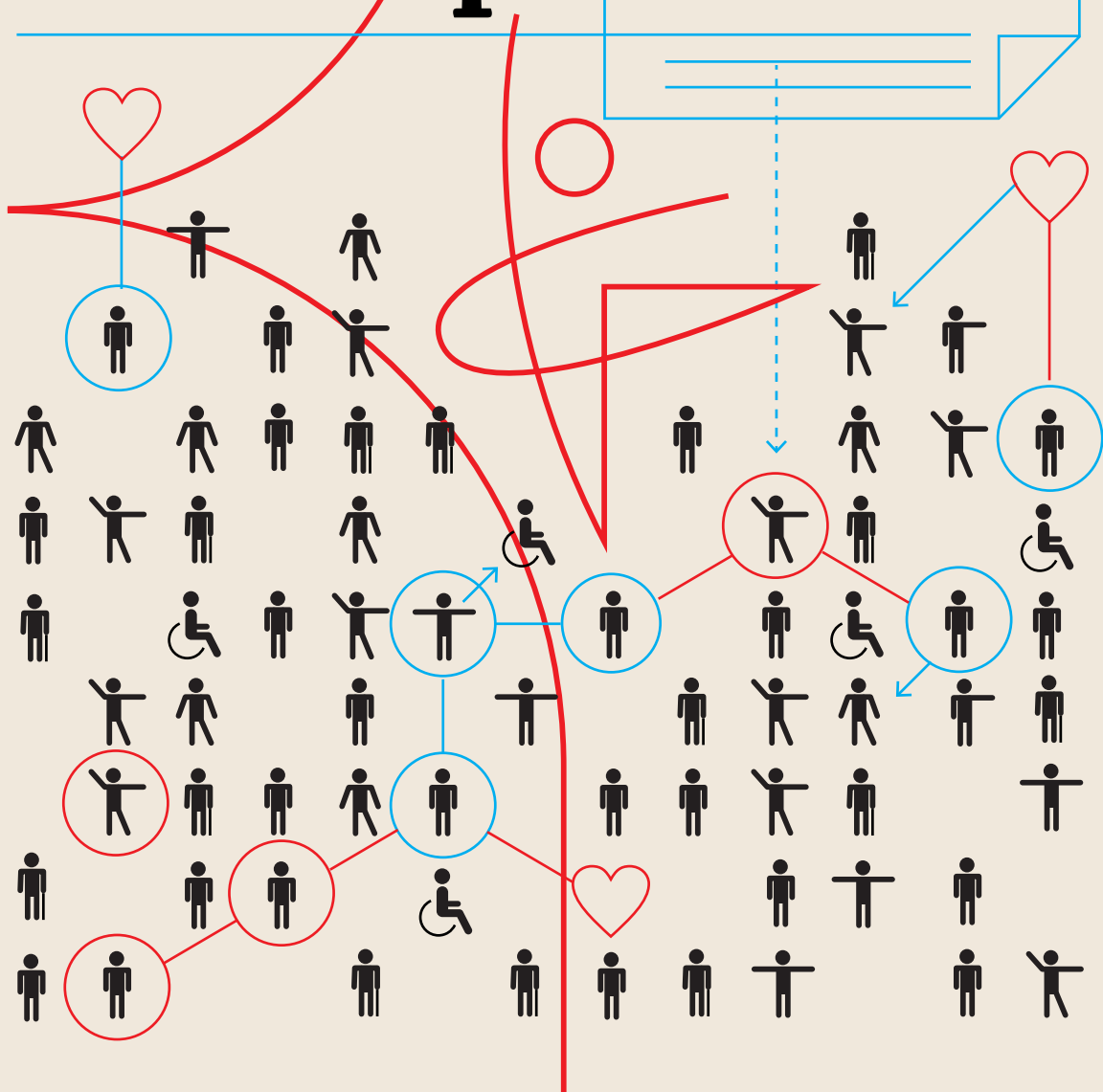


# Tools for Social Development

Manual designed as a tool kit for youth workers on how to work with mixed ability group, providing youth workers with different theater tools and methods and contemporary dance techniques.



## Project “Tools for Social Development – Volume II”

is co-funded by the Erasmus plus program under KA2 – Cooperation for innovation and the exchange of good practices - Capacity Building in the field of Youth

Partner organizations of the project:

People to People Serbia

PERTEJ BARRIERAVE, Albania

Center for Youth Activism CYA KRIK, Former Yugoslav Republic of Macedonia

Associacio Alba, Spain

Asociatia pentru Promovarea Egalitatii intre Tineri – ADAPTO, Romania

Udruženje mladih sa hendikepom Crne Gore Podgorica, Montenegro

SYAJ - Associação Juvenil SYnergia, Portugal

KINONIKI SINETAIRISTIKI EPICHERISIELLINIKI SYMMETOCHI NEON, Greece

EUROCIRCLE, France

Fondacija Krila Nade/Foundation Wings of Hope, Bosnia and Herzegovina

People to People Serbia hosted the Training Course for Youth Workers implemented from 1st until 8th December 2017. in Vrnjacka banja, Serbia upon which the Manual “Tools for Social Development” is based on.



People to People Serbia



Tools for Social Development  
Volume 2



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## ABOUT THE PROJECT

In the upcoming lines we will try to provide you with a bit of the history on how this manual has been created. Simultaneously from 2015. until 2017. our organization - People to People Serbia took part on two long term projects funded by the European Commission, Erasmus plus program under key action two (KA2).

We were applicant and a leader of the project **“Tools for Social Development”**. This project aimed at providing a platform for exchange of good practices for participants using innovative approaches to address social inclusion of young people with fewer opportunities through creative and innovative theater tools and methods.

On the other side, in the same years we were partner on the project **“Let’s speak about disability”** hosted by the Association of Youth with Disabilities of Montenegro. The main aim of this project was to build capacities of organizations on how to involve more young people with disabilities on their mobility projects. Both of these projects had partner organizations from 10 countries and over 200 young people that took part on different project activities (Seminars, Training Courses, Training for Trainers, Youth Exchanges...).

More than a two years of cooperation process with some of the partner organizations, which took part on both of the projects, has strengthened our network. Participating together in project development, implementation and evaluation process partner organizations have developed set of ideas and conclusions concerning future work and continuation of successful collaboration.

While working together those partner organizations recognized a need for the follow up project and that is how we created **“Tools for Social Development - Volume II”**. This follow up project was created with an aim to build capacities of youth workers on how to work with young people with disabilities, providing them with different theatre tools and methods and contemporary dance techniques.

Project is consisted of the **Training Course for Youth Workers** (1st - 8th December 2017, Vrnjacka banja, Serbia) which included 10 partner organizations (listed on the page 2 of this Manual) from 10 different countries. Main project outcomes: **Theatre Performance** and **Online Manual “Tools for Social Development”**. Follow Up of the project is **Local Workshops** done by the participants.



Project “Tools for Social Development”, Training Course, 19th – 25th June 2016, Vrnjacka banja, Serbia



Project “Lets talk about disability”, 01st -11th November 2016, Bar, Montenegro



Project “Tools for Social Development”, Youth Exchange - 21st-28th August 2016, Final project activity and public showcase of the project outcomes - Video Materials done by the participants and Theatre Performance as a result of previous creative process done during the Youth Exchange, local Cinema in Vrnjacka banja, Serbia



Project “Tools for Social Development - Volume II”, 1th-8th December 2017, Theatre Performance - Public showcase of the creative process done during the Training Course, Vrnjacka banja, Serbia

## Working approach of the project “Tools for Social Development-Volume II”

Working methodology of the projects “Tools for Social Development” (2015-2016) and “Tools for Social Development-Volume II” (2017) is based on non-formal education while using creative methodologies and techniques of theatre and contemporary dance.

**Training Course for Youth Workers** within the project **“Tools for Social Development-Volume II”**, upon which this Manual is conducted, presents an artistic process consisted of artistic educational activities through which youth workers are developing their professional capacities as well as skills for independent implementation of learned tools and methods. On the other side, social and personal skills participants foster and develop using artistic tools given by the project team. Based on the experience of the team of trainers, mentioned approach confirmed that this kind of learning process is suitable for knowledge grasping on how to build personal capacities and competencies for creative expression and learning through art.

Training Course for Youth Workers resulted with **Theatre Performance**. This means that, while accent is on the process of professional development of each participant, creative work can be finished with the performance making as presentation of the previously conducted intensive artistic process and activities outcomes. Performance making empowers socially, personally, culturally, professionally the participants and gives them, often for the first time, an opportunity to express in front of the audience. Performing on stage provides them a chance to work on responsible acting, self esteem, self confidence, team work and to draw attention on the message that is delivered by joint artistic work on stage. **Theatre Performance “Tools for Social Development”(2017)** was presented on the stage of the local Cinema in Vrnjacka Banja where aim was to make an impact on the wider target group. The team invited all the potential stakeholders, representatives of civil, private and institutional sector with focus on public and private schools, NGOs and Youth office of Vrnjacka Banja. Both local and

national media were informed about this important event and invited to come as audience.

**Manual “Tools for Social Development”** is designed as a tool kit for the participants of this project in order to support them in their local workshop implementation process as part of the **follow up activity**, but as well as empowering tool for their professional work in the future. Additionally, the Manual remains as important source of both theoretical and practical information for everyone with or without artistic experience interested in learning and implementing theatre and contemporary dance techniques and methodologies when working with mixed ability groups.

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*“We believe that we are all equal and that art can be a universal language of all of us, especially as means of personal expression.”*

*People to People Serbia team*

Conducting the Manual “Tools for Social Development” would not be possible without valuable and reach collaboration between project partners. As well as full engagement, cooperation and dedication of project participants. In this Manual we quote observations and impressions participants have elaborated in the evaluation forms they have filed on the end of the Training Course. This way we provide you with their personal experiences with working process as well as the concrete workshops.

## **People to People Serbia**

People to People Serbia is youth association open to all young people regardless of their economic, social, religious, cultural or sexual background.

Our mission is to make equally accessible opportunities for all young people in Serbia.

We focus mainly on youth participation, educational programmes, intercultural understanding, human rights, but also art and culture which we more often utilize as the working method, too. Within our activities, we promote and apply principles of volunteering, social inclusion, equality in human dignity, participation and empowerment of minorities, active initiatives, non-formal education and informal learning.

On the international level, we have a stable experience as a reliable partner organization. At local and national level we provide information and support to young people regarding active participation in society, volunteer work, sustainable development, training, education and mobility opportunities.

Our target groups are: young people and those who work with young people like youth workers, youth leaders, trainers, facilitators.

## **HOW TO USE THIS MANUAL**

**Manual “Tools for Social Development”** is designed as a tool kit for youth workers as well as everyone interested and willing to start working, facilitating or participating in the artistic processes with mixed ability groups. It reflects the artistic process done during the project “Tools for Social Development-Volume II” and activity Training Course for Youth Workers (1st-8th December 2017, Vrnjacka banja, Serbia). Using this Manual it is possible for a youth worker to have an insight on how to put in practice artistic workshops using theatre methods and contemporary dance techniques as tools when working with youth with and without disabilities. Additionally, it gives to a youth worker practical guidelines and basic theory in order to gain motivation, ideas, learn new approaches for developing professional experience, as well as get to know better the field of theatre and contemporary dance as powerful artistic tools. Finally, Manual gives set of workshops in which all participants can equally engage, fully contribute and work on both professional and personal development.

When selecting and conducting workshops of the Training Course for Youth Workers, People to People Serbia team of trainers used existed methods/techniques/approaches. Value that is brought as ours is enthusiasm, spirit, personal dedication to transferring the knowledge to others, theoretical and practical experience, training skills and professional experience in performing arts. Our team selected them as a base for establishing artistic process with mixed ability groups. Selected workshops were modified and shaped in relation with objectives of the Training Course, participant’s profile and professional capacity we wanted to foster within their knowledge grasping. Finally, chosen workshops we find suitable for several days intensive learning process with performance making as an option. By following the flow of presented workshop segments in the Manual it is possible for a youth worker to implement and put them in practice, or on the other hand to implement workshop segments individually. Focus in this kind of workshops is not on the products and outcomes, but on the process each participant is going through individually and then in connection with others in the group. Additionally, participants with or without artistic experience can participate as we believe that artistic expression is a common language for everyone and there is no mistake in that growing path. Number of participants within the group can vary up to 30 people, or more if a youth worker makes that kind of decision.

We would like to emphasize that Manual “Tools for Social Development” does not include entire workshops segments, as well as workshops about human rights of persons with disabilities even though they were implemented during the Training Course for Youth Workers.

*From participant’s experience:*

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*“Thank you for giving me the opportunity to be participant on both Tools for Social Development projects where I could develop my skills. Now I can continue guiding my students in the process of developing their own skills and meeting their own reality.”*

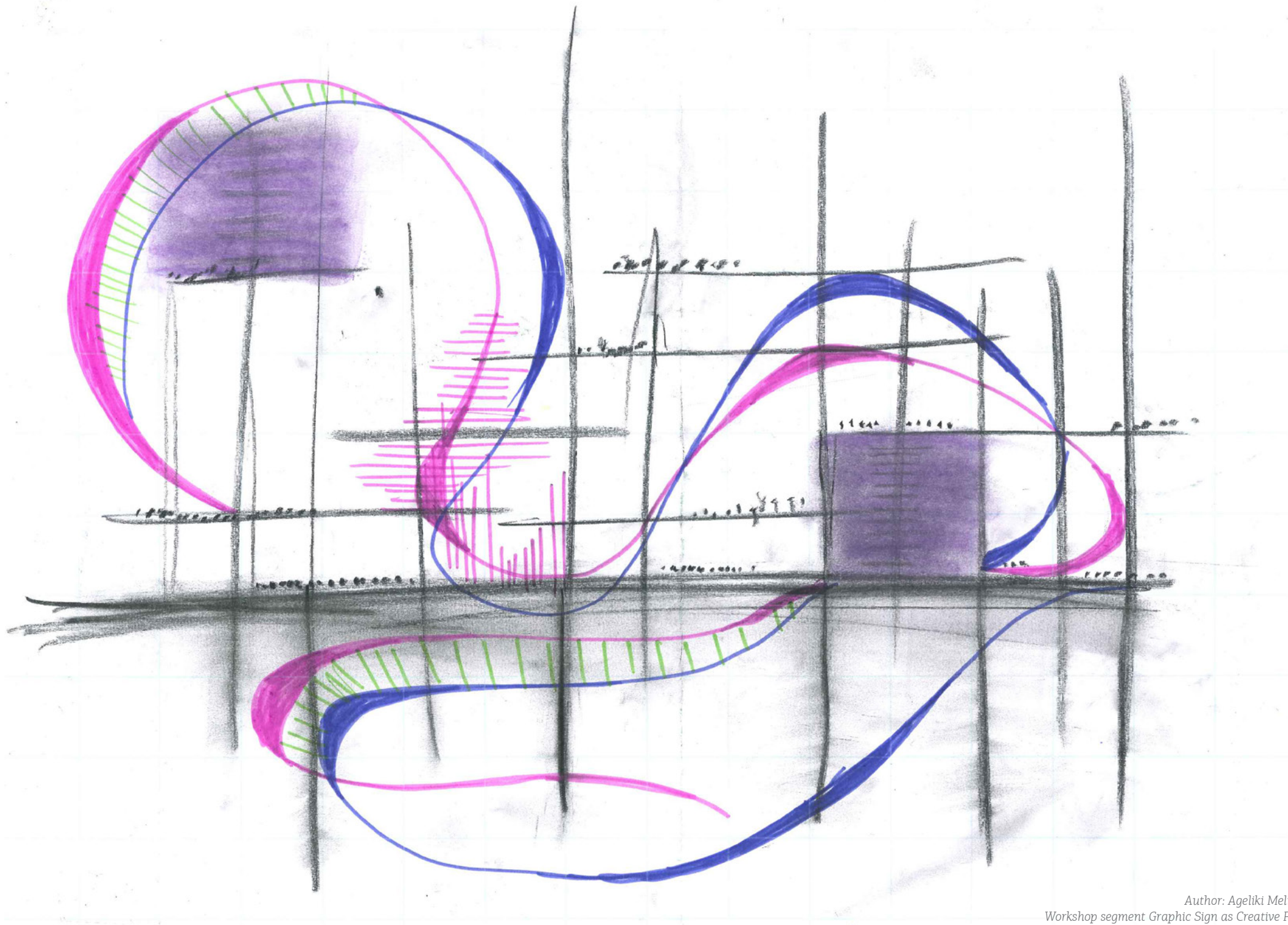
*Simos Nikolidakis from Greece, project TFSD Volume II*

*We hope you will enjoy your journey!*

*Don’t forget, in learning process mistakes are welcomed!*

*People to People Serbia team*





Author: Ageliki Meli participant from Greece  
Workshop segment Graphic Sign as Creative Process for Learning from  
the Training Course for Youth Workers, 1st-8th December 2017



## INTRODUCTION

People to People Serbia through its projects and set of educational activities aims at pointing out that creativity is increasingly important for youth workers on personal, social and professional upgrading level. Today, through act of creation people are trying to understand environment and happenings around them and definitely to escape out of a routinized daily life. Creativity and artistic expression offer an opportunity to escape from reality, to imagine and find inner peace and self awareness as well as network and collaborate, get new ideas or products. We consider that empowerment of social skills can develop and strengthen a number of human's emotional, behavioral and cognitive abilities and skills. The ultimate goal would be individual amelioration of social and emotional consciousness. Art is deliberative, inclusive, emotional, highlighting and enriching for humankind. Therefore, if a youth worker is interested in applying artistic methodologies, more precisely theatre and contemporary dance, we think that presented workshops in the Manual can be helpful for inspiration and gaining ideas.

People to People Serbia team of trainers, according to both personal experience and professional background, emphasize the significance of theatre and contemporary dance as performing art forms. Freedom of movement is a biological creature. Using movements, the human communicates with subjects from the environment, it gives him/her possibility for personal expression of ideas, desires, physical and spiritual vibrations. Using body language instead of verbal communication person starts to link the soul, body and mind and to communicate by using meaningful gestures. Combination of theatre methodologies and contemporary dance techniques with youth worker's facilitation participant can inspire organic and individual expressive language and interpretation. Dancing as such is framed with techniques, expertise and steps needed to be rehearsed and often taught by a dance teacher. In the process of work we are presenting in the Manual we emphasize the fact that everyone can participate in personal expression through the movement. In the Manual youth worker can read about the tools on how to spark participants to be more self aware, present and to connect with internal state in order to work on personal strengths relevant for effective communication skills towards the others/other. Philip Taylor suggests that Applied Theatre has its foundation in the three P's: Platform, People and Passion (Taylor, 2003) including the focus on participation, inclusion and taking control of your life. Manual "Tools for Social Development" serves as a tool kit for youth workers willing to learn how to use theatre and contemporary dance methodologies when working with people with or without disability with a focus on the activities suitable for participants of mixed ability groups to fully participate, interact and engage. Dance is not restricted only by someone's physical ability and talent. With this statement as a starting point our team points out that workshops presented in the Manual are suitable for participants of various backgrounds and abilities. Activities that are proposed are inclusive regardless of gender and are focused on promoting equality.



*Workshop Image Theatre from the Training Course for Youth Workers, 1st-8th December 2017.*



*Workshop Performance Making Process and final presentation of the outcome Performance "Tools for Social Development" from the Training Course for Youth Workers, 1st-8th December 2017.*

## Before the workshop starts

Before coming to the workshop it is important for the youth worker to know as much as possible the members of the group he/she will work with, or at least the characteristics of the focus group (what is their motivation of participation, what are their expectations of the process, desires, background of their studies and work, are the members with or without experience in the project/workshop's field of work, how old they are, how did they find out about the workshop/project etc.). Youth worker should provide selected participants with info pack document regarding the working methodologies, place of work, what to bring, technical details such as the schedule/working agenda, time frame, homework etc.

Another very important element when working with theatre and contemporary dance as a tool is working space. It must be created in order to allow the participants to partake in activities and to feel free to share their own experiences without any judgment. We call it a "safe zone". Working room should be clean and safe for moving. Youth worker can bring instruments that can inspire participants to try them or play, also objects for energizers such as balls, newspapers, scarves, cardboards etc.

## WORKSHOPS DESCRIPTION

Most of the workshops presented in the Manual are done in a circle formation, the reason for this is that being in the circle everyone from the group is included and it creates a safe zone and safe place for sharing and caring and mutual understanding. Positioning ourselves within the circle emphasizes that we are part of one team.

### Tip:

*At the beginning of a workshop we suggest youth worker to kindly ask all the participants to put to side all the objects, inessential clothes or crafts because it draws their attention or blocks their moving.*

*Time frame of all workshops in the Manual depends from the number of participants, experience of the youth worker, general working concept and possible new workshop segments/details youth worker will afterwards add during his/her work.*

## Segment one - NAME GAME

Chapter Name game introduces a youth worker with the segment of how to start and form the beginning of workshop. Chapter is formed from several parts and each part reflects on different approach in order to have more motivated and interactive group work.

● **Part 1** - At the beginning of the workshop youth worker invites the group to form a circle. While being in the circle formation introducing can start. Each participant (in the clock wise direction) says his/her name and country of residence at loud to whole group (concerning local workshops- instead of telling the country of residence participants can tell how old they are, most favorite color, fruit etc.).

● **Part 2** - The next step is: Youth worker says to the participants to tell their name again but to the person next to him/her while making an eye contact. Again, keep the clock wise direction until everyone tell their names. Concerning the comfort zone and number of the participants, repetition of names is done several times (2, 3 times while focusing on eye contact and telling the name).

● **Part 3** - When the participants are focused enough, youth worker can add the next level and that is making an eye contact with anyone from the circle while saying personal name. When other person receives someone's eye contact and hears the name, he/she continues with choosing someone else in the circle while telling personal name. This part is done until the whole group hears all the names several times.

### Tip:

*After part 3 it happens that whole group becomes more self present in the space, more actively involved, focused and motivated to participate.*

● **Part 4** - While being in the circle one participant makes an eye contact with another randomly chosen participant and says his/her name. Those two participants start approaching towards the centre and switch their positions in the circle. Participant that was chosen and whose name was heard now continues. He/she makes an eye contact with another randomly chosen participant, says his/her name and again switch each other positions. Activity is done until everyone gets involved and more familiar with all the names of members of the group.



*Workshop Name game from the Youth Exchange, 21st-28th August 2016, Project "Tools for Social Development"*

### Tip:

*If it happens that participants choose more or less the same members and group hears their names more then 5 times youth worker can remind the group that it is important that throughout the workshop everyone's name should be heard. Workshop parts 2, 3 and 4 are more productive as exercises when the group is numerous, meaning more than for example 6 participants.*



## Segment two - GETTING TO KNOW EACH OTHER

- **Part 1** - While being in a circle formation youth worker asks the participants to choose 3 personal characteristics they find as personal positive sides and strengths. In clock wise direction each participant speaks at loud until everyone tells.

- **Part 2** - While being in a circle formation, youth worker asks the participants to share the movement that is particular for them personally.

**Step 1** - Imagining what would be particular movement of their personality. That can be a detail that comes from daily body expression (ex. tapping with one foot, scratching, playing with part of the clothes while talking, eye rotation when we get bored...). One participant does his/her movement and says personal name. The whole group repeats the movement and tells participant's name loudly. Game lasts until everyone is heard and all the names and movements repeated.



Workshop Getting to know each other from the Seminar, 24th – 30th March 2016, Project "Tools for Social Development"

- **Part 3**

**Step 1** - Youth worker shows a movement that is easy and possible for everyone to repeat (ex. simulation of the heart beat - making one heart beat with one palm on the chest). This movement is done in silence. It is shared from participant to participant, one by one, person A to person B then to person C, by keeping an eye contact while sharing the movement (one heart beat), again in clock wise direction. When one circle of sharing movement is finished participants can do 2, 3 circles more depending on their concentration.

### Tip:

*Part 3 brings back the focus of the group. Often happens that at the beginning of the workshop participants usually laugh, motivation and concentration is low. Idea of one specific movement shared by everyone can unite participants. We would like to suggest to youth worker to think about and propose the movement that is connected with the subject of artistic process/activity/workshop.*

**Step 2** – The next level, after fostering elements such as movement, tempo, dynamic and keeping an eye contact, would be two participants doing the movement showed by the youth worker (one heart beat) but now in the same time. Person A does it in the same time with person B, person B turns to the side and does it in the same time with person C etc. This means that the movement has to be done in the same tempo and dynamic, having on mind adjusting to the mutual tempo. The clock wise direction stays.

- **Part 4** - Youth worker invites the participants to form one line in the space. Youth worker tells to the group that he/she will tell different sentences upon which participants should give an answer by positioning themselves at the beginning, in the middle or at the end of the line. Youth worker tells where is beginning and end of the line. For example, the sentence can be "Make a line concerning how much you are shy" (beginning of the line is for the most shy person and the end of the line for the least shy person) or "Make a line concerning how old are you". It is possible for participants to verbally share information between each other and collaborate in order to answer correctly to the sentences. It is welcomed for participants to use the space out from the line and change the positions freely in order to make a defining line at the end.



Workshop Getting to know each other from the Training Course, 19th -25th June 2016, Project "Tools for Social Development"



● **Part 5** - In this exercise youth worker invites the participants to use whole room they are working in. The middle of the space represents the answer “I don’t know”, left side of the room “NO” and right side “YES”. Youth worker tells various sentences and participants are answering by positioning themselves within the room. With non verbal communication. For example sentence can be: “I like to learn by doing”, “I am a team player”, “I have no experience in acting” etc.

**Tip:**

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*This exercise gives the opportunity for personal expression and showing the right answer by self positioning and placing within the room. It also gives clear picture of group dynamic and majority/minority in answers.*

**Tip:**

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*Non verbal communication within the group comes as a tool that brings people together and breaks the obstacles or possible barriers and everyone can be included and participate.*

● **Part 6** – After part 5 the next level of the workshop is that youth worker invites the participants to form 2 parallel lines.

**Step 1** - Each person from one line should have a partner from the line in front him/her self. Youth worker invites the participants to be still and in silence while making an eye contact (body contact is excluded while the exercise lasts) with the partner during 8min.

**Step 2** - After 8min youth worker gives to each couple 15min for talking in order to share information about each other and get to know each other better.

**Step 3** - After these 15min youth worker invites participants to go back in 2 parallel lines and continue with stillness in silence while keeping an eye contact. This segment lasts another 5min and youth worker tells to everyone to use this time for reflecting the information they have received and have given.

**Step 4** - After 5min participants can continue their couple communication and getting to know each other for another 10min and tell if there is something they have forgotten to tell before.

**Tip:**

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*For this activity there should be equal number of the participants. Time frame can be changed and that is decision of the youth worker.*

*Part 6 can be difficult for people who are not used to sustain an eye contact specially a longer period of time. We suggest this exercise because it gives liberty for the participants to find the most suitable way for them in order to do the exercise. Someone starts talking, someone starts laughing or making jokes, but eventually group finds its way to deal with the task. For this exercise youth worker can choose inspiring, slow instrumental music in order to give the support to this moment.*

*It is valuable to be spectator in this process and watch how people gradually step out from their comfort zone, start enjoying in given task and connecting with each other.*

*From participant's experience:*

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*“This was the most useful workshop for me. I learned how eye contact is important and useful.”*

*Marina Cvijovic from Montenegro, project TFSD Volume II*



*Workshop Getting to know each other from the Training Course for Youth Workers, 1st-8th December 2017.*

*From participant's experience:*

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*“Applying these workshops you will build the trust, confidence and capacity of the participants.”*

*Raluca Oancea from Romania, project TFSD Volume II*

## **Segment three - SPACE DYNAMIC - Using space, group awareness and physical expression as a tool**

The next 4 parts of the Space dynamic workshop are done while participants are moving in the working space/room (Imagining they are on the street). Throughout each part of the workshop moving in space sustains as a base. The youth worker gives signal as a sign for the participants to stop moving and do the specific element (with specific element we mean stop and go, do the slow motion, stop in front of someone while making an eye contact...). Youth worker can give the signal with body percussion or with making sounds and saying words such as “now”, “the movement” etc. After doing the specific element participants always continue with moving again through space until youth worker gives another sign and element.

● **Part 1** – Youth worker invites participants to start moving/crossing the space.

**Step 1** - It is important that youth worker reminds the participants to make an eye contact with

each participant going by or towards to. This confirms personal presence and focus and respect of others, as well as group awareness.

**Step 2** - While moving in the space youth worker tells to the participants to start greeting each other (saying “hello”/“how are you” or doing a movement like head nodding) as a form of interacting with someone who is coming towards them.

**Step 3** – Youth worker says “stop” and that is a sign for whole group to freeze and stay still. Stopping and moving again builds group dynamic and rhythm. Youth worker tells the word “go” which means continue with moving again.

**Step 4** - Another element is slow. When youth worker says “slow” that is a sign for whole group to stop with previous moving through space and start having the slow motion quality of the movement. Youth worker tells the word “go” which means continue with moving again.

**Step 5** – Another element is name. Participants are moving through space and youth worker says the word “name”. That is the sign for whole group to freeze and start shouting a name of randomly chosen participant from the group (imagining that group is on the concert and person that participant is calling can not hear at all as music is too loud). This is good exercise for remembering the names and also stepping out from comfort zone. Youth worker tells the word “go” which means continue with moving again.

**Step 6** - Next element of this activity is tempo. In mixed ability groups it is important to find the best tempo of moving through space/room in order everyone to feel comfortable and safe while crossing the space. Tempo 1 (slow walking), tempo 2 (like being on the street moving tempo) and tempo 3 (one level faster than level 2, but without running) are enough for the group to feel the difference and pay attention on group dynamic. Youth worker tells the tempo and participants are performing it in the sense of personal and group dynamic.

**Tip:**

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*By not looking to the ground while being active in the space participants are also focusing on the present moment and people around and they become more engaged in the process. Eye contact builds mutual awareness of each member.*

*It is recommended for youth worker to keep the tempo 2 (like being on the street moving tempo). In this moment, individually and as group, people are starting to react and behave as part of one machine. Each member is important part of the machine that becomes aware, more patient and tolerant.*

*From participant's experience:*

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*“It was really hard for me to work in space using my body and music and to focus on myself and others. I didn't have experience in that so it was hard at the beginning.”*

*Kristina Pavicevic from Montenegro, project TFSD Volume II*

*From participant's experience:*

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*“Walking around space was the most useful workshop for me because I felt secure, I felt connection with others and it was quite emotional because it was honest. I mean behavior of the participants.”*

*Milos Janjic from Serbia, project TFSD Volume II*

● **Part 2** - Next segment of working on space and group dynamic would be including participant's leadership and initiative. Until now, youth worker was giving a sign for each element to happen. Now the participants are asked to “stop” when they would like/feel to. It means if someone stops moving, whole group should feel that energy as that is the sign for stopping and being still. When someone from the group decides to start being active and continue with moving again that is immediately a sign for everyone to start following. There is no rule who would initiate stopping and moving that is something that comes spontaneously from each participant.

*From participant's experience:*

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*“Eye contact exercise was the most difficult for me and challenging as I am used to work more on myself analyses. Connection and awareness of others showed me that it can also make me grow as an artist/person.”*

*Andre Garcia from Portugal, project TFSD Volume II*



*Workshop Space dynamic from the Training Course for Youth Workers, 1st-8th December 2017.*

**Tip:**

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*This exercise can last several minutes as every group needs specific time to adapt and start breathing as a machine with rules that are clear and respected without using words. When the participants are given the responsibility, then people who prefer to act as leaders have a chance to try and discover inner potential. But, another added value is concerning people who prefer staying in safe zone and passive field and just following the signs and moves that group is already giving. Here can happen that exactly people who like to follow begin to lead and initiate. Music for this exercise is an option. It is better to start without music until the group accepts the workshop guidelines.*



● **Part 3** - Another part of the workshop would be that on the youth worker's sign each participant stops moving/crossing the space and immediately finds another participant to form a couple with. Being one in front of the other in still position silently, participants should sustain the eye contact with each other. It means that on the youth worker's words "eye contact" each participant takes the position in front of the closest person in that moment and stay confronting each other and keeping an eye contact for 5 seconds. Activity is repeated several times.

**Tip:**

*For this activity it is preferable if there is even number of the participants.*

● **Part 4** - Final detail of the workshop would be, like in part 2 of this workshop segment, giving the possibility to the participants to lead and initiate. While crossing the space youth worker invites the participants to take over the initiative, spontaneously stop crossing the space and connect with other participant in the form of a hug. After disconnecting, participants should continue with walking and approach to the next person close to them and again spontaneously connect with a hug.

**Tip:**

*In part 4 of the workshop hugging as close contact with someone can be challenging or uncomfortable for some participants. If that happens a youth worker can change the contact manner for example two participants can connect back to back, or palm to palm etc.*

*Another suggestion for a youth worker is to advise the group that while disconnecting (from a hug, palm to palm etc.) eye contact should be preserved as a focus and another way of being aware of each other's presence and respect.*



*Workshop Space dynamic from the Training Course for Youth Workers, 1st-8th December 2017.*

**Tip:**

*For this activity it is preferable if there is even number of the participants.*

## Segment four - BUILDING THE TRUST WITHIN THE GROUP

After Name games, Getting to know each other activities, as well as paying attention to each other while working on Space dynamic and using space as a tool it is time to go on with the Trust exercises.

● **Part 1** - This exercise is done in couples. One participant is with eyes closed, having one hand on the partner's shoulder. Other participant has open eyes and the role of a leader and the responsibility for the safety of his/her partner. Depending of mixed ability groups the type of connection between two people can be various: finger to finger, hand to the back etc. Considering that couple is connected only by hand touching the shoulder, it means that this connection shouldn't disconnect. In order to obtain total focus, this activity can be done without music. Youth worker gives a sign (verbal or body percussion) that couple can start being active and move through space with a warning for all leaders to pay attention to their partners and not to let potential collisions to happen. After 10min, youth worker gives sign for changing the roles.

*"Building the trust within the group is one of the crucial elements for group work when creative techniques and methodologies are used as a tool. Throughout the process participants can see and feel the change and progress in building this important foundation of group working. Communication and cooperation is vital for artistic work."*

*People to People Serbia team of trainers*



*Workshop Building the trust within the group from the Youth Exchange, 21st-28th August 2016, Project "Tools for Social Development"*

● **Part 2** – After the part 1 youth worker invites all the participants to form two parallel groups leaving the central space of the room empty.

**Step 1** - Youth worker invites one participant from one group to close his/her eyes and start crossing the room in order to reach the other group positioned on the other side. The aim is that all the participants cross the space but while having eyes closed. When participant is feeling ready, he/she starts approaching towards the other group. Members of the other group are focusing on the participants crossing the space as long as they safely, with taking care of the moving direction, receive the participant. After reaching the group on the other side the participant can open his/her eyes. When the participant reaches the other group, another participant from that group can start his/her turn. Activity is over when all the participants try and engage, meaning until two groups replace their places in the room.

**Tip:**

While working on conscious moving, youth worker can often remind the group that they must be aware of each other in order to have participants feeling safe and secure while crossing the space with eyes closed. They are all responsible for that aim. Another important element of the workshop Building the trust within the group is working with senses. Having eyes closed means that other senses (sound, touch, proprioception..) become more active and each participant finds personal way to deal with possible uncomfortable feelings that can rise up.



Workshop Building the trust within the group from the Training Course, 19th -25th June 2016, Project "Tools for Social Development"

**Step 2** – In order to do step 2 it is important that youth worker follows all previous steps of the workshop segment. Building the trust within the group. Youth worker invites participants to the circle formation. One participant starts crossing the circle with eyes closed. Participant should move like a diameter of a circle. In one direction, crossing the circle, participant reaches other participant on the other side of the circle. All the group members forming the circle are actively participating in the process, meaning, when participant is coming towards them, they have the responsibility to safely stop him/her, turn to another direction in order to continue again with circle crossing.

**Step 3** - After the rules of the exercise are being understood and the group is working collaboratively and consciously it is a moment for youth worker to invite one more participant who will start crossing the circle like a diameter. This means there are two participants in the same time crossing the circle and all the members of the group have to be present and aware of the safety they have to provide to the participants. Specially when gently stopping and turning participants to another direction.

**Tip:**

This exercise can last more than 30 min, and that depends from group number. Also, number of participants crossing the circle depends from group number. It is important that circle formation is always preserved without gaps between people.



Workshop Building the trust within the group from the Training Course for Youth Workers, 1st-8th December 2017.

## Segment five - CREATIVE PROCESS FOR LEARNING

- **Part 1** - This activity starts with youth worker inviting the participants to form couples.  
**Step 1** - Each couple is doing the same task. Participants from one couple are saying the numbers "1", "2" and "3" verbally. Participants say the numbers alternately. Person A says "1", person B says "2" and person A says "3", it continues with person B saying "1", person A saying "2" and person B saying "3". This means we have 6 elements. This system is rehearsed until couples are synchronized and ready to do it with more dynamic and repetition.  
**Step 2** - When system 1, 2, 3, 1, 2, 3 is acknowledged number "1" becomes a sound. It means the system is: sound, 2, 3, sound, 2, 3. In this moment partners are having mutual decision about one sound they would like to make in the exercise and replace number "1" with it.  
**Step 3** - Next step is adding a movement which replaces number 2. Now the system is: sound, movement, 3, sound, movement, 3. In this moment partners are having mutual decision about one movement they would like to do in the exercise and replace number "2" with it.  
**Step 4** - The last step is replacing number 3 with doing one movement and one sound in the same time. Movement and sound from step 4 is mutual to all the couples and it is given by the youth worker (let's sign it with "X". For example, let's imagine what would be the sound and a movement for the subject "washing machine"). Now the system is: sound, movement, (X), sound, movement, (X).

**Tip:**

Replacing numbers 1 and 2 with sound and movement mutual to both participants can happen to be a simple task for a couple to accomplish. In that case a youth worker can suggest to the couple to choose 2 different sounds and 2 different movements. Meaning each participant has its own sound to make instead of the number "1" and its own movement to do instead of the number "2".



**Tip:**

For this exercise it is important to have even number of the participants in the group. Exercise is good to be done in the beginning of the workshop learning process when participants don't know each other good as this fun activity will bring them closer during the interaction. But what is more important, this activity joins sounds, movements, gestures, mime, and works on self confidence that is supported by partnership between the couple and mutual outcome that will be shared later with the group. It is important that a youth worker gives enough time for couples to rehearse all the steps of the exercise and also the opportunity for each couple to present them self in front of the group. Looking and presenting to each other is good approach as the group is working in the safe zone and mistakes are welcomed.



*Workshop Creative process for learning from the Training Course for Youth Workers, 1st-8th December 2017.*

**Step 5** – This is the step where all previous steps will be used as a system for producing an outcome. Youth worker divides the participants in small groups, meaning from existing couples making groups of 4 people. This means that each couple had 3 different elements including mutual sound, mutual movement and mutual gesture “X”. From this point, group of 4 people has 5 elements in consideration (one sound and one movement from one couple; one sound and one movement from other couple; one mutual movement with sound mutual for all the couples). The task is to make a choreography and flow of the sounds/gestures. Groups are given the responsibility to take all 5 elements or to choose only several ones, as well as to decide about the composition, repeating, tempo, rehearse it as a team and at the end present the outcome in front of whole group. Another element for groups to decide is how to position themselves when presenting the outcome. It means for example circle formation, one line formation, two parallel lines formation etc.

**Tip:**

Step 5 gives to the groups responsibility to make an outcome and perform it. To include all team members, collaborate, communicate and use decision making process. Group of 4 is preferable number of participants in one group, but youth worker can decide if groups should be more numerous.

*From participant's experience:*

*“This was the most challenging workshop for me as we were working in couples and my couple had several difficulties to do it. So it was creative and interesting finding the way to work on the objective of the activity.”*

*Genis Farran Vall from Spain, project TFSD Volume II*

*From participant's experience:*

*“Obstacles in this exercise were language barrier and attention of the group members to concentrate and focus, and the difficulty in trying to put in final result everybody's opinions.”*

*Laura Barquets from Spain, project TFSD Volume II*

## Segment six - CONTEMPORARY DANCE TECHNIQUES

Getting familiar with contemporary dance as wide form of artistic expression suitable for everyone to participate in can foster in people processes towards becoming emancipated, aware and tolerant individuals. Working on becoming aware of personal movement as organic practice and set of elements gives answers to the communication and connection between the mind and the body. Contemporary life gives lot of frames and rules and by using activities presented in this Manual person can truly reflect on personal both physical and emotional state of mind.

“Dance gives to a person a space for creative expression, development of aesthetic sense, opening the minds to the full range of human experience and helping to see and feel the beauty inherent in shape, color, harmony and movement.” People to People Serbia team of trainers

● **Part 1** - Youth worker invites each participant to find a comfortable place in the working room. Part 1 exercise is done individually and it reflects one day of participant's life. Meaning from waking up until going to sleep with all daily activities they usually do.

**Step 1** - Youth worker invites the group to show non verbally/pantomime how one day of their everyday life looks like. When participants find comfortable place to start the exercise, youth worker tells them to “go to sleep” and that is the sign for beginning of the exercise. The whole room can be used, of course, with paying attention to each other. Youth worker gives 3 min to each participant to individually present one day using different movements. Also, youth worker can prepare instrumental music that will follow but not influence the process.

**Step 2** - Before 3min are over, youth worker tells that in 10 sec it is time to finish exercise and participants can slowly “go to sleep” as an end of the step 2.

**Step 3** - Next segment is to do the same exercise but in 1min. Participants repeat their daily life routine but in different volume of time.

**Step 4** - Next segment is to do the same exercise in 30 sec.

**Step 5** - And finally, in 15 sec.

**Tip:**

Presentation of daily life routine should be consisted of all general daily life activities: waking up, washing teeth, drinking and eating, going to school or work, leisure time, sport time, meeting with friends etc. and finally going to bed.

Youth worker in each step gives less time for participant's individual presentation. This is important segment of working on time awareness. Having less and less time to express participants will have less and less opportunity to present most of the activities that compose their daily life. Gradually, participants will focus and present only several ones. In step 5, while having 15 sec for presentation, participants will become aware about main activities that compose their daily life routine.

This activity directly reflects on important parameter in dance and that is space. While using postures/gestures/movements participants reposition themselves in the space and use imagination in order to progress with their movements. This activity should be done with avoiding using objects as a tool.

● **Part 2** – For this part it is important to have even number of participants in the group. Youth worker invites the participants to form two parallel lines. Each participant from one line is facing someone else from the other line. Two participants facing each other are couple for this exercise. Participants can now spread around the working room while staying close as a couple. Again, like in part 1 of the workshop segment, participants are showing with their body gestures how one day of their everyday life looks like. Part 2 of the workshop refers to a “mirror” as a concept. One partner is doing his/her movements and routines/gestures/movements that follow one day of personal everyday life. Other partner is repeating all the movements like imaginary mirror. This also means that one participant is leading and other following. Youth worker invites couples to slowly finish and “go to sleep”, as well as gives the sign for changing roles.

**Tip:**

Part 2 of the exercise is extension of the part 1 and it includes “mirror” technique. The focus is on working on space awareness, space dynamic, participant's positioning within the given space. As well as expressing with gestures/movements inspired by daily life routines. Finally, technique includes working in couples and a notion/awareness of connection and relation between two people. This connection can inspire moving of each partner and inner discovering concerning the non verbal communication.

In part 2 it is important not to turn back to each other as in that moment eye focus is lost. Letting yourself to follow and to be led is often not very easy and can produce various emotions.



Workshop Contemporary dance techniques from the Training Course for Youth Workers, 1st-8th December 2017

“Contemporary dance approach in the activities is avoiding youth worker's presentation of technique or movement to be copied. It is about communication and sharing.”

People to People Serbia team of trainers

● **Part 3** – Part 3 represents continuation of the part 2.

**Step 1** - Exercise is done within same couples and focuses on contact improvisation as a dance form followed by self discovering and mutual deep connection and communication with a partner. Youth worker invites participants from each couple to connect in the form of physical contact only with one palm (youth worker decides about the contact point meaning palm to palm, finger to finger, back to back etc.). In this exercise, concerning each couple, one participant will lead and initiate the movement first, and other will follow. After words on youth worker's sign they change the roles. This improvised dance form is based on the communication between two moving bodies that are in physical contact and this form brings natural, organic and spontaneous flow of the movements. This flow ranges from being still to highly energetic depending on that particular communication process that will appear between two participants. Through whole part 3 while the movement happens connection between two participants shouldn't be disconnected.

**Step 2** - Youth worker invites several couples to position themselves within the working room while others will observe the process. Later, they switch so that everyone from the group can be in the position of observer and performer.



Workshop Contemporary dance techniques from the Training Course for Youth Workers, 1st-8th December 2017

● **Part 4** – This exercise is done in circle formation and it is not a continuation of the part 1, 2 and 3. Part 4 will result with an outcome of choreography sequence done by the participants. Youth worker invites each participant to show one movement. It is important that youth worker reminds the group about choosing the movement which whole group can repeat and copy. Activity is done in the clock wise direction. Whole group is repeating the movement of each member consecutively. Youth worker gives enough time for this part of the workshop in order to whole group rehearses the movements flow.

*From participant's experience:*

“This kind of connection is based on the communication between two moving bodies that are not just in physical contact, for me it's something bigger.”

Kristina Pavicevic from Montenegro, project TFSD Volume II



*From participant's experience:*

*"This exercise was the most challenging for me. I am used to work with performers or people who already had an experience. My partner in the exercise was someone who was not motivated at all. I realized that what was for me slow down, for the other person was high intensive exercise. When I really started hearing his needs we had a nice session and I got surprised for him getting finally motivated and energetic."*

*Ageliki Meli from Greece, project TFSD Volume II*

**Tip:**

Part 4 can be followed by instrumental music and that is on youth worker to decide. Whole choreography as a flow of given movements can be repeated up to 5 times. It is important for youth worker to remind the participants to pay attention on each other in order to choose a movement that is possible for everyone to repeat. This kind of group responsibility is important to be emphasized.

*From participant's experience:*

*"In this exercise we all should be synchronized emotionally and physically."*

*Olivera Pandarevic from Former Yugoslav Republic of Macedonia, project TFSD Volume II*

*From participant's experience:*

*"Workshop where we created our moves I remember the most. We have put all together, emotions, meaning, dance. It's nice to see the product that was amazing, but for me the most important is the process and I enjoyed it a lot!"*

*Sofija Stojanovska from Former Yugoslav Republic of Macedonia, project TFSD Volume II*



*Workshop Contemporary dance techniques from the Training Course for Youth Workers, 1st-8th December 2017.*

## Segment seven - GRAPHIC SIGN AS CREATIVE PROCESS FOR LEARNING

"Sign is an extension of the body, action, scent of experiences. We move into a certain dimension, which is about the exploration, experimentation, discovery, amazement." Segni Mossi - a movement and graphic sign project for children and adults by Alessandro Lumare and Simona Lobefaro

\*\*\*Materials youth worker should provide for this workshop: Papers, pen, markers, pencils, crayons in different colors.

**Step 1** - Youth worker invites the participants to find comfortable place for themselves within the working room. Workshop is imagined to be done with focus on yourself. Youth worker gives the participants a time to express themselves individually by drawing. There is no specific subject or theme (or youth worker can give if he/she decides), accent is to give the space and time (40 min) for artistic expression by drawing according to the creative process participants are already experiencing and perceiving by participating in the artistic process.

**Step 2** - After 40min youth worker invites the participants to slowly finish their work and collect all the drawings on the center of the room in the form of a puzzle. At this moment personal expression becomes the peace of a group expression. While imagining the group is at exhibition, participants are silently observing the form of collective artistic work.

**Step 3** - After group observation, youth worker gives the chance to the participants to rearrange the peaces of puzzle (drawings) in silence. This is not a must but a given possibility to do so. Spontaneously as a team and with personal initiative participants start repositioning drawings in order to make a link or give a meaning to collective peace of art. After they are finished youth worker gives time to the group to verbally reflect on what do they see now when observing the puzzle of drawings. Youth worker can start asking questions such as "Does this puzzle has a story behind", "Do you see connection between the collected drawings now forming one peace of art", "What would be the title of this peace of art" etc.

Artistic tool such as graphic sign gives to the participant a moment of personal focus, moment of solitude and emotional observation. This is another tool where some of the participants have experience in and some have not. Aim is to provide the group with different methodologies that are possible for everyone to express themselves artistically. Finally, to engage participants in the process as each workshop brings another level of self awareness that later on is put in the context of collaboration and team work in order to feel the strengths of collective work.

**Tip:**

*It is welcomed for this workshop to be done when youth worker is having a few days creative process with a group (nevertheless, it is possible that youth worker does this exercise as a single or part of one day workshop). When having several days intensive artistic process conducted from different tools and methodologies, the Graphic sign workshop gives calmness and time for personal expression inspired by previously experienced artistic process of work.*

*From participant's experience:*

*"This was the most useful workshop for me. It was personal. I would have never dare to ask from adults to just stay and paint for quite a long time. As a participant I really enjoyed it as a moment of creation and I really liked the work the whole group did. As for the matter of adaptation to each other I really consider it as one of the most inclusive workshop."*

*Ageliki Meli from Greece, project TFSD Volume II*



*Workshop Graphic Sign as Creative Process for Learning from the Training Course for Youth Workers, 1st-8th December 2017.*

**Tip:**

*In case of several days working process this activity is done in the middle of the creative process in the context that participants are already focused referring to themselves and new information they have gained while engaging in various set of artistic activities.*

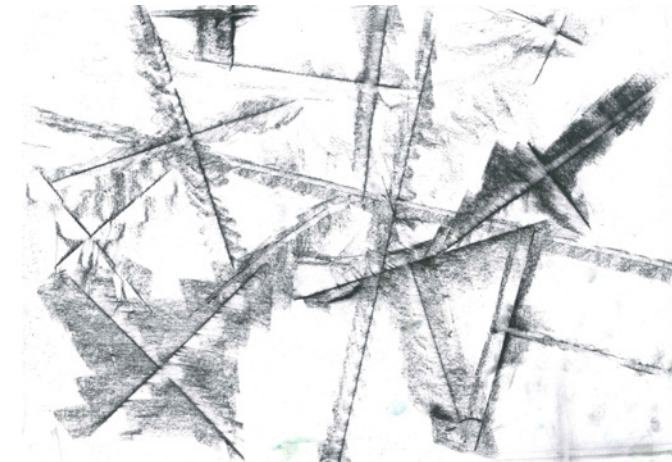
*From participant's experience:*

*"The drawing workshop was a bit difficult for me as I am not very good at expressing my emotions by drawing."*

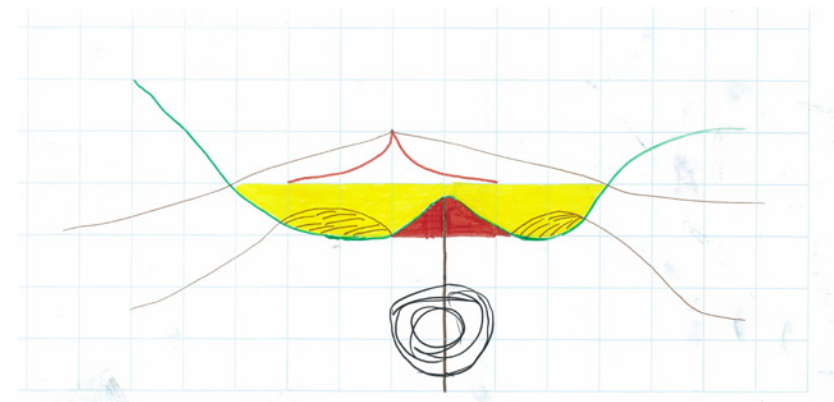
*Arnold Kapinova from Albania, project TFSD Volume II*



*Author: Olivera Pandarevic participant from Former Yugoslav Republic of Macedonia*

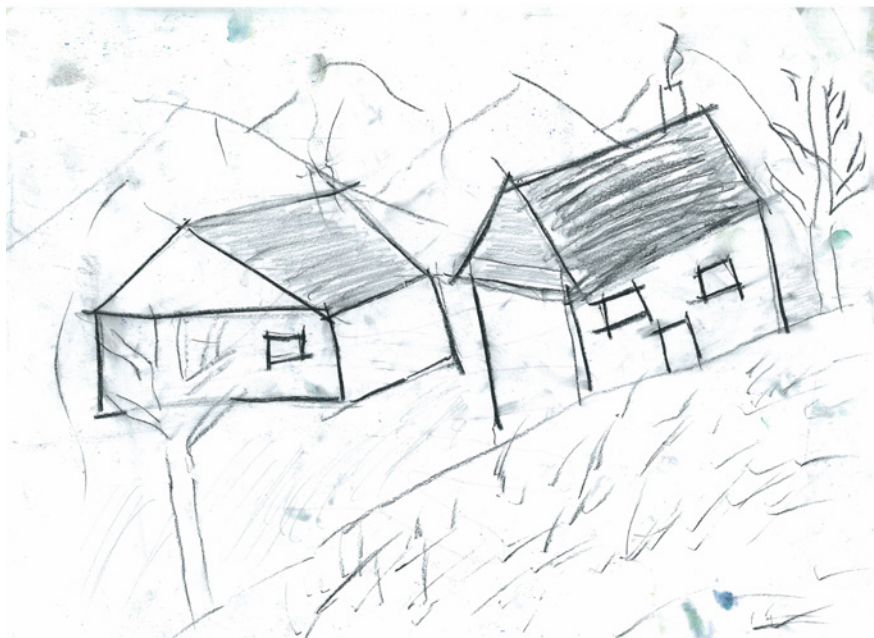


*Author: Genis Farran Vall participant from Spain*



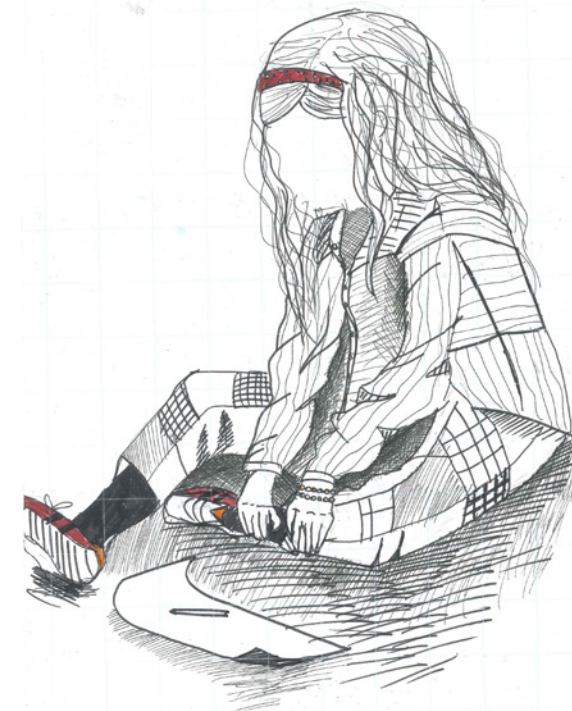
*Author: Kyd Zacharian participant from Albania*



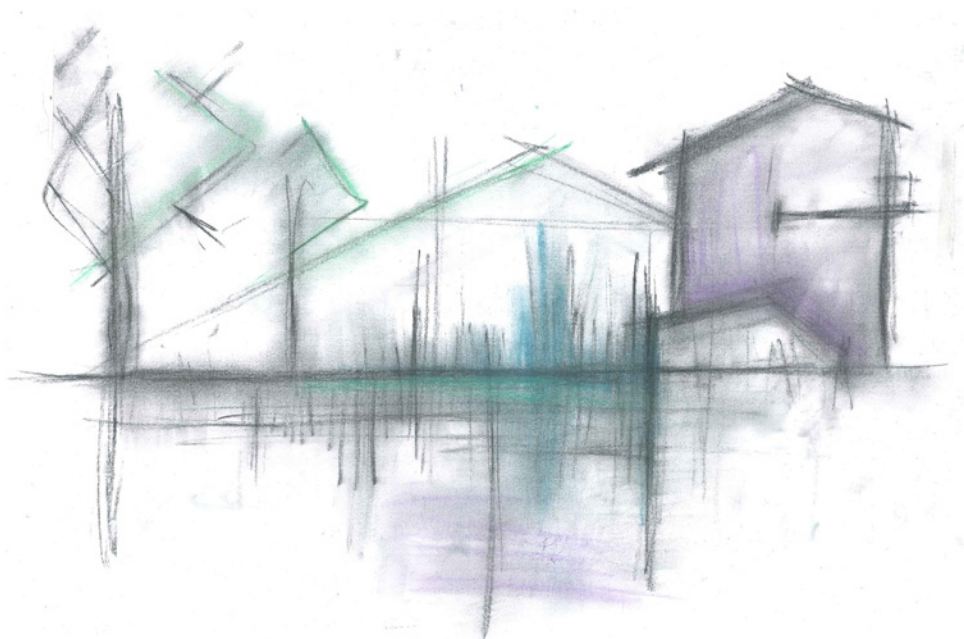


Author: Naziha Homrani participant from France

\*\*\*Drawings that present outcomes from the workshop segment Graphic Sign as Creative Process for Learning, from the Training Course for Youth Workers, 1st-8th December 2017. Drawings are presented in the Manual in the form of the pictures but as well as page design.



Author: Emi Chris Baçi participant from Albania



Author: Ageliki Meli participant from Greece



Author: Raluca Croitoru participant from Romania



## Segment eight - Image Theatre

Image Theatre is a social change tool and one of the more widely used forms of Theater of the Oppressed, in which activists, students or any group are invited to form statues that represent a moment in time. Image Theater can be created on the spot, collaboratively and is a flexible tool for exploring issues, attitudes and emotions both with groups who are confident with drama and those with little or no experience. Still images are used to explore abstract concepts and participants rapidly sculpt their own or each others' bodies to express relationships and emotions, as well as realistic situations. These images are then placed together and "brought to life" (Boal, 2002)

In the Manual "Tools for Social Development" only several Image Theatre techniques are presented. If a youth worker decides to implement this workshop it is recommended to follow the order of the parts and steps presented in the Manual. It is important to emphasize that while implementing this workshop segment participants personally reflect on what it means to express/work as an individual, but as well as a team member.

### ● Part 1

\*\*\*Step 1, 2, 3 and 4 are done in manner that participants are presenting the images individually

**Step 1** - In a circle formation, participants individually create physical images in response to a given subject, for example, inclusion / friendship / the border / the sun / a family / a cat. Participants all together simultaneously illustrate with their bodies their image of the subject. Subject is given by a youth worker. He/she can tell the word or for example write it down on paper and show one by one to the participants. Participants should do this quickly (3sec), very fast after hearing (reading) the subject, without pre-thinking, seeing or being influenced by what others have did For the steps 1, 2 and 3 youth worker should prepare 15-20 subjects in order to be presented by the participants. Choosing the subjects is welcomed to be inspired by the workshop topic.

**Step 2** - Once the image has been constructed, youth worker suggests adding the next step and that is rhythmic repetitive movement (for example a movement can be looking up-looking down-looking up-looking down or open the mouth-close the mouth-open the mouth-close the mouth or lift the hand up-put the hand down-lift the hand up-put the hand down or hand touching a shoulder-touching the head-a shoulder-a head etc.). Meaning youth worker gives the subject, participants first form an image individually and on youth worker's sign (verbal or body percussion-one clap with hands) participants add rhythmic repetitive movement to the previous still image.

**Step 3** - Constructed image, as well as added rhythmic movement, gains another step and that is a sound which, in the participant's view, fits with the image represented (meaning for example making a sound like a cat, like a wave, like a thunder storm or in more abstract sense a personal sound expression of a happiness, tiredness, dreaming, being in love etc.). Again when youth worker gives the subject participants first form an image individually, then on sign add rhythmic repetitive movement and again on youth worker's sign add a sound.

**Step 4** - For this step youth worker prepares ten new subjects he/she will give to the participants to illustrate with body image. Choosing the subjects is welcomed to be inspired by the workshop topic for example in the case of the "Tools for Social Development-Volume II" project the subjects were family, friendship, a border, inclusion, dedication, a leader, trust, fear, support, connection, performance.

Youth worker divides the participants into small groups of 3, 4 or 5 people. Groups are made in order for everyone to perform in front of each other. As well as, this is a chance for small groups to observe each other. Youth worker tells the same ten subjects to each group. Like in step 1,

2 and 3 after the youth worker gives the subject participants react by image illustration, than adding a movement and a sound.

**Step 5** - This step gathers participants from each group to now start working as a team. Remembering the previous ten subjects (step 4) and individual body illustrations, each group all together selects only five subjects. This means that before each participant illustrated given subject individually, and in this step within the group participants should choose one image illustration they will do all together for each of five subjects. From working individually now participants should work as a team and perform again. Youth worker gives the time to the groups to rehearse the flow and perform in front of others.

### Tip:

*It is important that youth worker reminds the participants to, while holding their image illustrations, look around at what everyone else from the group did as a posture. It is valuable to see and observe how others reflect on different subjects.*



*Workshop Image theatre from the Training Course for Youth Workers, 1st-8th December 2017*

● **Part 2** - While being divided in the same groups formed in the step 4 of the part 1 Image theatre workshop segment youth worker continues on the next technique. He/she prepares several new subjects for each group to sculpture. One group starts first and others are observing the process. Part 2 considers Image Theatre technique in which on given subject for example "friendship" participants from one group, one by one, consecutively, come into the middle of the room and make still sculpture/illustration expressing "friendship". The point is that the image no longer shows multiple points of view, but rather a single, global, all-embracing illustration of "friendship". By entering the space and making still images, each participant is trying to link



to each other as having a notion of completing the image. Meaning person A enters and does a still image, person B while being inspired by the person A enters and links personal image with image that was proposed by the person A. Person C enters and while being inspired by the group image of person A and B connects and adds another element to the sculpture with an aim of having “friendship” sculpture at the end.

**Tip:**

Important value of this exercise is acting in the moment, meaning improvising without previous communication about how the subject should be illustrated, who is going to be positioned where etc. Everything happens very quick and what is more important it is possible! Time frame is 10 sec. When youth worker gives the subject the group should conduct the image in only 10 sec. Youth worker starts counting 5,4,3,2,1 and everyone should stay still while the final image result is being observed by others. Having made their collective image, it requires no explanation or justification. There is no space for verbal communication in this exercise and after first five subjects the groups start to function as a team and verbal communication becomes absent spontaneously.

*From participant's experience:*

*“This was useful workshop for me because I liked to follow someone's initiative and add information to his/her proposal and also how others add information to mine in order to complete the story.”*

*Laura Barquets from Spain, project TFSD Volume II*



Workshop Image theatre from the Training Course for Youth Workers, 1st-8th December 2017.

● **Part 3** - This part and technique are done within the same groups formed in the step 4 of the part 1 Image theatre workshop segment. Youth worker prepares 10 new subjects different ones for each group. As explained in the part 1, choosing the subjects is welcomed to be inspired by the workshop topic. Part 3 represents Image theatre technique in which groups are illustrating given subject all together in the same time. In part 2 members of one group were entering one by one in the space while linking to each other's illustrations and this time they are reacting all together. Imagining that each participant in the group is part of one puzzle. Youth worker asks one group to start first. After youth worker gives the subject participants from the group are suppose to react without consulting each other long time. This is why 10sec is a time frame for illustrating the subject non verbally. Within 10sec members of the group illustrate a subject and group stays still for a few seconds while others are observing them.



Workshop Image theatre from the Training Course for Youth Workers, 1st-8th December 2017.

**Tip:**

When youth worker gives the subject the group should conduct the image in only 10 sec. Youth worker starts counting 5,4,3,2,1 and everyone should stay still while the final image result is being observed by others for a few seconds.

*From participant's experience:*

*“Through this activity I learned about how I react better in response to other people's actions instead of initiating the first movement.”*

*Raluca Croitoru from Romania, project TFSD Volume II*

Dealing with images we should not try to ‘understand’ the meaning of each image, to apprehend its precise meaning, but to feel those images, to let our memories and imaginations wander (Boal, 2002).

● **Part 4** - This part represents the last part from the set of parts concerning workshop segment Image theatre presented in the Manual. Important aim of each part of the workshop is going through the process that each technique brings. As well as totality that comes while working together as a group and team. In this part added value is an object.

Youth worker puts on the centre of the working room an object. This can be any object for example a pencil, a ball, a book, a flower, a sheet of paper etc. (during this part of the workshop at Training Course for Youth Workers team of trainers decided to use blue cotton sheet). Youth worker invites the participants to think about many ways as possible of using that object and relation between the object and them as consumers and maybe changing or giving it another meaning. A well as what is general purpose of that specific object or a suggestion of using it. When having an idea, one by one, participants can approach, take the object, improvise and do still image/illustration with an object. In the part 4 of the workshop Image theatre it is important to observe the person-object relationships. Each participant should stay still for a few seconds while the group is observing the given solution of ways of using the object. Exercise is done in silence.

**Tip:**

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*We suggest to youth workers to think about making atmosphere for this workshop concerning the light, objects, rearranging the space, place for audience members to be, specific music etc. Little changes in the working room can inspire, surprise, be mysterious and give participants a moment to imagine and be focused.*

*From participant's experience:*

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*"Workshop strike me as a very strong in regard to development ideas."*

*Arnold Kapinova from Albania, project TFSD Volume II*

*From participant's experience:*

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*"In this workshop I have just let my mind follow the images and add creativity."*

*Milos Djuranovic from Montenegro, project TFSD Volume II*



*Workshop Image theatre from the Training Course for Youth Workers, 1st-8th December 2017.*

## Segment nine - PERFORMANCE MAKING PROCESS

Theatre Performance "Tools for Social Development" presents a final outcome of the Training Course for Youth Workers done from 1st until 8th December 2017. in Vrnjacka banja in Serbia. It was presented on the stage of the local Cinema.

During 8 days of the capacity building training course People to People Serbia team of trainers were working with group of youth workers on how to work with mixed ability groups, providing them with different theater tools and methods and contemporary dance techniques. Formed as intensive creative process each day was conducted from several workshops ((most workshops segments are presented them are presented in the Manual) and with facilitation expertise of team of trainers. Team of trainers included personal style and final touch in the creative process that can be particular for each youth worker individually and only by numerous practical experience this practice can grasp capacity of expertise. During the training course participants were developing their professional capacities and independent implementation of learned tools and methods. As well as discovering themselves and stepping out from comfort zone and reflecting personal both limits and characteristics.

People to People Serbia team of trainers introduced participants with the workshop called **Performance Making Process**. Performance Making Process lasted one day and participants could see, feel and learn another artistic tool of work. Our team dedicatedly often works on group performance making processes as we believe that performing has strong impact on personality, individuality and skills expertise never mind if someone is performing for the first time or not. Team work, dedication, patience, tolerance, responsibility, focus are only few things that each performer feels, gives and reflects while being on the stage alone or with other group members. Focus of the Training Course together with Performance Making Process was on the professional, social, cultural, personal upgrading of each participant. Not on the final product. Team of trainers had an aim of involving the participants into the artistic process and showing know how about the creative outcomes and acts group is able and possible to do in short period of time.

If a youth worker has an idea of making a social intervention we believe that through artistic approach, in this case a Theatre Performance, this can be possible. By using performance making process as a tool youth worker can put in practice what was developed during the project/workshops. Also, this can be a way of creating relation with external audiences from local to national and international level (video of the performance) which provides an opportunity for discussion and sharing of performance as an outcome.

**Tip:**

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*Equal dedication and level of participation from all group members is not something a youth worker can rely on or demand from participants to establish. Taking this into account we advice youth worker to follow each participant in his/her participating process, as well as to approach in the time of break and have a small talk about how he/she perceives the process up till now and maybe how he/she is feeling while participating, is there maybe some kind of obstacle concerning the methodology or approach youth worker is using etc.*

Considering preparation process of the youth worker for workshop segment **Performance Making Process** there is no previously conducted scenario upon which the performance should have been created or he/she can follow as segments, steps or parts as that was the case with the rest of the workshop segments in the Manual. This is the module of work that follows the idea People to People Serbia team of trainers have. According to what is said, workshop outcomes from intensive creative process are put as liaison in one "puzzle". Joint work of both participants and youth worker, as well as having the youth worker as someone who is observing



the process, reaches the point when from this constant collaboration youth worker can start making mentioned “puzzle” by choosing several outcomes of implemented workshops and making unity of them in the form of a performance. As no one knows in advance what would be the content of Performance Making Process this is something that gives added value to the work and challenge for everyone to take part in.

In the next part of artistic work we will explain the steps youth worker should go through when conducting and rehearsing the performance:

**Step 1** – Before coming to the workshop Performance Making Process youth worker designs the liaison between previous workshops outcomes as a flow of the scenes of the final performance.

**Step 2** – Also, youth worker remembers (it can be helpful if there are videos/photos taken during the artistic process) all the workshops details youth worker will select for the performance such as: if the workshop was done in couples which participants were together in couples; if the workshop was done in small groups of 3,4,5 participants which participant was in which group; workshops outcomes of individual, couple, small group work together with those ones presented as work of the whole group; subjects/sentences/elements that youth worker gave as tool of working; movements that whole group did when preparing choreography all together etc. This is important because youth worker can not rely that participants will remember these details. Artistic process can be very intensive and youth worker can not interrupt participants with frequent reminder about memorizing these kind of details.

**Step 3** – Youth worker does the process of positioning within the room (youth worker tells to the participants to imagine that room is a stage). In advance youth worker prepares the positions each participant should have from the beginning until the end of the performance. It is recommended that he/she reminds the group to work as a team. Specially when positioning on the stage.

**Step 4** – At the beginning of the workshop Performance Making Process youth worker tells to the group what is a scene 1 and then the scene is done from the beginning until end of it. Including the positions within the space, knowing who is with who in couple, small group etc.

**Step 5** – Youth worker tells what is a scene 2 and again the scene is done from the beginning until end of it.

**Step 6** – After going through each scene together with participants, youth worker takes a moment for rehearsing how the scenes are connected meaning after an end of each scene participants should know if they should leave the stage meaning to witch side they should go, if someone should stay on the stage and participate in the next scene what he/she should do while waiting the next scene to start etc.

**Step 7** – If youth worker is using music for the performance he/she should give enough time for the whole group to rehearse selected scenes with the music.

**Step 8** – After rehearsing with the participants details such as scenes liaison/flow, positions in each scene as well as on the stage, rehearsing with music, knowing from witch side of the stage who should enter and when, etc. youth worker can go on the further step. It is important for the youth worker to give enough time to the whole group to rehearse the whole process of performing together. Meaning, whole performance is good to be repeated several times.

**Step 9** – Youth worker invites the whole group to prepare for the final rehearsal in the working room.

**Step 10** – Being a performer can be new role for some participants and even if some of them have experience in performing it is important that the focus is given to the whole group as final outcome is done in team and each participant has important role in that team. This is why it is relevant that youth worker organizes a final rehearsal that will be done on the stage where final performance will take place.

**Step 11**- After the final rehearsal on the stage youth worker invites the performers to prepare themselves for the beginning of the final event (we recommend youth workers to come with performers to the venue where performance will happen at least 1h30min before the time of the final event. This gives the performers a possibility to go through final rehearsal without rush).

**Tip:**

*We would like to remind the youth worker that costumes are important detail he/she should inform the group about before coming to the workshop Performance Making Process or before going to the venue where the performance will take place. Youth worker can think about the appropriate clothes which will follow the subject of the performance (meaning should participants wear T-shirts or sweaters, jeans or track suit, dark or light colors etc.). Youth worker can consult him/herself with a group about these details.*

*From participant's experience:*

*"I have never been on the stage and I was little bit nervous. I have never been in front of the audience in that way and I was a little bit scared will everything turn right."*

*Marina Cvijovic from Montenegro, project TFSD Volume II*

*"By implementing the flow of presented steps youth worker will have a chance to observe how each participant slowly becomes more open and focused on the both learning and artistic process. When the team spirit is built, upon that it is possible to create, recreate and produce outcomes.*

*Through Performance Making Process our team wished to show to the youth workers how patience is very useful approach when working with groups with or without artistic experience. Groups of more than 20 participants are challenging to handle and we would like to advise youth workers to pay attention to each one individually.*

*Finally, we would like to advise youth workers to prepare themselves before coming to the project and before coming to each workshop. It is welcomed to think about "plan B" for every part of the workshop as surprises can always happen: working room can be smaller than it should be, number of participants can be less or higher, for activities that are done in couples can happen that there isn't even number of the participants, participants can be without motivation to work in that moment or that day etc. Concerning Performance Making Process, conducted from the previous creative process with participants, it is important that youth worker is concentrated and paying attention to details as many things can rise as good material for its content (more explanation about this segment is given in the part "It's gonna be a show" evenings). Nevertheless, youth worker has to have clear structure of the performance before coming to the workshop. He/she ought to come to the workshop well concentrated, with patience, tolerance, leadership and strength to deal with all the questions and doubts that can rise and come from the participants. This is something that later on participants will also maintain and use as a manner and behavior." People to People Serbia team of trainers*



*Workshop Performance Making Process and final presentation of the outcome Performance "Tools for Social Development" from the Training Course for Youth Workers, 1st-8th December 2017.*

## Segment ten - Reflection time

Reflective conversations lead to growth of one individual: personally, morally, psychologically, emotionally, as well as cognitively.

Reflection leads to working on greater self-awareness. It allows the participants to think back on the current experience linked to the previous learning in order to acquire valuable lessons. While being self aware participants can make steps towards positive change, meaning identifying areas for improvement and growth in both personal and professional context. Through reflection process participants start discovering personal strengths and weaknesses, values and beliefs, then fears, and it reveals acknowledging possible assumptions on which he/she is making the base of ideas, feelings and actions. Further more, reflection includes looking back to how did participant deal with or responded to other participants ideas and actions, workshop parts, circumstances of artistic process etc. Finally, it creates knowledge. And precisely this knowledge participant fosters as it is revealed by having the link between reflection and deep learning. Personal inner reflection can include answering the questions: What worked really well for me today and why; What specific element/circumstance didn't work out so well for me today and why; What valuable lessons can I learn from this valuable information that I discovered about myself; How did I manage to relate with other people today; What specific decisions did I make today. Here is visible how participants become the producers, not just the consumers, of knowledge.

Our team always leaves time for feedback between trainers and participants, in small groups, plenary sessions, having meetings between trainers etc.

When working day is finished youth worker is the one who is facilitating the process of reflection. Facilitating this process means talking with participants about what was the sense of all that was did during the day. On the other hand, concerning short workshops (for example one hour, two hours) it is also welcomed for youth worker to include reflection moment with the participants when the workshop ends. Meaning, to pose short and concrete questions about what has happened during the work or possible outcome that have rise. It is also welcomed for youth worker to document (for example write down) reflective conversations. This kind of record provides a rich source of information.

In this Manual our team is presenting only few reflection methods and we would like to invite the youth worker to also try to design own ones. Implementation and chosen method of reflection depends from the time left for this segment of the workshop.

**1. Method 1** - Youth worker asks the participants to individually tell or write down 3 things: What was the best thing of the day (concerning the workshops), what could be improved and what was the "aha" moment (moment of surprise, personal discovery etc.). Concerning having more than 10 people in the group presented method can last around 30min.

**2. Method 2** - Concerning number of participants youth worker prepares one or set of questions he/she will pose to the participants in order for them to answer. For answering on each of given questions that our team presented in this method, youth worker can expect that reflection can last more than 30min if the group counts more than ten people. For example the question can be: What did you discover about yourself during the workshop, Which was the most useful workshop for you, Did this particular workshop inspire you for your future work, Concerning this particular workshop did you prefer being a leader or a follower, How did you feel during the workshop, What was the least interesting for you concerning the particular workshop etc.

**3. Method 3** - Youth worker asks the participants to summarize and reflect the day in only one

word (time volume 10 min). Or, pick a color that would describe the day of working process or particular workshop and explain why did he/she choose it.

**4. Method 4** – Midterm Evaluation - This method is an opportunity for youth worker to gather reflection/feedback on the learning process and teaching approach while the course is in progress. This can enable youth worker to receive feedback and implement changes for continuous improvement. Midterm Evaluation is done in the middle of the training course/youth exchange/seminar. It also gives space for the participants to express while using different manners.

**5. Method 5** - Final Evaluation - it is conducted at the end (the last day) of the several days learning process. Evaluation tool can be writing blog stories, verbal expression as well as filling out evaluation forms or many others (it is recommended that youth worker includes several tools in final evaluation approach).



*Workshop Reflection time from the Training Course for Youth Workers, 1st-8th December 2017.*

## Segment eleven - Energizers /Ice breakers

Before starting the workshop it is useful for youth worker to prepare set of Energizers. Energizers are series of very simple playful activities. In initial stages of work energizers allow the participants to get to know one another through playing and they are great for team building and getting to know each other. In order to increase energy in a group, youth worker can engage the participants in games and activities that rise laughter.

Including energizer as workshop segment youth worker builds the sense of continuation in working process that brings to the participants a notion that process is well organized and covered with details because each step of work has its reason, meaning and need for doing and including it in



the artistic process. This brings another notion to the participants and that is a feeling that they are working with well organized/experienced youth worker or team of trainers.

In this Manual our team is presenting only several energizers and we would like to invite the youth worker to continue and research or even design own ones.

### ● Energizer 1

**Step 1** - Following energizer implies using sounds and movements. Youth worker invites the participants to a circle formation. This energizer is done in clock wise direction. One participant turns to the participant next to him/her while making the sound "HA" and keeping an eye contact. Other participant receives the sound, turns and does the same sound to the participant to the participant next to him/her. The sound "HA!" is repeated until everyone tells it few times also while keeping an eye contact.

**Step 2** - Youth worker adds another element and that is "HONZAI". The word "HONZAI" means changing direction. One participant again starts with the sound "HA" being transferred within the circle and at any point one of the participants may choose to change direction and this is done by saying "HONZAI". Afterwards, participant who received "HONZAI" continues with sound "HA" but in another direction.

**Step 3** - Youth worker adds another element and that is "FIJUUI". This means that in order to connect with someone a cross the circle participant should make an eye contact with the chosen person and say "FIJUUI". Chosen person receives "FIJUUI" and either continues with the word "FIJUUI" crossing the circle to someone else, either continues with the sound "HA" in any direction meaning to the person on the left or the right side of him/her.

### Tip:

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*Energizer 1 can last 8-10min. Mistakes are welcomed in this energizer as they come as added value and animate cooperation and laughter.*

● **Energizer 2** - We would like to advise youth workers to use this energizer as approach when there is a need for splitting the group into couples. It is fun and spontaneous way to do it. Youth worker invites the participants to form a circle formation and to look/focus to the ground. Youth worker makes a sign (concerning working group youth worker can make a sign while making a sound with his/her voice, or doing body percussion) for everyone to lift their head up and look only one participant in his/her eyes. It is not possible to look several people or to look one and then change focus to someone else. It can happen that participant have chosen to look in the eyes someone who is actually looking someone else. But, it can also happen that participant have chosen to look at someone who is actually giving him/her back the eye contact. That means that those two participants have just fell in love and they can happily leave the circle. Game is continued until each participant finds a partner and falls in love.

● **Energizer 3** - Following energizer is very useful when having one day activity and in time after lunch break. Lunch breaks often last more than 30min and participants come back to the working room with less focus on work than before going to the break. For this reason we recommend to youth worker to use this particular energizer for bringing back the energy level and focus of the group for the next workshop segment.

Youth worker invites the participants to spread in the space and asks someone from the group to be a volunteer as a comedian. Comedian has an aim of making laugh each member of the group. Other participants should try to stay serious as much as they can. If comedian succeeds to make someone laugh that person becomes a partner of him/her and they continue together making laugh to others. The same happens further on with the next one who starts laughing. Game lasts until comedian and his partners make laugh everyone.

## "It's gonna be a show" evenings

Before coming to the "Tools for Social Development-Volume II" Training Course for Youth Workers, People to People Serbia team of trainers informed the participants about two evenings that will happen second and third day of the process after the regular activities time schedule. Idea was that participants from each country present themselves as a team using different artistic approaches such as traditional dance, music, poetry that is particular for the culture they are coming from. Presentations were called "**It's gonna be a show**". If the project is not international one, youth worker can invite each participant to present him/her self individually using the same artistic approaches. During these two evenings participants did many artistic performances. This is important not only for the participants to express but also for a youth worker to gain inspiration for conducting the structure and scenes of the final performance. On the other side, it is a useful knowledge about the skills participants have and that youth worker can point out for the performance making process.

Not only participants devoted responsibly to presenting themselves as a team but they got to know each other better as a group with added value of fostering group dynamic and focus for further artistic work during the Training Course. Using this approach our team wanted indirectly to support artistic expression or to sparkle it. This has served as a process of anxiety liberation, creation and support of the notion of communion and introversion reduction.

### Tip:

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*Concerning several days working process it is very welcomed if youth worker includes potential suggestions coming from the participants about the activities they would like to do and include (for example in the evening after dinner). Those suggestions should be connected with a topic of project/workshops and youth worker can include them after the official working agenda. In that case informal learning is inspired by participant's initiative. It is recommended that during several days working process evenings are well organized, but we suggest youth worker to consider that participants should have free time as well.*



*"It's gonna be a show", from Training Course for Youth Workers, 1st-8th December 2017, participants Laura Barquets, Klara Vila Doncel and Genis Farran Vall from Spain made short performance about the custom of celebrating Christmas in Catalonia*



*"It's gonna be a show", from Training Course for Youth Workers, 1st-8th December 2017, participants Milos Janjic, Teodora and Petar Djordjevic from Serbia made short performance about traditional dance and traditional music while accompanied with traditional costumes and instruments.*

## Relaxation

Time for massage is another approach our team would like to suggest as an exercise that can close/open the working day. Massage in couples or small groups is welcomed to be done at the beginning and even better at the end of the workshop because it gives to the participants the moment of relaxation. Massage is a wonderful way of becoming mentally and physically at ease. It is important to think about receiving and giving between the participants and that can help in adopting it and feeling its importance. This brings back the focus of the group and helps in overcoming feelings of isolation through touch.

### Tip:

*We would like to advise youth workers to include this kind of relaxation exercise when the group is working in quiet place, where there is no interruption considering other people entering/walking through space.*



*Relaxation from the Training Course for Youth Workers, 1st-8th December 2017.*

## CONCLUSION

After introducing the reader with the Manual "Tools for Social Development" it is time to slowly conclude this knowledge grasping People to People Serbia team of trainers wished to foster and share.

This Manual is designed in a way that reader can come back to it many times, use and reuse, copy or reinvent it. Transfer of knowledge is welcomed not only from our side, but also from readers and their experiences that will rise up while implementation process.

Youth workers, and generally people who are transferring the knowledge, are supposed to know the importance of lifelong learning. Youth workers are ought to be challenged to research, develop and assess their work and practice in a new way, to actively participate through different forms of professional training and be encouraged to exchange skills and experiences. During this process people who are transferring the knowledge develop and upgrade personal views, attitude and behavior, learn from colleagues and from the participants as well and that is absolutely ongoing process that can be reflected and again shared as valuable source of information.

Dear youth workers we wish you a pleasant journey through your educational process and research of performing arts techniques!



## GLOSSARY

**Theatre of the Oppressed** • a philosophy that includes different theatrical techniques created by the Brazilian director Augusto Boal. The whole method of Theatre of the Oppressed, and particularly the series of the Image Theatre, is based on a number of people looking at the same image, and offering their feelings, what is evoked for them, what their imagination throw up around that image. This multiple reflection will reveal to the person who made the image its hidden aspects. It is up to the protagonist (the builder of the image) to understand and feel whatever she wants to or is able to take from this process. Actually, nothing in Theatre of the Oppressed is obligatory, because each exercise, game and technique in itself contains the totality of the process. There is a built-in and continuous interplay between the exercises, games and techniques of all the forms of the Theatre of the Oppressed: Newspaper Theatre, Image Theatre, Forum Theatre, Invisible Theatre, etc.

**Contemporary dance** • art form in the wide field of performing arts. Contemporary dance includes expressing emotion through organic movements and unrestricted lines. It doesn't have fixed or established movement patterns but it's rather in a continuous search for new forms and dynamics. It is a genre which is open to experimenting. It may have a narrative or be abstract, be politically involved or not, in any case practitioners have a lot of freedom to experiment. Contemporary dance is an extremely wide field, which involves many techniques, styles and traditions. It produces performances or shows in conventional and non conventional stages (such as theaters or public and private places), having a frequent dialogue with other aesthetic languages such as audiovisual technologies, visual or fine arts, lightning, architecture, music, circus and others.

**Contact improvisation** • taken as a whole is seen as dance and therapy, co-operation and communication. It is seen as an investigation, an adventure. People should free themselves from any previous notions and be responsible for finding their own way through the process. Contact improvisation is perhaps one of the few social situations where, in an atmosphere of trust, social borders and personal obstacles can be approached and defined in a new way. Contact improvisation gives us the opportunity to dance in a couple, trio or a group and it gives a space for researching and developing our presence and awareness in the present moment. It also helps us to make better contact with our body, to understand it better and listen, by dancing in contact with someone else. In contact improvisation we are dealing with a relaxed, open curiosity which has a lot to do with waiting and observation.

**Mirroring** - exercising method that may be used by dancers but that is most commonly used by actors or in the training field for drama. It is consisted of a bodily activity for two, in which one person moves and the other follows as if she/he was a mirror. This strategy is used to develop concentration, communication, cooperation and creative skills.

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### Internet resources

- Segni Mossi, a movement and graphic sign project for children and adults by Alessandro Lumare and Simona Lobefaro, Available <https://www.segnimossi.net/en/>  
Boal A. (2002) Games for Actors and Non-Actors second edition, Routledge, USA, Available <https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf>

### More information about the projects and activities we have mentioned in the Manual you can find using these links:

- Web site: <http://people2peopleserbia.org/>  
Facebook page: <https://www.facebook.com/p2p.serbia/>  
YouTube channel:  
<https://www.youtube.com/watch?v=wBGVwfkHEkg&t=725s> , (Public presentation of the several days intensive artistic process, "Performance for a Social Change", 21st-28th August 2016, project "Tools for Social Development")  
[https://www.youtube.com/channel/UCJ1\\_QZayUnNKBEHuXB3VEOw/videos](https://www.youtube.com/channel/UCJ1_QZayUnNKBEHuXB3VEOw/videos) , (Theatre performance "Tools for Social Development", 1st – 8th December 2017, project "Tools for Social Development-Volume II")



Editorial coordination: People to People Serbia

Author: Milena Todorovic

Reviewer and advisor: Vesna Savic

Graphic design and digital version: Jovana Bogdanovic

Illustration: Jovana Bogdanovic

Translation: Milena Todorovic

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*Design of the page: Author Sarah Akizi participant from France, Workshop segment Graphic Sign as Creative Process for Learning from the Training Course for Youth Workers, 1st-8th December 2017*



