

The performance begins.

The group is very focused and at the same time amused.

A good energy is created that begins to open up with the scene of the masks sung by Aneta and develops in a more delicate but profound way in the final scene of the mirrors until the unmasking of the actors.

With the end of the action of the actors the ball passes to the audience, that returns the objects received to the actors.

Dark.

After the performance, the energy in the room is very high.

It was a good welcome for the partners.

At this point the space is opened for comparison and questions. The partners need to understand if the investment made with the workshop has been useful, effective, if the experience and shared tools will be really usable in the realities of work...

The comparison does not last long, it opens up various questions and problems that articulate a complex reflection.

At the close of the confrontation, the perception of to the experience is very positive.



Day 3 – July 25th – Work Project “Respect”



Day 3 – July 25th – Work Project “Respect”



Day 3 – July 25th – Sharing with partners



With the support of the
Erasmus+ Programme
of the European Union



Day 3 – July 25th – Sharing with partners



Vicenza, July 26th 2019

The last day is a storytelling through pictures.

Silent play: *Another gaze* by Carlo Presotto

There are many people. Together. In one room. They speak different languages. They will live the same experience together. With headphones. Each their own. Everyone isolated in their bubble. Connected by the same listening track. Sead will be the only spectator. He will also be the only narrator. He will tell the story he saw in our performance.

The guide tells us about the other's face, asks us to do things: to move in space, to divide ourselves, to line up, to unite, to lose... then it asks us to stop, look up and be paired with the first person we find in front of us. It asks us to look into her / his eyes. We are two strangers looking at each other. Who come into contact with the hands, which show their wounds ... then we become more and more a group...

After the performance, Sead begins to tell us what he saw. As his story continues, the wonder in the listener grows... It's crazy. His story is almost the same to that of the silent play... Magic of the theater, magic of the human... Certainly a beautiful magic for all.

Once the silent play is finished, Carlo gives a gift to the two narrators (Sead and Ali who translated). They are a coffee cup of Carlo's father for Sead and a map of an area of Turkey for Ali.

During the workshop, Sead had told us about a personal episode during the civil war: the soldiers were coming home, they had to run away, the only thing he wanted to take away was his father's coffee cup, a memory of him, but in a hurry he couldn't take it. When they came back, they found everything destroyed and in disarray, and his father's coffee cup was broken.

Carlo's gesture is one of care and listening to the other: pieces of stories that generate new stories. Sead's story becomes the reason for a new story: Carlo's gift is a new story of Carlo and Sead together, shared with the whole group. A new memory is born.



With the support of the
Erasmus+ Programme
of the European Union



After the break, the activity continues with a world cafe on the theme of learning, while the partners move to another room to define the modalities of development of the guidelines.

With the sharing, IMPACT workshop closes.

The morning was really full of emotions, the most tiring. Emotionally tiring.

Everyone carrying their suitcases, we head towards the restaurant.

Among the people there is a family, relaxed atmosphere.

There was a real come-together, an exchange, a dough that lasted four days.

Four days are few to know each other, but enough to meet, to contaminate, to sow.

In due time, the scent of flowers and the taste of fruits.



Day 4 – July 26th – “Another Gaze”



Day 4 – July 26th – “Another Gaze”



Day 4 – July 26th – Gift for Sead



Day 4 – July 26th – “World Café”



Day 4 – July 26th – Goodbye



3. BIBLIOGRAPHY

Allen D., *Teacher learning as collective creation: thinking with the theatre arts*, London: Routledge, 2015, Vol. 19, No. 2, p.151–167.

Boal A., *Theatre of the Oppressed*, London: Pluto Press, 1979.

Stop! C'est magique..., Paris: Hachette, 1980.

Jeux pour acteurs et non-acteurs. Pratique du théâtre de l'opprimé, Paris: La Découverte, 1991.

The rainbow of desire: the Boal method of theatre and therapy, London: Routledge, 1995.

Legislative theatre: using performance to make politics, London: Routledge, 1998.

Bogart A., *A director prepares: seven essays on art and theatre*, London: Routledge, 2001.

Bogart A., Lindau T., *The viewpoints book: a practical guide to viewpoints and composition*, New York: Theatre Communications Group, 2005.

Burvill T., 'Politics begins as ethics': Levinasian ethics and Australian performance concerning refugees in «*Research in Drama Education*»; June 2008, Vol. 13 Issue 2, p. 233-243.

Day L., 'Putting yourself in other people's shoes': the use of Forum theatre to explore refugee and homeless issues in schools, in «*Journal of Moral Education*», March 2002, Vol. 31 Issue 1, p. 21-34.

De Bono E., *Lateral thinking: creativity step by step*, New York: Harper & Row, 1990.

Fiore T., *From crisis to creative critique: the early twenty-first century Mediterranean crossing on stage and screen in works by Teatro delle Albe and Andrea Segre*, in «*Journal of Modern Italian Studies*», September 2018, Vol. 23 Issue 4, p. 522-542.

Fişek E., *Le Dernier Cartoucherie: refuge and the performance of care*, in «*Research in Drama Education*»; June 2008, Vol. 13 Issue 2, p. 205-210.



- Framing Témoignage: personal narrative, theatrical aid and the politics of immigration activism in France, in «Text & Performance Quarterly», April-July 2016, Vol. 36 Issue 2/3, p. 77-94.

Fox J., Introduzione a Dotti L., *Storie di vita in scena. Il teatro di improvvisazione al servizio del singolo, del gruppo, della comunità*, Torino: Ananke, 2006.

Goddu K., *Meeting the challenge: teaching strategies for adult learners*, Indianapolis: Kappa Delta Pi Records, 2012, 48: p. 169-173.

Haedicke S. C., *The politics of participation: un voyage pas comme les autres sur les chemins de l'exil* in «Theatre Topics»; September 2002, Vol. 12 Issue 2, p. 99-118.

Jestrovic S., *Performing like an asylum seeker: paradoxes of hyper-authenticity*, in «Research in Drama Education», June 2008, Vol. 13 Issue 2, p. 159-170.

Kuftinec S., *Odakle ste? (where are you from?): active learning and community-based theatre in former Yugoslavia and the US*, in «Theatre Topics», September 1997, Vol. 7, p. 170-186.

Lévinas E., *Humanisme de l'autre homme*, Montpellier: Fata Morgana, 1972.

Lukowski A., *Migrant Camp Awakens on a London Stage*, in «New York Times», 12 September 2017, Vol. 167 Issue 57806, p. C5-C5.

Marsh K., *Creating bridges: music, play and well-being in the lives of refugee and immigrant children and young people*, in «Music Education Research», March 2017, Vol. 19 Issue 1, p. 60-73.

Mazzini R., *Teatro dell'oppresso e educazione alla pace*, in «Azione nonviolenta» November 1989, no.11, p.17-19.

- *Il teatro dell'oppresso a scuola*, in «Mosaico di pace», n.1, September 1990, p. 26-28.
- *Tanto gli adulti hanno sempre ragione. L'uso del Teatro dell'Oppresso per l'educazione alla pace e alla mondialità*, in «Il Crogiolo - Apprendere secondo natura», n.38, November 1992, p. 22-27.



- Mettere in scena la realtà: il Teatro dell'Oppresso e i gruppi di base, in «AAM - Terra Nuova», September 1993, pp. 21-22.
- L'invisibile linguaggio della coscientizzazione: come usare il Teatro dell'Oppresso in campo politico-sociale, in «Azione nonviolenta», July 1994, p. 25-26.
- Teatro dell'oppresso costruttore di pace: teoria ed esperienze in «Appunti», n.1/96, January-February 1996, p. 11-14.

Mazzini R. et al., Teatro dell'oppresso in un centro psichiatrico a Modena, in «P.U.M. Progetto uomo musica», n.7, January 1995, p. 51-62.

Melli C., Augusto Boal o l'Arcobaleno del desiderio, in «Teatro e Storia», annali 2, p. 231-240.

Oberkrome F., Reframing the document(ary): exploring asylum policies on stage, in «Research in Drama Education», May 2018, Vol. 23 Issue 2, p. 259-273.

Papataxiarchis E., Being 'there': At the front line of the 'European refugee crisis' - part 1. in «Anthropology Today», April 2016, Vol. 32 Issue 2, p. 5-9.

Pedely M., Self as other: an intercultural performance exercise, in «Multicultural Education», Vol 8 no. 3, 2001.

Rea D., Refugee performance: aesthetic representation and accountability in playback theatre, in «Research in Drama Education», Jun 2008, Vol. 13 Issue 2, p. 211-215.

Schininà G., Storia critica del Teatro dell'Oppresso, Molfetta: La Meridiana, 1998.

Summerskill C., The importance of being gay: the perils and possibilities of LGBTI asylum seekers' involvement in Rights of Passage, in «Research in Drama Education»; May 2018, Vol. 23 Issue 2, p. 282-288.

Tudge Sarah, Theatre in a container, in «IS: International School», Autumn 2015, Vol. 18 Issue 1, p. 61-63.



With the support of the
Erasmus+ Programme
of the European Union



SECTION III - ADAPTATION TO DIFFERENT LOCAL CONTEXTS



1. SLOVENIA

Implemented by Drustvo za razvijanje prostovoljnega dela Novo mesto (DRPDNM)
Klara Magič Luneai

Chosen art form
Dance
Title of the method/tool:
Dance as a tool for social inclusion
Aims reached through this tool
Increased self-confidence and motivation Increased feeling of being a desirable, important, and equal member of the group Increased sense of respect Deeper connection of the participants in the group, Development of skills to perform in front of an audience
Issue(s) addressed
Lack of self-confidence Fear
Description of the activity
<p>Dance is a way of non-verbal communication, physical expression. We can also name it »the mother of art.« Sometimes our dance moves come from such depths that we experience a mysterious state. In dance, we create rhythmic movement patterns, variations, plastic spaces and worlds, live representations of these worlds with our own bodies. In this way, we shape our inner experience without the use of material, instrument or voice. That's when we feel distant or in some altered state.</p> <p>In dance, the artist and the work of art are one. Together they are an inseparable creation. Dance is strongly associated with social development and has been a part of our existence and activities since prehistoric times. From birth to death, it accompanies us in all periods of our lives and in all forms of activity, at all important life events.</p> <p>Our ancestors already knew that dance can express an endless sea of emotions and moods for which the word is sometimes too narrow-minded. A picture can communicate more than</p>



a thousand words, that is, a whole story, and many stories can be united in a single dance performance.

When we are overwhelmed by an extremely strong emotion, e.g. sadness, anger, love, joy, or fear, will and thought recede. The body frees itself from their power and then it happens that the usual movement is excessively increased or it is arranged into a rhythmic dance. This can be called a state of ecstasy or detachment when we move from the unconscious depths of the subconscious mind.

Dance has proven to be a great tool for social inclusion, which we also presented at the World Congress on Dance Research in Miami, Florida in November 2019.

In the introduction, of our workshops, the first step was to get to know each other with the help of social dancing and social games combined with different dance elements, exercises. In each working group, the connection between the members of the group is absolutely necessary, so we put a lot of emphasis on this part.

Non-verbal communication is mostly less demanding, in our experience a person who does not know the language and has communication problems finds it easier to integrate into society where he can communicate even without a verbal language. Language is often noticed to be a major obstacle. This is the main reason we got to know each other in a way that required from the members as little verbal communication as possible.

The next step was to encourage group members toward dance expression and participate in the social exercises and dance expression movement exercises. Brainstorming followed on how to present the public our imaginary story with body movements. We all agreed that we need the music background to help us perform.

The third step in our creation and collaboration was the improvisational setting of the choreography. That is, we set the framework of our story and the guidelines that helped us improvise our artwork.

The participants really enjoyed the artistic dance expression exercises and were happy to participate and express their feelings. It was a pleasant socializing and artistic creation from which each of the participants took away something useful for their life.

The final step of our team work was the performance itself. It represented our kind of therapeutic body movement work, expressional body movement that all of the participants really enjoyed. They connected with each other, created lasting bonds and enjoyed every single step

How does this tool foster

- Interactivity: Our workshops were a harmony of creative movement, expression of feelings, dance - movement games and music.



- Intercultural dialogue: The members of the group were of variety of different nationalities.
- Social inclusion: Dance is proven to be a great helpful tool towards social inclusion.
- Tolerance: Socially more excluded people usually do not have problems with tolerance and acceptance of others. They understand, because they know from their own experience what it is like to be judged by nationality instead of been accepted of what you actually are as a person.
- Empowerment: Our workshops have led to the empowerment of individuals in many areas such as motivation, public speaking, expressing opinions, views, emotions, making contacts, friendships, artistic creation, self-discipline, a sense of a teamwork, self-worth, ability to make things happen, dreams about better life, desire to succeed in life etc.

IMPACTful thought inspired by the event or participants

"I know I can do things now that I thought I couldn't do. I can perform on the real stage, be admired on TV, wear beautiful clothes. I know I can start something and complete it. And I know I need to work hard to get what I want. Everything is possible. I have a dream to leave this Roma settlement, I deserve a better life."

Target group

This tool is suitable for all ages and genders. The number of participants: up to 16.

Place and time of implementation

Novo Mesto, 3 workshops during the year 2019



2. BOSNIA AND HERZEGOVINA

Implemented by Local Democracy Agency Mostar / Mostarski Teatar Mladih (MTM)

Chosen art form
Theatre
Title of the method/tool
Playback theater and forum theater
Aim(s) reached through this tool
<p>In our work, we used elements of theater in education, playback theater and forum theater. The tools of these methodologies have enabled us to build mutual trust which has resulted in the opening of participants in the process. In this way we have achieved the following goals:</p> <ul style="list-style-type: none">• Mutual trust• Individual and group opening• Understanding of local participants the reasons for migration
Issues addressed
<p>The key problem that arose in the work process was closeness and mistrust. We felt that they experienced many inconveniences in their trip to BiH, so our approach was gentle and with a lot of understanding. Another problem was that we had families with children. Patriarchal upbringing did not allow them to always say everything in front of children, but by making small age groups we overcame that as well.</p>
Description of the activity
<p>Given the problem already mentioned, we were very flexible and looked for a different approach for each group. The most effective steps were:</p> <ul style="list-style-type: none">• Joint learning of songs and traditional folk dances, theirs and ours. Through rhythms and melodies, they noticed elements of coincidence, similarity, which brought us closer. Our joy at learning their dances was crucial.• The installation of an abandoned (destroyed) home with the remaining things, a Sherpa (cooking pot), a photograph, a coffee cup, sneakers,



etc. was a lure. We sat in a circle around that installation and told everyone: This happened somewhere, people ran away. After several years, some came and found this situation. They recognize things and awaken emotions. Whoever wants, let him enter the installation and tell what he feels.

We agreed that the first to enter would be one of the domestic participants who had war experience from our city. An honest story, full of emotion, woke up the other participants as well. The identity of the suffering and the story brought the group closer and encouraged the opening. We got a great result.

- The next important step was making masks, actually casting the face with plaster bandages. When we made the masks we put them on a white background and sat in a circle around them. The task was for those who wanted to take a mask and tell us the life of the theme. We went into fiction, and actually everyone was talking about themselves. Very quickly that deviation to the story of the mask gave the result. The masks gave us amazing life stories. After that we were already friends who could tell each other everything. And we talked.
- Of course, we used numerous drama games, but we also walked around the city, went to the pastry shop, and hung out outside the workshops.

How does this tool foster

- Interactivity: Our opening and sharing of our own war, refugee and post-war experiences has created the trust from which the interaction originated and their identical response. It was a dialogue, a game, a song in which every action was answered spontaneously and sincerely.
- Intercultural dialogue: Similarity of experiences in suffering, some common cultural traditions and created trust facilitated communication, but with each knowledge of any similarity in our culture, tradition, customs, they enabled us and them to get to know each other better, better understand and deepen trust.
- Social inclusion: After gaining trust and understanding, presented above, and interesting joint walks around the city, children playing in the park and joint trips to the patisserie, we all realized that there are less differences between us than similarities and that this model of joint work could be transmitted beyond And result in successful social inclusion outside of our micro space. We eventually made friends.



- Tolerance: The basis of our work was that everyone participates as much as they want, as much as they can and without any coercion. We were patient in listening, in expressing their wishes, in fulfilling some petty requests, understanding the peculiarities of each individual, and then they responded to it in the same way. We worked very quickly in a good and tolerant atmosphere and without any problems.
- Empowerment: We believe that our understanding of their problems, and the concurrence with some of our experiences, has been healing and motivating. Understanding our experiences and overcoming them had a motivating effect, empowering them in the belief that they too can overcome their condition and achieve a normal life.

Our opening and sharing of our own war, refugee and post-war experiences has created the trust from which the interaction originated and their identical response. It was a dialogue, a game, a song in which every action was answered spontaneously and sincerely.

LDA Mostar have implemented 5 days lasting workshops for the three groups of participants. More than 100 refugees and local citizens in Mostar, Bosnia and Herzegovina were participating in the activities during December 2019 and January 2020.

"I've created many workshops. I worked with many people during the sessions: various victims of crimes and abuse, soldiers who did horrid things, children, retirees and our war refugees being among them. This, however, was different.

I could only simultaneously listen to these testimonies, as well as media reports on:

- How the migrant question is not a humanitarian crisis but rather a "question of security"
- How they are "occupying" our country and how they "should be forced back to where they came from"
- How they're all "runaway fighters hiding over here, criminals and scum"
- How they're "changing" Bosnian and Herzegovinian demographics and are supposedly occupying us

Such reports go on spinning in circles on various media outlets. Meanwhile, I listened to painful stories of families and children wishing for playtime.

We established mutual trust. However, I fear that all of us, including the workshop organizers, the migrants and every youthful Mostar native wishing to aid them, are all, in a way, not relaxed enough and, if I may say, too cautious of one another, as if something would go awry should we take a wrong turn.

We would rarely communicate through spoken language. They spoke in languages for which we didn't have any interpreters. We had to keep going, though. Eventually, we found some



native instruments which some of them could play, surprising them. They broke into song. We joined them in this truly emotive and cathartic experience. With music came dance, and we learned both the songs and dances – in joy. Additional trust was made. They wanted to learn a traditional Bosnian song. We presented them a sevdalinka. This is where everyone's positive aspects came to light. People were smiling, wishing to take selfies with us. The sevdalinka was key in pushing out all the sadness and pain of the stories told.

Then we made masks out of their faces, pouring a gypsum cast over their heads – children, men and women in that very order. All of them were overjoyed with them, wishing to bring them along. Staring into them, they told us of their botheration's, paths, fears, hopes and lives. Noting down everything on the tapes recording their speeches, with every replay we were more and more uncertain and unsure of what was actually going on inside the tales. This is when we heard of the phrase "game". To them, it's the act of illegally crossing borders to reach a final destination.

It's more than a regular game – one of life and death, that is, as per our notes. Each of the 15 workshops in which we'd participated left us in awe and silence. It brought all of us closer, and we got to know their culture, traditions and botheration's; they also sought the same from us, in a new, unprejudiced light.

What we offered them, and vice versa, was an honest show of love and understanding. These 15 workshop sessions can best be summed up by the words of a participant, the very one who watched his father being buried alive.

When we finally reach our end and settle down, we won't be returning to our birthplace first, but Bosnia, where you are. You gave us hope and faith in humanity once more. Great men live here. Thank you all. We'll see you next time.

The way he said it being honest and heartfelt, and with others nodding their heads and applauding, brought tears to everyone's eyes.

Once we'd gathered all the information needed, we began working on a theatrical production. The only thing we were certain of regarding it was the name, "GAME", with it needing to be raw and emotive, just as the workshop sessions were."

The true integration happened here:

https://whatsupuniversity.com/refugee-camp/?fbclid=IwAR1li7KeoH4PRLDXs821LsqN_1KBXA1H2lg3_Z2cLqafy0slXSEELNi14nw
<https://www.ldamostar.org/en/the-paths-of-mostars-migrants/>
<https://www.ldamostar.org/en/is-game-a-play/>



With the support of the
Erasmus+ Programme
of the European Union



Target group
Group of migrants from the Asylum Campus Salacovac (families involved) and citizens of Mostar (with the main focus on youth)
Place and time of implementation
December 2019 – January 2020 (5 weeks, every week 5 days, so in total 15 days of workshops, lasting for 3-4 hours). The venue was in permission of the Hotel in Mostar, Mostar Youth Theatre and in the city of Mostar public space. Implemented by Local Democracy Agency Mostar and Mostarski teatar mladih (MTM) during the pedagogical workshops



3. MONTENEGRO

Implemented by Local Democracy Agency Nikšić

Chosen art form
Drawing and Painting techniques
Title of the method/tool
Art Workshops
Aim(s) reached through this tool
<p>We used various art techniques to show to all participants different possibilities to express their inner condition. The tools of these methodologies have enabled us to build mutual trust, which has resulted in the opening of participants during the process. In this way we have achieved the following goals:</p> <ul style="list-style-type: none">• Mutual trust• Individual and group opening• Understanding of the reason of migration by the local participants
Issues addressed
<p>The main problem, at the beginning of the process, were different prejudices and mistrust, that both sides – locals and migrants – felt about each other. Our task was to break these barriers using the language of visual art as a way to express universal feelings that are common to every human being. The Main problem was the time, because participants usually didn't stay long, so the groups stayed 2 or 3 days each. All methods and ideas were adapted to this condition. The workshops lasted 2 to 3 hours per day. Standard form of art-painting and drawing techniques were the best way to achieve previous goals and help the participants to open themselves in the most natural way.</p>
Description of the activity
<p>The art workshops involved few elements:</p> <p><u>the meeting</u>, which was usually implemented through team building activities, like unusual social game and others (imitation, I love my neighbor, plays with rhythms, etc.). Their task was to make the participants relaxed towards each other, and to</p>



prepare them for creative atmosphere and thinking. In addition to a series of team-building activities that have proven to be a good way to establish a good relationship with the group, a "new" activity has emerged. It is called "musical chairs" and it is very simple and understandable. It was suggested by the group from the workshop in Spuž. When choosing a topic, it is necessary to find a game that is understandable to everyone and which does not need to be explained much, but everything can be concluded on the basis of a few gestures. This game, which was practiced with children aged 3-5, mostly strangers, is very easy to understand. Chairs for one less than the number of participants are placed in the middle of the circle. Participants circle around the chairs while the person on the side plays music. Each time a person presses a pause, participants run to take a chair. Whoever stays standing, falls out, until the last person, who is the winner, remains. During the game, it is necessary to remove the chairs, so that the number of them is continuously less than the number of participants. For team-building activities, the following games worked well:

Switching place with one gaze" (where participant switch place in the circle using eye-contact only as a way of communication); Circle of mirrors (formed pairs imitate each other, and the leadership takes place on both sides, as dictated by the feeling and power of observation. When the leader of the group gives the signal, the "mirror" breaks, and the couples enter each other's space); Once at a time (A person goes in the circle and says his/her name, then returns. Others repeat the name after him/her, imitating the movement and tone of that person's voice). It has been shown to be most effective when these types of activities are practiced at the end of the class, as a way to frame one whole story. The beginning of the class is always "burdened" by getting to know the participants, getting to know the topic, etc.

different art techniques and materials: in order to help the participants to express themselves, we decided to give them the possibility to use different art materials and techniques. Participants showed innovation in combining stickers, photographs with drawing and painting techniques, etc. In that sense, it was best shown that it is desirable to provide the possibility of a combined technique from the beginning, regardless of the topic being covered. Participants showed a research spirit, and affinity for experimentation, which resulted in more creative solutions and works. In addition to collage, mosaic techniques can be included, and the use of materials would be adapted to didactic possibilities. Glasses, pebbles on a wooden base or cardboard would be one of the alternatives for a real mosaic. This way of building a composition usually occupies, calms and positively affects the creativity and concentration of the participants. They showed great talent for calligraphy,



ornaments, design and handmade skills. Pieces of jewellery, bags and scarfs were the pieces of art mostly seen within the workshops and they were shown most proudly. Groups showed great connection with their origins and culture, by putting elements of their homeland through paintings, designs and things they made. Observing their art interests, we were looking for art subjects that they reacted positively to. We reached the following conclusion: the most positive reaction was to universal topics that did not emphasize any differences between the participants and that had a positive connotation.

Suggestions for such topics are:

- a) celebrating holidays that do not carry any religious connotation — like New Year. Making postcards, greeting cards and gifts provides a great opportunity to experiment with materials and art techniques.
- b) topics in which the participants have the opportunity to show elements of their culture and tradition meet a very positive response as well (jewelry making, ornamentation, calligraphy, landscapes of their countries, etc.). In such activities, it is desirable to include as many locals as possible, to reach knowledge of the common components that connect different cultures and customs.
- c) abstract painting: this type of painting is desirable because of the therapeutic effect, in which the participants deal with form and color in a relaxed manner, without the need to "tell a story". Action painting (Jackson Pollock-style), which is accompanied by music, is an activity that encounters a very positive reaction. If music is used as a stimulant, the best option is to look for a playlist that suits the musical taste of the group. Additional suggestions for abstract painting are fractals, making compositions using geometric shapes (modeled on Cubism), and so on.
- d) free topics, where participants have the opportunity to express their creativity freely or to express themselves through encrypted messages or posters. We noticed that, when they are given space, their work is focused on the problems of existence, nostalgia, insecurity. These works are rich in symbols that testify the traumas experienced and the problems they encounter on a daily basis. Motifs such as fences, wire, national symbols, security forces, fire, cactus, roses, landscapes, abandoned homes, families, etc., are a kind of testimony, a kind of document which it is necessary to acquaint the wider community with, to drive the attention to this global problem. The expression "free topic" avoids any imposition of a topic that can create mistrust among the participants, and creates an atmosphere in which they



arbitrarily "open up" in their work. Under the idea of free choice, they subconsciously provide "information", point to the problems and solutions. Otherwise, if the topic had been formulated in a more concrete direction, there would have been some resistance.

How does this tool foster

- Interactivity: Selected topics foster interactivity since they are purposely common among different cultures (like home describing, celebration of holidays, etc.)
- Intercultural dialogue: Participants learn from each other on their culture customs and experiences through the work
- Social inclusion: Giving the target group the opportunity to feel comfortable while doing something that used to be their everyday routine, or by doing activities for relaxation, helps the target group and the community to realize that there are no significant differences between different human beings, and helps to reverse the dehumanization of vulnerable groups.
- Tolerance: Joint work and topics help understanding the position of "other", thus the activities promote tolerance.
- Empowerment: Unlocking the hard experiences, memories or nostalgia through artistic expression helps empowering the target group to ease the trauma, hardship or struggle, and helps the beneficiaries too see beyond them.

IMPACTful thought inspired by the event or participants

The main idea that led us was to connect differences in culture, opinions and languages, by using visual elements which are a great way to awake empathy and humanity. We brought different target groups together to reconcile opposites and to help them to connect to each other using the universal language of art. As a result of the workshops, we made evaluations where the participants put stickers to show how they felt before and after the workshop. We measured the success of the workshops through the number of positive stickers that they put at the end of the workshops. The results were mostly positive. This experience showed us that we achieved the foreseen goals.

Target group

ALDNK implemented lasting workshops for three groups of participants: group of migrants from the Asylum Campus in Spuž, Danilovgrad and Campus Bona Fide in Pljevlja. Both



With the support of the
Erasmus+ Programme
of the European Union



campuses are settled in Montenegro. The groups involved people of different ages: middle age, young people, children, etc. Both genders were also involved. More than 50 refugees and local citizens in Pljevlja and Spuž, Montenegro were participating in the activities.

Place and time of implementation

Art Workshops during December 2019 and January 2020. Multiplier event (Art exhibition at Association of Fine Artists of Montenegro, Podgorica) on February 15th, 2021 (open until 5th March 2021).



4. SERBIA

Implemented by Centar za urbani razvoj / Urban Development Center

Chosen art form
Painting, drawing and crafts
Title of the method/tool
Art workshops
Aim(s) reached through this tool
Development of emotional intelligence Social inclusion Intercultural dialogue
Issue(s) addressed
The personal, interpersonal, social and intercultural dimension of the competences to be acquired requires an experiential learning approach: learning by doing, where the practical experience is reflected and analyzed, and where what has been learned is applied in future practice.
Description
<p>We used methods of non-formal and informal education, applied through a pedagogical approach. This approach implies a mix of cognitive, affective and practical dimensions of learning resulting in a diversity of NFE and IF methods. It links individual learning and self-directed learning, and it is connected to the principle of learner-centeredness, which should be supported by the development of learning competence through art. It involves learning in groups and with peers, based on social interaction and socially-focused methods (learning from and with each other) including working and learning in teams. We implemented 4 different workshops:</p> <ol style="list-style-type: none">1. Emotional intelligence - This workshop started with interactive quiz "Emotional Intelligence", followed by open discussion of participants about emotions, and how hard is to understand, communicate or hide them. Inspired by joint discussion, participants made their own masks which presented, through this artistic form, the emotions they were carrying around in order to show or hide some of the emotional sides of living as a refugee.



2. Bracelets of Friendship - The purpose of the workshop was making bracelets by using offered pearls and beads made from macaroni, which had been previously painted with watercolors. Upon the completion of the task, they would put their bracelets in an opaque bag or sack, followed by each participant drawing randomly one bracelet with their eyes closed.
3. Strengths Chain - During this workshop, children were encouraged to think about their strengths and express them, writing them down on their own or with the help of the cultural mediator and facilitator. The children wrote their own statements on pieces of paper and made them into hoops. Later on, all children's hoops were put into a joint chain. The children reacted positively and seem to be enjoying the process as well as the end result.
4. Through my lens - During this workshop, we talked to the children about each of us having their own perspective about the world and looking at things differently from each other. We encouraged them to explore together how different perspectives look like through different lenses. With the help of the cultural mediator and facilitators, they made their own binoculars, through which they were able to observe things around them and record them with their telephone camera. Later on, we watched together what they recorded. The children liked the idea of making something of their own.

How does this tool foster

- Interactivity: Activities in art workshops included creating, imaging and connecting. All participants went through different activities which involved drawing, painting, writing, discussing and learning by doing.
- Intercultural dialogue: During the workshops, the moderator promoted dialogue as a process in which children and young people could strengthen their willingness to solve common peer and social problems, especially if the nature of the problems included different cultural backgrounds.
- Social inclusion: The idea was to include adults and children from the local community in the workshops but, due to pandemic Covid 19, this was not possible. During the presentation of the project results, we will introduce the local community to the work of migrants.



- Tolerance: During the art workshops, we insisted on personal perspectives and views of life and tolerance for others.
- Empowerment: The topic of the workshop was empowerment and strengths that bring children and young people special kind of self-confidence.

IMPACTful thought inspired by the event or participants

All people are at the same time equal and different, and art has the power and the practical ability to show it.

Target group

The workshops were attended by refugee and migrant children, age 6-17. The workshops were organized for small groups of participants (29 in total).

Place and time of implementation

6 workshops were held during October 2020 and 4 during November 2020 at Krnjaca Asylum Center in Belgrade.



5. ITALY

Implemented by La Piccionaia Centre for Theatre Production S.c.s.

Chosen art form
Theatre and dance
Title of the method/tool
Intercultural theatre workshops
Aim(s) reached through this tool
<p>Self-expression Getting to know each other, team building Improving self-esteem and motivation Reducing hate, prejudice and stereotypes, fostering respect and mutual solidarity Cultural exchange Fostering creativity and providing basic skills of performing arts</p>
Issue(s) addressed
<p>The major issue was to implement the activity during the period of social restrictions due to Covid emergency: implementing effective online activities, present a good online performative restitution and provide a space of social encounter and sharing capable of helping the participants to deal with isolation, physical distance and lack of opportunities to come get together.</p>
Description of the activity
<p>Due to the restrictions for the containment of the Covid emergency, the activity had to be re-designed to be implemented on-line, on Zoom platform. In order to do that, the IMPACT methodology was not merely translated, but specifically adapted according to the features of the virtual environment. The result was a twice innovative activity (both for the implementation of the IMPACT methodology and the online implementation), halfway between the limitations imposed by the virtual environment and the exploration of the unexpected possibilities offered by this environment, which were used in a creative way through the theatrical play towards cultural exchange, cohesion, respect and inclusion.</p> <p>Workshop 1 - "Theatre and language" (6 hours) – conducted by Rosella Pizzolato</p>



We asked the participants to bring an object which they thought could tell something about themselves (something they could hold in their hand, or an image, or a music...). The activity were based on words and linguistic invention: from getting to know the group, to the basis of theatrical communication (voice, posture, look, relation with the group and the space), to the creation of simple theatrical scenes with moments for reflection and sharing.

Workshop 2 - "Dance and body expression" (6 hours) – conducted by Valentina Dal Mas
This workshop was based on self-expression through theatre, dance, writing and drawing. It was focused on the topic of colours and based on the body as a tool to express emotions and thoughts. During the workshop, each participant discovered (through their bodies) gestures, words and drawings created by themselves, to experience being a colour themselves. Each one was encouraged to bring a different point of view, through their culture of origin, in order to look at the colours in all their different shades. This workshop was especially dedicated to participants with little or no knowledge of Italian language.

Workshop 3 - "Theatre and dance" (6 hours + final performance) – conducted by Rosella Pizzolato and Valentina Dal Mas

The workshop combined the tools used in the previous ones: language, theatre, body and colours. In the end, the most powerful and meaningful contents created by the participants during the activity (simple theatrical scenes, gestures and movements, photographs, drawings and texts) were merged and presented to the online audience through an online performative event of restitution.

How does this tool foster

- Interactivity: through different group activities designed to trigger the interaction among the participants even within an online context.
- Intercultural dialogue: through different group activities focused on exchanging personal experiences and playing with the different languages of the participants.
- Social inclusion and tolerance: involving participants from different backgrounds; welcoming every difference and diversity and enhancing them as a value; playing with difference as a positive element and showing that there is always a space for encounter; respecting each one's personality, without forcing anyone to be more open but just welcoming them and provide a positive environment for them to open up



- Empowerment: encouraging the participants to express themselves without fear of judgement and welcoming their efforts as valuable; enabling them to perform in front of an audience; fostering their feeling about having the power to change things through their thoughts and actions; showing them that it is possible to do great things together.

IMPACTful thought inspired by the event or participants

Our purpose was to create a space-time in which the stories of all the participants are welcomed and developed. In this space-time we used the artistic language of theatre and dance to tell who they are, where they come from, what they left (landscapes, smells, colors, families, languages, silences...), what they dream and how they feel in the new country they live in. All these parts of themselves can be expressed through words, like someone sitting in a circle with other people in front of a fire that never stops burning, or through gestures and movements. We profoundly believe in body's sincerity: it delivers with precision information about a person while they are moving. For example, if they feel comfortable while moving, which emotions accompany their gesture, if they have favourite body parts or forgotten ones, if they enter with ease into a certain quality of movement, if it's possible or not to get in physical contact with someone else's body, etc ... We also played with words: each language was welcome and entered the theatrical game.

Target group

Groups of 10-20 participants, 16 to 35 years old, female and male, of any nationality, both migrant people and local citizens (together).

Place and time of implementation

Online on Zoom
25 November, 2, 9, 11, 16 and 18 December 2020



6. REPUBLIC OF NORTH MACEDONIA

Implemented by Coalition of youth organizations SEGA

Chosen art form
Painting on canva
Title of the method/tool
Workshop (non-formal learning method)
Aim(s) reached through this tool
Getting to know each other, team building Fostering creativity Reducing hate, prejudice and stereotypes Promoting social inclusion through art
Issue(s) addressed
The main idea under the implementation of this activity was young people to work on sending a message of reducing hate, prejudice and stereotypes, and to show a different way of promoting social inclusion through art.
Description of the activity
<ol style="list-style-type: none">1. Intro Why we are here and what do we want to achieve with this workshop.2. Name game All the participants made a big circle. One by one they started telling their names and their favourite food. When they finished, we called for a more confident participant to try to repeat the names of the other participants. Everybody had to say the name and favourite food of the person of their left and right side.3. Trust activities A song was playing and all the participants were walking around in the room. When the song stopped, one of the facilitators gave a sign to the participants to make a group hug and say the number of the legs that should be on the floor. Activity was repeated, each time the number of the legs on the floor was lower. The participants



made pairs. One person of the pair was blindfolded and the other person was leading him around the room. There were two ways of leading, by touching just the finger between the pair and with the palm of the hand in front of the face of the other participant.

4. Meet your friends

The participants made pairs. They had 10 minutes to talk to each other and introduce themselves.

After, each participant was presenting his pair in front of everybody on an interesting way, using drama elements. They tried to imitate the way of speaking and body language of their pair.

5. Main activity – Painting

All the participants had colors and paper on which they put their thoughts about how they feel at the moment, what is their live path and how they see their life future. The facilitator used questions so it was easier for the participants to express themselves on a paper. After the small pictures, the participants worked together and agreed in the group what they will draw on the Canva. 3 groups worked on a different part of the Canva.

6. Reflection activity through art

All the participants tried to write lyrics and sing song, dance or act about how they felt working in this group. This was used as a reflection of the day. Through this they made an evaluation of themselves, the group and the facilitators. The acts were recorded. The workshop was finished with group hug.

How does this tool foster

- Interactivity: This tool was fostered through different group activities that increased the engagement of the participants allowing them to interact with each other.
- Intercultural dialogue: Allowing young people to respectful exchange of views between themselves about different ethnic, cultural, religious and linguistic background. Allowing them to exchange thoughts on this topic while speaking about what message they want to send to the migrants. This raised a discussion about the life path of the migrants and their rights.
- Social inclusion: Allowing young people from different background to participate in this type of activity.



<ul style="list-style-type: none">• Empowerment: Giving a chance to local young people to make some change in the community by expressing themselves.
IMPACT full thought inspired by the event or participants
Raise love, respect, freedom, trust and peace and let the fear and the dark to fall down from the tree of life.
Target group
Groups of local young people, aged 14 to 25, up to 11 participants per group.
Place and time of implementation
Prilep, October 2019



7. DENMARK

Implemented by VIFIN – Videnscenter for Integration, Vejle, in cooperation with The Red Cross.

Chosen art form
Puppet theatre
Title of the method/tool
Inclusion through artistic expression
Aim(s) reached through this tool
Inclusion of migrants and refugees in the local cultural life. Fostering tolerance and understanding through art. Expression of personal stories through a cross-cultural medium. Fostering social inclusion through art. Empowerment of the participants to speak out on their own personal journeys.
Issue(s) addressed
The wave of refugee's arriving in the EU during the last decade, exacerbated by the migrant and refugee crisis of 2015, have created friction between migrants and local populations. This project sought to create understanding and tolerance between local populations, and migrants / refugees by fostering cooperation through the common work on cultural and artistic expressions.
Description of the activity
A local artist was contacted in order to ensure proper expertise in enacting workshops. The asylum centre in Jelling run by The Red Cross was contacted in order to offer participation in the workshops to their inhabitants. The Red Cross also gathered local participants from Jelling in order to ensure cross cultural exchange, both during the workshops and at the performances of the art pieces. Furthermore, employees of the asylum centre were given the opportunity to learn the applications of the methods used, in order to ensure the longevity of the methodology in the future. Practically, two workshops where held, in which the participants (local and migrants) worked together on a piece of puppet theatre, with a third workshop consisting of the performance of the piece. Lastly, spots at the local



Spotlight Festival have been secured for the showcase of the project results. This assist the dissemination of the tools, while also providing a good opportunity for the participants to showcase their art at a larger venue.

How does this tool foster

- **Interactivity:** The participants worked together on writing the story for their piece of theatre. The piece is based on their own personal stories, which they combined in order to make the final piece. Furthermore, the nature of the puppet theatre required them to work together, in order to make a coherent narrative in the combination of their stories.
- **Intercultural dialogue:** The group of participants were very culturally diverse, with migrants and local participants working to understand and combine each others' stories. Lacking a lingua franca, the participants managed to understand and express each others' stories through various means of communication – showcasing that even though people come from different cultures, understanding the emotions engendered by each others' journeys through the artform itself.
- **Social inclusion:** The project fostered social inclusion by intermingling local participants and migrants / refugees. This is true both during the workshops to make the piece of art, and at the performances, since the audience was also comprised of a mix of local people and other migrants / refugees.
- **Tolerance:** Intolerance is often the result of a lack of understanding. By working together on a common goal, and by listening to each others' stories, the participants fostered tolerance through understanding and cooperation. Furthermore, the experience of performing on a stage can be very harrowing, especially for people who are not used to public speaking or public performance. By having the courage to publicly showcase their performance, the participants fostered tolerance by extending the reach of their story to a much greater audience.
- **Empowerment:** The participants were empowered by:
 - Learning new means of self-expression through art
 - Being challenged to communicate cross-culturally, sometimes even without the use of a common language
 - The act of a successful public performance greatly adds to one's self confidence. By being confident in the telling of their own stories, the participants where



empowered to further facilitate the cross-cultural understanding needed to beget tolerance.
IMPACT full thought inspired by the event or participants
The fact that the participants managed to communicate an emotionally gripping story, through an art-form entirely new to them, is a powerful impression. The will to work together, despite the lack of a common language, showcases the impact of cross-cultural exchanges, and the powerful way in which art can facilitate understanding. The participants (both local, and migrants / refugees) met the challenge head-on, and their willingness to express themselves, both to themselves and each other, made a powerful display of the commonality of human nature, and the universal relations of human emotions.
Target group
Migrants and locals, aged 15 – 60.
Place and time of implementation
Red Cross refugee centre in Jelling. Four workshops where held, during the 11th, 12th, 18th, and 19th, of January 2020.



With the support of the
Erasmus+ Programme
of the European Union



SECTION IV - EVALUATION



Evaluation report of the Erasmus+ project IMPACT, Inclusion Matters: Workshops and Project Assessment

1. PURPOSE OF THE EVALUATION

Present evaluation report assesses partners meetings, the workshop/ training held by partner La Piccionaia in Italy, the preparations, ambitions and expectations of the artists before the local implementation, their feedbacks on the successfulness of it, partners observation of local implementation and finally partner's assessment of the project so far. The evaluation report of the project will help project partners to evaluate the impact of the project so far, its compliance with European values and understand where on the impact scale we are with the project.

The evaluation report is the sum of the unified questionnaires that have been prepared in collaboration between all project partners, which final version was delivered to the partners at the beginning of the project.

2. METHODOLOGY

In order to provide comprehensive evaluation report, several methodologies have been implemented to assess the impact of the activities and the project itself.

Firstly, partners' self-evaluation has been applied with the purpose to gain insight into the satisfaction of the implementation and development of the project and project's meetings.

Secondly, questionnaires have been prepared and delivered to the artists, one of the target group of the project, in order to assess their expectations and realisation of their participation at local implementation and project participation.

Furthermore, several methods have been used to assess the migrants, second target group of the project. These methods have been mainly focused on non-verbal evaluation but left to the partner's choice of application. Non-verbal evaluation has been recognised by partners as more personal and expression-focused type evaluation that gives target group/ migrants more space to better express themselves - especially since it is an art focused project.

Lastly, the final evaluation is implemented by the partners at the end of the project in order to assess the impact of the project activities and results on local level and broadly.



3. PEDAGOGICAL WORKSHOP

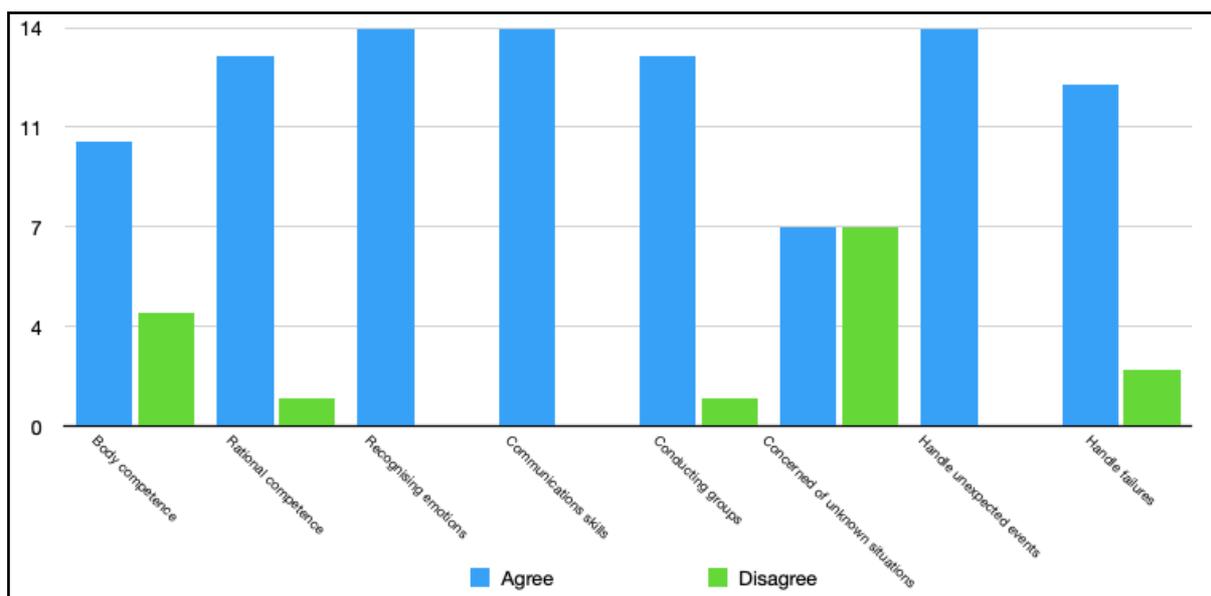
The pedagogical workshop has been pre evaluated by application of questionnaires as well as after the workshop where besides questionnaires also the verbal evaluation as the expression of art has been applied. There have been 14 participants to the workshop who besides partners evaluated the workshop.

The results of the pre and post workshop are the following:

Vast majority of participants agreed or strongly agreed at the beginning of the workshop and aftermath to have competences related to successful and effective completion of the artistic workshop for migrants. To name few of the competencies they have evaluated: body relational competence, competence to recognise emotions, communication skills, competence in conducting groups, handling unexpected events, handling failures.

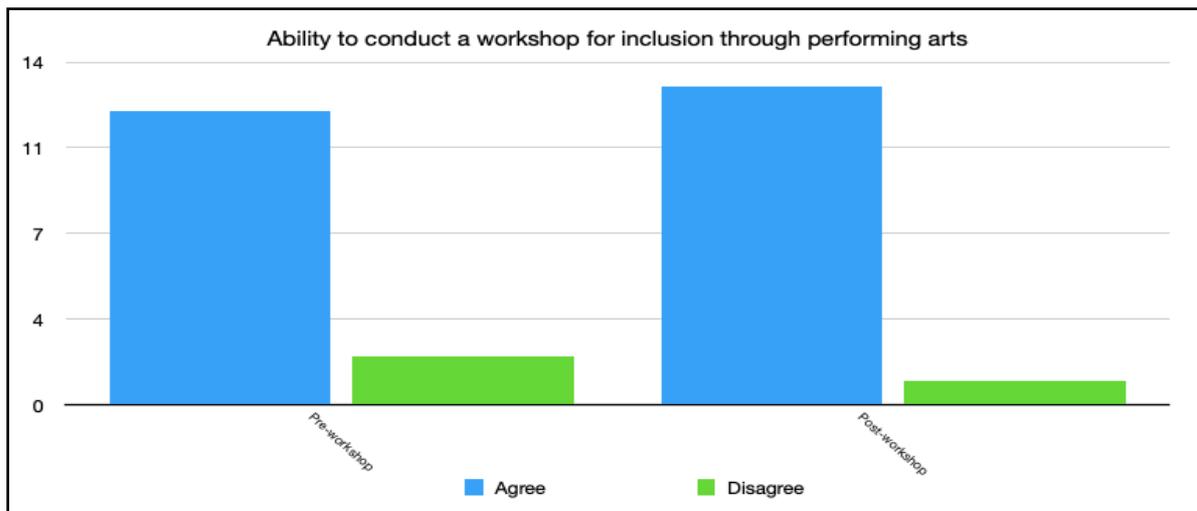
They expressed, they need to exchange experience with others, hearing other practices and becoming more familiar with the topic of inclusion of migrants through art, perhaps doing more team-building activities and overall learning about new contemporary methods of art and for the inclusion of migrants.

During the workshop implementation they were able to offer various expressions of art and art methods, performing art experiences, such as theatre and storytelling, dance and painting. Some of them offered their experience with youth work, working with refugee as volunteer and leader of the organisation or activity, and even being refugee himself. And finally, eager for future cooperation.





At the beginning of the workshop 30% of the participants felt quite unsure about their ability to conduct a workshop for inclusion of migrants through performing arts, while other were extremely confident into it. At the end of the pedagogical workshop 10 out of 12 felt extremely capable to conduct a workshop for inclusion through performing arts, while the other 2 had some reservations about it, but were definitely being able to conduct it with an assistant



4. LOCAL IMPLEMENTATION

4.1. PRE-WORKSHOP

Local implementation of the workshops was developed by artists who participated at the transnational workshop in Vicenza, Italy, where new artistic methodologies were met and new ideas has been developed.

With local workshops artists aimed to raise awareness on cohesion, dialogue and mutual understanding.

“Understanding problems and mutual acquaintance should easen the communication and lower the prejudice which should result in greater mutual trust. If we build trust everybody will have an easier time handling the situation that they're in. In regards to that I want to



collect as much information as possible as well as personal stories which should provide a basis for preparing a theatre play that would testify about the migrants' fate and would keep on contributing to a better understanding of the situation that numerous migrants are going through."

The local workshops were created in a way to achieve better understanding of migrants' state of mind and raising awareness about it among local citizens. Moreover, the art has been used as a tool to create a protective and expression welcome atmosphere among migrants, allowing them to socialise and speak out sincerely without reservations and restrictions. Their creative mind combined with important social aspects is important factor for their successful inclusion into a society.

Raising awareness, accepting diversity, working on cohesion and mutual understanding helps acknowledge every little step within integration process which is also important factor for the project aim.

"I believe that acquainting, teamwork and communication establishing can build good, even friendly relations."

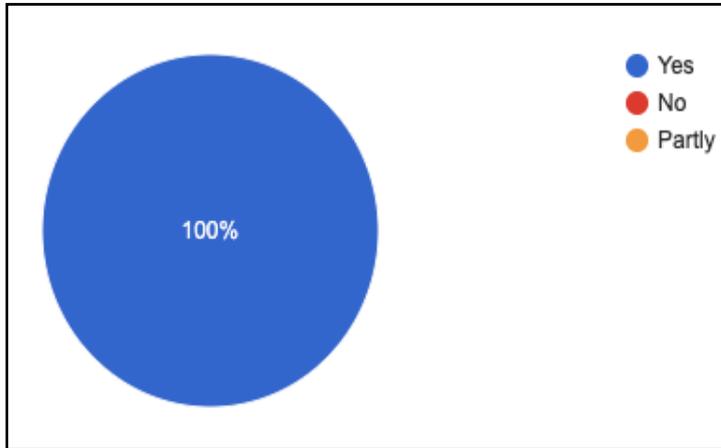
Such kind of activities makes a difference in local society as well as perspectives, perceptions and feelings on the society such as building a mentality where everyone matters.

At the pre-workshop stage, artists were quite mutual in expressing to expectation of the difficulties during implementation of local workshops due to different backgrounds of participants, language barriers and potentially communication issues. However, all the artists are also common in approaching such difficulties, which are using techniques to overcome possible conflicts, discussions and monitoring/ evaluating time with participants during and after the workshop.

4.2. WORKSHOP EVALUATION (ARTISTS)

All the artists are satisfied with the implementation of their local workshops.

Saying this, all artists agree on the goals achievement. However., most of the artists highlight the difficulties in physical implementation of the local workshops due to Covid-19 restrictions on gatherings. Thus modalities needed to be made, such as having workshop online. Those partners with such difficulties experienced not only their modifications but mainly difficulties



in accessing or connecting with migrants who lack in ICT equipment or ICT knowledge which, as partners report, made the implementation harder. Other artists had to implement workshops with other types of migrants than initially expected. Having said, the refugees in camps weren't able to be accessed so the migrants living in local community have been addressed. On the other hand, some partners have been able to implement the

local workshops before the pandemic reach their countries which means the workshops have been implemented in presence.

Another difficulty reported was a language barrier which has been broken by using non-verbal communication where art came very handy. In those moments they realised that trust and honesty is very important.

The artists evaluated the participants' participation as very decent, active and very successful. The participants not only liked the activities themselves but also understood the methodology and the meaning of the art as such. The artists report their participation as open-minded, communicative, creative, very active. Some artists notice the pop-out of gender equality as well. The active engagement of women was higher than expected. Same goes for children, their freedom enjoyment and radiation of happiness was visible. The overall participation was over artists expectations.

Happiness, activeness and enjoyment were the absolute feeling of participants that all artists highlight. However, artists noticed some reservations in migrants' eyes and feelings when telling the story. They felt migrant's pain and fears but most importantly their desires and wishes for their future.

Participants' feedbacks go along with artists' observations. Enthusiasm, satisfaction and overall only positive comments. A lot of participants expressed their willingness to participate in more such workshops and events. Some of them made videos, took pictures, wrote songs about it and really capture those moments are unforgettable. To up up their enthusiasm, let us cite a statement of a refugee family, saying: „When we reach the place we're heading



to, and after we've consolidated ourselves, we would like to come back to Bosnia, to Mostar. Too see you guys. Thank you for these unforgettable days”.

4.3. WORKSHOP EVALUATION (PARTNERS)

Partners were invited to observe the workshops, or at least the part of it in order to bring the third party evaluation on the workshops which might be more objective. Hence, partners observations on the implementation of the workshops were none the different from those of the artists. Partners recognised the strong synergy of participants and artists, the innovative methodologies used were very appropriate and interesting which has been proven by the excitement and satisfaction of the participants. Participants' active participation, motivation made the workshops very powerful. Those artists who were forced to implement workshops online due to Covid-19 situation implemented the workshops as good as in person, at least what partners were able to witness. Migrants are already used to dealing with challenges, thus, the online situation made it difficult for sure but in their eyes that was solvable which is seen by the very effective and positive outcomes of the workshops.

The relation between artists and participants have been built strong. Trust played the most important role, which was definitely developed between them. Partners evaluate their relationship progress as excellent.

Partners evaluate participants' full satisfaction with the local workshops.

“They developed relations of friendship and affection among each other, they laughed and get emotional together. They felt they found a safe place in which to be welcomed, no matter where they came from. I felt like everyone, connected from their home, entered a different, shared dimension which didn't exist in the real space but connected their souls. The one who participated to the workshop also because they interest in theatre also found the workshop very interesting because allowed them to do something they like in a moment in which theatre is suspended, and they would have never thought that they could do theatre and feel good in this way.”

Some of the participants' feedbacks:

“This melting pot of cultures, with people of my age and similar interests, is wonderful. When I knew about this workshop I thought 'Ok, let's do it, I will know people and do something different' and now I am very happy with my decision because everyone is very nice and smart”. (Andrés, 25, Venezuela)

“This experience is lightness and weirdness. Lightness because you were so sincere and true, nobody could hide what they felt although behind a screen, because your faces are always



so clear. Weirdness because it's very new to do theatre on Zoom, and it makes me understand how much we were deprived lately, in space and time. Each of you is a very beautiful person" (Cecilia, 24, Italy)

"I had the pleasure to share with you this experience, even more in a moment like this, that we are limited in our social interactions" (Aliona, 29, Moldova)

"It was so beautiful to be with you, it gave me lightness that I really need. This moment of the week in which we met have been beautiful and you are wonderful people" (Catarina, 25, Portugal)

"The differences are getting smaller and smaller, and I like it" (Tanja, 29, Serbia)

"I liked so much to find a group of people always smiling, because I am a person who always smile"

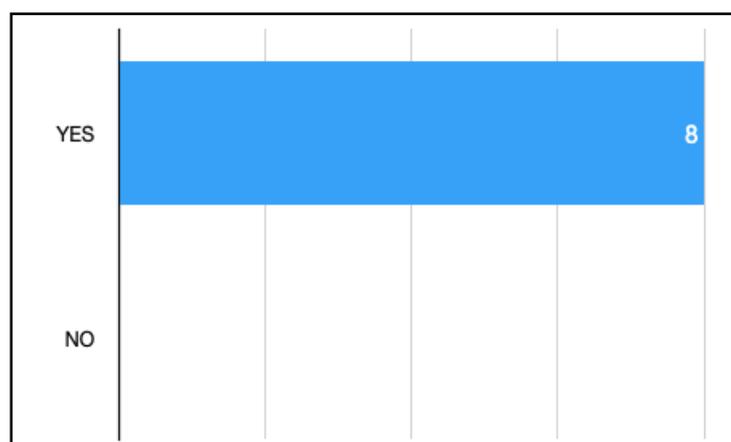
(Amadou, 20, Eritrea)

"I feel good with you and I don't want it to end" (Nicole, 20, Italy)

"For me it was a leap in the dark. I am always prone to leap in the dark because that's when wonders happen. It took me a lot of courage, and this project is very brave because we are doing a theatre that doesn't exist yet and there was no assurance, but it has worked. And we are all very brave because we decided to do this experience even if there is no physical presence. This warmed my heart. And then we came together from different cultures and this is beautiful and necessary. What divides people must be destroyed and what unites them must be fostered. I love you". (Marco, 17, Italy)

"I am very shy with new people and I'm very happy to have known foreign people. I'd like to hug each one of you. I don't understand how it is possible to love you so much in such a short time" (Adriana, 19, Perù)

To sum up, partners report the local workshops implementation in full conjunction to the project aims.





5. PROJECT MEETINGS

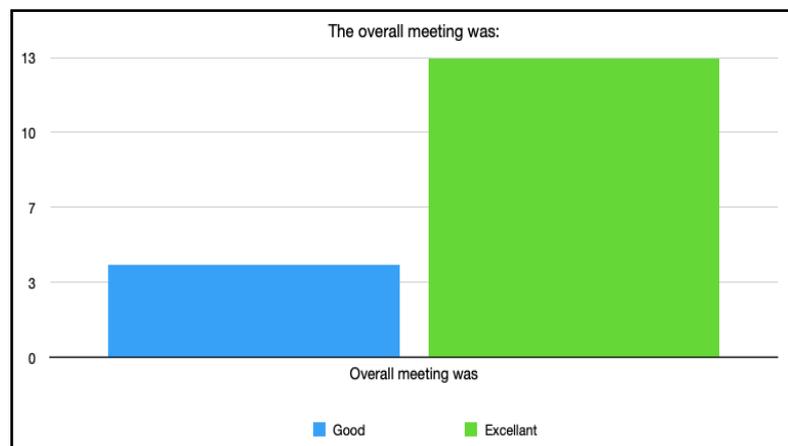
Partners of the project have been meeting regularly online for which no specific assessment has been given. Verbally all partners expressed their consent on the effectiveness of such online meetings.

The partner also met for the first transnational meeting in Novo mesto, Slovenia, with the following concerns:

Partners had particularly highlighted the good communications between themselves, before and during the meeting which was a considerable note for the first partners meeting.

The second transnational meeting took place in Vicenza, during the pedagogical workshop and has been evaluated by partners as follows:

Partners gave particular highlight to the good communication between partners before and during the meeting and the dynamic/ efficiency of the work. They stressed out the good atmosphere, the possibility to join and share the ideas and experiences during the the workshop's final performance.



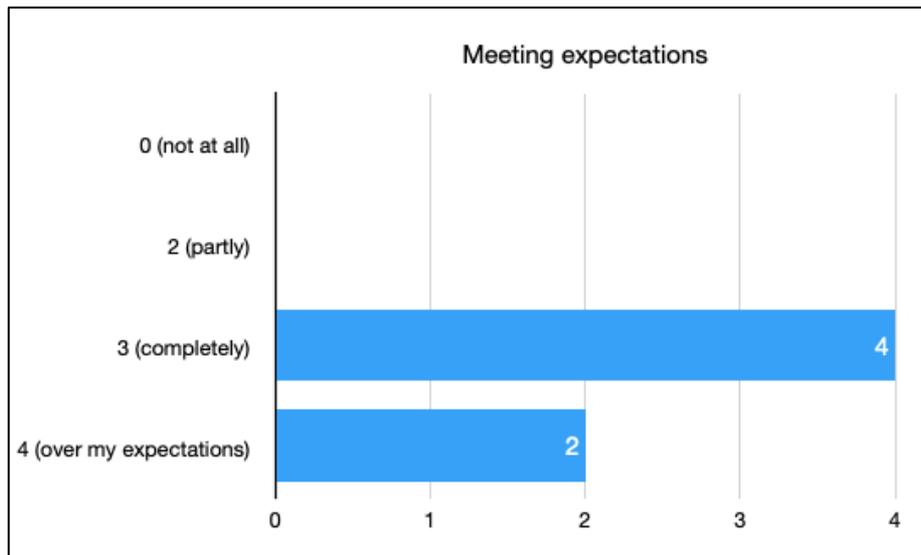
6. ASSESSMENT OF THE IMPACT OF THE PROJECT

Partners expectations of the project were including and engaging various groups of migrants and refugees, including children and teenagers who are part of partners organisation daily activities and programs, but also those being accommodated in the refugee centres. They



were expecting and trying to engage as much migrants as possible. Their expectations were to develop an innovative approach for extending capabilities and overcoming cultural barriers, gaining knowledge using performing arts methods and strategies for both, migrants' inclusion but also for raising awareness about xenophobia, promotion of cohesion, dialogue and mutual understanding. All partners have either previous knowledge in the field of social work with migrants or theatre. However, all of them aimed in extending their knowledge capacities.

Partners build a solid partnership and cooperation have been very decent. Partners expectations have reached their expectations or overcome the set expectations which makes it clear that both partnership and cooperation have been built very strong, and the implantation of the project have met its purposes.



We understand the value of the impact the project has, both professionally, within partners institutions and externally. The capacities in the field of art and work with migrants, social inclusion and youth have been developed, new techniques and methodologies have been learnt. Individual project coordinators report their personal and professional improvement, great environment and excellent partnership. Overall, partners report to gain interesting, thoughtful experience.

On the other side, sharing good practices among partners, being involved in the artistic world through workshops partners were able to gain new ideas and methodologies approaching local communities.

Partners evaluate the project very positive and with great impact on personal and community level. However, the only problem that occurred was the unexpected Covid-19 situation that



With the support of the
Erasmus+ Programme
of the European Union



left partners helpless which ended up in engaging additional work in order to complete the project implementation.

Nonetheless, project have been published and disseminated by all partners throughout the project implementation. Many stakeholders and local community have been involved into the process.

To sum up, the project was extremely successful. All partners met their expectations and the project had considerable impact on target groups as well.



With the support of the
Erasmus+ Programme
of the European Union



Published in March 2021

