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IO1: Devised Theatre Format for Educators

DIS-ACT

KA204 - Strategic Partnership for Adult Education

Project N. 2019-1-DE02-KA204-006285



COMPARATIVE
RESEARCH
NETWORK



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GENERAL INFORMATION



This publication results as one of the main outcomes of the project DIS-ACT funded by the European Commission for the Erasmus+ program under the number 2019-1-DE02-KA204-006285 in the field of Adult Education.

PARTNERS

Title

Devised Theatre Format for Educators

Key Subject

Training Format based on non-formal education to empower operators in the field of co-created theatre involving adults with disabilities.

Key words

Adult education and lifelong learning, Education through Devised Theatre, process of co-creation and peer-learning dynamics, Disability

Language

English



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1 INTRODUCTION

"Dis-Act" is a KA2 Strategic Partnership project in the field of Adult co-funded by the Erasmus+ programme (project n. 2019-1-DE02-KA204-006285). The project aims to enhance the inclusive potential of Theatre as an instrument of opening opportunities and dispelling prejudice against people with disabilities through the production of quality educational offer for operators and adults with disabilities in the field of the Devised Theatre.

The Devised Theatre is conceived as an original approach to the theatrical production entailing a peer process of cooperation between a group of co-creators in the achievement of a final artistic product. In simple words, Devised Theatre is a process in which the whole creative team develops a Show collaboratively.

Through the production of a quality educational offer fostering the capacities of adult operators and institutions in employing Devised Theatre as an instrument of empowerment of adults with disabilities in a process of cooperation with non-disabled peers, the project Dis-Act sets the grounds for the development of soft/transversal skills and competences of creative expression in the disabled, while at the same time breaking stereotypes, internalized and external emotional barriers hampering the full inclusion of adults with disabilities in society.

The European Disability Strategy (2010) sets the overall objective of empowering people with disabilities to enable their full participation in society on a footing of parity with the non-disabled, also by positive action aimed at eliminating all kinds of discrimination against disabled people. These forms of discrimination eventually led to low access to education and employment and income inequalities/poverty. At the European level, only 50,8% of persons with disabilities are employed compared with 74,8% of the non-disabled. As for the education, Eurostat found that 36% of persons aged 30-34 have completed a tertiary or equivalent education against a percentage of less than 24% among the corresponding age-



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band of the disabled population. The Report "The European Comparative Data on Europe 2020 & People with Disabilities" (2017) released by the Centre for Social and Economic Policy, notices that disability increases the risk of poverty and social exclusion in all EU Member States.

To the best knowledge of the partners involved in this project, it emerges that there is a lack of projects funded by the Erasmus+ programme that effectively address the needs of Educators and trainers and adults with disabilities in the delivery of a training format regarding the application of the Devised Theatre's method in Europe, performing arts' context, that could enhance the inclusion of people with disabilities into social and professional life by empowering their social skills.

The present output, Devised Theatre Format for Educators, is the result of the collaboration of the 6 partners of the projects from Germany, Romania, Estonia, Bulgaria and Italy. It is mainly addressed to Educators and Trainers providing or interested in providing support to the social inclusion of Adults with physical and slight cognitive disabilities.

The creation of the Format initiated through a structured research aimed at identifying the educational needs of Adults with disabilities in Devised Theatre combined with the identification of Devised Theatre good practices in each partner country.

First of all, the partner organizations designed the specifics of the methodology for O1 research with the clear identification of targets, guidelines, instruments and intermediate objectives

The field research on existing needs and offer consisted on a survey that involved 40 people with disabilities (aged 35-55 coming from disadvantaged urban and rural communities) at a national level in each partner country intending to drawing a comprehensive outline of the existing barriers that still prevent people with disabilities to participate in Devised Theatre



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programmes (and other social activities) and their needs in terms of social inclusion, education and professional expectations.

The desk research focused on the best practices about existing inclusive Devised Theatre's methods and their key elements of success in each partner country.

The findings of the researches, contained in the Report on Devised Theatre and Disability, have shown the existing needs, barriers and offers. Starting from these findings and the elaborated guidelines, the partners of the Consortium developed the educational modules based on Non Formal Education activities, addressing the different thematic areas of expertise of an educator/trainer working to foster interaction and co-design processes among Adults with and without disabilities in Devised Theatre.

The first draft of the training format had been submitted by each partner to at least 50 stakeholders in Adult education, Arts/creativity, creative business and disability (Adult education institutions, NGOs, cultural businesses and associations, Arts centres/groups, Organizations/public agencies providing services for disabled people) to achieve feedback for potential integration, adaptation or improvement.

Based on the collected stakeholders' feedback, the Consortium revised and finalized the training format.



2 RESEARCH GUIDELINES ON DEVISED THEATER AND DISABILITY

2.1 Specifics of the methodology for O1 research

This guide contains the specifications of the methodology for carrying out the research in the frame of the Intellectual Output 1 “Devised Theatre Format for Educators”.

The first two steps are the following:

Delimitate the Target Audience

In order to carry on research that has a warrant, it is necessary first of all to identify the target audience of the research. Within the framework of this project, the direct target group for the IO1 is composed of:

- institutions and operators in the Adult field interested in developing individual/staff
- capacities in providing an educational offer based on performing Arts (Devised Theatre) for adults with disabilities, to foster their inclusion in society and tackle the roots of stereotyping, of discrimination and exclusion phenomena.

Delimitate the Sector of Reference

The second step is identifying the sector to which the project refers.

It means that the collected data for the research must be related to the sector of reference of the project itself. For a matter of trust, the research must be as precise as possible and be equally implemented in the specified area.

The starting point to develop the training format is to conduct the structured *field research* aimed at identifying the educational needs (mainly skills and barriers to be overcome) of adults with disabilities aged 35-55 coming from disadvantaged urban and rural communities



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in the frame of Devised Theatre, combined with the identification of existing good practices in Devised Theatre in each country (*desk research*).

2.2 General Activities

- Data Collection

This part of the Research is fundamental, as the collected data will act as a base for the creation of the Training Format. The data collected during this phase aims to identify the educational needs (in terms of skills and barriers to be overcome) of disabled Adults in Designed Theatre combined with the identification of the existing offer of Designed Theatre good practices in each partner country. The outcomes of the research will be included in a Report produced at the level of the Consortium, where existing needs, barriers and offers will find identification.

For the field research, NGO NEST Berlin, in collaboration with the partners, has designed the English Format of the Survey. It is a questionnaire with 15 questions that have to be submitted to Adult learners with disabilities in the phase of researching the needs and barriers of Adults with physical and slight cognitive disabilities in accessing Devised Theatre program. The questionnaire should be submitted by at least 40 adults with disabilities.

For the Desk Research, each partner organization will collect and analyze the landscape of the existing offer of Co-Designed Theatre involving people with disabilities. Each partner organization will search at least 5 good practices at National Level that will be part of the National Report.

- Searching and Identifying Valid References and testable Relevant Data

Provable and trustworthy data shape the base of valid research on Devised Theatre. Therefore, identifying and checking the sources from where we collect the data is a



fundamental step. It is important also to reflect the sources of data (statistics, quotes, etc.) in the section “References” of the National Report.

- Summarize the Data

The previous steps will generate a collection of relevant data. This data should be accurately structured to maintain a schematic organization. The template for the National Report will be provided by NGO NEST Berlin.

A quality summary (Conclusion) of the Research implemented will be added at the end of the National Report.

- Processing of Data and Production of the Report

The collection of the nationally-gathered research data (national Reports) will be pondered for the evaluation of the above-mentioned basis of evidence. In this context, partners will evaluate the extracted data and compare the resulting national contexts of upskilling needs and barriers facing disabled Adults in Deviced Theatre. The final outcome of this intermediate process will be the production of a set of *Guidelines for the elaboration of the Report on Deviced Theatre and Disability* and for the elaboration of a set of *Guidelines for the development of the Format*.

NGO Nest Berlin will elaborate the final version of the Report on Deviced Theatre and Disability.

2.3 Research Visual Presentation

- Template Creation and Layout Definition

The template and the layout are significant because: they are the first elements of the research document that the reader will see; they will have an impact on him/her.



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The template of the research defines its structure from a visual perspective and its readability coefficient, meaning if for any given reader it is easy to read the information or not. Therefore, it is crucial to design the template in order to make it visually accessible for anyone to reach the maximum potential number of individuals.

The layout chosen makes the difference, since it is an essential element for the readability coefficient.



3 FIELD RESEARCH AND NATIONAL REPORTS

3.1 Field research in Romania

Devised theatre method is not well known among Romanian adults with disabilities according to the findings and this is mostly due to the almost inexistent practices.

We involved in the survey a number of 40 Romanian adults with disabilities. The majority of respondents willing to answer our survey were adults between 35 and 45 years old, 55% female and 45 male. The main findings of the survey can be concluded as follows:

The level of participation in local activities is high among adults with disabilities.

There is still a lot of work to be done, in order to obtain a satisfactory level of equal opportunities among adults with disabilities with respect to those without disabilities.

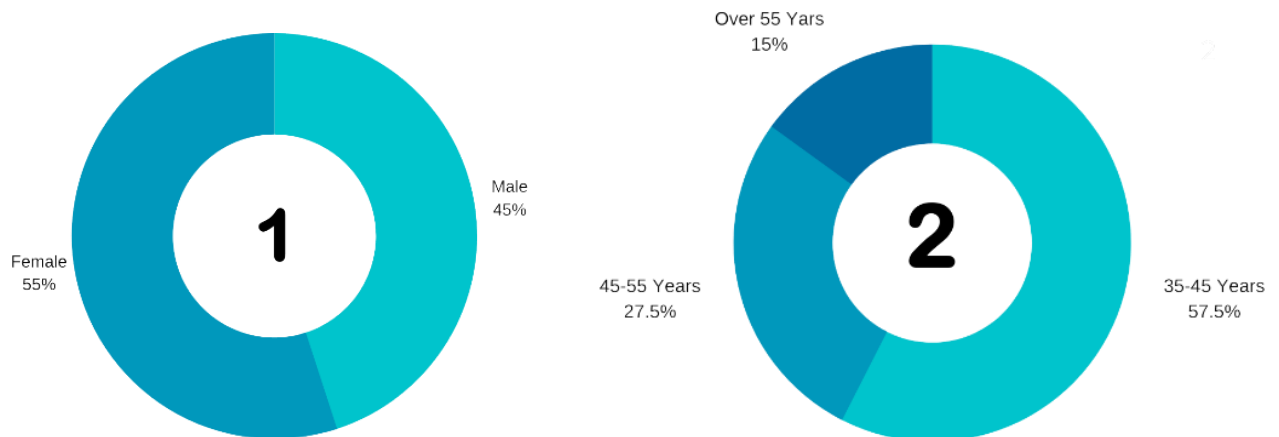
Theatrical performances or Drama Workshops are well known among the respondents, as 80% have answered positively, while the devised theatre is not known– 90% of the participants in the survey have stated that they do not know this method.

There is a considerable interest in this method among adults with disabilities – 90% of our respondents showed an interest in this method.

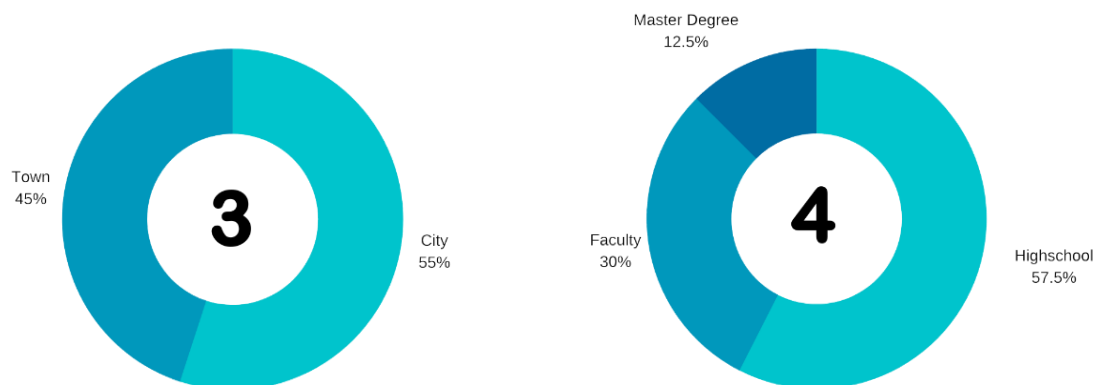
3.1.1 Field research: Questionnaires

General Information about Respondents

We have applied 40 adults with physical and/or cognitive disabilities. Majority of respondents willing to answer our survey were adults between 35 and 45 years old, 55% female and 45 males, as shown in the 2 figures above:



55% of the respondents live in the city, while 45% in towns (less than 10000 inhabitants). Most of the respondents have a high-school degree, representing more than 50% from the respondents, 30% Faculty, 12,5% with a Master degree, as shown in the following figures:



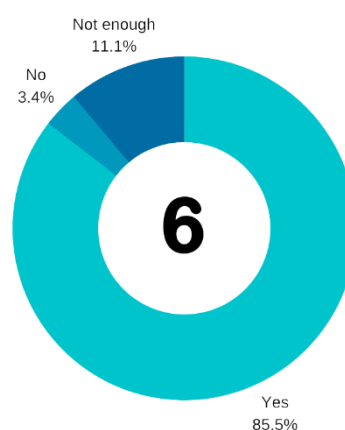


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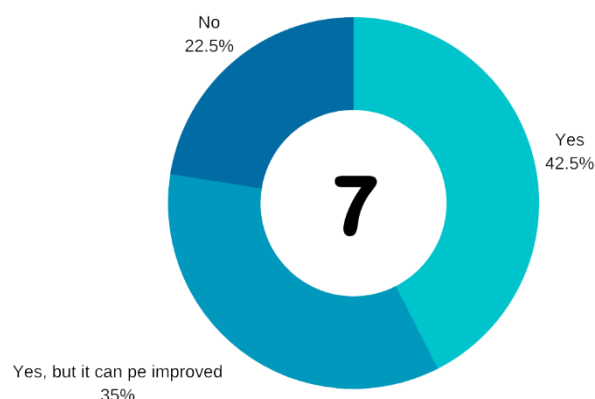
Involvement of Adults with disabilities in local activities

To the question "Do you actively participate in some activities in your community?" all our respondents answered that they are active participants. Questioning about the level of involvement in their communities, 85,5% have considered that people with disabilities are enough involved, 11,1% have considered the participation is not enough, while a small percentage (3%) have considered that people with disabilities do not participate in activities developed within their communities.



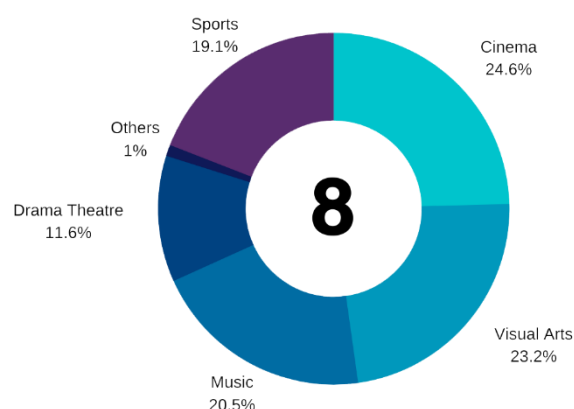
Accessibility of Adults with disabilities to education, labor market and local programmes

42,5% of interviewed adults have appreciated that they have equal opportunities concerning education and the labor market, while 35% appreciated that opportunities need to be improved. 22,5% have appreciated that people with disabilities do not have the same opportunities as those without disabilities.

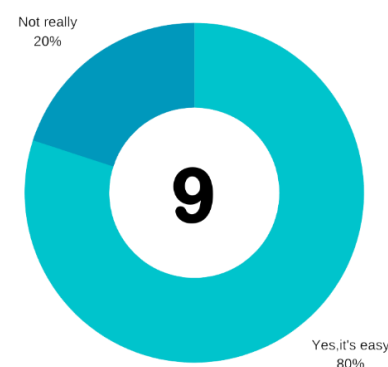




Further, the respondents were asked what fields they have the most interest in. Answers show that most of the participants are interested in Cinema (24,6%), following by Visual Arts (23,2%). The other fields are shown in the figure:

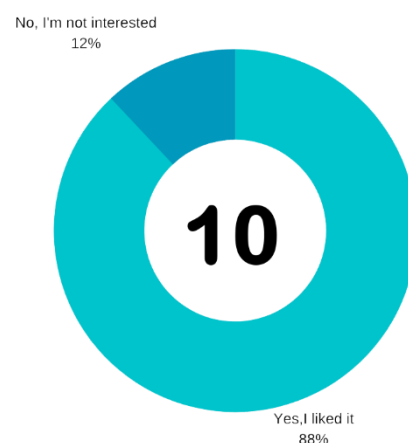


80% of the respondents have appreciated that sport, artistic, cultural, musical and other programmes are easy to access, while 20% think that the access is not easy.



Devised Theatre

Theatrical performances or Drama Workshops are well known among the respondents, as 80% have answered positively. On the other side, 12% have answered that they are not interested in this kind of activity.

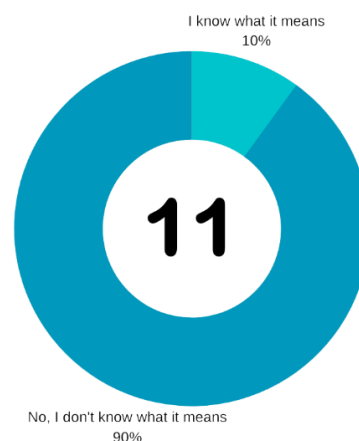




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The knowledge about Devised Theatre is very little among Romanian respondents, considering that 90% do not know what it means. Only 10% have declared that they know this method.



All the 40 respondents have declared that it is very difficult to have access to Devised Theatre programmes in Romanian national context.



Regarding the barriers identified in accessing the devising theatre programs, lack of information (100%) was the only answer provided by all 40 respondents

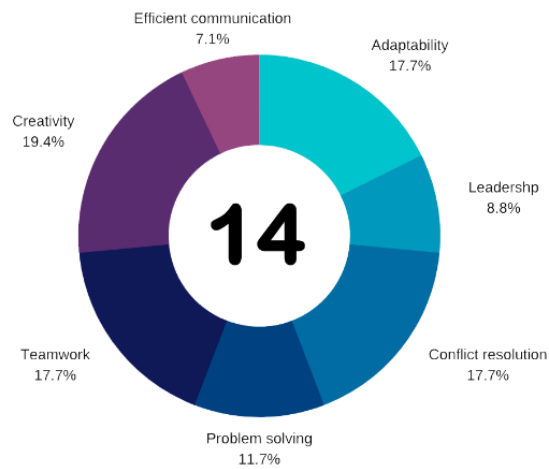




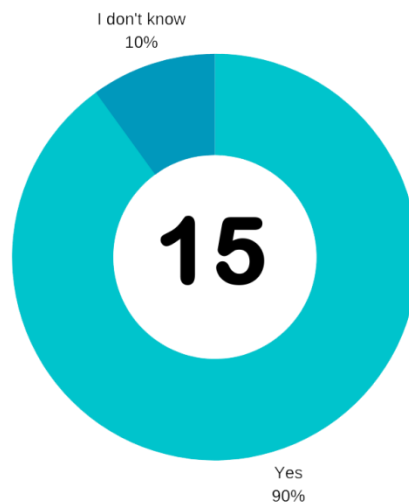
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According to the participants, soft skills that can be stimulated and developed through Devised Theatre, according to the participants' answers are shown above:



90% of the respondents would be interested to participate in a Devised Theatre local programme.





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3.1.2 Concluding remarks

Devised theatre method is not well known among Romanian adults with disabilities according to the findings and this is mostly due to the almost inexistent practices. There is no evidence of such a method involving adults with disabilities, at a national level. In Romanian literature, devised theatre is treated in isolation as well. We were unable to identify good practices of co-designed theatre involving people with disabilities, as they don't exist. However, some evidence was found about the devised theatre in theatre performances, and these were developed by the artistic teams without involving external people within the shows.

The implementation of devised theatre for and with adults with disabilities will represent an innovative empowerment method at a national level, as it would supplement the practices and services already developed for the education, development and support of adults with disabilities.



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3.2 FIELD RESEARCH IN BULGARIA

The full and equitable exercise of all rights by people with disabilities is a national priority for Bulgaria, requiring an active, focused and coherent policy, as well as bringing together the actions of the concerned authorities, institutions and the active participation of civil society. Considering the complex and multi-layered nature of measures to guarantee and recognize the full exercise of all rights and fundamental freedoms by persons with disabilities, policies in this area is aimed at implementing a long-term integrated approach based on the principles of the horizontal impact that integrates resources in different policies.

A project like Dis-Act, coupled with the already implemented national policy enriches the array of options and sets of tools available to workers in the field in order to ensure policy compliance and the achievement of the goals set in said policy. In fact, the project is directly linked to two of the main priorities of the National Policy for People with Disabilities and is working to improve and enrich the already planned strategies to ensure that people with disabilities have equal access and equal rights.

The field research portion of this report was mainly conducted in two locations – at Hospice “Milosardie” in Sofia and in their Plovdiv branch. The hospice is a health care facility that aims to provide comprehensive and specialized care to patients in an outpatient condition who have undergone treatment. The main idea of the hospice is to strive to improve the quality of life of the patients by limiting the pain and discomfort accompanying their diseases. Their branch in Plovdiv has over 10 years of experience in the provision of medical care for terminally ill persons and persons with chronic and disabling conditions.

In the process of conducting this research, we collected responses from 40 adults with disabilities over the age of 35 living in Bulgaria. The findings of the survey are detailed below in the Field Research section of the report. In order to conduct the survey and obtain responses, we involved 5 team members who assisted the participants in the survey in the



process of translation and understanding of questions, ensuring that the surveyed participants understood all questions and felt comfortable and confident in their responses. During the process of surveying the participants, our team found out that a considerable portion of them had no living family members or that they were unknown. Since this information was not part of any question of the survey, there was no objective way to gauge the percentage of such participants when compared to participants with one or more living family members. Most of these people have also had disabilities from a very young age which highlights a worrying fact that many children with disabilities are left at adoption centres where oftentimes they spend their childhood and even their entire adolescence.

3.2.1 Field research: Questionnaires

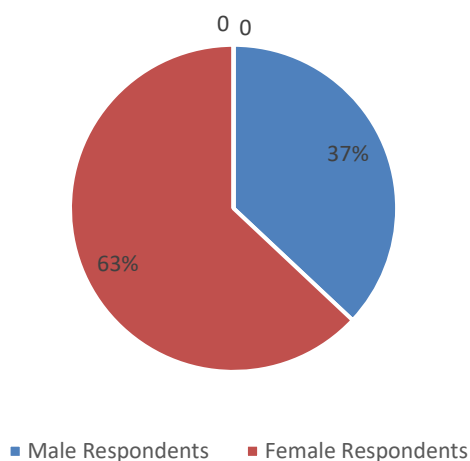
General Information about Respondents

The first section of the survey is aimed at acquiring general information about the respondents so as to put the findings of the rest of the questions in perspective. It is a relatively standard portion of any survey and it ensures that the respondents fit into the predetermined target group.

The result from the first question gives precise information about the sex ratio, in other words, the male to female ratio of respondents. After surveying 40 people from the target group and analyzing the results from the questionnaire, we found that 15 out of 40 respondents were male and 25 out of 40 were female. To put this in perspective, it gives a male to female ratio of 37% males to 63% females.

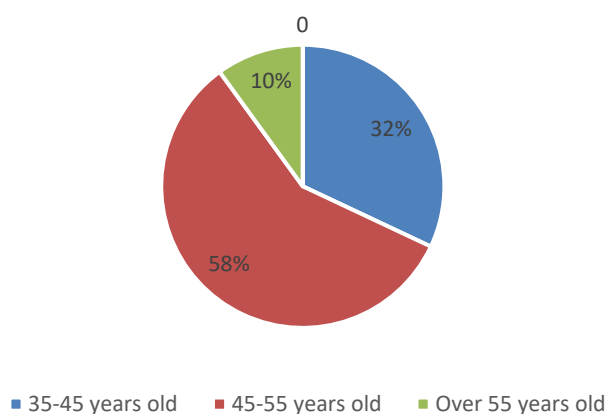


Male to Female Ratio



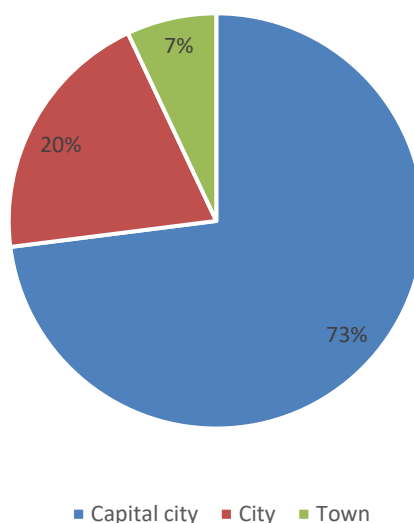
The second question gives insight into the age of surveyed participants. The majority of surveyed participants were between the ages of 44 and 55: 58% of them (23 out of 40) fell into that category. 10% (4 out of 40) were over 55 years of age and 32% (13 out of 40) were between the ages of 35 and 45.

Age of Participants



The answers to the third question provided data about the place of residence of surveyed participants. A significant portion of them lived in the capital city or larger cities in Bulgaria, with only a few of the participants living in a smaller town. This is largely due to the fact that bigger towns usually apply greater measures in order to increase the accessibility for people with disabilities. Out of 40 surveyed participants, 73% (29 out of 40) lived in Sofia, the capital city of Bulgaria. 20% (8 out of 40) lived in other cities and only 7% (3 out of 40) lived in towns of 10 000 or fewer inhabitants.

Place of Residence



The fourth question of the General Information section highlighted an expected, but still worrying tendency of difficulty for people with disabilities to obtain a quality education. While many universities and higher education institutions are deemed accessible, at least physically, to the disabled, oftentimes people with disabilities face more difficulties in pursuing their studies when compared to an average student. The analysis of the responses to this question showed that the vast majority of surveyed participants did not continue further education after high school despite their desire to do so due to the lack of accessible



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conditions. These findings also highlight the importance of the National and European strategies for people with disabilities and that despite all efforts and positive influence, there is still a long way to go in terms of providing people with disabilities with equal opportunities. Only 5 surveyed participants had continued their education after high school with none of the surveyed have acquired a Master's degree.

Involvement of Adults with disabilities in local activities

Questions n. 5 and 6 were meant to gauge whether participants in the survey were involved in activities in their community and their attitude towards such activities. The results showed that barely a fourth of them were involved in some form of local activities. Some of the more common activities involved in cooking classes and sports. And nearly all participants concluded that there is a lack of variety in the activities they could perform as disabled people. It must be mentioned that the National Policy for People with Disabilities has acknowledged this and is striving towards improvement, but more work needs to be done. The courses and activities currently available to people with disabilities are highly dependent on location and have limited coverage.

The younger participants in the survey have considered online courses or participating in online communities but these efforts were largely self-motivated and there was very little existing support for such endeavors.

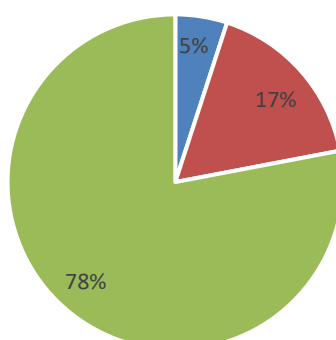
Accessibility of Adults with disabilities to education, labor market and local programmes

The following question (question n. 7) highlights another worrying tendency of inaccessibility and inequality when it comes to opportunities concerning education and the labor market. The majority of the surveyed people agree that people with disabilities do not have equal



opportunities for self-realization. Only two of those participating in the survey felt that they had equal opportunities with respect to people without disabilities.

Do people with disability have equal opportunities
concerning education and labour market with respect to
people without disabilities?



■ Yes ■ Yes, but the situation could be improved ■ No

Even though people with disabilities felt that they did not have equal opportunities as those without, this was not due to a lack of interests or aspirations but largely due to obstacles existing in the lives of people with disabilities preventing them from participating in life to the degree that they wish to. All participants but one answered question number 8 (*Which are the fields you are interested in?*) with little to no hesitation or delay which shows that out of those surveyed, nearly all have interests in particular fields and would like to partake in activities in those field as a hobby or even work in that field. The majority of the participants were interested in the fields of the arts, including Visual Arts, Music, Cinema and Drama and Theatre, with those interested in Drama and Theatre are just as much as those



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interested in Visual Arts – 18% each. Some were interested in Sports while in the field *Other*, there were answers about the *Culinary field*, as well as *Technology*.

The findings in question n. 9 (*Is it easy to have access to sport, artistic, cultural, musical, etc. programmes in your country?*) were just as worrying as those in question 7 with the responses nearly reciprocating those to question n. 7.

Devised Theatre

The final portion of questions was aimed to evaluate the participants' interests in the field of drama and theatre, more specifically, Devised Theatre. The majority of the participants had no previous knowledge of Devised Theatre and have not participated in similar activities. 20% (8 out of 40), however, had participated in previous Drama Workshops and out of those 8, 5 had experience in Devised Theatre. The remaining 3 knew a bit about the specifics of this approach but had never participated previously. Questions n. 12 and 13 had, again, worrying but expected answers. Not a single person thought that it was easy and common to have access to Devised Theatre programmes in the country. While there are some theatre programmes, Devised Theatre is not promoted or sought after, largely due to its unpopularity among both people with disabilities and those without. Our team observed heightened interest in the field shortly after the questionnaire was completed and participants who previously were not aware of this field were eager to ask those familiar with Devised Theatre about their previous experience.

The main reason why such programmes are not popular, according to the surveyed participants, is a lack of information and difficulty in access. 6 people stated lack of confidence as a secondary barrier, but they felt that it was significantly a less obstructive factor when compared to their difficulty in access. Though participants were hesitant about



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admission costs, they were not aware of any such programmes, so they need to be certain about their affordability.

Most respondents agreed that the most prominent soft skills related to Devised Theatre are adaptability, teamwork and creativity. Only one person selected the *Other* option and answered that a soft skill that can be developed with the aid of Devised Theatre is *self-reflection*.

Out of all that expressed interest in Devised Theatre, nearly everybody agreed that if provided with the opportunity to partake in a similar activity for free, they would enjoy the process. Some of them even expressed interest in the opportunities for professional realization in the field but were largely uncertain.



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3.2.2 Concluding remarks

In conclusion, the most challenging part of this research was not conducting the field work or analyzing the results. Though not entirely positive, the results of the research were expected. The most demanding aspect of working in that field was coming to terms with the lack of accommodation and accessibility for people with disabilities.

The educational needs of such adults can be assisted to a great degree through the methods of devised theatre and there is, indeed, interest in the field of theatre. Both educators and people with disabilities see the potential for theatre and especially devised theatre to be used as a tool for learning social skills, practicing self-reflection and promoting the needs of the community by introducing more accessibility measures both in major cities and in smaller towns, where they seem to lack the most. Theatre can be effectively used to overcome barriers in terms of communication barriers, prejudice and acceptance.

What was most striking during our research was how there was almost a complete lack of promotion surrounding theatre as a helping tool for disabled people. Theatre, on a national level, is largely thought of in the traditional sense of the word and people with disabilities very rarely have access to such techniques that can improve social acceptance but also help them work on themselves by increasing their self-awareness, promoting self-reflection and healthy communication skills.

Our team supports the idea of devised theatre as a wonderful way to help people with disabilities and was surprised to see how there is very little knowledge about the topic on a national level.



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3.3 FIELD RESEARCH IN ESTONIA

There are no theatres in Estonia that call themselves “Devised Theatre”. There have been a few plays based on Devised Theatre method, but this is still a very new idea in Estonia. As a result, there are no Devised Theatres accessible to people with disabilities.

Due to the low popularity of Devised Theatre method, there are no acting troupes of people with disabilities in Estonia based on this methodology. There are acting troupes in nursing homes and day care centres for people with special needs but acting there is more traditional. There is also an annual Cultural Festival of Disabled People in Estonia, where you can see some free-form performances by people with special needs. In general, there are quite a few disability acting troupes in Estonia, but these are smaller communities for which there is little information on the Internet.

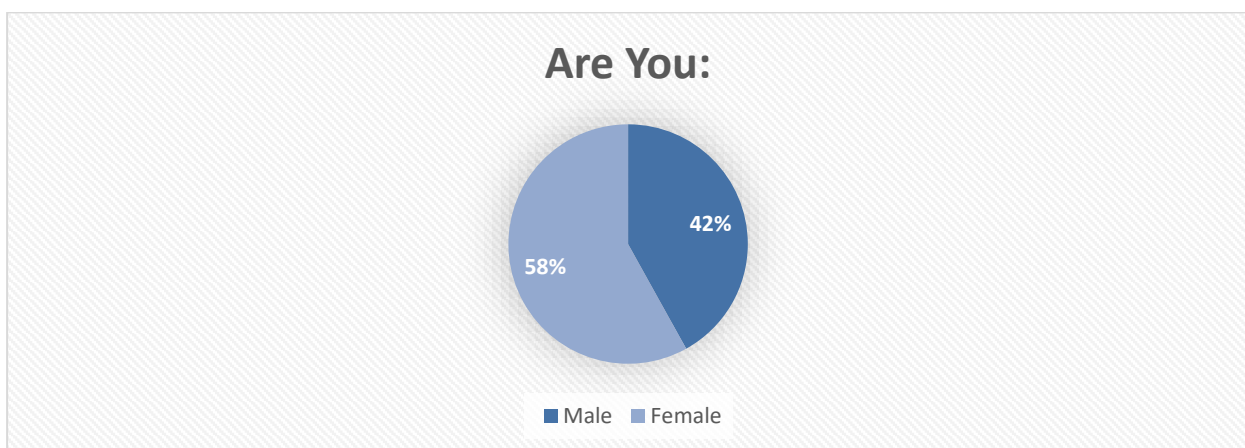
We conducted field research in two nursing homes for the disabled and one school for children with special needs. Respondents included people with disabilities as well as their careers and teachers. We used Google Form to distribute the survey. We sent the survey links to the acting tutors of two nursing homes and one of the principals of the special needs children's school. In total, we collected 31 responses. The reason for that is that there are few people with disabilities in the acting troupes and there are more people with severe disabilities in these nursing homes for whom the survey was too difficult. We got a very good insight into the perspective of people with disabilities because there were respondents of all ages and from different corners of the country.



3.3.1 Field research: Questionnaires

General Information about Respondents

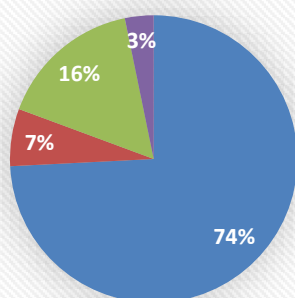
Question number 1 on the survey was to determine the respondent gender. The survey had 31 responses. 13 out of 31 were men, and 18 were women. This means that the majority of responders, 58%, were women and 42% were men.



A fourth answer had to be added to the second question, since the target group in Estonia included people with disabilities, who are under 35 years of age.

The answers to this question show that most of the respondents are young people with disabilities, who are younger than 35 years old, accounting for 74% of all respondents (23 answers). 16% of the respondents were people aged between 45 and 55 years of age (5 answers). The two smaller groups consisted of two 35-45 year-olds (7%) and one 55-year-old (3%).

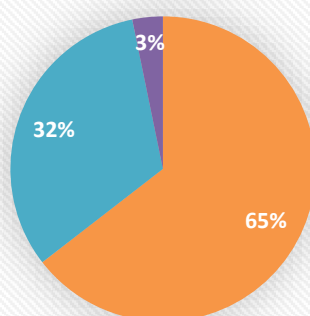
What is Your age?



■ younger than 35 ■ 35-45 years old ■ 45-55 years old ■ over 55 years old

More than half of the respondents, 65% of them, live in a village or a small town with less than 10000 inhabitants (20 answers), which is very common in the Estonian context. 10 people said they live in the city (32%). Only one respondent lives in the capital city, Tallinn (3%).

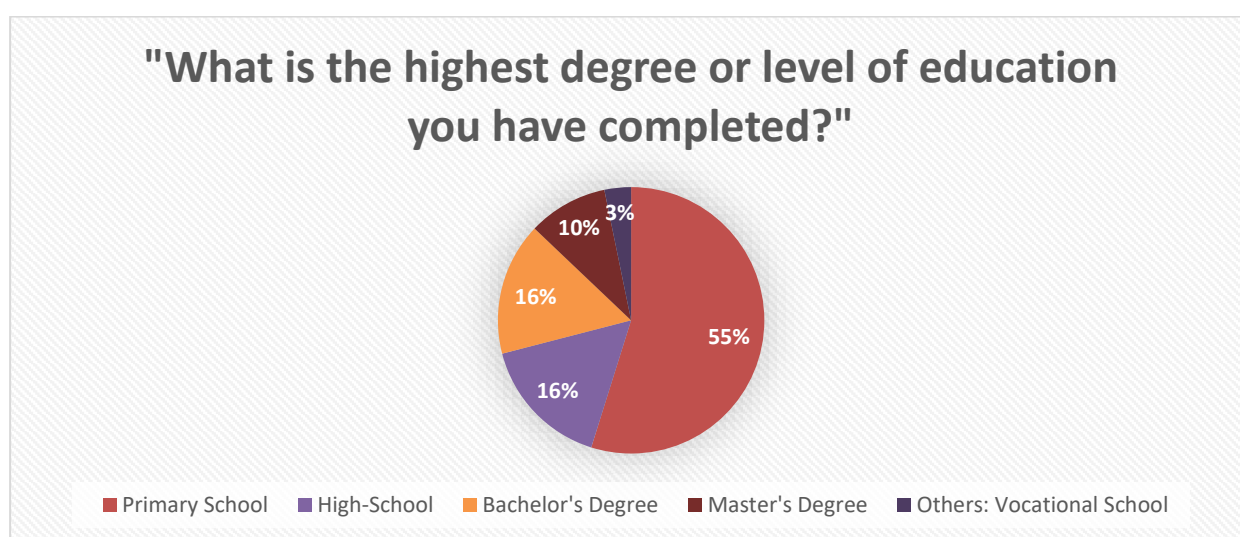
Where do You live?



■ Town (max 10000 inhabitants) ■ City ■ Capital city

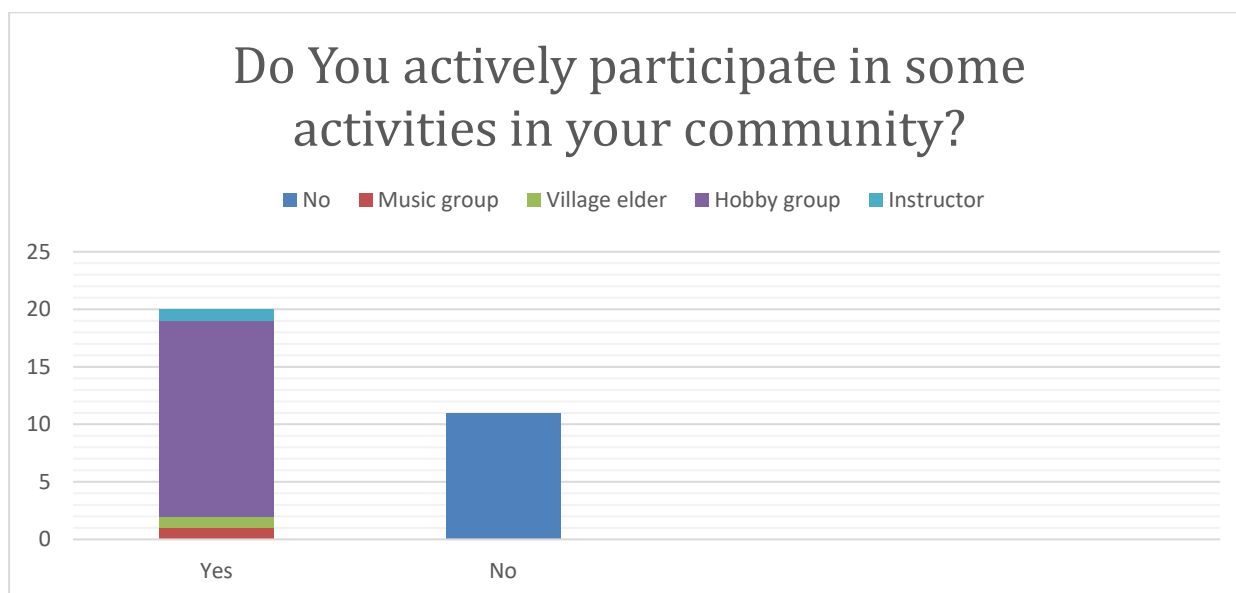
The fourth question also had to be accompanied by an answer, which was “Primary School”. Most of the respondents chose this answer, 17 out of 31, accounting for 55% of the total. “Vocational School” was also among the answers, one person chose it (3%). There were 5 people with High-School education, accounting for 16% of the respondents. The same

number of respondents have obtained a Bachelor's Degree – 5 people (16%). 10% of the people who answered the questionnaire, i.e. 3 persons, have obtained a Master's Degree.

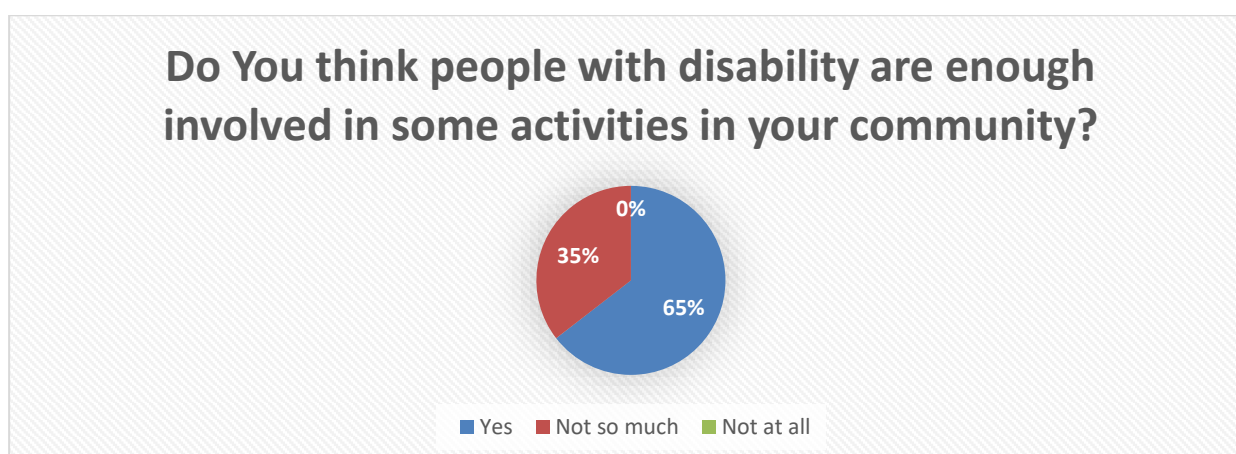


Involvement of Adults with disabilities in local activities

The fifth question was "Do You actively participate in some activities in your community?", which was answered "Yes" by 20 people (68%) and "No" by 11 people (32%). A large proportion of "Yes" respondents added that the activity in which they participate in their community is a hobby group (85% out of 20). Other "Yes" respondents added that they are village elders (1 answer; 5% out of 20), are in the music group (1 answer; 5% out of 20), or are instructors (1 answer; 5% out of 20).

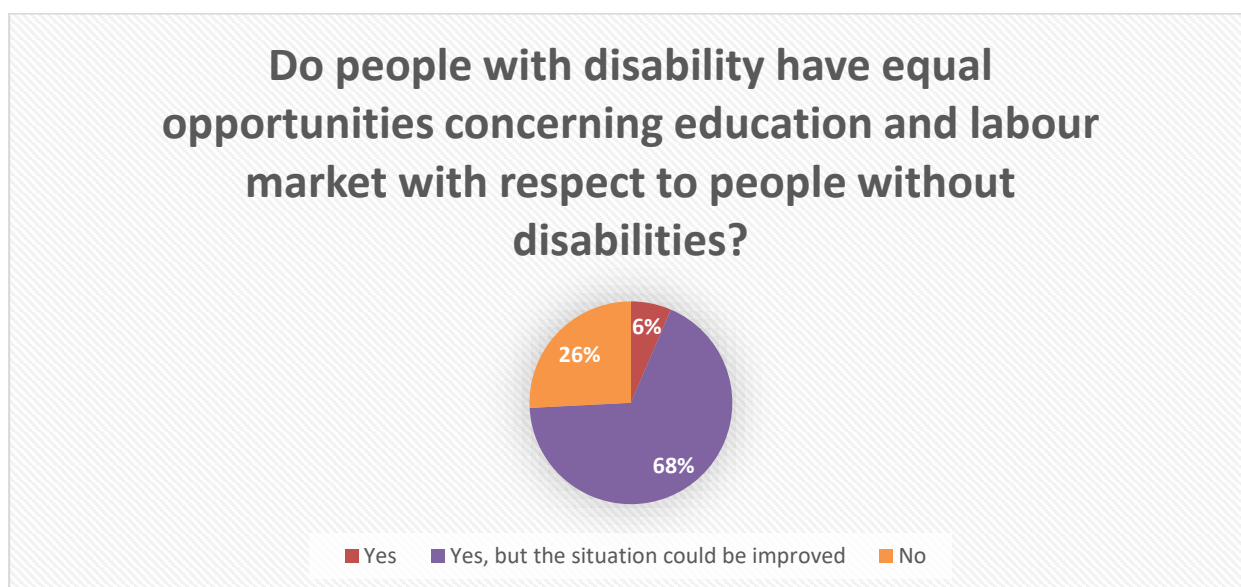


The question “Do You think people with disabilities are enough involved in some activities in your community?” revealed that respondents thought that people with disabilities are enough involved in some of the activities in their community. The answers “Yes” was 65% of the total (20 answers). 35% of the answers were “Not so much” (11 answers) and “Not at all” accounted for 0% of all responses (0 answers). It can be argued that people with disabilities in Estonia are sufficiently involved in community activities.



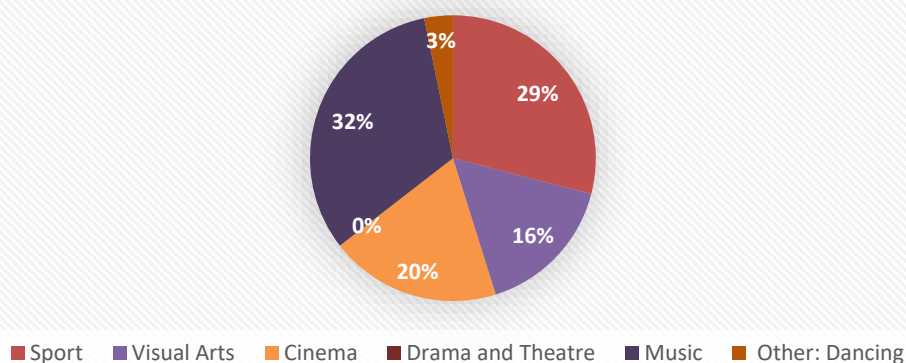
Accessibility of Adults with disabilities to education, labor market and local programmes

The survey showed that in Estonia the opportunities for people with disabilities are considered quite equal to those of people without disabilities in terms of education and labor market, but respondents believe the situation could be improved (21 answers; 68%). The lower percentages were made by people who said the opportunities are very good by choosing “Yes” (2 answers; 6%) and by far more respondents thought the opportunities are very bad by choosing “No” (8 answers; 26%).



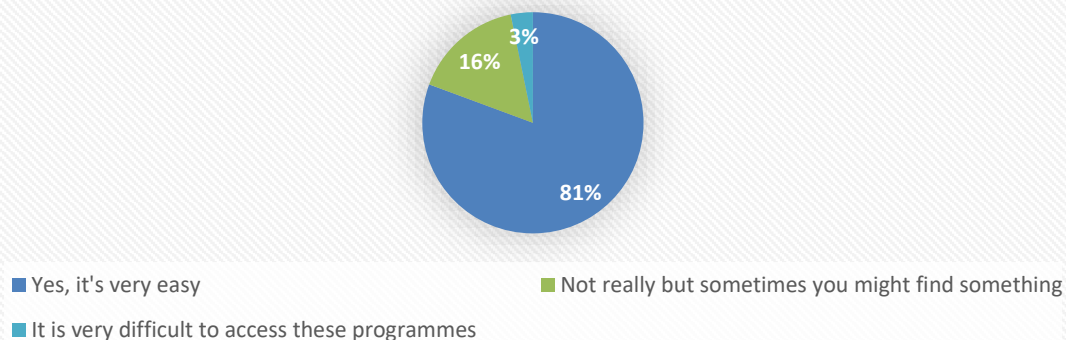
The respondents to this questionnaire were most interested in music – as many as 10 people, or 32%, chose this answer. Second place was sport, which is the interest of 9 respondents accounting for 29% of the total. Slightly fewer people are interested in cinema (6 answers; 20%) and the visual arts (5 answers; 16%), yet they make up quite a large part of the answers. Only one respondent chose “Other:” and added that they were interested in dancing, accounting for 3% of all responses. Drama and Theatre proved to be the least popular, no one chose this answer (0 answers; 0%).

Which are the fields You are interested in?



The survey showed that it is very easy to access sports, artistic, cultural, musical, etc. programmes in Estonia - 25 people answered "Yes, it's very easy", accounting for 81% of the answers. Other options were also chosen - "Not really but sometimes you might find something" was selected 5 times (16%) and "It is very difficult to access these programmes" 1 time (3%).

Is it easy to have access to sport, artistic, cultural, musical, ect. programmes in Your country?





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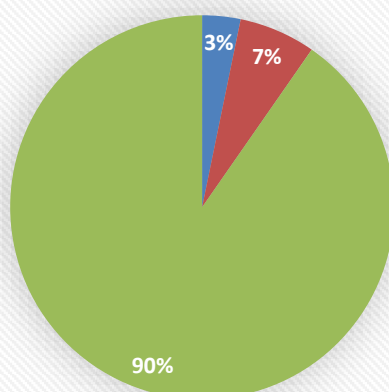
Devised Theatre

88% of respondents to the survey have performed theatrical performances or participated in Drama Workshops. "Yes, I really like it" was chosen by 23 people, or 88%. 8 people, i.e. 12%, chose "No, I'm not interested".



A very high percentage of respondents chose "No, I don't know what it is" for the question "Do you have experience in Devised Theatre?". As many as 28 people don't know what Devised Theatre is, accounting for 90% of all responses. Only one person has some experience with Devised Theatre - 3% of all respondents. Two people knew what it was, but never had the chance to participate - 7% of the responses.

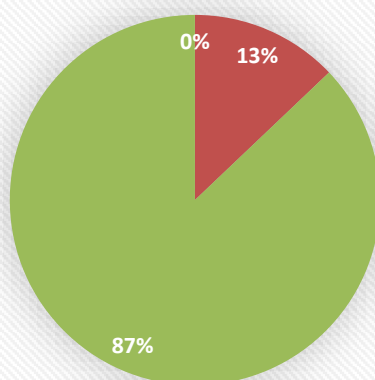
Do You have experience in Devised Theatre?



- Yes, I have already some experiences
- I know what it is but I have never had the chance to participate
- No, I don't know what it is

About the question "Is it easy to have access to Devised Theatre programmes in your national context?" it was found that access to such programmes is very difficult in the Estonian context - 27 respondents chose this answer, accounting for 87% of the total. Only 4 people, or 13% of respondents chose that it's not very easy to have access to such programmes, but sometimes they could find something. No one thought it was easy and common to access Devised Theatre programmes (0 answers, 0%).

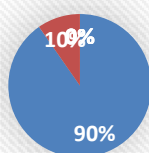
Is it easy to have access to Devised Theatre programmes in Your national context?



- Yes, it is very easy and common
- Not really but sometimes you might find something
- It is very difficult to access these programmes

The biggest barrier that people with disabilities have to face with in accessing Devised Theatre is a lack of information - 28 people, or 90%, responded. Three respondents chose "Location and Transportation: difficulty in access" (10%).

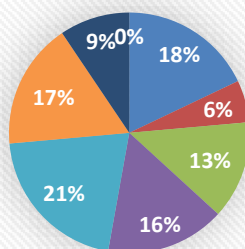
What barriers are faced by people with disability in accessing Devised Theatre?



- Lack of information
- Location an Transport: difficulty in access
- Attitudes and awareness of arts providers
- Admission Costs
- Lack of confidence
- Other:

Respondents chose that teamwork can be the most developed skill thanks to Devised Theatre (22 answers, 21%). Teamwork was followed by adaptability (19 answers; 18%), creativity (18 answers; 17%), problem-solving (17 answers; 16%), and conflict resolution (14 answers, 13%). The following soft skills were chosen less - effective communication skills (10 answers; 9%), and leadership (6 answers; 6%).

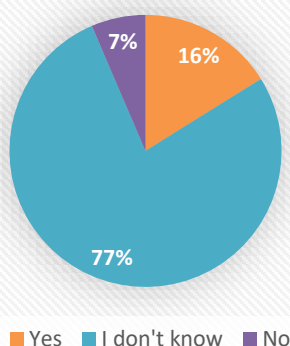
In Your opinion, which of the following soft-skills can be developed thanks to Devised Theatre?



■ Adaptability ■ Leadership ■ Conflict Resolution
 ■ Problem-Solving ■ Team work ■ Creativity
 ■ Effective Communication Skills ■ Other:

To the question "Would you take part in a Devised Theatre local programmes?" 5 people, or 16%, answered "Yes", justifying their choice by saying that it seems like an extremely exciting experience to attend. 2 people answered "No" (7%) and 24 people answered "I don't know" (77%). Both justified their choice by stating that they do not know what the Devised Theatre is or that they have little information about it.

Would you take part in a Devised Theatre local programme?



3.3.2 Concluding remarks

As a result of the research, it was found that people with disabilities do not have access to the Devised Theatre in Estonia. In general, Devised Theatre is not very widespread in Estonia and people have no information about it. However, people with disabilities and their mentors are extremely interested in this idea and would like to learn more about it in order to apply it in their own acting troupes in the future.

There are many good acting teachers in communities of people with special needs. The educational need is to introduce and teach the Devised Theatre methodology. The biggest obstacle may be the free expression on the stage considering the closed-minded nature of Estonians. It would certainly be necessary to focus on exercises that will help people with disabilities express their thoughts and build their confidence. One of the biggest problems may be transport - homes for people with disabilities are usually located away from larger cities.



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3.4 FIELD RESEARCH IN ITALY

An essential premise to speak about "Devised Theatre" in Italy is to specify that this meaning is almost not used at all and, consequently, known.

If we analyze the context from this point of view, there are different experiences and paths developed aiming to enhance the "artistic" inclusion of disadvantaged people with physical or cognitive disabilities, but also with other social problems.

"Theatre is one of the human activities that had always accompanied the origin and course of civilization. Its pedagogical power is known. Combining theatre with disability means, for the disabled, to transform the perception of suffering into the perception of what can be vital, whereas for the theatre, to expand the expression of human contents to psychic territories for the unexplored because feared."

There are several actors involved in this process: theatre companies engaged in Social Theatre to NGOs engaged in the field of disability, schools and public institutions such as Municipalities or Regions that finance these courses.

We submitted a questionnaire consisting of 15 questions to a sample of 40 adults (aged 35 and over) with physical and / or cognitive disabilities to analyse the situation of the devising theatre in Italy.

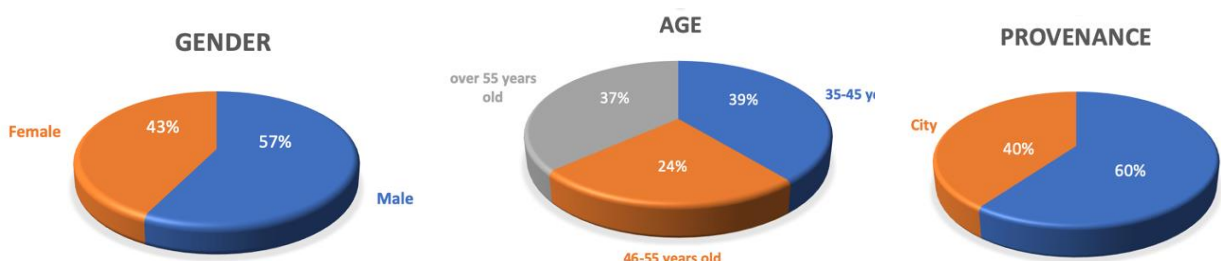
From the research carried out it is clear, however, that most of these experiences take place in large urban centres, to the detriment of small towns or villages where these experiences are almost unknown and where there is still a high rate of exclusion of people with disabilities, who manage to take part in the life of the Community only thanks to the support of voluntary associations or parish centres (the Catholic Church).



3.4.1 Field research: Questionnaires

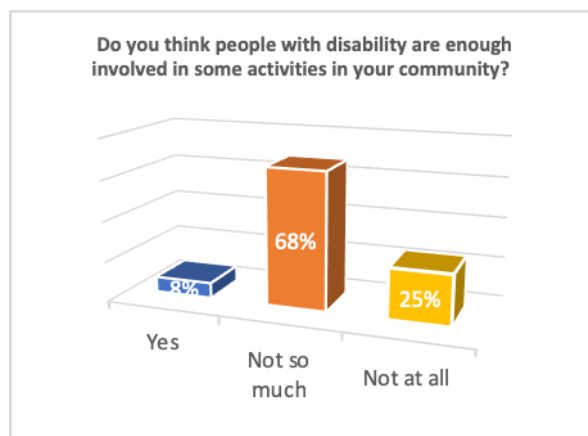
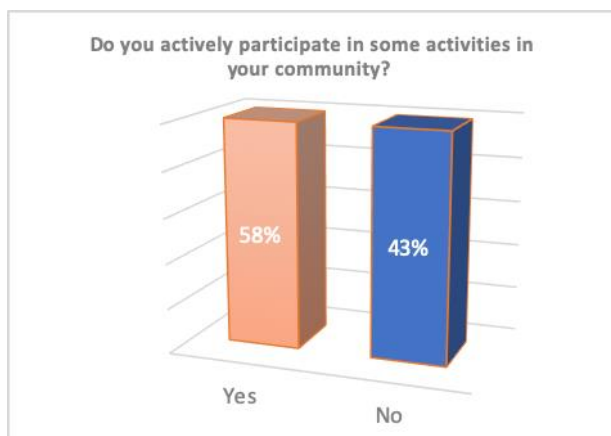
General Information about Respondents

The analyzed sample of 40 adults with physical and / or cognitive disabilities shows a substantial balance of women and men, with a greater belonging to the age group between 35 and 45 years old, coming from small urban centres or small cities. None of them come from Capital City. The school level is medium-low, showing that half of the sample (50%) did not reach the diploma and the other half, excluding two people (5%), did not reach the degree.



Involvement of Adults with disabilities in local activities

To the question "Do you actively participate in some activities in your community?" 58% of the sample answered yes, highlighting, however, that almost all these activities derive from initiatives of voluntary associations or of the parish (Church). In fact, only 8% of the sample (3 people) feel involved enough in the activities of their community. This negative figure is evident above all in people from small towns (less than 10,000 inhabitants).

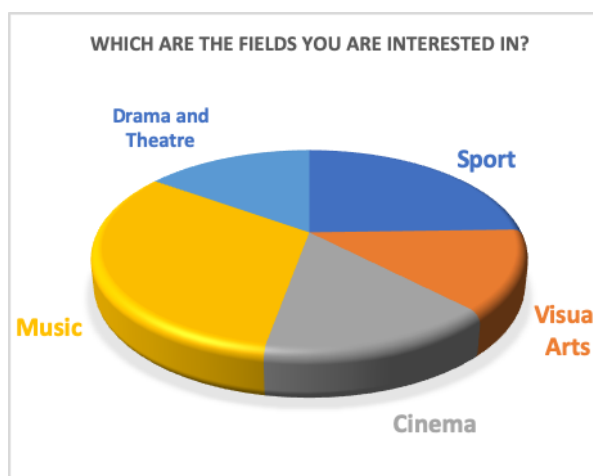


Accessibility of Adults with disabilities to education, labor market and local programs

Once again from the research and the sample, an important difference between small urban centres and cities is highlighted (see results below), where there is greater accessibility to educational and work programs, as well as greater respect for disability, although it is emphasized in any case the possibility, not to mention the need, to improve.

Do people with disability have equal opportunities concerning education and labour market with respect to people without disabilities?		
Yes	1	3%
Yes, but the situation could be improved	18	45%
No	21	53%
Total	40	100%

Is it easy to have access to sport, artistic, cultural, musical, ect. programmes in your country?		
Yes, it is very easy	0	0%
Not really but sometimes you might find something	22	55%
It is very difficult to access these programmes	18	45%
Total	40	100%





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Devised Theatre

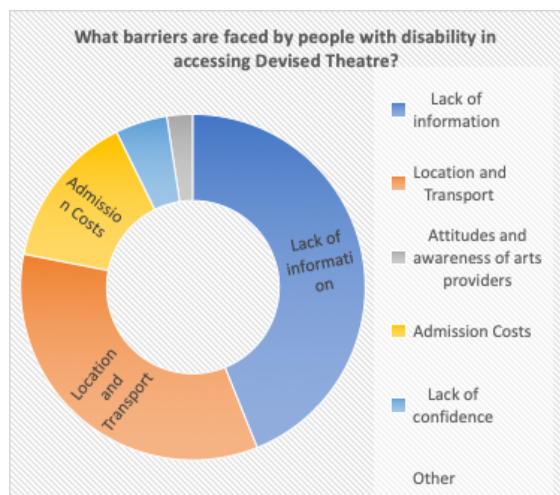
As mentioned, in order to analyse this part of the research well, it is necessary to take into account the few, or non-existent, knowledge, except for professionals, of the term "Devising" in Italy, referring to the theatre. As in fact it is immediately evident from the results of our questionnaire, as much as 73% of the sample report that they don't know what Devising Theatre is and, consequently, some of them (7 interviewed out of 40) did not answer the subsequent questions on accessibility to the programs of devising theatre and possible barriers that would hinder the same access for people with disabilities. Nonetheless, having explained to them that in Italy this methodology translates and integrates into other theatrical models, 33% of the sample reports that, although accessing these programs is not so simple, sometimes you can find something, while 50% of the sample points out great difficulties in accessing these programs.

28% of the sample, i.e. 11 interviewees declares that they have already participated in theatre workshops including 4 people (10%) that have already had experiences in Devising Theatre.

It should be emphasized that the further you move away from large urban centres, the more difficult it is to trace training programs or experiences of this kind. In fact, even if our interviewees are not from large capital cities, the best practices, that we will present later, show that there are different experiences and programs proposed in large cities, where real networks are built between theatre companies, public bodies and trade associations to develop these programs. Perhaps the great absence of these processes turns out to be precisely the school which, with due exceptions, still struggles to fully embrace this revolutionary pedagogical method of inclusion, integration and above all the development of personal and professional skills.

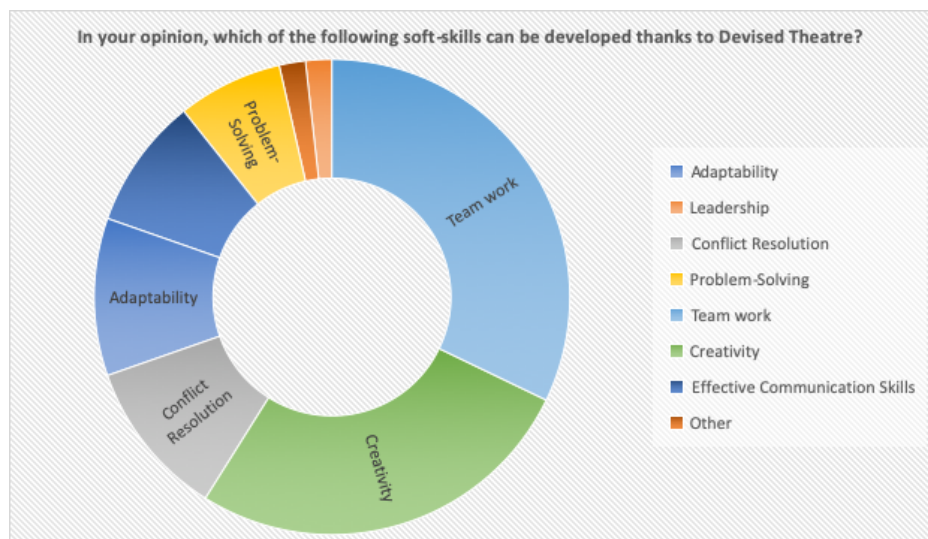


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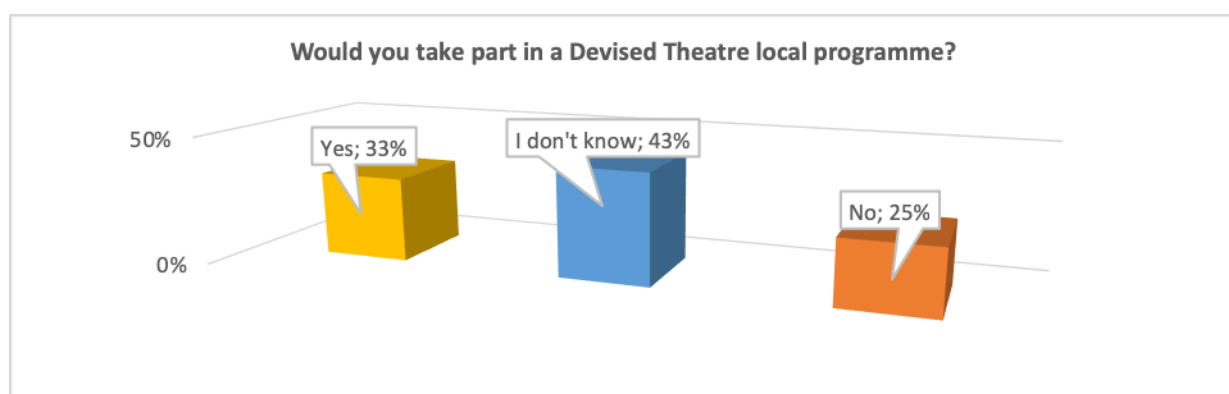


Among the obstacles identified in accessing the devising theatre programs, lack of information (45%) and location and transport factor (35%) stand out above all.

According to the interviewees, different soft-skills can be stimulated and developed through Devising Theatre. Among them team work (32%) and creativity (27%) stand out.



As many as 30 out of 40 respondents don't exclude the desire to participate in a devising theatre program.





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3.4.2 Concluding remarks

At the end of this research we can say that the Devising Theatre in Italy is a fairly well-known practice, developed and integrated into theatrical pedagogical processes and beyond.

Nonetheless, much remains to be done, first of all to bridge the gap between small and large urban centres and then to integrate this well-established pedagogical and social tool into social and educational processes, starting from the world of school.

It is necessary to improve the accessibility to these programs, in particular by acting on the communication and dissemination of information regarding these programs, trying to make admission costs and widespread diffusion, throughout the territory, more accessible, with greater attention to small urban centres.

Certainly the development and diffusion of a project like this can make an important contribution in these directions.



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3.5 FIELD RESEARCH IN GERMANY

In the frame of this project we carried out a research about the national situation of this theatre modality. Our approach brought us to analyse the national involvement in inclusion regarding entertainment, the trends of theatre shows and audience in Germany in the last years, the use of devised theatre as a tool for therapeutic use and some of the more important manifestations of inclusive theatre at a national level.

The German Government works both nationally and internationally to protect people with disabilities and has been actively involved from the outset in drafting a modern human rights convention designed to achieve this. In 2009 the government committed to the UN Convention on the Rights of Persons with Disabilities. This convention works to end the disadvantage of people with disabilities and to recognize them as full citizens of society. The UN Convention demands inclusion, the equal participation of all people in social life and inclusion as a human right. A lot has been achieved ten years after the UN Convention came into force in Germany. However, there is still a need for action on many points.^{1a}

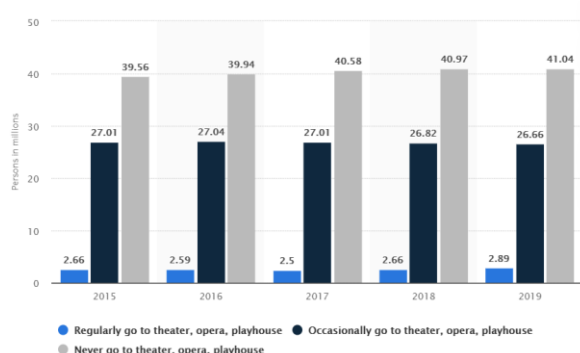
In 2013 the United Nation's Convention on the Rights of Persons with Disabilities published the results of reports that have been created by the different participant states. The German report, according to the article 30 – *Participation in cultural life, recreation, leisure and sport*²⁵⁸⁻²⁶⁸, states: *"The guarantee of equal access by persons with disabilities to media services is one of the fundamental prerequisites for participation by persons with disabilities in cultural life."*^{1b}

This statement is clear but refers to persons with disabilities, as most of the point listed in the report, only as spectators and not as active participants. In this report we can read many important declarations regarding the accessibility in public spaces and adjustment of the entertainment industry to make it more inclusive towards people with disabilities, however, participation as part of the entertainers remains undisputed.

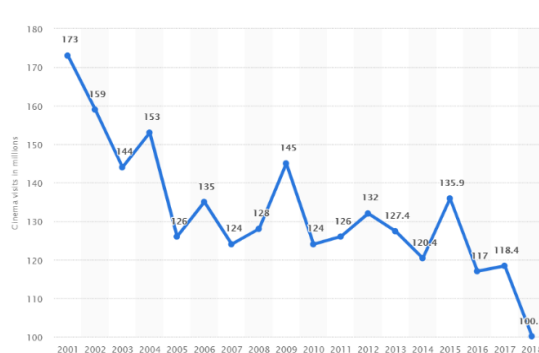
Nevertheless, Germany is making great efforts to make all entertainment spaces accessible to disabled spectators. For instance, the Film Promotion Institute published a study in 2009 on the structure of cinema theatres in Germany. Of the cinemas participating in the study, 84 percent were accessible. Moreover, six percent of all cinema theatres were able to provide hearing aids for the hard of hearing. Regarding television entertainment, associations of persons with disabilities regret that many programmes of private broadcasters are not yet subtitled.

German theatre is a reference for its diversity of acting and plays. Especially cities like Berlin or Hamburg have a huge variety of theatres and assembles performing the most assorted plays.

A study published by *EvgeniyaKoptuyug* in September 2019 shows the frequency of visiting theatres, operas or playhouses in Germany from 2015 to 2019. We can see only slight differences along the years, a small increase in the regular attenders and a small decrease in the occasional visitors. Another study published by the same author in June 2019 shows the visits to cinemas from 2001 to 2018. In this chart we can see a big decrease in this attendance, probably linked to the boom of cinema consumption through the internet and the rise of the cinema prices.



Frequency of visiting theatres, operas or



visits to cinemas from 2001 to 2018.^{1d}



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If we compare both charts we can see that theatre consumption in Germany is more resilient to digital entertainment consumption than cinemas and the number of regular theatre attendees is increasing.

Devised Theatre, in German *Improvisationstheater* or *Improtheater*, is a modality of theatre in which the entertainers have more freedom to perform their roll in a play, making the spectacle more personal and unique to each ensemble. In Germany Devised theatre is also used as a therapeutic technique, this discipline is called *Therapeutisches Improtheater*, in which acting is a tool for promoting inclusion, gaining self-confidence and discovering new ways of performing. Often disabled and non-disabled actors perform together in all sorts of interpretations. Here the handicap of the performers is often creatively involved in the productions, not as a defect, but as a strength.

There are two very important festivals for inclusive theatre that are carried out in Germany, “NO LIMITS Festival Berlin - Disability & Performing Arts” and “GrenzenlosKultur – Theaterfestival” in Means. Both festivals count with numerous assisting assemblies from all over the world and a big number of activities and performances. There are also some remarkable theatre groups that are now well known at a local and national level, like “Ambalam” theatre group and “TheaterThikwa” in Berlin or the klabauter-theater from Hamburg.

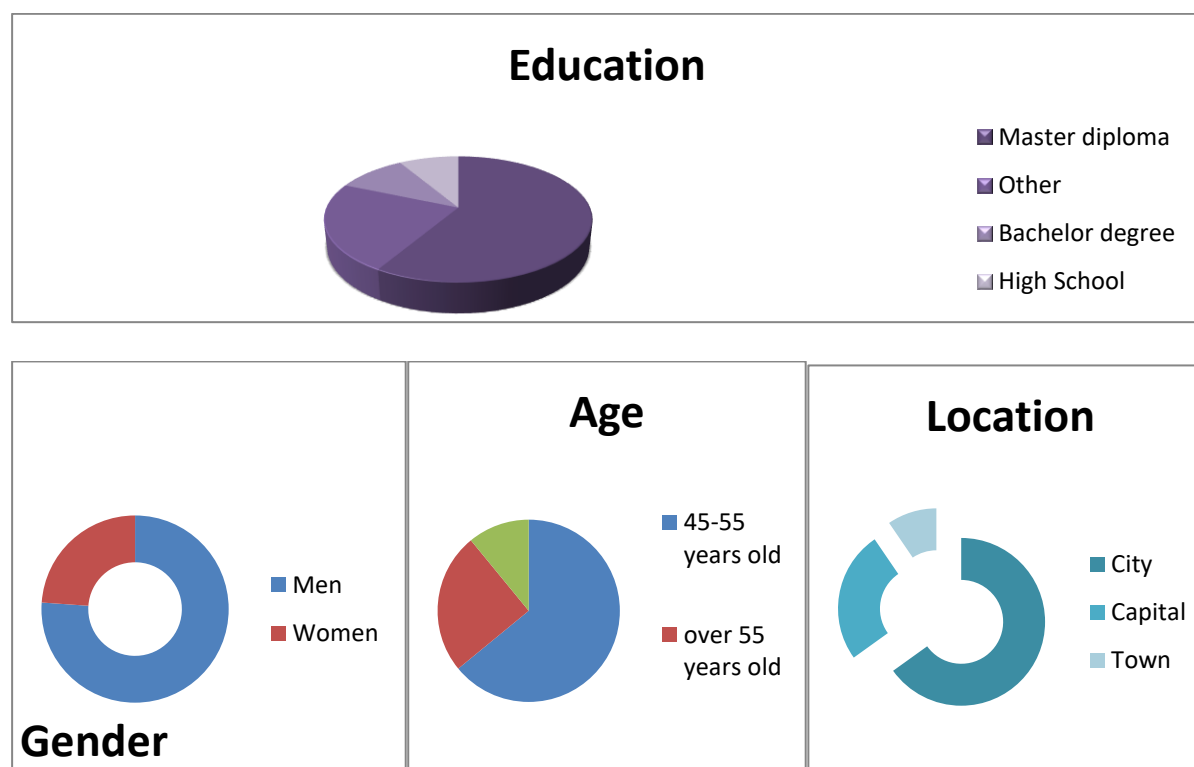
Regarding the field research, the consortium created a survey that aims at recollecting data from our focus group, adults facing physical and/or slight cognitive disability aged 35-55 coming from disadvantaged urban and rural communities. The survey has been sent to more than 30 Theatre groups, workshops, dance groups and festivals that all have a relation to the work with disabled people, in order to obtain responses. Collecting answers was one of the most difficult parts of the report.

After collecting all the data, we were able to create graphic representations of the results that made them easier to understand.

3.5.1 Field research: Questionnaires

General Information about Respondents

The analysed surveys, having target group 40 adults with cognitive or physical disabilities, reached the conclusion that the majority of the respondents were men and the age balance was 44-55 years old, living in city and capital city. The education level is medium as majority of the respondents have master degree diploma and a few have other degrees or did not reach diploma.

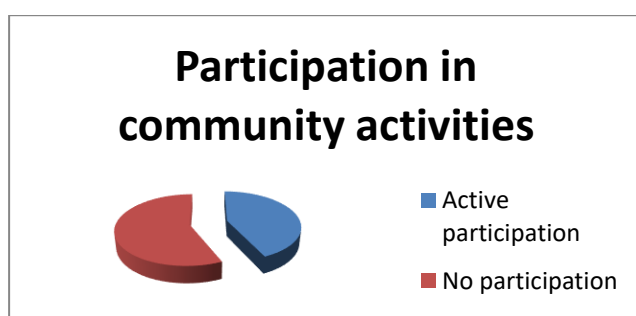




Involvement of Adults with disabilities in local activities

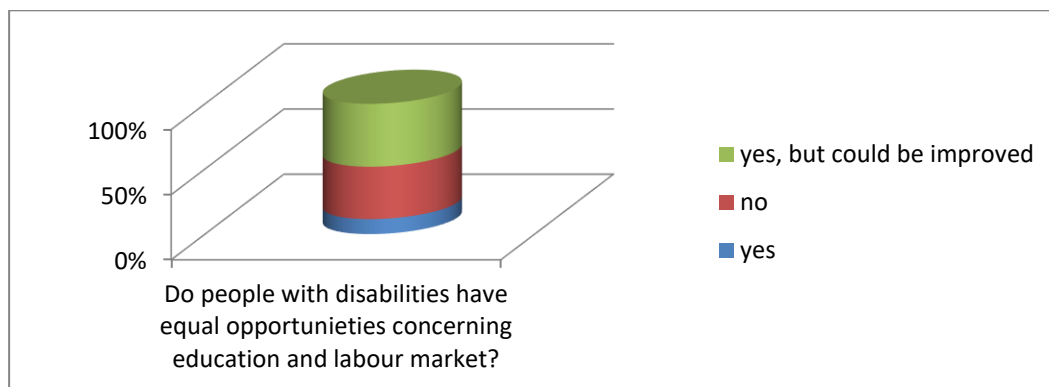
Regarding the participation in some community activities there was quite a balance in the answers: over 51% answered that are not involved in different activities and 49% answered are involved in community activities.

Also the majority of respondents declared that the people with disabilities are not so much involved in some community activities or even not at all, the rest consider that people with disabilities are enough involved in some activities in their communities.

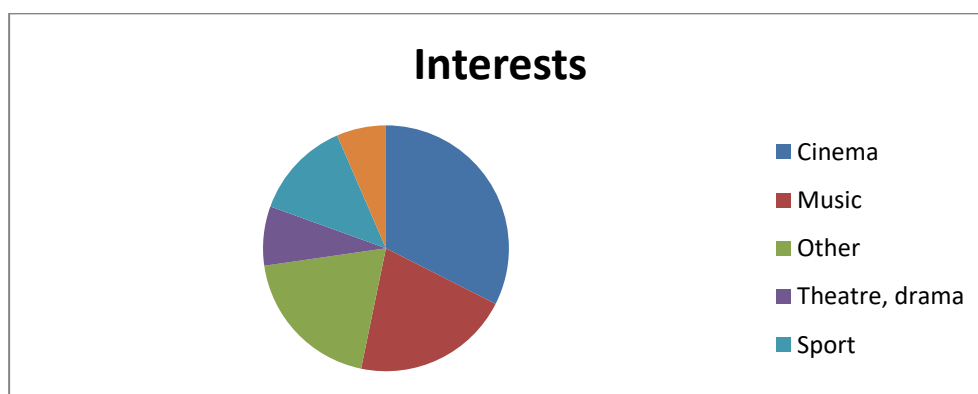


Accessibility of Adults with disabilities to education, labor market and local programmes

The answers for the question related to the equal opportunities concerning education and labor market for people with disabilities, the majority consider yes: they have access to education and labor market, but this reality could be improved(45%) and a significant number of respondents(35%) consider that there are no equal opportunities, just 10% consider that there are equal opportunities and no need to improve anything as they are satisfied and have access to education and labor market.

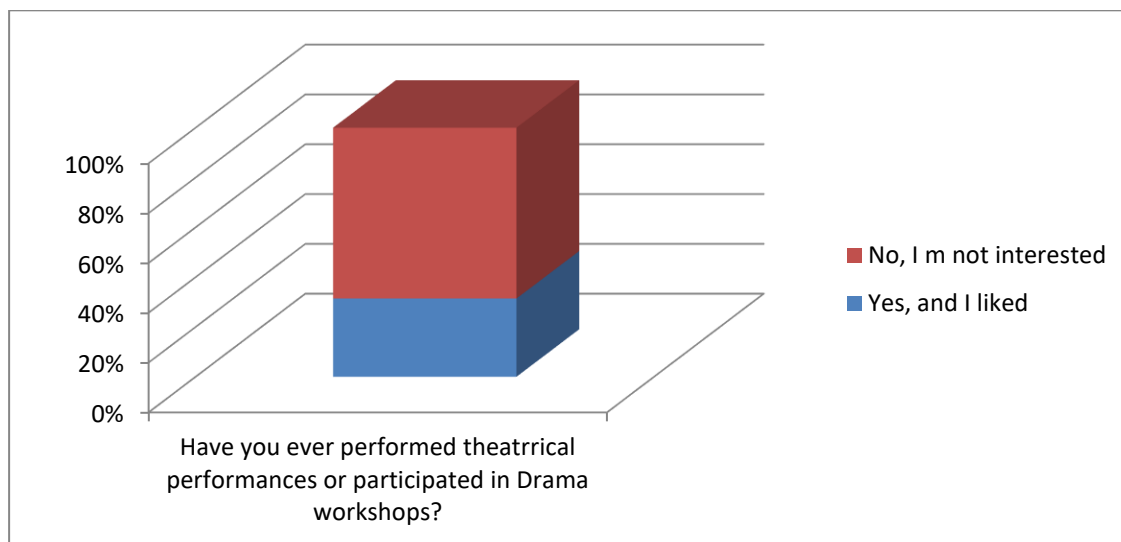


When asked about their interest, most of the people stated: cinema, drama, music, Theatre, sport; also a high percentage of people answered it is very easy to have access to sport, artistic, musical programs in Germany (70%).

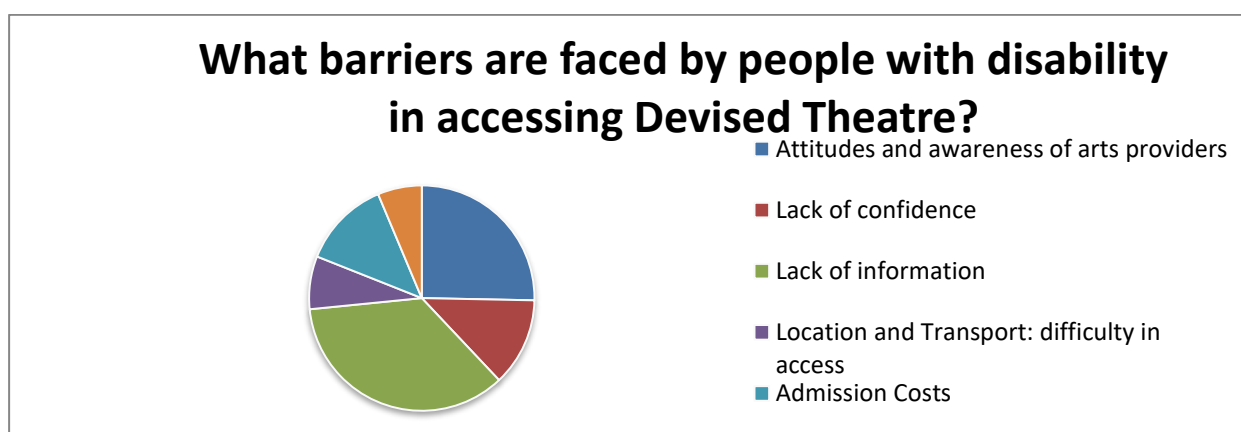


Devised Theatre

For the questions related to theatre performance or participation in drama workshops, a high percent of people answered that they are not interested and have no experience in devised theatre, moreover the majority do not know what Devised Theatre is, and it is also not easy to have access to Devised Theatre programs at national context.

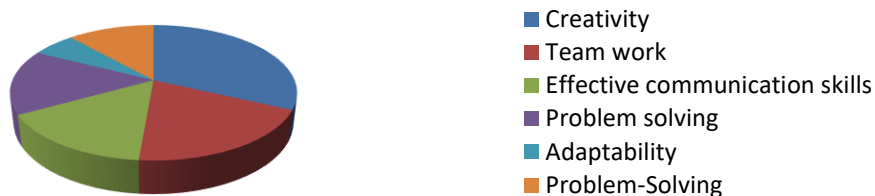


The barriers that people with disabilities have in accessing Devised Theatre are related to: attitudes and awareness of providers, information and other issues.



When asked about which soft skills could be developed thanks to Devised Theatre, the opinion of the majority were directed to creativity, team work, effective communication skills or problem solving.

Which soft skills can be developed thanks to Devised Theatre?



Also, the majority of people are not sure if they would take part in Devised Theatre local programs or would rather not participate just a small percentage was interested to participate in future Devised Theatre events.

Would you take part in a Devised Theatre?





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3.5.2 Concluding remarks

The results of the survey bring the information that the Devised Theatre in Germany is not well known and many people do not know what Devised Theatre is and how it works. The majority of people said they would not be interested to perform or are not sure whether they would like to perform in the future in a Devised Theatre event.

Even if it has already celebrated 9 editions in Berlin and brought inclusive theatre groups from all over the world, the biggest and most important Festival for Disability & Performing Arts “NO LIMITS” did not motivate enough persons with disability to join or attend Devised Theatre events.

It is important to improve the accessibility to Devised Theatre events by dissemination of information. In the capital city there are some initiatives such as RambaZamba, the most inclusive theatre in Germany, where disability can be experienced as strength’. RambaZamba’s approach is artistic rather than therapeutic, but there are problems with the spread of information and people with disabilities do not know about all these initiatives.

Two factors that influence the participation of people with disabilities in Devised Theatre are:

- the attitudes and awareness of the arts provider

- the lack of confidence of the people with disabilities.

So it is necessary to share awareness and encourage the art providers to include people with disabilities in their projects and also to focus on techniques and actions that will help people with disabilities to express freely, to be themselves in front of a big group of people, to boost their confidence.



4 DESK RESEARCH: GOOD PRACTICES OF CO-DESIGNED THEATRE INVOLVING PEOPLE WITH DISABILITIES

4.1 Desk Research: Good practices of Co-Designed Theatre involving people with disabilities: ROMANIA

In what concerns the good practices in co-designed theatre involving adults with disabilities, at national level there is no evidence according to the desk research performed. In Romanian literature, devised theatre is treated in isolation as well. However, some evidence was found about the devised theatre in theatre performances, and these were developed by the artistic teams without involving external people within the shows. An important aspect is that theatrical performances or Drama Workshops are well known among the respondents, as 80% have answered positively, however through the desk research performed it was very difficult to identify such activities. An explanation for this can be that activities of such kind are not well promoted and exploited.

At national level, there is no evidence of good practices of co-designed theatre involving people with disabilities. However there are some evidence of theatres in Romania that are using the methods in their performances, created by the artistic teams. Here are some examples:

The “Kitchen Story” is a devised theatre performance that had the premiere on 18 March 2018, in Baia Mare. The show was made according to the method "devised theatre", and it was born from the personal experiences and the memories of the members of the creative team. The show aimed to present a x-ray of one of the most confusing periods in Romania's recent history: the 1990s.

<https://teatrulbm.ro/spectacol/povesti-din-bucatarie/>



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"History in person I", coordinated by Oltita Cîntec followed a theatrical recitation of the relations between the "small" history, that of each of us, and the "great", the official, of the historiographers: 90s.

<https://fnt.ro/2019/istorie-la-persoana-creatie-colectiva-coordonata-de-oltita-cintec/>

4.2 Desk Research: Good practices of Co-Designed Theatre involving people with disabilities: BULGARIA

The Desk Research portion of this report provides information about 5 good practices in the field of Devised Theatre. Based on the conducted research, our team concluded that only one of the five described practices is actually realized on a national level due to the topic of Devised Theatre being largely unexplored. This, unfortunately, means that the underdeveloped field of Devised Theatre, especially for people with disabilities, is lacking on a national level. The other four good practices, though not observed on a national level, are completely applicable and our team strives to promote the art of Devised Theatre, especially considering all of the benefits it can have for adults with disabilities.

4.2.1 Best Practice n.1. Sensory Theatre.

The first observed best practice is that of the Sensory Theatre. It is, unfortunately, the only developed practice of co-designed devised theatre that can be found on a national level. The so-called *Sensory Labyrinth Theatre* in Bulgaria is what comes closest to the concept, and although not made specifically for people with disabilities, the methodology behind it can be adapted and used to engage people with disabilities in a unique theatrical performance that is largely dependent on the public and is devised and improvised. Such performances change with every single visitor since they are highly dependent on the uniqueness of the situation.



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According to the team of *Sensory Labyrinth Theatre Sofia*, the method behind this performance is interactive, since the performance is a direct result of the location and its specific context. The labyrinth can take place in different locations and it morphs to blend in the situation. The performance also revolves around the audience instead of the actors because the actors merge with the audience and both parts become co-creators of the show. The artistic installation is a labyrinth filled with extraordinary “sensory provocations” that are more engaging than traditional theatre and include the audience in the actual show through these auditory, olfactory, tactile, gustatory and visual stimuli.

This variant of devised theatre is very stimulating and engages all the senses of the participants. It is highly appropriate for people with disabilities if the site/location of the labyrinth is chosen with them in mind.

4.2.2 Best Practice n.2.Psychodrama for Adults

One practice that has a huge potential to facilitate personal growth through the tools of self-reflection, is called psychodrama. The technique is developed by Jacob Moreno, a Romanian-American psychiatrist and psychosociologist. This method allows for the one acting to see themselves from an outsider’s perspective by assuming roles in a safe environment. By focusing on a single participant at a time, the methods of psychodrama allow for this protagonist to perform while everyone else on stage assists the main performer. By acting out a series of scenes, these assisting persons allow the protagonist to explore various approaches to the same problem in order to find a new solution. The main point of this method is for the protagonist to be able to live through their decisions with the aid of the assisting roles and see the outcomes come to life instead of thinking about all the possible scenario on their own and imagining the outcome without being a part of the story.



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What makes psychodrama exceptionally suitable for adults with disabilities is the specific structure of a psychodrama session. A typical session consists of three main sections: the warm-up where actors are encouraged to enter a creative state of mind through ice-breakers, the action, where the protagonist assumes his/her roles and tries various approaches in the safe simulation-like environment, and finally, the post-discussion, the section where the assisting actors can provide feedback and empathise with the protagonist.

This technique is best suited for individuals with mental disabilities or those who have gone through traumatic experiences that may affect their present life. It is one of the best methods of promoting the emotional development of individuals.

4.2.3 Best Practice n.3. Transfer Theatre Skills into Communication Skills

While devised theatre on its own is a brilliant tool for developing improvisational skills and quick thinking, by modifying the process slightly, and shifting the focus onto the development of self-understanding and communication skills, in other words, communicating with one's own self and with others, the methods of devised theatre can be utilized in order to improve one's communication.

Theatre relies heavily on the understanding between actors. When not being led by a script, however, this understanding and implicit communication is crucial. For some people with disabilities, implicit and metaphorical speech is incredibly difficult to decode. This becomes increasingly problematic with time as it becomes an obstacle for proper communication. It is surprising how much of our ordinary communication relies on specific cues, implicit communication or gestures. Sometimes the entire semantics of a word may change depending on implicit contextual cues.



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By practicing theatre skills in a safe environment with an experienced director and educator, devised theatre can be turned from simply a form of art, to an incredibly effective tool for teaching communication skills to people with disabilities, including mental disabilities.

In this controlled environment, people with disabilities can practice giving and decoding cues that would normally be implicit in real life, as explicit first, just like actors know whose turn it is by reading the script. These explicitly mentioned cues are then gradually decreased until people with disabilities can learn to follow even the implicit cues. This skill can then be transferred from the scene to their actual lives.

4.2.4 Best Practice n.4. Puppetry for Developing Emotional Intelligence

Another brilliant technique that would allow people with disabilities to practice various skills through devised theatre is by introducing puppetry as a tool for teaching, developing and practicing emotional intelligence.

This practice can be especially suitable for people with physical disabilities as most of the acting is done through the help of puppets.

It is, however, a perfect opportunity to practice communication skills, emotional intelligence, and especially empathy. Since puppets have no way of utilizing facial expressions to show emotion, the puppeteer must convey all emotions through his/her voice and the limited movement of the puppet. This allows for an increase in the emotional tone of the actor.

Another aspect in which puppetry is especially helpful is to combat extreme shyness and low self-esteem. Improving these aspects is also a form of emotional intelligence. By taking small steps and having the person with disabilities act through the mask of a puppet: in this way, he/she can detach from the role and establish a protective barrier between him/herself and



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the role. This enable to overcoming extreme shyness or fear of interaction and improves on the communication skills of the person.

Once comfortable with this technique, the actor can gradually move on to more challenging roles where the line between him/her and the role becomes thinner and thinner, until he/she can enact real-life situations or simulations close to reality.

4.2.5 Best Practice n.5. Pantomime for Developing Logical Thinking

Pantomime is perhaps one of the most abstract forms of theatrical art. Pantomime is, however, incredibly holistic, involving the whole body into speechless communication. It is a complex method of communication that relies massively on improvisation. This approach to non-verbal communication is incredibly thought provoking and works to develop logical thinking in both the one acting and the audience.

Sometimes explaining through language yields no results, therefore, as a tool in the arsenal of devised theatre, pantomime can be used to teach basic concepts to people with mental disabilities and have them act out the action before trying. It can be incredibly useful in terms of non-verbal communication and logical thinking since it creates visual stimuli that are easily remembered and enacted as a form of imitation later on.

While more challenging for patients with physical disabilities, pantomime can be applied together with physical therapy to accommodate for a more holistic approach to their recovery. By exercising their body and mind together through pantomime, people with disabilities can enforce the connection between their brain and muscles and refine their range of motion in a more theatrical and gamified method coupled with traditional therapy.



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Depending on the application of the method, pantomime can be used in many cases since it's an all-encompassing method of acting despite seemingly "lacking" speech. What is conventionally missed out when speech is not present can be compensated through the methods of mimicry and pantomime.

4.3 Desk Research: Good practices of Co-Designed Theatre involving people with disabilities: ESTONIA

4.3.1 Best Practices n.1 JuksiNäitetrupp (Juks' Acting Troupe)

Juks is an institution managed by the Tallinn Social and Health Care Agency, which specializes in the development and maintenance of working capacity of people with intellectual disabilities of working age. Juks' mission is to support people with special needs and their families. There is also an acting troupe for people with disabilities in Juks.

Involving people with special needs in Drama and Theatre helps to unleash their development potential and creates the basis for the production. A good story is needed to create a production that speaks to everyone, both the actor and the viewer. The creative process that leads to the birth of a show begins with an engaging storyline, playful characters and meaningful and understandable text. To date, the acting troupe has operated 10 seasons. Currently, the acting troupe has 9 members.



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4.3.2 Best Practices n.2 Puuetegainimestekultuurifestival (Disabled People's Cultural Festival)

For people with disabilities, the Estonian Chamber of Disabled People has been organizing a cultural festival since 1993. The Cultural Festival for Disabled People is the cultural event for special needs people with the longest tradition in Estonia, featuring singers, dancers, instrumentalists and drama groups all over Estonia. Each year, children, adults and the elderly perform up to 30 different performances.

The previous year's Cultural Festival took place on 24-25 May at Rakvere Theatre under the leadership of the Lääne-Viru County Chamber of Disabled People. The festival was free for the audience. The festival featured 1 poem, 6 plays, one of which was self-made by children, 12 songs and 1 dance.

4.3.3 Best Practices n.3 Invateater OOP (Invalid Theatre OOP)

The OOP is located in Pärnu and was founded in 2015. The theatre offers dramaturgical psychotherapy and connects people with disabilities who want to get acquainted with acting. People with special physical or mental needs are particularly welcome, others can participate, too, but the key is the will to express themselves through theatre and the courage to step on stage.

The director of the theatre is Margus Oopkaup - a freelance actor and director. Oopkaup has set OOP's goal of doing good theatre and providing dramaturgical psychotherapy to both actors and audiences. Oopkaup has long guided an acting group at the Pärnu Hospital Psychiatric Clinic Day Center and runs a playful theatre there as participants have trouble remembering text.



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The OOP was the second invalid theatre in Estonia - the oldest is Karlanda.

4.3.4 Best Practices n.4 Invateater "Karlanda" ("Karlanda" Theatre for the Disabled)

"Karlanda" has been operating in Viljandi since 1993. It is known to be the oldest operating disabled theatre in Estonia. People with different disabilities participate in the activities of this acting group: people with intellectual disabilities, visually impaired people, diabetics, people with epilepsy and others.

The artistic director of "Karlanda" is IttaArrak, the vocal teacher and musical director is Riina Trumm, the dance teacher is Paul Bobkov, and the stage designer is MalleSaarelaid. This theatre is done with goodwill and for a minimal fee. During the decade, 14 performances have been staged. Performances in cultural institutions, at disability organization events, in nursing homes in the county and throughout the country. "Karlanda" has almost always won an award at the annual National Disability Art Festival. The theatre also has the Viljandi City Theatre Award.

"Karlanda" has also performed abroad - at the invitation of the OoluDiaconics Center in Proovo and Oolu in 2001. In 1994 they performed at the International Invalid Collective Festival in Espelkamp, Germany, which was a great recognition and a good study trip for "Karlanda".



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4.3.5 Best Practices n.5 Tartu Sclerosis Multiplex'i Ühing (Tartu Sclerosis Multiplex Society)

In addition to the people of Tartu, the Sclerosis Multiplex (SM) patients and their family members from Valga, Põlva, Võru and Jõgeva are welcomed to the Tartu SM Society. Membership of the association does not require confirmation of a diagnosis of SM - it is known that it may take years to reach a diagnosis. The association includes people of different ages and severity of illness.

Thanks to the support from America, the SM Tartu Society's acting troupe will also be able to perform outside of Tartu and retain a qualified mentor. According to the only wheelchair actor in the troupe, participating in the acting troupe is the only way not to stay home. Vanemuine Theatre actor Lembit Eelmäe, who provides stage support for the association, said he has learned understanding and humanity by teaching disabled actors.

The troupe's money is mainly spent on transport, as people with reduced mobility are many times more expensive to transport. According to the Tartu Chamber of Disabled People, the activities of the troupe deserve to be highlighted, as people with severe disabilities usually do not want to leave their homes. Being on stage helps them forget their worries for a moment.



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4.4 Desk Research: Good practices of Co-Designed Theatre involving people with disabilities: ITALY

4.4.1 Best Practices n.1 – SU LA MASCHERA (Raise your mask)



The Marconi Theatre in Rome, made up of a team of doctors in psychological sciences and techniques and training sciences, as well as actors and directors, has been working for several years in close contact with the world of physical and motor disability, certain that the Theatre is a powerful pedagogical and therapeutic tool.

Among the projects developed by the Teatro Marconi, "Su la Maschera!" is a project that guarantees an experience of emotional exploration through the knowledge of the theatre world in the round. The project revolves around thick theatrical performances.

The carefully selected "pièces", staged on the stage of the Marconi Theatre, provide a rich material on which they work.

The proposal is to start from the theatrical pre-text of these pièces to stimulate a discussion on the "played" themes, to share the experiences triggered by the show and promote the circulation of emotions in the theatre group. This initial phase of discussion follows the change of perspective that allows participants to try staging their experiences. It implies sensory education and the perception of one's body and vocal movement. The stimuli received become part of a profound experience that the person can integrate into everyday



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life. Attention is paid to action, the encounter between body interiority and communication. In physical and emotional action, importance is given to spontaneity, creativity and improvisation with the belief that they are the elements that can improve the perception of oneself and "being with others".

This activity, which is both creative and artistic at the same time, allows you to experiment with different aspects of yourself that would otherwise be difficult to know and live. The potential of the "party game" is now known, especially in theatre therapy, which is a source of inspiration for our work.

The possibilities offered by the creation and interpretation of roles, competently combined with the knowledge and skills of the psychological sciences, allow you to create paths of growth and promotion of personal well-being. In this way, through staging the deep parts of the individual identity, it is possible to facilitate the overcoming of uncomfortable situations, to develop one's own internal resources and to access fundamental resources for one's own health and for one's inner balance.

To complete the course, the participants also set up their own show, in which they are the protagonists in all stages of the process. Nothing is imposed, but everything is chosen together. Starting from the script, to the choice of costumes and scenes, they fully experience the satisfaction of acting in front of an audience and are gratified by the work done.

The realization goes hand in hand with the evolution of the work done, in order to reflect the initial goal: to grow together.

Source: <https://www.teatromarconi.it/teatro-integrato>



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4.4.2 Best Practices n.2 – TEATRO LIBERA TUTTI (THEATER FREE ALL)

TEATRO LIBERA TUTTI

The TEATRO LIBERA TUTTI project was born from the desire of some associations (Il Mostro, Campo di mArt, G.R.D., Passo Passo e Percorsi di Pace) to create an asymmetrical network of subjects - Associations, Municipalities, Bodies, Institutions, local communities, schools and youth centres - involving several territories simultaneously in integration projects related to diversity / disability, where social theatre, experienced as a container and a privileged expressive, creative and supportive channel, can become the "*trait- d'union*" to create a sensitive and active attitude with respect to the issue of disabilities, capable of experiencing diversity as a resource and not as a handicap.

The project specifically created two theatrical workshops, characterized by different but integrated artistic activities: theatre, body expression, music, sensory manipulation activities, pictorial art and stage set-up. People with disabilities were involved as actors, but were also protagonists of the path of conception and construction of the theatrical piece, from the subject, to the creation of the characters, to the realization of the soundtrack, the scenography and the costumes.

The experience proved to be particularly useful also for 'able-bodied' people, who were stimulated to get involved and move on different and deeper expressive and communicative levels, confronting their own and others' diversity, and activating new resources to conquer their limits and cultural / social constraints.



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The teachers, by already having experience in the field, used a methodology that favors the creative and socialization processes rather than the acquisition of specialized techniques; in fact, the approach is of a maieutic mold, as it highlights and develops the potentials of each of the participants, bringing out their expressive skills and different abilities.

Through the different artistic languages, the participants in the activity integrated with each other, working together, comparing and then expressing themselves jointly on the stage during the final event with the staging of a theatrical event, which was the result of the two workshops. The final event, promoted in both Municipalities involved, was characterized by the visibility of the work done, with two distinct performances with a single theme. This event was not only an opportunity to go on stage with your own show, but an authentic moment of exchange and sharing for all participants in the two paths.

Source: https://www.cittametropolitana.bo.it/disabili/Teatro_Libera_Tutti_1

4.4.3 Best Practices n.3 – MONELLI LAB (BRATS LAB)



"L'unione fa il teatro,
come il teatro fa l'amicizia"

The non-profit association "I monelli dell'arte" was formed on March 26, 2009 and is the result of a project of an integrated theatrical laboratory promoted and financed by the Department of Social Policies of the Municipality of Montjovet in Valle d'Aosta (North of



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Italy). It is managed by volunteer educators, who started this activity in October 2006 and continued it in the following years. The Association therefore testifies to the consolidation of the experience in the area and the loyalty and conviction of the people involved.

Main recipients of the project are:

- disabled children interested in theatrical activity.
- young people interested in theatrical activity and sensitive to values of social solidarity.
- social educators and teachers.

The Association aims first of all to encourage the social integration of children with disabilities with children of the same age, within an integrated theatre laboratory.

The methodology

The theatre company uses theatrical improvisation techniques coming from the experience of the Theatre in education which are aimed at enhancing the spontaneous resources of each one involved in the use of the different expressive channels: voice, gesture, image, musicality etc.

For the preparation of a show they don't start from a theatrical script, but from a literary story that seems interesting for the problems it suggests.

The director requires the actors to spontaneously interact with the chosen situations that the children live directly and therefore understand better. So, they "pretend" that they encounter realistic or fantastic situations in which they can better understand facts and events, made concrete by objects and actions and can experience relationships without great risks. Stimulated by the game, they can also express emotions, reflections, personal opinions. In fact, the use of theatrical techniques allows giving concreteness to situations proposed while remaining within the topic. It also avoids assigning characters and accepts all proposals making them functional to the story. Everyone immerses themselves in history



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and becomes part of it, assimilating its actions but also contributing to reviving it with personal experiences, often very exciting. If you try to make the most of everyone's best resources and use the vast range of languages that theatre offers, it is always possible to cut out roles suitable for everyone's abilities. Furthermore, limits become a creative resource. The theatrical script is thus written after the improvisations.

The shows produced by the group have choral characteristics; there are no protagonists that obscure others. But for a show to succeed, show emotions and attract spectators, two other elements are indispensable: an adequate rhythm that is obtained only by trying many times, but for short times and a strong energy that shines through when the actors are very involved in acting. The latter is the most important element, but it is not difficult to perceive it with disabled children who, if they are comfortable in a situation and have fun, communicate their emotions in a disarming way and easily empathize with those who are there to listen.

Source: <https://www.imonellidellarte.org>

4.4.4 Best Practices n.4 – COMPAGNIA TEATRALE INTEGRATA assaiASAI

(INTEGRATED THEATER COMPANY manyASAI)



The ASAI theatre company was born in 2011 within the ASAI association, as a consolidation of a long and previous workshop activity. The company integrates within its diversity of origin, age and ability. Some actors are children with disabilities or with psychological or



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psychiatric problems. Others have an experience of learning artistic methodologies in society or training periods within repair courses.

The approximately 40 actors work on the basis of the Argentine community theatre methodology. Starting from a topic decided in plenary, the children contribute to the construction of dramaturgy with improvisations, research and narrations. Some young actors have direct group organization and management tasks. The company supports its business through shows and various self-financing initiatives.

The director and supervisor of dramaturgy is Paola Cereda, a psychologist, writer and theatre director with long experience in the professional field.

"Diversity, says Paola, is not a point of arrival, but a starting point. Young people are used to welcoming diversity, both on their own and others', as a natural component of the contribution that everyone can give to the group. The actors are numerous: around 40, 45. Let's try to create a space where everyone feels competent, a bearer of knowledge and eager to learn from others and with others. For us, diversity is the daily tool through which we create a whole starting from the individuality of the individual. The strength of ASAI is to be open also to theatre enthusiasts, volunteers, educators in training, etc. It is not a ghetto but an integrated company, where it is built with everyone's diversity. "

People involved pick a topic, collect material and propose it during the weekly meetings, in the form of news and / or short narrations that offer ideas for group improvisations. Improvisations are reworked and become dramaturgy. Writing theatrical texts with the youngsters is very stimulating because the actors approach history, geography, geopolitics in a playful and at the same time profound way. Over the years, challenging topics have been covered: integration, mental distress, the economic crisis and the protection and violation of human rights in sport. Now we are working on the walls of Europe and on the barriers and borders of each of us. "We learn many things and tell them through the filter of humor."



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Freud called humor "the highest of defense mechanisms", an indispensable tool for looking at reality with the detachment necessary to transform pain into reflection and smile. "Even though our shows deal with demanding social issues, viewers leave the theatre full of enthusiasm and joy. These are two contagious emotions that we experience firsthand and that, therefore, we are able to transmit."

Sources: <https://www.asai.it/cosa-facciamo/teatro-musica/assaiasai>

<https://dito.areato.org/interviste-e-ricerche/il-teatro-come-mezzo-di-inclusione-sociale-intervista-a-paola-cereda/>

4.4.5 Best Practices n.5 – UP&DOWN

Born in 2015 from the collaboration between Paolo Ruffini, a famous Italian actor and showman, and the theatre company Mayor von Frinzius, the UP & Down project represents a beautiful example of integrated theatre composed mainly of disabled actors.

The UP & Down project revolves around three artistic expressions: theatrical, cinematographic and editorial. The theatrical show of the UP & Down project, in which Paolo Ruffini and some of the actors of the company (five with Down Syndrome, one suffering from autism and one in a wheelchair), recite is comic, disobedient and exciting: it differentiates relationships from relationships with emotions, time and diversity, managing to move and entertain the spectators at the same time.

A comic and moving show that documents human relationships. A direct and poetic investigation into society: irony and irreverence accompany viewers on a journey that tells the beauty that lies in diversity.

The skeleton of the show is built on the intention of Paolo Ruffini to create an extraordinary One-Man Show, with impressive sets and special effects. However, a sequence of boycotts



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and daring interruptions in which the actors break in proves to be much more skilled than he is. Also shows that there are many people who are not skilled at happiness or listening, but in the end, we are all differently able, differently normal and wonderfully different.

A representation with surreal connotations and unexpected developments with a strong connotation of improvisation, which interrupts the theatrical liturgies and offers the public a real experience in which the distances between stage and audience cancel each other out, and in the end actors and spectators find themselves to share a revolutionary gesture: a big hug.

Paolo Ruffini brings this show on stage together with really UP actors with Down's syndrome, but they will be the ones to infect everyone with the "UP Syndrome"!

In 2018 UP & DOWN also became a documentary film. The documentary presents the theatrical show of the same name and outlines a profile of the protagonist actors, five people with Down Syndrome and one suffering from autism, retracing their stories and describing their talents.

The documentary is a set of clips that tell the story and the project behind the theatrical show. There are extracts taken from the cameras behind the scenes and scenes of everyday life of every single person, thus showing the public how their days take place beyond the theatrical performances, tours, travels through Italy to reach theatres, and rehearsals at the Goldoni theatre in Livorno.

The film also contains short scenes taken from the shows, showing the roles that people have on the stage alongside Ruffini. The final product presents the meaning of the theatrical experience, the way in which the shows enhance the guys by showing their skills and the relationship created between the guys and the director.

Sources: <https://www.teatro.it/spettacoli/up-down-paolo-ruffini>



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https://it.wikipedia.org/wiki/Up_%26_Down_-_Un_film_normale

<https://www.compagniamayorvonfrinzius.it/formazione-lezioni>



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4.5 Desk Research: Good practices of Co-Designed Theatre involving people with disabilities: GERMANY

4.5.1 Best Practices n.1: RambaZamba theatre group

RambaZamba is a theatre group funded in Berlin in 1991 by the actors Gisela Höhne and Klaus Erforth, parents of a son with Down syndrome. Moritz, their son, was the first member of the group. Nowadays, according to the press, it is 'the most important inclusive theatre in Germany, where disability can be experienced as a strength'. RambaZamba's approach is artistic rather than therapeutic.

The ensemble consists of 35 people, the pieces deal with contemporary social themes, sometimes refer to classical subject matter and are sometimes partly written by the piece's director.²

The actors' handicap is often creatively integrated in the productions, not as a defect, but as a strength: "In every piece that I make, everyone should light up at least once." The materials come from literature, mythology and contemporary topics and are processed into their own pieces in the practices.

The RambaZamba theatre, in particular the Gisela Höhne ensemble, has made guest appearances all over Germany and in other European countries, including Portugal, Italy, France, the Netherlands, Denmark, Norway, Austria and Switzerland.³

4.5.2 Best Practices n.2: Theatre Labyrinth

Theatre Labyrinth is a project that was funded by the Erasmus Plus programme in 2014, declared as a "Good Practice Example". The project involved six organizations from six different countries that aimed at organizing training for instructors (group leaders, workshop



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leaders) in the field of arts and theatre therapy for young people with disabilities and a multi-national youth exchange with this target group.⁴

The project was coordinated by the “Jugendhilfe und Sozialarbeite.V.” from Brandenburg with the cooperation of organizations from Belarus, Ukraine, Spain, Poland and Lithuania. During the youth exchange art and theatre have been used as project activities. The training course involved 20 participants, the youth exchange 30 disabled young people plus group leaders, personal assistants, trainers and interpreters. The training course took place in Ukraine, the youth exchange in Germany.

During the project the participants learned what theatre is and what it means to be an actor. Through non formal education and with the help of games and methods different stories have been analysed, trying to create personal stories that could be acted afterwards. The Training also focused on how to express different characters and emotions with the body and movement to help disabled people to feel or sometimes to discover their own body.

These exercises increased disabled people’s creativity and theatre activities helped them to accept their borders, but also to push them further, to discover and experience new things.

Another big aim of the projects was to give young people with disabilities the same opportunities to make international and intercultural experiences, to meet personally with people from different countries and to travel abroad, as these opportunities are given to young people without disabilities.

4.5.3 Best Practices n.3: Inklusives Theatre in Wuppertal - Glanz-Stoff

The inclusive ensemble of the *Glanzstoff-Akademie der inklusivenKünstee.V.* consists of 17 actors and actresses with and without disabilities. One special thing about this ensemble is that disability, age and education dissolve on stage in a joint play.



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Since October 2019 people with Handicap are professionally trained for a period of three years in the inclusive acting studio. Besides classes in all relevant acting areas (Speech training, body training, voice training, scene studies, etc.) they are regularly on stage, work with actors from the ensemble and drama students.

The teachers consciously work in a practice-oriented manner, even though they are not an acting school, they aim to enable the participants to act as professional actors.^{5, 6}

One of the most successful plays of this assembly was “Leonce&Lena”, performed in Wuppertal in 2016.^{7, 8}

4.5.4 Best Practices n.4: NO LIMITS Festival Berlin Disability & Performing Arts

Germany’s biggest and most important Festival for Disability & Performing Arts “NO LIMITS”, has already celebrated 9 editions. Inclusive theatre groups from all over the world gather in Berlin to participate in this event.

Over 200 actors from Brazil, England, Italy, North America, Austria, Sweden, Switzerland, Serbia, Spain, South Africa and various places in Germany are participating. The audience can expect 34 performances, films, parties, workshops, a symposium and a six-hour performance program of young artists during the 10 days of festival.^{9, 10}

Particularly gratifying: most of the invited productions are the responsibility of disabled artists themselves, who take control of how they want to be represented on the stage. They make the festival a laboratory of productive divergence, in which opposites and differences collide, trigger discussions and release energies, a place of movement, pausing and meeting.¹¹



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4.5.5 Best Practices n.5: GrenzenlosKultur – Theaterfestival:

From 12th to 22nd September 2019 in Mainz the 21st edition of the GrenzenlosKultur festival took place. 16 Ensembles from Argentina, Germany, England, Holland, Italy, Canada and Wales played in 18 performances related to this year's topic "homeland". With humor, Anger and imagination, over 100 actors and actresses with and without disabilities show the current status inclusive stage culture.¹²

This festival is supported by the organization *lebenshilfe-kunstundkultur*, *Aktion Mensch* and the city of Mainz.

With the recognition of the UN Convention on the Rights of Persons with Disabilities, Germany committed itself in 2009 to create ways for people with disabilities to fully participate in cultural life. This means not only making cultural events more accessible, but also opening up the training and labor market. But 10 years later, little has changed in terms of accessibility at theatres for artists and viewers. Therefore GrenzlosKultur - as Germany's oldest inclusive festival - is offering a platform this year to bring up the possibilities and the variety of accessibility at the theatre.

5 REPORT ON DEVISED THEATER AND DISABILITY

The following research report aims at summarizing and comparatively analysing the 5 National reports produced by each partner. It is mainly composed by two parts: the Field research, which presents the key findings of each partner's national survey under a comparative lens, and the Desk research, focused on 5 good practices per Country and their key elements of inclusion.



5.1 FIELD RESEARCH: SUMMARY OF KEY FINDINGS

5.1.1 General information respondents' Key findings:

Romania

- Respondents willing to answer were mostly adults between 35 and 45 years old
- 55% female out of 40 respondents
- 55% of the respondents live in the city, while 45% in towns (less than 10000 inhabitants).
- Relative majority of respondents have high school diploma (50%)

Bulgaria

- The majority of surveyed participants were between the ages of 44 and 55, in fact, 58% of them (23 out of 40) fell into that category.
- There were 15 male respondents and 25 female respondents.
- 73% (29 out of 40) respondents lived in Sofia, the capital city of Bulgaria. 20% (8 out of 40) lived in other cities and only 7% (3 out of 40) lived in towns of 10 000 or fewer inhabitants.
- The vast majority of surveyed participants did not continue further education after high school despite their desire to do so.

Estonia



- Most of respondents were younger than 35 years old, accounting for 74% of all respondents (23 answers). (A fourth answer had to be added to the second question, since the target group in Estonia included people with disabilities, who are under 35 years old).
- There were 31 respondents of the survey, of which 13 were male, and 18 were female.
- 65% of respondents live in a village or a small town with less than 10000 inhabitants (20 answers).
- “Primary School” was the highest level of education completed by most of respondents (17 out of 31), accounting for 55% of the total. (A fourth answer had to be added to the second question, since the target group in Estonia included people with disabilities, who are under 35 years old).

Italy

- Relative majority of the group was aged between 35 and 45 years old (39%).
- 57% of respondents were male.
- Majority of people come from small urban centres or small cities. None of them come from Capital City.
- The school level is medium-low, showing that half of the sample (50%) did not reach the diploma and the other half, excluding two people (5%), did not reach the degree.

Germany

- The majority of the respondents were men.
- The majority was aged between 44-55 years old

- Most of respondents come from city and capital city.
- The education level is medium as majority of the respondents have master's degree diploma

Almost all Countries surveyed 40 respondents apart from Estonia, which surveyed 31 respondents. As it can be seen from the graph, most respondents for each Country were male but in Bulgaria, where the majority of interviewed were females. (Fig.1).

Sex of participants

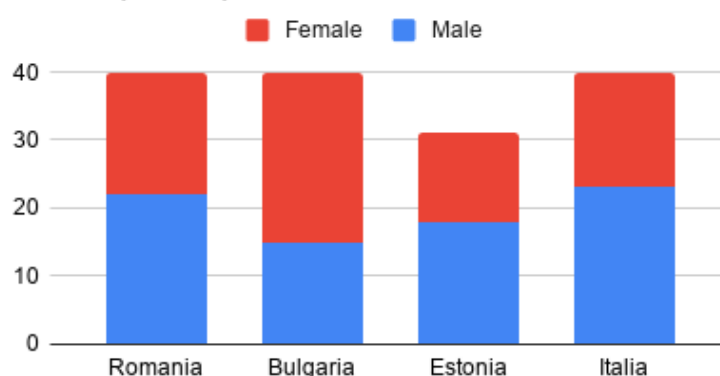


Figure 1

The majority of interviewed were aged between 35-45 years old for both Italy and Romania, while the biggest majority of respondents from Estonia were younger than 35 years old and the majority in Bulgaria was older than 45.

When considering the origin of respondents, in Estonia and Italy majority or totality of respondents came from small centres or villages with a population fewer than 10000. Conversely, in Bulgaria and Germany they came from the city or the capital city, with the



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former having 73% of respondents from Sofia, the capital city. Romania's respondents instead, came mostly from the city (55%) but also from smaller towns (45%).

Respondents from each Countries had different highest levels of educations, as in Romania and Bulgaria the highest level was a diploma, for Estonia it was primary school and for Italy most of respondents did not reach the diploma. Majority of respondents from Germany had a master's degree.

5.1.2 Involvement of Adults with disabilities in local activities' key findings:

Romania

- All respondents answered they are active participants in their local community's activities.
- 85,5% have considered that people with disabilities are enough involved.

Bulgaria

- Barely a fourth of respondents were involved in some form of local activities.
- Nearly all participants concluded that there is a lack of variety in the activities they could perform as disabled people.

Estonia

- 68% of respondents participate in some activities in their community.



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- 65% of respondents think that people with disabilities are enough involved in some activities in their community.

Italy

- 58% of the sample answered they participate in some activities in their local communities, mainly organized by the church.
- Majority of people think that people with disabilities are not so much involved in local communities' activities (67%), with 25% that think that they are not at all involved.

Germany

- 51% of respondents stated not to be involved in local activities
- Majority of respondents declared that generally speaking, people with disabilities are not enough involved in community activities.

With regards to respondents' involvement, all people from Romania answered that they are involved in some activities, as well as the majority of respondents from Estonia and Italy. In Germany 51% are not involved, while in Bulgaria three fourth of respondents are not involved in community's activities.

Generally speaking, people with disabilities are considered to be involved in community's activities by the majority of respondents from Estonia and Romania.



Conversely, in Bulgaria the greatest majority agreed that there is a lack of activities suitable for disabled people and in Germany people with disabilities are not enough involved. Finally, most of respondents from Italy think that the situation could be improved.

5.1.3 Accessibility of Adults with disabilities to education, labor market and local programs' key findings:

Romania

- 42.5% of interviewed adults have appreciated that they have equal opportunities concerning education and labor market, while 35% appreciated that opportunities need to be improved. 22.5% have appreciated that people with disabilities do not have the same opportunities as those without disabilities.
- Majority of participants are interested in Cinema (24.4%) and visual arts (23.2%).
- Easy access to sport, artistic, cultural, musical and other programs (80%).

Bulgaria

- The majority of the surveyed people agree that people with disabilities do not have equal opportunities for realization. Only two of those participating in the survey felt that they had equal opportunities with respect to people without disabilities.
- Nearly all said no to the question whether it was easy to access to artistic, sport, cultural and musical programs in the Country.

Estonia



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- The survey showed that in Estonia opportunities for people with disabilities are considered quite equal to those of people without disabilities in terms of education and labor market, but respondents believe the situation could be improved (21 answers; 68%).
- Respondents to this questionnaire were most interested in music – as many as 10 people, or 32%, chose this answer. Drama and Theatre proved to be the least popular, no one chose this answer (0 answers: 0%).
- The survey showed that it is very easy to access sports, artistic, cultural, musical, etc. programs in Estonia - 25 people answered "Yes, it's very easy", accounting for 81% of the answers.

Italy

- In Italy most of respondents think that people with disabilities do not have equal opportunities (53%). 45% of respondents think that even if they have, situation could still be improved.
- None of the respondents answered that it is easy to have access to sport, artistic, cultural and music programs (0%), while 22 (55%) still manage to find something regardless of the impediments.



Germany

- Relative majority of respondents stated that equal opportunities concerning education and labor market access could be improved (45%). 35% Think that there are not, and 10% think that there are with no need of improving.
- A high percentage of people answered that it is very easy to have access to sport, artistic, musical programs in Germany (70%)

In Romania, the relative majority of adults agreed that people with disabilities have equal education and labor market opportunities. Conversely, in Italy and in Bulgaria majority of respondents agreed that disable people do not have equal opportunities, although in Italy 45% of respondents think that opportunities are equal but could still be improved. The relative majority and the absolute majority of respondents from, respectively, Germany (45%) and Estonia (68%) declared that there are equal opportunities but that there is scope for improving the situation. Fig.2 summarizes data comparatively.

Do people with disability have equal opportunities concerning education and labour market with respect to people without disabilities?

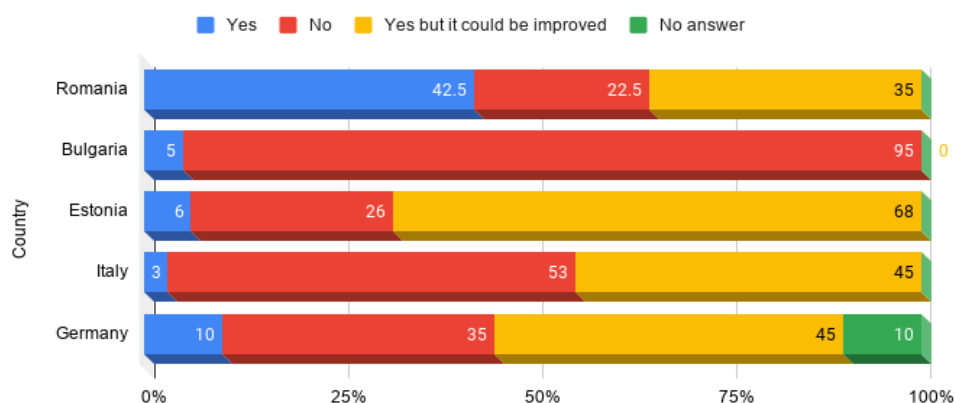


Figure 2



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As for the access to sport, artistic, cultural and musical programs, in some countries the high majority of respondents said it was easy to access them, while in others all participants said it was not easy. Namely, in Estonia (81%), Romania (80%) and Germany (70%) respondents said it was easy to access to these kinds of programs. Conversely, In Bulgaria and Italy none of respondents stated it was easy to access them, although in the latter 55% of respondents stated that they still manage to find something.



5.2 DESK RESEARCH: SUMMARY OF BEST PRACTICES

Romania

- Although Theatrical performances or Drama Workshops are well known among respondents (80% have answered positively), 90% of them don't know what Devise Theatre is.
- All 40 respondents have declared that it is very difficult to have access to Devise Theatre programmes in Romanian national context.
- Regarding barriers identified in accessing Devise Theatre programs, lack of information (100%) was the only answer provided by all 40 respondents.
- 90% of the respondents would be interested to participate in a Devise Theatre local programme.
- Skills improved by devise theatre are creativity 19,4% of respondents, conflict resolution, adaptability and teamwork 17,7%. of respondents each.

Bulgaria

- 20% (8 out of 40) of respondents had participated in previous Drama Workshops, and out of those 8, 5 had experience in Devise Theatre.
- While there are some theatre programs, Devise Theatre is not really promoted or sought after, largely due to its unpopularity among both people with disabilities and those without.
- The main reason why such programs are not popular, according to the majority of surveyed participants, is a lack of information and difficulty in access.



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- Majority of people agreed that the most prominent soft skills related to Devised Theatre are adaptability, teamwork and creativity. One person selected the Other option and answered that a soft skill that can be developed with the aid of Devised Theatre is self-reflection.

Estonia

- 88% of respondents have performed theatrical performances or participated in Drama Workshops.
- 28 people don't know what Devised Theatre is, accounting for 90% of all responses.
- It was found that access to Devised Theatre programs is very difficult in the Estonian context - 27 respondents chose this answer, accounting for 87% of the total.
- Only one person had some experience with Devised Theatre - 3% of all respondents. Two people knew what it was, but never had the chance to participate - 7% of the responses.
- Would you take part in devised theatre local programs? 24 people answered, "I don't know" (77%).
- Teamwork can be the most developed skill thanks to Devised Theatre (22 answers, 21%), followed by adaptability (19 answers; 18%) and creativity (18 answers; 17%).

Italy

- 73% of the sample report that they do not know what Devised Theatre is, while 4 people (10%) have experienced it.
- The further away from large urban centres, the more difficult it is to trace training programs or experiences of this kind.



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- Among obstacles identified in accessing Devised Theatre programs, lack of information (45%) and location and transport factor (35%) stood out.
- Teamwork (32%) and creativity (27%) are reckoned to be the most developed skills.

Germany

- A high percent of people answered not to be interested and have no experience in devised theatre
- The majority of people are not sure if would take part in Devised Theatre local programs or would rather not participate, with a minority being favourable to participate.
- Most people agreed on creativity and team-work.
- Among the barriers identified lack of information and attitudes of providers are some of the commonest.

As far as devised theatre is concerned, most of Countries' respondents do not know what it is. 90% of respondents from Romania do not know this method, which is not popular in Bulgaria either. Furthermore, in Germany a high percentage of people have no experience and are not interested in devised theatre.

Only in Bulgaria, Italy and Estonia there were some people that experienced devised theatre directly (respectively 5 people, 4 people and 1 person), with two respondents from Estonia that knew what it was but never had the chance to practice it.



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Among the barriers to access devised theatre, all respondents from Romania and majority of respondents from Bulgaria stated that it is due to a lack of information, which would explain also why the methodology is unknown to many respondents of all Countries. Also, in Italy the relative majority of people declared it is due to a lack of information (45%), although 35% of them added that another obstacle was due to the location and the transportation factor.

Despite being mostly an unknown methodology, respondents answered differently to the question regarding their interest in taking part in local devised theatre programs. 90% of respondents from Romania would take part, while 77% of respondents from Estonia do not know. Eventually, majority of respondents from Germany would not be interested in participating.

As for skills that devised theatre may enhance, majority of respondents from different Countries generally agreed that creativity, team work and adaptability are the soft skills that this methodology develops the most out of seven possible choices, although all skills had some percentages of votes for each Country. These three soft skills were the most voted in Bulgaria, in Estonia and in Romania. Creativity and teamwork were the relatively most voted in Germany and in Italy, with the latter having 27% of respondents voting for creativity and 32% for teamwork.



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Best practices

In this paragraph, there will be enlisted best practices related to devised theatre that each partner has identified in their Countries. Each best practice will be followed by a short “element of inclusion” describing the main feature that makes these practices a useful tool for disable people.

Romania

At national level, there is no evidence of good practices of co-designed theatre involving people with disabilities. However, two plots were performed using the devised theatre methodology:

- A. The kitchen story: is a devised theatre performance that had the premiere on 18 March 2018, in Baia Mare. The show aimed to present one of the most confusing periods in Romania's recent history: the 1990s.
- B. "History in person I", coordinated by OltitaCîntec followed a theatrical recitation of the relations between the "small" history, that of each of us an the official, of the historiographers: 90s.

Bulgaria

- A. Sensory Theatre: The only developed practice of co-designed devised theatre that can be found on a national level. According to the team of Sensory Labyrinth Theatre Sofia, the method behind this performance is interactive, since the performance is a



direct result of the location and its specific context. The artistic installation is a labyrinth filled with extraordinary “sensory provocations” that are more engaging than traditional theatre and include the audience in the actual show through these auditory, olfactory, tactile, gustatory and visual stimuli.

- Key element of success: actors merge with the audience and both parts become co- creators of the show through auditory, olfactory, tactile, gustatory and visual stimuli.

B. Psychodrama for Adults: The method of psychodrama allows the protagonist to perform while everyone else on stage assists the main performer. These assisting people allow the protagonist to explore various approaches to the same problem in order to find a new solution

- Key element of success: Focus on a single participant at time.

C. 3. Transfer Theatre Skills into Communication Skills: By practicing theatre skills in a safe environment with an experienced director and educator, devised theatre can be turned from a form of art to an incredibly effective tool for teaching communication skills to people with disabilities

- Key element of success: communication skills that have been practiced in theatre can then be transferred from the scene to people’s actual lives.

D. Puppetry for Developing Emotional Intelligence: The person with disabilities act through the mask of a puppet.



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- Key element of success: It allows to overcome extreme shyness or fear of interaction and to improve people's communication skills.

E. Pantomime for Developing Logical Thinking: By exercising their body and mind together through pantomime, people with disabilities can enforce the connection between their brain and muscles and refine their range of motion in a more theatrical and gamified method when coupled with traditional therapy.

- Key element of success: It teaches basic concepts to people with mental disabilities through visual stimuli that are easily remembered and enacted as a form of imitation later on.

Estonia

A. uksiNäitetrupp (Juks' Acting Troupe): It is an acting troupe for people with disabilities in Juks.

- Key element of success: The employment of storyline, playful characters and meaningful and understandable text.

B. Puuetegainimestekultuurifestival (Disabled People's Cultural Festival): The Cultural Festival for Disabled People is the cultural event for special needs people with the longest tradition in Estonia, featuring singers, dancers. It has been organized by the Estonian Chamber of Disabled People since 1993.

- Key element of success: Big scope event at a national level.



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C. Invateater OOP (Invalid Theatre OOP): Founded in 2015, this theatre offers dramaturgical psychotherapy to both actors and audiences.

- Key element of success: it offers people with special needs a chance to express themselves through theatre and the courage to step on stage.

D. Invateater “Karlanda” (“Karlanda” Theatre for the Disabled): the oldest operating disabled theatre in Estonia

- Key element of success: They offer specific dramaturgical psychotherapy to people with disabilities and allow the connection among disabled people, and with not disabled ones.

E. Tartu Sclerosis Multiplex'i Ühing (Tartu Sclerosis Multiplex Society): Sclerosis Multiplex (SM) patients and their family members from Valga, Põlva, Võru and Jõgeva are welcomed to the Tartu SM Society.

- Key elements of success: The troupe's money is mainly spent on transport, as people with reduced mobility are many times more expensive to move.

Italy

A. SU LA MASCHERA (Raise your mask): The project was developed by the Teatro Marconi and proposes to start from theatrical pre-texts of “pièces” staged on the theatre to stimulate a discussion on the “played” themes. To complete the course, participants also set up their own show, in which they are the protagonists in all stages of the process.

- Key element of success: It guarantees an experience of emotional exploration through the knowledge of the theatre world and the choices over all parts of the pièces, from the script to costumes, scenes and so on.



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- B. TEATRO LIBERA TUTTI (THEATER FREE ALL): The project specifically created two theatrical workshops, characterized by different but integrated artistic activities: theatre, body expression, music, sensory manipulation activities, pictorial art and stage set-up.
- Key element of success: Involvement of people with disabilities in the conception of theatrical pièce at 360°, from acting to creating the subject, the soundtrack, the scenography and so on.
- C. MONELLI LAB (BRATS LAB): By using improvisation techniques, participants don't start from a theatrical script but from a literary story that seems interesting for the problems it suggests. They "pretend" that they encounter realistic or fantastic situations in which they can better understand facts and events, made concrete by objects and actions and can experience relationships. The script is written after the improvisation.
- Key element of success: Social integration of children with disabilities with children of the same age without disabilities, within an integrated theatre laboratory. Furthermore, improvisation and creativity skills are enhanced.
- D. COMPAGNIA TEATRALE INTEGRATA assaiASAI: The company integrates within its diversity of origin, age and ability. Some actors are children with disabilities or with psychological or psychiatric problems. Others have an experience of learning artistic methodologies in society or training periods within repair courses. On the basis of the Argentine community theatre methodology, the company starts from a topic decided in plenary, with children contributing to the construction of dramaturgy with



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improvisations, research and narrations. Some young actors have direct group organization and management tasks. The company supports its business through shows and various self-financing initiatives.

- Key element of success: actors approach challenging social topics such as the economic crisis, protection and violation of human rights in sport, mental distress, in a playful and at the same time profound way.

E. UP&DOWN UP & Down project: Represents a beautiful example of integrated theatre composed mainly of disabled actors. It revolves around three artistic expressions: theatrical, cinematographic and editorial. Actors of the company are five people with Down Syndrome, one suffering from autism and one in a wheelchair.

- Key element of success: The play aims at showing that differences are normal and wonderful. Distances between stage and audience cancel each other out, and in the end actors and spectators find themselves to share a revolutionary gesture: a big hug

Germany

A. RambaZamba theatre group: 'the most important inclusive theatre in Germany, where disability can be experienced as a strength. The approach is artistic rather than therapeutic. The ensemble consists of 35 people, the pieces deal with contemporary social themes, sometimes refer to classical subject matter and are sometimes partly written by the piece's director.

- Key element of success: The actors' handicap is often creatively integrated in the productions, not as a defect, but as a strength. Social themes are dealt with.



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- B. Theatre Labyrinth: Theatre Labyrinth is a project that was funded by the Erasmus Plus program in 2014 and declared as a “Good Practice Example”. The project involved six organizations from six different countries that aimed at organizing training for instructors (group leaders, workshop leaders) in the field of arts and theatre therapy for young people with disabilities and a multi-national youth exchange with this target group
- Key element of success: young people with disabilities are given the same opportunities to make international and intercultural experiences, to meet personally with people from different countries and to travel abroad, as these opportunities are given to young people without disabilities.
- C. Inklusives Theatre in Wuppertal - Glanz-Stoff: The inclusive ensemble of the Glanzstoff- Akademie der inklusivenKünstee.V. consists of 17 actors and actresses with and without disabilities. Teachers consciously work in a practice-oriented manner, even though they are not an acting school, they aim to enable participants to act as professional actors.
- Key element of success: Disability, age and education dissolve on stage in a joint play
- D. NO LIMITS Festival Berlin Disability & Performing Arts: Germany’s biggest and most important Festival for Disability & Performing Arts “NO LIMITS”, has already celebrated 9 editions. Inclusive theatre groups from all over the world gather in Berlin to participate in this event.



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- Key element of success: most of the invited productions are the responsibility of disabled artists themselves, who take control of how they want to be represented on the stage.
- E. 5. GrenzenlosKultur – Theaterfestival: This festival is supported by the organization lebenshilfe-kunstundkultur ,Aktion Mensch and the city of Mainz and is Germany's oldest inclusive festival.
- Key element of success: Global scope gathering for social inclusive theatre companies.



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5.3 Remarks

This research puts together, compares and analyses field researches and best practices that partners have respectively performed and researched for the project DIS-ACT, concerning Devised Theatre.

With regard to the field research, key findings divided by themes were shown under a comparative outlook.

As emerged from section 2.3, most participants from different countries think that access to the labor market and to education for disable people is quite equal to those of not disable people but could be improved. Conversely, in some Countries like Bulgaria and Italy, most of respondent's state that access is not equal at all. The only exception is Romania, where the relative majority of respondents think that education and labor market access are equally accessible for disable people.

Accessing education and labor market could be improved, and in some cases needs to be improved. It may be argued that programs that teach valuable skills for the job market, tailored for disable people, may have a positive impact on this target group. This would be even more impactful in Countries where the majority of respondents said that opportunities are not equal, namely Bulgaria and Italy.

This trend is further visible for another question, which asked about how easy it was to access sport, artistic, musical and cultural programs. Although those programs are said to be accessible for disable in Estonia, Romania and Germany, in Bulgaria and Italy none of respondents said it was easy to access them.

Therefore, it may be said that all sports, musical, artistic and cultural programs that are made accessible for disable not only would be beneficial as a measure of social inclusion in



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all Countries, but also would be seen as a necessary measure in those countries where barriers are yet to be taken down.

Section 2.4 sheds some light on Devised Theatre. Almost all respondents from all Countries do not know this methodology and only few people in three Countries have performed it before. The reason why this methodology faces so many barriers to spread is, according to the majority of respondents from all Countries, due to a lack of information.

To the question whether they were interested in trying devised theatre programs, majority of respondents answered differently in each Country. If on the one hand the methodology captured the interests of most of respondents from Romania, in Germany most people declared not to be interested in trying. Lastly, in Estonia most of respondents do not know whether they would like to participate.

When it comes to skills enhanced by devised theatre, respondents from almost all Countries gave homogeneous answers, placing creativity, team- work and adaptability as the three most chosen skills out of seven skills available.

As far as best practices are concerned, this research highlights one key element of success for each practice, underlying how these methodologies may be suitable and helpful for the inclusion of people with disabilities.

To sum up, if programs that teach useful skills to employ in the job market or artistic, cultural, sport and musical programs are made accessible to disable people, social barriers are lowered and this may result in a positive impact on their lives and on their societies. Devised theatre was not seen as a methodology that all Countries' majorities considered pleasing. However, if it is delivered to interested people with disabilities it may contribute to the, yet to be improved, inclusion of this target group and to the development of some of their skills.



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6 TRAINING FORMAT: QUALITY ASSESSMENT REPORT

INTRODUCTION

The following report is a part of the Quality Assurance process of the project. It is a comparison of the findings of DIS-ACT questionnaire that was sent to our stakeholders in the participant countries. The report consists of a correlation of the German, Italian, Estonian, Bulgarian and Romanian reports and findings reflecting the situation in each country.

In each partner country, 50 stakeholders in Adult Education, Arts/creativity, creative business and disability (adult education institutions, NGOs, cultural businesses and associations, arts centres/groups, organizations of disabled people, organizations/public agencies providing services for disabled people), assessed the training format developed by the Consortium.

The survey was in the form of a questionnaire divided into three main sections with 9 multiple choice questions and one open question. Mainly the questions intended to understand the previous knowledge and the use of activities derived from Devised theatre (or similar) with adult with disabilities, to assess the activities proposed within the training format and to receive feedbacks to improve it. Following the gathering of the answers, each partner elaborated a report with the results of the questionnaire.

Following the structure of the survey, this Quality Assurance Report is divided into three main parts that represent the field research analysis: **Knowledge of theatre activities, Training format: knowledge and use of the activities, Feedbacks on Training Format activities**. The three chapters show and compare the responses of each section of the questionnaire.

This analysis enabled us to draw some suggestions for integrations, modifications and improvements of the proposed training format.



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It is important to emphasize that, due to the Corona Virus emergency, it was not easy for the partners to contact the stakeholders and conduct questionnaires and evaluations with them. With the exception of the Romanian partner, who succeeded to organize a webinar to gather all the stakeholders and present them the questionnaire, the latter was mainly provided to the stakeholders together with the training format by email and/or presented and explained by phone calls.



6.1 FIELD RESEARCH ANALYSIS 1: Knowledge of theatre activities

Key findings - Bulgaria:

- 60% of respondents have NO previous knowledge of Devised Theatre
- 54% of respondents have included arts activities in their educational offer
- 60% of respondents think that this kind of education offer can foster the social inclusion of the target group.

Key findings - Estonia:

- 60% of respondents are already familiar with Social Theatre
- Most of the stakeholders (65%) support this kind of training as a vehicle to foster social inclusion of adults with disabilities
- Nevertheless a significant number of them (47%) have not included art activities in their educational offer.

Key findings - Romania:

- 92% of respondents know what Social Theatre is
- More than a half (52%) have not included arts activities in their educational offer
- 84% are absolute certain that this kind of educational offer can foster the social inclusion of the target group.

Key findings - Italy:

- 76% of respondents state that they know what Devised Theatre is (even though not many of them are aware of its real meaning, but identify it with Community Theatre)
- 58% have, at least once, included arts activities in their training programs
- Most of the respondents think that this kind of educational offer can foster the social inclusion of the target group.



Key findings - Germany:

- The majority of respondents (75%) have knowledge about Social Theatre, but most of them have not, or rarely, used it.
- 64% of respondents affirms that this kind of educational tool could foster social inclusion of adults with disabilities

Comparing the first section we can immediately see that there are some similarities between the answers of the different partner's stakeholders but also some differences.

Only stakeholders from Bulgaria have no knowledge about Social/Devised Theatre (with a not encouraging percentage of 60%). In the other countries the majority of respondents know what it is. The case of Italy is peculiar because, despite 76% of participants of the questionnaire confirm to know Devised Theatre, not many of them have grasped its international meaning, but have identified it with more local experiences such as: scenic creation, improvisation theatre, research theatre and especially community and integrated theatre.

With regard to the inclusion of art activities in existing educational offers, only in Romania and Italy we find a significant number of operators (respectively 66% and 58%) who have, at least once, included arts activities in their training programs. The other partner countries show a more modest usage of those activities in their trainings with adult with disabilities.

We have registered a general positive attitude towards these activities and their potential to foster social inclusion of the target group. In all the partner countries there is a vast majority of stakeholders affirming that this kind of educational offer can absolutely improve social inclusion of adults with disabilities.

6.2 FIELD RESEARCH ANALYSIS 2: Training Format: Knowledge and use of the Activities

Key findings - Bulgaria:

- $\frac{3}{4}$ of respondents have absolutely no idea about the activities described in the Training Format
- 67% of respondents already know very few activities (from 1 to 8)
- 64% of respondents are willing to introduce those activities (even partially) in their educational programme
- Ice-breakers, energizers, team-building are the preferred activities

Key findings - Estonia:

- The majority of stakeholders (56%) are familiar with the activities included in the training format
- Nevertheless they know few of them (35% of respondents fall into category 1: from 1 to 8 activities)
- 63% would include these activities in their educational offer with a preference for: energizers, team-building and theatre exercises

Key findings - Romania:

- All the stakeholders are familiar with the activities (even if partially).
- 75% of them already knew from 1 to 8 activities of the Training Format
- All the participants declare that they would include these activities in their educational programme, with 42 options for "Yes" and 8 for "partially"
- Energizers, ice-breakers, theatre exercises and group dynamic are the most selected activities

Key findings - Italy:

- Many of the stakeholders (76%) are already familiar, at least partially (60%), with the activities provided in the training format.
- The activities already known turn out to be about 25-50% of the entire process
- Almost all the respondents would like to include, at least partially (36%), these activities in their training, with a little preference for ice-breakers activities.

Key findings - Germany:

- Most of respondents are familiar (72%), at least partially (50%), with the activities provided in the training format
- However they know very few activities: option 1 to 8 gathered 42% of the votes.
- 64% would include the activities in their educational offer and 35% would partially do it (No negative answer)
- Preferred activities: devising exercises, theatre exercises and group dynamic

The results of the survey indicate that the majority of the stakeholders of each partner country is already familiar with the activities included in the Training Format, even though they generally have a partial knowledge of them. The only exception is Bulgaria where $\frac{3}{4}$ of respondents have absolutely no idea about these activities.

This general data is confirmed by the second question of section 2 “*How many activities do you know?*” which gave the possibility of a multiple choice between: 1 to 8 activities (till 25%); 9 to 16 activities (till 50%), from 17 to 24 activities (till 75%); from 25 to 32 activities (till 100%). The majority of the answers from all countries fall into category 1 (1 to 8 activities), with a slightly higher knowledge in the Italian context. These results show us the necessity of a training of trainers who are the first who are not yet familiar with a vast array



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of activities that could be deployed when dealing with people with disabilities. In fact, only the activities whose structure is clear from their very names seems to be the most popular among respondents (for instance “name game” and “round table”).

Even though the knowledge about this kind of activities is still weak, the majority of the respondents in every partner country express interest in find out more about certain activities and willingness to include them into their educational programme. Germany and Romania registered no negative answer with this regard and the other countries counted very few “no” to the question.

Among the proposed activities to be included in countries’ educational offer, we registered a common preference for “ice-breakers” and “Theatre exercises”, followed by “energizers”, “team-building” and “group-dynamic”.

6.3 FIELD RESEARCH ANALYSIS 3: feedback on Training Format Activities

Key findings - Bulgaria:

- Almost everyone agrees that the activities are well distributed.
- The majority of stakeholders think that the 7-days Training Format is fine. Only 3 people expressed concern considering it too intensive
- No further activities were suggested

Key findings - Estonia:

- Most of the stakeholders agree at 55% that the different activities were well-distributed in the Training Format
- 48% think that the 7-days Training Format is of the right length, but a significant number of participants (more than 40%) also think it is too short to enhance its purpose.
- Suggested activities to be added to the Training Format: brainstorming, puppet shows, demonstrations, exhibitions, role-plays and campaigns

Key findings - Romania:

- Almost everyone considers the activities well-distributed
- The vast majority of stakeholders consider the 7-days Format to be sufficient in order to achieve its goals.
- Some participants suggested the following activities and explained them: mirror, polemic chairs, bingo, shadow theatre, improvisation theatre, Ka-ha-dos, interactive stories, aquarium, crossword contents

Key findings - Italy:

- The activities are considered to be well-distributed within the Training Format by 86% of respondents.
- The time dedicated to the entire process appears to be too short for 64% of the stakeholders
- Most of the interviewees did not suggest other activities

Key findings - Germany:

- Accordingly to 72% of the interviewees the activities are well-balanced
- The 7-days Training Format was considered sufficient to achieve its goals by 67% of the stakeholders
- Most of the interviewees (75%) don't know other activities. The remaining suggested the following: creative writing, theatre of oppressed, voice training and tongue twister, storytelling, debriefing sessions, physical theatre, resilience training



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According to the vast majority of the interviewees of each partner country, the different types of activities presented in the Training Format are well-distributed. This appreciation is an important starting point for the Consortium in order to identify the strengths of the proposed Training, even though we should take in mind that some respondents (for instance from Bulgaria) may have no strong opinion about the distribution of the activities, since most of them were just introduced to the concept and did not have preconceived notions on how activities like these should be distributed.

We registered also a general agreement on the right length of the 7-days Training Format, that has been judged to be widely sufficient to achieve its goals. However, Estonia and Italy show different data. More than 40% of Estonian stakeholders pointed out that it is too short if it is intended to foster social inclusion, active participation and empowerment of adult with disabilities. As regards to Italy, the time dedicated to the entire process appears too short for the 64% of the stakeholders, who also highlighted that working with people with disabilities requires different times depending on the type of disability.

With regard to question 10 “Do you know more Non-Formal Education activities that can be added to this format in order to achieve the aim of the training? Please describe the activity briefly”, many interviewees from different countries were very detailed when introducing and explaining further activities that can have the same positive effects of the proposed ones. This is the case of Romania where stakeholders offered a long list of activities such as: mirror, polemic chairs, bingo, shadow theatre, improvisation theatre, “ka-ha-dos”, interactive stories, aquarium, crossword contents; with a full explanation of their dynamics and rules. Even if less detailed, also Estonian stakeholders mentioned some activities that could be added to the Training, like: puppet shows, demonstrations, exhibitions, role-plays and campaigns. Other activities, suggested by German stakeholders are creative writing, theatre of oppressed, voice training and tongue twister, storytelling, debriefing sessions, physical theatre, resilience training. On the other hand, stakeholders from Bulgaria and Italy



did not suggest other activities to be added to the Training Format. Bulgarian respondents largely left the question unanswered because they were not confident in giving feedbacks on activities, they have not tried out for themselves. In Italy some respondents merely added verbally that they know other icebreaker and energizer activities but did not specify which ones.

6.4 Suggestions for the improvement of the Training Format

Starting from the results of the survey, we register a general, extremely positive inclination towards the activities proposed in the training format and a willingness to include them in the existing educational offers of each partner country. Thanks to the comments extrapolated throughout the questionnaire but especially in the final, open question (Q11) that explicitly asked *“Further comments, special findings and needs you would like to address?”*, we were able to gain some useful indications that we need to take into consideration in order to improve the proposed training. Basically, we can group them into the following three categories:

a) SIMPLIFICATION

Since there is a general lack of deep knowledge about “Devised Theatre” and how to use it with adult with disabilities, stakeholders highlighted the necessity of more training on the matter, together with detailed explanations and the guarantee of their impact on the target audience. The activities should be easy to implement, by being presented on a ready to use manner, with a sort of guide. If the trainers do not know what they have to do and how is the dynamic of an activity, in fact, they cannot share it with the people they are working with.



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b) DURATION ADJUSTMENT

To ensure the fulfilment of the training's goals, a need for an adjustment has emerged, especially with regard to the allocation of time for each activity. There is a general need for more time when dealing with adult people with different background. In fact, any training process with different targets would require very different times depending on the target involved.

c) FURTHER ACTIVITIES

Even if the activities contained in the training format are considered to be sufficient in order to achieve its goal, stakeholders suggested some other activities to take into consideration, most of which were actually already present in the training format even if under different names. Just few examples: mirror, polemic chairs, bingo, shadow theatre, improvisation theatre, "ka-ha-dos", interactive stories, aquarium, crossword contents, puppet shows, demonstrations, exhibitions, role-plays, creative writing, theatre of oppressed, voice training and tongue twister, storytelling, debriefing sessions, physical theatre, resilience training.

A further need to specify that a debriefing part is already included at the end of each activity within the proposed Training Format is necessary.

6.5 Conclusion

The comparison between the five national quality assurance reports has revealed a lot of interesting information about the potential effectiveness of the Training Format designed by the partners.

Overall, we acknowledge a real interest and enthusiasm towards the training format whose validity has been confirmed. It has been judged "*well-structured*" "*engaging*" and "*suitable*"



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for the target audience from the vast majority of the stakeholders. This is a very significant point since not all the partner countries have the same level of knowledge and experience in the use of social theatre with adults with disabilities. In Estonia, Romania, Germany and Italy a high percentage of stakeholders do know what Devised Theatre is, while in Bulgaria 60% of respondents have no previous knowledge of this method of theatre-making. However few stakeholders from each country have already included it in their educational offer, with the exception of Italy where 58% of respondents have done it, at least once.

The majority of stakeholders are keen on implementing at least some part of the programme, if not all (the data from the 5 countries does not differ too much with this regard). They widely believe this kind of training, if properly developed and used, can foster the social inclusion of the target group.

Some of the respondents highlighted the innovative elements contained in the training format designed by the Consortium: even if some of the activities were already known, they are innovative in their declinations and developments and, above all, in their integration in the path.

Giving the complex target (physical and cognitive disabilities) and the general lack of information and experience in using Devised Theatre to enhance the target group social inclusion, projects like this are not only welcomed but urgently needed, as stated by one German interviewee.



7 DEVISED THEATRE FORMAT FOR EDUCATORS: Training Format

Module: Devising Theatre – Agenda with Exercises

Day 1

Title of the Exercise	Activity (energizer, team building, icebreaking games, etc.)	Objectives and main outcomes	Duration
1. Project/Training Introduction	Slides (attached file)	To introduce the Project to participants as well as concepts and methodology of the training.	60 minutes
2. Expectation Tree	Icebreaker	To start sharing feelings and expectations between participants in a safe way	30 minutes
3. Name Game	Icebreaker	To start to familiarize with other participants learning the names	30 minutes
4. The Modified Clock	Icebreaker/Team Building	To get to know each other sharing info in a funny and active way	45/60 minutes
5. Backsheet	Icebreaker/Teambuilding	To start working together and familiarize with names	45/60 minutes



6. Blind Impulse	Energizer/Icebreaker	To get a first physical approach with other participants and to overcome a barrier to reach the objective	15 minutes
7. Feedback Time	Debriefing	To evaluate the activities, to share feedback and feelings	20 minutes

Day 2

Title of the Exercise	Activity (energizer, team building, icebreaker, etc.)	Objectives and main outcomes	Duration
1. One Duck, Two legs, Quack!	Energizer	To energize the group with funny	10 minutes
2. Raft of Relationship	Group building Group Dynamic	Presence Non-verbal Communication	90 minutes
3. We complete each other	Teambuilding	To overcome difficulties and to work together to reach a goal	90 minutes
4. Round Table	Workshop	To respect the other, to listen and to confront/share ideas in a safe and respectful way	90 minutes
5. The Possible Mission	Teambuilding	To overcome fears of confronting strangers, to plan and work	90 minutes



		together	
6. Feedback Time	Debriefing	To evaluate the activities, to share feedback and feelings	20 minutes

Day 3

Title of the Exercise	Activity (energizer, team building, icebreaker, etc.)	Objectives and main outcomes	Duration
1.A-I-O	Energizer	To energize the group with funny and keep attention and focusing	10-15 minutes
2. Focus Point	Theatre exercise	Scenic Presence	60 minutes
3. Feeling myself	Body relaxing Theatre exercise	To discover our body perception and his presence in the space	60 minutes
4. Laser Dot	Theatre exercise	To acquire bases of Body language and body movement on the scene – First performance	90 minutes
5. Whisky Mixer	Energizer	To recovery energy after the break	10-15 minutes
6. The Poem	Devising from Text Theatre exercise	To use text for devising performance	90 minutes
7. Table Storytelling	Devising from Text Scenic creation	To use body and improvisation to write a story and a performance	60 minutes



8. Text without text	Scenic Creation	To find the rhythm of the scene	30 minutes
9. Feedback Time	Debriefing	To evaluate the activities, to share feedback and feelings	20 minutes

Day 4

Title of the Exercise	Activity (energizer, team building, icebreaker, etc.)	Objectives and main outcomes	Duration
1. The longer line	Energizer	To energize the group with funny	15 minutes
2. Dance to the Statue	Devising from Music Theatre Exercise	Body movement and Body Language on the scene	45-60 minutes
3. Symbol Dance	Devising from Music Theatre Exercise	To acquire a method about devising from music and imagine	60 minutes
4. The Painter	Devising from Music Theatre Exercise	To acquire a method about devising from music and movements with performance	60 minutes
5. Homework	Work for free time	External observation to use in the next steps	Free time
6. Feedback Time	Debriefing	To evaluate the activities, to share feedback and feelings	20 minutes



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Day 5

Title of the Exercise	Activity (energizer, team building, icebreaker, etc.)	Objectives and main outcomes	Duration
1. Chicken Impulse	Energizer	To energize the group with funny	15 minutes
2. Support with the obstacle	Devising from Movement Theatre Exercise	Body movement and Body Language on the scene with a performance	60-75 minutes
3. The Journey	Sensorial Observation Theatre exercise	To experience our senses to build a devised performance	60 minutes
4. Homework performance	Performance	To build a performance from external observation	60 minutes
5. The Christal Race	Energizer Performance	To energize the group performing a race	20 minutes
6. Inquiry Questions	Devising Method exercise	To devising from Inquiry Questions	120-150 minutes
7. Feedback Time	Debriefing	To evaluate the activities, to share feedback and feelings	20 minutes



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Day 6

Title of the Exercise	Activity (energizer, team building, icebreaker, etc.)	Objectives and main outcomes	Duration
1. Ballon walking	Energizer Performance	To energize the group with bases for a performance	15 minutes
2. Mini- Training Preparation	Workgroup	To give to participants indication to work in a group for the preparation of mini pieces of training	30 minutes
3. Building a mini training	Workgroup	To acquire the method to build a devising training	120-150 minutes
4. Mini training: Presentation Group1	Workgroup Mini-Training	To experience the leading of a devising training	90 minutes
5. Mini training: Presentation Group2	Workgroup Mini-Training	To experience the leading of a devising training	90 minutes
6. Feedback Time	Debriefing	To evaluate the activities, to share feedback and feelings	20 minutes



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Day 7

Title of the Exercise	Activity (energizer, team building, icebreaker, etc.)	Objectives and main outcomes	Duration
1. Mini training: Presentation Group3	Workgroup Mini-Training	To experience the leading of a devising training	90 minutes
2. Mini training: Presentation Group4	Workgroup Mini-Training	To experience the leading of a devising training	90 minutes
3. Mini training: Presentation Group5	Workgroup Mini-Training	To experience the leading of a devising training	90 minutes
4. Final Debriefing	Debriefing	To conclude the training course with considerations, questions and indication for the future.	60 minutes
5.Thanksgiving Circle	Group Dynamic	To give to participants a possibility to give feedback at an emotional level	30-45 minutes



8 DEVISED THEATRE FORMAT FOR EDUCATORS: Training Toolkit

Training Toolkit – Devised Theatre

Exercise N. 1

	Project/Training Introduction
Purpose of the Exercise (Explain why this exercise is implemented)	In each training is important to start explaining and contextualize the training concerning the project. More, this is a new methodology, this is important to give to participants the theory of this methodology, theoretically envisaging what will be done practically during training.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Make the participants aware of the work that will be done, as well as making them aware of the methodology on which they will work and its aims and objectives. Outcomes: Knowledge about the Project and the methodology of the training.
Group Size	No limits, it depends on the space of the room.
Preparation (What is necessary for the trainer/facilitator and participants to carry out the Exercise)	It is advisable to prepare a slide presentation were to summarize the basic concepts that can act as a facilitating guide for the theoretical session.
Materials and Location (Which type of room or	The room has to be chosen for the group size of the participants.



space is needed Which materials need to be provided)	Video projector and/or flipchart needed.
Duration	60 minutes
Description of the Exercise	Theoretical session of training and project presentation.

Exercise N. 2

	Expectation Tree
Purpose of the Exercise (Explain why this Exercise is implemented)	To start sharing feelings and expectations between participants in a safe way
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To overcome the fear of sharing feelings, to improve their bravery, to start building a group by breaking some ice
Group Size	5+
Preparation (what is necessary for the trainer/facilitator and participants to carry out	The trainer should explain clearly that this is a safe space to share and that nobody will be the judge (even because this is anonymous)



the Exercise	
Materials and Location (which type of room or space is needed) Which materials need to be provided)	One Flipchart and four different types of coloured post-it, pens
Duration	30 minutes
Description of the Exercise	With coloured post-it, participants should write down 2 sentences per different post-it regarding expectations, fears, contribution, needs and then attach them on the flipchart. The trainer will go through some of them and will discuss them with participants

Exercise N. 3

	Name Game
Purpose of the Exercise (Explain why this Exercise is implemented)	To get to know the names and to break the ice
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To overcome shyness and to get into the game
Group Size	5+



Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Willingness to have fun and to get to know each other
Materials and Location (which type of room or space is needed Which materials need to be provided)	A ball (can be done with a paper too if there is no real ball)
Duration	30 minutes
Description of the Exercise	A person has the ball, says his/her name and something funny about himself/herself and then passes the ball to someone else that does the same

Exercise N. 4

	The Modified Clock
Purpose of the Exercise (Explain why this Exercise is implemented)	To get to know each other sharing info in a funny and active way
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and	To get involved with the group sharing basic information about themselves



attitudes)	
Group Size	12-24
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	The trainer should be very careful with time management and participants needs to listen and act accordingly in order not to have chaos and to go over the time limit
Materials and Location (which type of room or space is needed Which materials need to be provided)	Papers, pens and a stopwatch
Duration	45/60 minutes
Description of the Exercise	Each participant has a paper and a pen, everyone needs to draw a clock and need to get 12 appointments with 12 other participants. The trainer will give a question for every hour regarding the topic of the activity and the couple will have 2 minutes to discuss the question and to share info. Then everyone needs to change the partner and go on until everyone finished their appointments

Exercise N. 5

	Back sheet
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Purpose of the Exercise (Explain why this Exercise is implemented)	To start working together and familiarize with names
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To improve the ability to understand each other and to work together
Group Size	10-25
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	The trainer will have to motivate the group to reach the objective
Materials and Location (which type of room or space is needed Which materials need to be provided)	A blanket or a bed sheet
Duration	45/60 minutes
Description of the Exercise	Two teams, a blanket or something similar to hold up and two people one in front of the other, blanket drops and the first to guess the other person name wins. The person that has to say the other pax name is back to back with the other pax, he/she has to say the name thanks to the tips of



	the fellow teammates
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Exercise N. 6

	Blinded Impulse
Purpose of the Exercise (Explain why this Exercise is implemented)	To get a first physical approach with other participants and to overcome a barrier to reach the objective
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	The participant will begin to trust their fellow mates to achieve the goal
Group Size	10/24
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	The trainer must control the correct number of the two teams
Materials and Location (which type of room or space is needed Which materials need to	No material is needed



be provided)	
Duration	15 minutes
Description of the Exercise	two lines of people sitting on the ground, holding the shoulders of the participant in front of them and passing the impulse with closed eyes/blindfolded, the fastest wins

Exercise N. 7

	One Duck, Two Legs, Quack!
Purpose of the Exercise (Explain why this Exercise is implemented)	Energizer exercise
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of	To awaken the energies of the group and make it focused on the work. As each energizer, it is also a way to work on Group building.



knowledge, skills and attitudes)	
Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Enough space in the room
Materials and Location (which type of room or space is needed Which materials need to be provided)	The space of the room is in order of the group size. About 2,5 sq. for each participant.
Duration	10-15 minutes
Description of the Exercise	<p>Ask participants to stand in a circle.</p> <p>Everyone in a circle. We are going to say a pattern, one word per player with body gestures, going clockwise. It goes like:</p> <p>One Duck, two Legs, Quack</p> <p>Two Ducks, four legs, Quack Quack</p> <p>Three Ducks, six legs, Quack Quack Quack</p> <p>And so on, till someone misses.</p>



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Exercise N. 8

	Raft of Relationship
Purpose of the Exercise (Explain why this Exercise is implemented)	Group Building Group Dynamic To acquire the bases for theatre presence and movement on the scene.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Learning outcomes: The space of the scene Non-verbal communication Presence on the scene To move in groups on the scene Bases of Mirroring
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants). For participants is recommended comfortable clothes and, if it is possible, to work without shoes.
Materials and Location (which type of room or	Enough space in the room: about 3 sq.m. for each participant.



space is needed Which materials need to be provided)	Is requested the possibility to spread music in the room. You need also one wooden stick (of at least 50 cm) for each participant.
Duration	90 minutes
Description of the Exercise	<p>Ask participants to move freely on the space, without speaking or interacting with the others, respecting the space of the others and using any direction.</p> <p>Underline that space is like a raft, thus is important to cover any space with the equilibrium of the group.</p> <p>After few minutes where participants modulated their movement with the time and space of the group, give them 5 different rhythms to move on the space (from slowest to fastest) and let them experience different rhythms, based on your calls.</p> <p>With the right music (in order of the rhythm of movement) ask them to encounter others just with an eyes contact, stopping one in front of the other for a few seconds.</p> <p>Then ask them to choose a partner (without saying it) and don't lose sight of him/her. When the music stops, go close to the partner chosen and look at him with the body and the eyes. In the second step, invite the participants to choose two persons at the same time, trying not to lose sight of both. When the music stops, ask participants to go close to one of this with your body and turn just your head and eyes to the other one, looking towards him/her.</p> <p>Give to each participant one wooden stick and ask them to connect with two participants through the wooden stick, touching it just with the index finger of each hand. With this "connection" ask the group to move together staying in an eyes contact, trying to form a nice circle without losing the sticks.</p> <p>In order of the dynamics of the group, several variations</p>



	<p>e/o development of the exercise is possible.</p> <p>At the end is important to debrief the entire exercise sharing feelings and learning outcomes.</p>
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Exercise N. 9

	We complete each other
Purpose of the Exercise (Explain why this Exercise is implemented)	To overcome difficulties and to work together to reach a goal
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To trust their teammates, to try to understand the difficulties that disabled people face every day
Group Size	10-24
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	The trainer will have to explain the rules in a clear way
Materials and Location (which type of room or space is needed)	Something to cover the eyes and ears



Which materials need to be provided)	
Duration	90 minutes
Description of the Exercise	<p>Divide the group into couples; make sure to have in each pair a deaf and not deaf participant.</p> <p>In each couple ask the not deaf participant to cover the eyes with a scarf (or similar).</p> <p>The not deaf participant stands blindfolded behind the deaf participant and holds him/her from the shoulders.</p> <p>Now start giving oral directions for each couple and the participant who can hear but cannot see will try to direct the deaf participant who already can see.</p> <p>You can also make the exercise more complicated by asking pairs to carry objects and move them from a place to another.</p> <p>Following the exercise, you can start a debate by asking questions:</p> <p>About their feelings;</p> <p>Obstacles;</p> <p>Teamwork;</p> <p>Cooperation:</p> <p>Did they felt the need of their partner?</p> <p>Can they implement it without a partner?</p> <p>What can we learn from this exercise?</p>

Exercise N. 10

	Round Table
Purpose of the Exercise (Explain why this Exercise	To respect the other, to listen and to confront/share ideas in a safe and respectful way



is implemented)	
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Participants will learn to be patient and to understand before to get in a conversation and will work on the respect for different opinions
Group Size	5-24
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	The trainer will have to moderate the discussion avoiding tensions and motivating the group to open new points to discuss
Materials and Location (which type of room or space is needed Which materials need to be provided)	Chairs
Duration	90 minutes
Description of the Exercise	4 chairs in the middle and the rest in a circle around them; 4 people will start discussing a topic and the rest will stay silent until someone will want to say something. In that case, that person will stand up and will touch the shoulder of a person in the inner circle and will take the place in the discussion



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Exercise N. 11

	The Possible Mission
Purpose of the Exercise (Explain why this Exercise is implemented)	To overcome fears of confronting strangers, to plan and work together
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Participants will learn to plan and realize their ideas working together to reach the goal
Group Size	10-24
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	The trainer will have to be clear and to follow the work being ready to fulfil all the possible questions. The group will have to plan and act quickly



Materials and Location (which type of room or space is needed Which materials need to be provided)	Papers, pens, camera
Duration	90 minutes
Description of the Exercise	<p>Each group will receive a series of tasks:</p> <ul style="list-style-type: none"> • Draw a map of Bulgaria • Find out from local people what they think about the reasons on disability issue in Bulgaria and Europe • Create a theatre scene representing a disability barrier • Write, sing and film a song containing the following words: wheelchair, strong, sun, power, difficulties, together <p>20 minutes for presentation of group results and linking it with the teamwork during the training and the content.</p>

Exercise N. 12

	A-I-O
Purpose of the Exercise (Explain why this Exercise is implemented)	<p>Ice-breaking</p> <p>Theatralic Energizer exercise</p>



Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To awaken the energies of the group and make it focused on the work. As each energizer, it is also a way to work on Group building. Other outcomes: To use the body and the eyes contact in communication with others.
Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Enough space in the room
Materials and Location (which type of room or space is needed Which materials need to be provided)	The space of the room is in order of the group size. About 2,5 sq.m. for each participant.
Duration	10-15 minutes
Description of the Exercise	In a nice circle, one participant has to start shooting another one with a movement of the body, simulating a launch of an object from back to forward in front of him/her, shouting the letter "A". The participant who receives the shot has to move his body in back, simulating to grab the object in his hands on his head and shouting the letter "O". The two participants on the side of the shooting one have to turn their body to the hit participant, simulating with the hands a shot in his belly and shouting the letter "I". The hit participant continues shooting



	another one in the same sequence. After two rounds, it is possible to proceed for eliminations. 3 persons will win the round.
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Exercise N. 13

	Focus Point
Purpose of the Exercise (Explain why this Exercise is implemented)	Theatre session about the presence on the scene
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Outcomes: Knowledge and awareness about the scene How to stay on the scene Relation with the audience
Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Enough space in the room. Prepare a space in the room to dedicate as a stage and space in front of it to reserve for the audience.



Materials and Location (which type of room or space is needed Which materials need to be provided)	The space of the room is in order of the group size. About 3 sq.m. for each participant.
Duration	60 minutes
Description of the Exercise	<p>Divide participants into two groups and ask them to arrange themselves on two lines: one is that of the actors (who will position themselves on the scene) and the other is that of the audience (who will position themselves in front of the actors in the space dedicated to them). Ask everyone to avoid giggles and comments by asking them to keep silent. The only words you need to repeat them are: "We look at you and you look at us" (you have to stay in the audience).</p> <p>In this way the participants will begin to experience the difficulty of being on stage, not knowing how to use their body.</p> <p>When the actors are uncomfortable enough, give them a very simple task to perform (such as counting the floorboards). They have to count (in mind) until you tell them to stop. In this way, they will begin to experience the Focus Point which will make their presence on the stage much more natural. You will notice that their bodies will relax, and their looks will open. At that point, you can invert the groups, without making any comments for now.</p> <p>A debriefing session on the focus point will be indispensable at the end of the experience, asking the group about the experience.</p>



Exercise N. 14

	Feeling Myself
Purpose of the Exercise (Explain why this Exercise is implemented)	Feel yourself through yourself
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To discover: Body awareness Body perceptions Presence in the space
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants). For participants is recommended comfortable clothes and the indication to work without shoes.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room.



Duration	60 minutes
Description of the Exercise	<p>The focus is on your body. We start by sitting on the ground, each with their own space, choosing a comfortable position. Guide the Group through visualization by asking the participants, starting from the soles of their feet, to focus on feeling what is pressing on their bodies at each point. For example, the feet feel the socks, the floor; legs feel the suit or the socks; waist feels the belt; The teeth feel the lips, and so on for every point of the body. Afterwards make them move up and move freely in the space, trying to become aware of all the movements of every single part of the body and the space occupied in the movement from every single part of the body.</p> <p>It is important to emphasize not to touch the parts of the body with the hands while working on their perception.</p> <p>At this point the participants will begin to work on the "space substance": ask to go around the scene, giving substance to space. They must not perceive or present space as if it were a known material (water, mud, etc.) but must explore it as a completely new and unknown substance. Ask them to come into contact with the substance with each part of his body (without using the hands), paying attention to the individual sensations.</p> <p>The contact with the spatial substance will require different experiences and the time necessary for authentic learning. From this moment, this exercise will be repeatable at each session of the theatre exercises.</p>

Exercise N. 15

	Laser Dot
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Purpose of the Exercise (Explain why this Exercise is implemented)	Use the body on the scene as a new language
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Body awareness Body language Presence in the space
Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants). For participants is recommended comfortable clothes and the indication to work without shoes.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room?
Duration	90 minutes
Description of the Exercise	Everyone walks in space, in the first part we walk freely in space, letting ourselves be "towed" by various points of the body: belly, neck, head, hands, knees, etc., each time finding the new balance of the body in movement. Stopped in space everyone will launch a "laser dot" with a



	<p>single part of the body experimenting every possible side (Ex: the dot is on the elbow try to throw the dot right to left up down, you can make written circles etc. .) at the clapping of the hand of the conductor each participant will have to change the place of the dot (you will experience the immobility of a body and the difficulties to move only a part of it).</p> <p>Performance: split the group into pairs and ask them to choose a keyword and draw it in the air using one or more laser points on the body. Give some time for preparation, then performance on the stage with the audience.</p>
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Exercise N. 16

	The Poem
Purpose of the Exercise (Explain why this Exercise is implemented)	Devise from Text
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	<p>To use text for devised performance</p> <p>Outcome:</p> <p>text writing</p> <p>Improvisation from text</p> <p>Give shape to text</p>
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).



Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Enough space in the room: about 3 sq.m. for each participant. Space, as much as possible. Is requested the possibility to spread music in the room?
Materials and Location (which type of room or space is needed Which materials need to be provided)	Sheets and markers Flipchart Music Sound System
Duration	90 minutes
Description of the Exercise	Sheet it given out with starter lines of a poem. I am/ I believe/ I understand/ I worry/ I hope/ I cry/ I believe/ I am. Each person is asked to fill out. After a few minutes for the personal composition, ask to stay in the circle and one by one they can share their poem, adding for each sentence of the poem a gesture or movement. Starting from a raft in the space, ask them to experience sentences and gestures. Then split the big group into little groups of 4 participants each one, ask them to go on the scene and to perform, this time just with gestures their poem simultaneously with the music.



Exercise N. 17

	Table Storytelling
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from Text
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To acquire skills about: Improvisation Scene creation Performing text
Group Size	From 10 to 30 (In case of more than 20 participants, the time of exercise is longer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	You need to arrange the room, dividing the space into two parts, one for the stage, with one table and two chairs, and the other one for the audience.
Materials and Location (which type of room or space is needed Which materials need to be provided)	One little table Two chairs Enough space in the room.
Duration	60 minutes



Description of the Exercise	<p>Split the big group in couples. Ask to each couple, one by one, to go on the stage and respect the indications of the trainers.</p> <p>Ask them to sit on the chairs around the table.</p> <p>One of them has to start telling a true story about himself (is important that the story he/she start to tell is true). The other person on the stage has some gesture that can change the way of the story, building a new story.</p> <p>These are the possible gestures:</p> <p>When he/she beats one hit on the table the storyteller has to repeat the last sentence said.</p> <p>When he/she beats two hits on the table, the storyteller has to say the contrary of the last sentence said, changing the way of the speech.</p> <p>When he/she gets up from the chair, the storyteller has to stop the speech, till the other actor come back to the chair.</p> <p>In this way, they will build a new story with an improvising performance.</p>
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Exercise N. 18

	Text Without Text
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising between Text and Music
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and	<p>To acquire skills about:</p> <p>Improvisation</p> <p>Scene creation</p> <p>Performing with body language</p>



attitudes)	
Group Size	From 10 to 30 (In case of more than 20 participants, the time of exercise is longer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Enough space in the room You need a specific music track that can give different rhythms, like the bases for the Latin dance (for example). Is requested the possibility to spread music in the room?
Materials and Location (which type of room or space is needed Which materials need to be provided)	Specific Music tracks Sound System
Duration	30-45 minutes
Description of the Exercise	Stay in a circle, listening special tracks of music which can give different rhythms, like the bases for the Latin dance (for example). Underline to participants the possibility to use the different rhythms as different intentions (emotions) of a discussion in a couple or group. Let the group experiment this possibility, then split the big group into little groups and ask them to perform on the stage.



Exercise N. 19

	The longer line
Purpose of the Exercise (Explain why this Exercise is implemented)	To energize the group with fun and creativity
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Group building Group dynamic Creativity
Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Nothing
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant.
Duration	15 minutes



Description of the Exercise	Split the big group into smaller groups of maximum 10 persons. Ask them to make contact by taking their hands. They have to build a line as long as possible, never detaching contact with other people in the line and with the possibility of using other objects to lengthen the line as much as possible. If the line breaks even in an instant, those who have left the contact are eliminated from the line. The exercise must have a defined time of 5-7 minutes per group.
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Exercise N. 20

	Dance to the Statue
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from Music
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To acquire a method about devising from music and skills about: Body movement Body language on the scene
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants). For participants is recommended comfortable clothes and, if it is possible, to work without shoes.



Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room., thus is necessary a Sound System.
Duration	45-60 minutes
Description of the Exercise	Starting from "Raft" with free movement in the space. When someone stops somewhere as a statue, all the others stop moving around and go to that person, touching him/her while taking up a chosen position, thus crystallizing as a group statue. Then the first person starts moving again, and the whole statue dissolves. All move and dance again until the next person stop, and so on. It is possible that without intending to two persons stop around the same time: this can create a two-core Chrystal.

Exercise N. 21

	Symbol Dance
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from Music and Picture
Objectives of the Exercise (Learning outcomes)	To acquire a method about devising from music and pictures; To develop skills about:



achieved by the participants in terms of knowledge, skills and attitudes)	Scene creation Creativity Non-verbal communication
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Before the exercise, the trainer has to prepare some printed traditional symbol, as an example, that can represent some main thematic to share with participants.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room., thus is necessary a Sound System. Sheets and markers
Duration	60 minutes
Description of the Exercise	Split the big group into smaller groups of a maximum of 5 persons. Distribute the printed symbol and ask them to make first a discussion in the little group about the symbol and the thematic represented. Then ask them to build a performance structured from the movement to a representation of the symbol through a statue (like in the exercise "dance to the statue". Then ask the little groups to show the performance on the stage. It's important to have a debriefing at the end of the exercise.



Exercise N. 22

	The Painter
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from Music and Movement
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	<p>To Acquire method about devising from Music and body movement:</p> <p>To acquire skills about:</p> <p>Non-verbal communication</p> <p>Pantomime</p> <p>Scene Creation</p> <p>Body language on the scene</p>
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	<p>For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants).</p> <p>For participants is recommended comfortable clothes and, if it is possible, to work without shoes.</p>
Materials and Location (which type of room or space is needed Which materials need to be provided)	<p>Enough space in the room: about 3 sq.m. for each participant.</p> <p>Is requested the possibility to spread music in the room., thus is necessary a Sound System.</p>



Duration	60 minutes
Description of the Exercise	<p>After you gave to the participants some basic movement of pantomime, ask them to choose a place in the space. They are painters who have to make their masterpiece on an imaginary canvas. Invite them to start painting with an imaginary brush. Then, slowly, they have to transform the lines and the drawings painting, in movements with their body, using pantomime movements.</p> <p>Then you can ask for someone of them to perform on the stage.</p>

Exercise N. 23

	Homework
Purpose of the Exercise (Explain why this Exercise is implemented)	To give to participants the importance to take inspiration from reality.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	<p>To stimulate:</p> <p>Observation</p> <p>Listening</p> <p>Creativity</p>
Group Size	No limits
Preparation (what is necessary for the trainer/facilitator and	Nothing



participants to carry out the Exercise)	
Materials and Location (which type of room or space is needed Which materials need to be provided)	Could be good for the participant to have a notebook where can take notes.
Duration	Is for the free time, so it depends on participants.
Description of the Exercise	Ask participants to use the free time to observe the reality around them, taking note about gestures and or movements of people who they will meet during the free time. These notes will be useful in a secondary moment, where you will ask them to build a performance-based on their external observation. (Exercise Homework Performance)

Exercise N. 24

	Chicken Impulse
Purpose of the Exercise (Explain why this Exercise is implemented)	To energize the group with funny
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and	To raise the energy and attention of the group. It is also useful to develop non-verbal skills in the group dynamic.



attitudes)	
Group Size	From 10 to 30 in groups of maximum 15 persons.
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	You need for each little group one sound animal puppet, or something similar.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Sound animal puppets and enough space in the room. One blindfold for each participant.
Duration	15 minutes
Description of the Exercise	<p>Split the group into two or three smaller groups and ask them to stay in a parallel line with hands in hand.</p> <p>Ask them to use a blindfold to cover eyes.</p> <p>The trainer gives to the shoulder of the first participant in line an impulse that has to pass through each person in the line till the last one that, as fast as possible has to press the animal puppet in his hand to win the match.</p>

Exercise N. 25

	Support with Obstacle
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Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from Movements and body contact
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To acquire skills about: Method to devise from movements Body language on the scene Body movement Non-verbal communication
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants). For participants is recommended comfortable clothes and, if it is possible, to work without shoes.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room., thus is necessary a Sound System. It needs one blindfold every 3 persons.
Duration	60-75 minutes
Description of the Exercise	Split the big group into smaller groups of 3 persons. One for each group has to cover eyes with a blindfold. Starting from the “Raft” with the right music, asked them to move in the space. For each group, one person has to support the movement of



	<p>the blindfolded person and the other one has to support it.</p> <p>Of course, is forbidden any words and also violence and aggressivity.</p> <p>After 10 minutes change the blindfolded person, and one again after 10 minutes.</p> <p>Is important to have a debriefing at the end of the exercise to collect feelings, emotions and feedbacks.</p> <p>It is also possible to ask participants to go on the stage for a performance.</p>
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Exercise N. 26

	The Journey
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from feelings – Sensorial Observation
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To experience our senses to build a devised performance.
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and	For the trainer is important to prepare before the right music and a timetable of different steps of the exercise (in order of the number of participants).



participants to carry out the Exercise	For participants is recommended comfortable clothes and, if it is possible, to work without shoes.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room., thus is necessary a Sound System. 1 blindfold for each participant
Duration	60 minutes
Description of the Exercise	Split the group in couples. In turn, blindfold one for each couple and, with the support of the partner, explore the space (if possible, even outside the building) paying attention to perceptions, sounds, smells, touch. During the exploration, the blindfolded partner will be able to stop the partner and for a moment remove the bandage, as if to take a snapshot of the environment before his eyes. Based on the experience, each couple will have to prepare a performance to show on the stage.

Exercise N. 27

	The Christal Race
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Purpose of the Exercise (Explain why this Exercise is implemented)	Energizer and performing
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To energize the group through a performance
Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	Nothing
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant.
Duration	20 minutes
Description of the Exercise	While one of the participants is from behind, the rest of the group must be starting from the back of the room, try to reach him without being discovered. Every time he/she turns around, they should all crystallize as if they were statues. At the slightest movement discovered, the person identified



	will have to start from the back of the room.
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Exercise N. 28

	Inquiry Questions
Purpose of the Exercise (Explain why this Exercise is implemented)	Devising from inquiry questions
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To acquire a method for the device from inquiry questions and develop skills to transform shared inquiry question in an artistic performance, through devising method.
Group Size	From 10 to 30 (In case of more than 20 participants, the presence of a facilitator is recommended, in addition to the trainer).
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise)	You need to prepare before some possible inquiry questions, like migration, social inclusion, gender, violence, etc.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Big sheets Markers Flipchart Enough space in the room: about 3 sq.m. for each participant.



Duration	120 - 150 minutes
Description of the Exercise	<p>Propose to the team some inquiry questions on issues of social interest, writing them on the flipchart and giving the possibility to add other proposals from them. Among these, leave the team the opportunity to choose the ones that are most interesting to them.</p> <p>Divide the team into smaller groups of maximum six people and let them discuss the inquiry question chosen by each of them in small groups. Each team will have to summarize the discussion on a big sheet, also through symbols or images.</p> <p>At the end of the discussion (maximum 20 minutes), you will ask each team to prepare and show a performance of maximum 3 minutes on the single inquiry question, based on the discussion made and on the summary reported in the sheet.</p> <p>At the end of all the performances, a debriefing of the results in the large team will be necessary.</p>

Exercise N. 29

	Balloon Walking
Purpose of the Exercise (Explain why this activity is implemented).	Energizer Performing
Objectives of the exercise. (Learning outcomes achieved by the participants in terms of	To energize the team with methodological bases to move on the stage.



knowledge, skills and attitudes)	
Group Size	From 5 to 30 (in order of the space of the room)
Preparation (what is necessary for the trainer/facilitator and participants to carry out the exercise.	Prepare before inflatable balloons with a minimum diameter of 15
Materials and Location (which type of room or space is needed Which materials need to be provided).	One inflatable balloon with a minimum diameter of 15, for each participant. Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to put some music in the room., thus is necessary a Sound System.
Duration	15 minutes
Description of the Exercise	It is a free walking in the space with a balloon between the legs without letting it fall. Starting from it you can ask participants several requests in order of the needs of the scene.

Exercise N. 30

	Mini - Training
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Purpose of the Exercise (Explain why this Exercise is implemented).	To experience the leading of a devising training as a trainer from the building of the process to the conduction of it with participants.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	To acquire skills as a trainer.
Group Size	Small teams of a maximum of 5 participants.
Preparation (what is necessary for the trainer/facilitator and participants to carry out the exercise.	
Materials and Location (which type of room or space is needed Which materials need to be provided)	You need all the materials that can be useful for the whole process of theatre training. Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room., thus is necessary a Sound System.
Duration	180 minutes for indication and workgroup + 90 minutes for each demonstration of smaller groups.
Description of the Exercise	Split the big team into smaller groups of a maximum of 5 persons. You must give precise indications on how to organize and build a training process based on the devising theatre methodology: from the initial scenario to the construction



	<p>of the exercises, to the conducting methodology, to the precise duration that the mini training must have (60-75 minutes)</p> <p>Give them a definite time to work on the whole preparation process (120-150 minutes).</p> <p>Following the demonstration of each mini training, a debriefing will be necessary to analyse together with the large team all the feedback of the entire process.</p>
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Exercise N. 31

	Final Debriefing
Purpose of the Exercise (Explain why this Exercise is implemented)	To conclude the training process with special consideration, questions, feedbacks and indication for the future.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	The debriefing is critical in any training process to acquire and finalize each learning outcome acquired during the whole process.
Group Size	Any
Preparation (what is necessary for the trainer/facilitator and participants to carry out)	Nothing



the Exercise.	
Materials and Location (which type of room or space is needed Which materials need to be provided).	Flipchart and markers
Duration	60 minutes
Description of the Exercise	Is a crucial discussion about the whole training process and its scalability concerning other target groups, such as in the case of training with people with disabilities? It is also the right moment for feedbacks and specific questions.

Exercise N. 32

	Thanksgiving Circle
Purpose of the Exercise (Explain why this Exercise is implemented)	To close the training at an emotional level.
Objectives of the Exercise (Learning outcomes achieved by the participants in terms of knowledge, skills and attitudes)	Group Dynamic and feedbacks at an emotional level.



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Group Size	From 10 to 30
Preparation (what is necessary for the trainer/facilitator and participants to carry out the Exercise.	You need Music.
Materials and Location (which type of room or space is needed Which materials need to be provided)	Enough space in the room: about 3 sq.m. for each participant. Is requested the possibility to spread music in the room., thus is necessary a Sound System.
Duration	30 minutes
Description of the Exercise	Ask the team to stay in a circle with light background music. When they clap their hands, they can go free in the space to give thanks to any single participants through a non-verbal action (a look, a caress, a hug or something else). After some minutes you ask them to come back to circle and to have an eyes contact with any person in the circle (one by one), then altogether you will bow and in the end, you will all make big applause.



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10 ANNEX I – Field Research Questionnaire

OUR PROJECT: DIS-ACT

Dis-Act is an Erasmus Plus - KA2 Strategic Partnership for Adult education project co-funded by the European Union. It employs co-creation Devised Theatre as the cornerstone of an educational approach to foster empowerment, active participation and social inclusion of adults facing physical and cognitive disability, at the same time empowering learners with disabilities as peers in a process of cooperative design involving also learners without disabilities, breaking stereotypes and barriers as well as answering a gap in the existing offer of co-creative development in the field of Arts within the adult education field.

WHAT IS DEVISED THEATRE?

Devised Theatre is an educational and inclusive tool consisting in a process of co-creation to achieve a theatre product.

Devised Theatre, in the definition provided by Oddey (2013) is a peculiar approach to the creative process in the field of theatre providing a central role to a group of co-creators in the achievement of a theatre product through co-creation. Devised Theatre is determined and defined by a group of individual creators setting up an initial framework and structure to explore and experiment with ideas, images, concepts, themes or specific stimuli (music, text, objects, paintings, movement etc.). The process reflects a multi-vision made up of each group member's individual perception of the world, re-interpreted and defined as a product, wherein participants make sense of themselves in their own cultural and social context investigating, integrating and transforming their personal experiences, improvisation and experimentation.



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The following template is used as means to conduct the survey and designed by the partner organisations to be submitted to 40 adult learners with physical and slight cognitive disabilities), the target group of Dis-Act project. The Survey is aimed at identifying the educational needs (in terms of skills and barriers to be overcome) of disabled Adults in accessing Devised Theatre programmes.

SURVEY

1) Are you:

☐ Male

☐ Female

2) What is your age?

☐ 35-45 years old

☐ 45-55 years old

☐ over 55 years old

3) Where do you live?

☐ Town (max. 10000 inhabitants)

☐ City

☐ Capital city



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4) "What is the highest degree or level of education you have completed?"

☐ High-School

☐ Bachelor's Degree

☐ Master's Degree

☐ Other courses: _____

5) Do you actively participate in some activities in your community?

☐ Yes

☐ No

If Yes, describe the activities: _____

6) Do you think people with disabilities are enough involved in some activities in your community?

☐ Yes

☐ Not so much

☐ Not at all

7) Do people with disabilities have equal opportunities concerning education and labor market with respect to people without disabilities?

☐ Yes



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☐ Yes, but the situation could be improved

☐ No

8) Which are the fields you are interested in?

☐ Sport

☐ Visual Arts

☐ Cinema

☐ Music

☐ Drama and Theatre

☐ Other: _____

9) Is it easy to have access to sport, artistic, cultural, musical, etc.. programmes in your country?

☐ Yes, it is very easy

☐ Not really but sometimes you might find something

☐ It is very difficult to access these programmes

10) Have you ever performed theatrical performances or participated in Drama Workshops?

☐ Yes, I really like it

☐ No, I am not interesting



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11) Do you have experience in Devised Theatre?

- ☐ Yes, I have already some experiences
- ☐ I know what it is but I have never had the chance to participate
- ☐ No, I don't know what it is

12) Is it easy to have access to Devised Theatre programmes in your national context?

- ☐ Yes, it is very easy and common
- ☐ Not really but sometimes you might find something
- ☐ It is very difficult to access these programmes

13) What barriers are faced by people with disabilities in accessing Devised Theatre?

- ☐ Lack of information
- ☐ Location and Transport: difficulty in access
- ☐ Attitudes and awareness of arts providers
- ☐ Admission Costs
- ☐ Lack of confidence
- ☐ Other: _____





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11 ANNEX 2 - Quality assessment questionnaire

OUR PROJECT: DIS-ACT

Dis-Act is an Erasmus Plus - KA2 Strategic Partnership for Adult education project co-funded by the European Union. It employs co-creation Devised Theater as the cornerstone of an educational approach to foster empowerment, active participation and social inclusion of adults facing physical and cognitive disability, at the same time empowering learners with disabilities as peers in a process of cooperative design involving also learners without disabilities, breaking stereotypes and barriers as well as answering a gap in the existing offer of co-creative development in the field of Arts within the adult education field.

SURVEY

The present survey has been designed by the partner organisations to be submitted to 50 stakeholders in Adult Education in order to gather feedback for potential integration, adaptation or improvement of a draft of the Training Format elaborated by the Consortium. The Training Format is based on Non-formal Education Activities conceived for an audience of Institutions and operators in the Adult field interested in developing individual/staff capacities in providing an education offer based on performing Arts (Devised/Inclusive/Community Theatre) for Adults with disabilities with the aim of fostering their social inclusion and tackle the roots of stereotyping, discrimination and exclusion phenomena. The questionnaire is anonymous and the answers will be used for the project research.

WHAT IS DEVISED THEATRE?

Devised Theatre is an educational and inclusive tool consisting in a process of co-creation to achieve a theatre product.



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Devised Theater, in the definition provided by Oddey (2013) is a peculiar approach to the creative process in the field of theater providing a central role to a group of co-creators in the achievement of a theater product through co-creation. Devised Theatre is determined and defined by a group of individual creators setting up an initial framework and structure to explore and experiment with ideas, images, concepts, themes or specific stimuli (music, text, objects, paintings, movement etc.). The process reflects a multi-vision made up of each group member's individual perception of the world, re-interpreted and defined as a product, wherein participants make sense of themselves in their own cultural and social context investigating, integrating and transforming their personal experiences, improvisation and experimentation.

SURVEY

A. GENERIC KNOWLEDGE AND OPINIONS ABOUT THEATRE ACTIVITIES

1. Do you know what Social Theatre (Inclusive/Devised/Community Theater) is?

☐ Yes

☐ No

2. Have you ever included Arts Activities (in particular Theatre Activities) in your educational offer addressed to Adults with disabilities?

☐ Yes

☐ No

☐ Rarely



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3. Do you think that this kind of educational offer can foster the social inclusion of this target group (Adults with disabilities)?

☐ Absolutely yes

☐ Not at all

☐ Somehow

B. TRAINING FORMAT: KNOWLEDGE AND USE OF THE ACTIVITIES

4. Are you familiar with the activities described in the Training Format?

☐ Yes

☐ No

☐ Partially

5. If yes, how many activities you already know?

☐ From 1 to 8 activities (till 25%)

☐ From 9 to 16 activities (till 50%)

☐ From 17 to 24 activities (till 75%)

☐ From 25 to 32 activities (till 100%)



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6. Would you include these exercises/activities in your educational programme?

- ☐ Yes
- ☐ No
- ☐ Partially

7. If yes, which activities will you include?

- ☐ Energizers
- ☐ Ice-breaker
- ☐ Team-building
- ☐ Theatre exercises
- ☐ Devising exercises
- ☐ Group-Dynamic

C. SPECIFIC FEEDBACK ON THE TRAINING FORMAT EXERCISES/ACTIVITIES

8. In our opinion, are the different types of activities (energizers, team-building, work-groups, etc.) well-distributed in the training format?

- ☐ Yes
- ☐ No
- ☐ Partially



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9. Based on the number of activities proposed, do you think that the 7 days-training format is:

☐ Too long

☐ Too short

☐ Fine

10. Do you know more Non-Formal Education activities that can be added to this format in order to achieve the aim of the training?

☐ Yes

☐ No

If yes, please describe the activity briefly:

Further comments, special findings and needs you would like to address?

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Thank you for your participation!