

EDUCATHE +

EDUCATIONAL
THEATRE
AS
THE PLACE OF
RAISING
INCLUSION
AND
EMPLOYABILITY
OF PEOPLE
WITH
DISABILITY



Erasmus+

E+ C8 I AM FREE

MANUAL FOR EDUCATORS

Educational theatre as the place of raising inclusion and employability of people with disability

Educathe+ (E+)

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E+ C8

MANUAL FOR EDUCATORS

I AM FREE

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Ventspils, Latvia Croatia (2017)

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AGENCY FOR
MOBILITY AND
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INTRODUCTION



INTRODUCTION

Sections of this Educathe+ Manual ("Introduction", "About Educathe+ Partnership", "The basics of drama-action model", "General process of the Drama-Action workshop" and introduction part of "Evaluation") were originally published in the first Educathe+ Manual (E+ C1 Invisible Ability: Manual for Educators). Since this Manual continues on the first (C1) E+Manual, those sections are republished here to provide context to new readers and prepare them for the new Practical Manual for building your own drama-action workshop, exercises and evaluation of the activity.

The E+ Manual is an open licence tool for all those wanting to use educational theatre in their work, particularly when working with people with disability and addressing subjects such as raising the inclusion of people with disability and raising their employability skills.

The manual came to life from the collaborative work done from 2015 until 2017 by seven partners who shared their work and knowledge of the educational theatre during the Erasmus+ funded KA2 Strategic partnership titled "Educational theatre as the place of raising inclusion and employability of people with disability" or "Educathe+", for short.

The design of the manual is focused on bringing a holistic overview of the practices, models and experiences that were used and/or developed during our partnership. This way, readers can evaluate the usefulness of practices in this Manual, select those they see compatible with their work and then have the basic theoretical background and examples of practices that are ready to be used in reader's educational process and his or hers own environment.

It is not a Manual of answers but rather of exciting ideas, methods, models of work and concrete practices and exercises that aim to inspire the reader. Regardless if you are working with people with disability (PWD), with some minority group, general public or children, we hope you will find something that will help you in your work or help you create ideas that will improve your educational work.

We hope we have succeeded in our effort and that this Manual will be useful to all those working with people with disability.

Feel free to use the materials in your work and contact us at educathe.plus@gmail.com, follow us on [Educathe+ Facebook page](#) or get to know us better on our [E+ Sharing platform](#).

ABOUT EDUCATHE+ PARTNERSHIP

EDUCATional THEatre as the place of raising inclusion and employability of People with Disability ("EDUCATHE+" or "E+") is a partnership of eight partners from six EU member states and one partner country who strive to enhance employment of people with disability (PWD) through use of educational theatre. This method enables partners to:

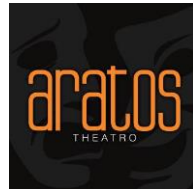
- empower people with disability by developing their Key Competences,
- share old and develop new methods

- enhance visibility of abilities of people with disability (who are usually left on margins of the labour market due to prejudice and social stigma)

The partnership was initiated by Association for prevention of stigmatization and education through theatre – UPSET - from Zagreb, Croatia and joined by seven organizations from six countries of Europe: Akdeniz University (Antalya, Turkey), Gemeenschapcentrum De Zeyp – DE ZEYP (Brussels, Belgium), Integrācijas inkubators – I+I (Ventspils, Latvia), Teatar Tsvete (Sofia, Bulgaria), O.C.E.A.N. Organization of culture, education and advice in networks NGO (Athens, Greece), A.R.A.T.O.S. Politistiko Somateio Proothisis Theatrikis kai Kinimatografikis Texnis Aratos o Soleus (Thessaloniki, Greece) and Associazione Diversamente – ADM (Syracuse, Italy).



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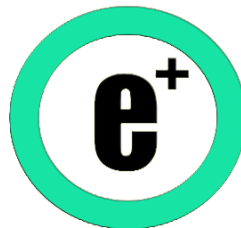
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Educathe+ 2015-2017

The partners were aware that, on the one hand, disability is a social issue that has been addressed significantly by the EU in the recent years but, on the other hand, that social stigma and prejudice is still present among the employers and the general public thinking that being disabled means being unable to work.

As organizations with years of experience in working with and for disabled people, partners found that prejudice persists because of lack of interaction between the disabled and the "non-disabled" (employers). During our prior work and research, partners found that a goal-oriented interaction between the "non-disabled" and people with disability results in higher levels of

mutual understanding and cooperation – which, in favourable circumstances, can lead to raising the employment and lowering of prejudice and subsequent discrimination.

The basic grounds for this partnership was laid out in 2008 when organizers and participants of the "Educational theatre as the place for overcoming discrimination of PWD – EDUCATHE" Grundtvig workshop found that a new and innovative educational drama-action model has a profound educational and life altering impacts on "non-disabled", disabled and educators alike.

What made drama-action model useful in terms of this partnership is that it is an open model that welcomes new input and is in constant development - which partners found especially important since they wanted to address the needs of different local communities in the EU and partner countries. As such, the partnership is developed in order to share methods and enrich them through shared experience – with focus on raising inclusion and employability skills of all those involved.

During the partnership, partners agreed to organize eight learning activities (educational theatre workshops) that end with public performances, in accordance with the underlying drama-action model of using theatre for education, civil activism and research. Each workshop ends with a performance so that the workshop venue becomes a place of sending positive messages about inclusion and employability and a meeting point where people with disability and the general public can interact, share and debate.



TIMELINE OF EDUCATHE+ PARTNERSHIP

Learning activities combined with performances aim to involve educators who are disabled and "non-disabled" and indirectly the general public, media and legislators (through our performances) - therefore addressing all "stakeholders" of the low employability of PWD issue.

Built on a proven model that allows all partners to incorporate their own modes of educational theatre work, this partnership consists of 8 international educational workshops with 112 mobilities by both "disabled" and "non-disabled" participants the partners use the partnership to:

- develop Key Competences necessary for employment (also known as "soft-skills")
- share and innovate their practices
- develop eight theatre public-dissemination performances
- raise public awareness of economic discrimination of disabled people

Each workshop and each performance is a unique space of sharing practices, empowering educators and people with disability. Each workshop ads in its own way to developing participants' key competences for lifelong learning and raising their employability skills.

THE BASICS

POSITIVE ACTION

If you know or can imagine certain positive actions in your society which could solve the main problems for employability of people with disability, please share them here.

Employers provide work jobs and opportunities to people with disabilities. Government incentives such as tax breaks and grants help them do so.

One of the this situation's solution is co-education of the disabled and "normal" children.

There are certain Laws that provide a certain employability percentage to people with disabilities in both public and private organizations and services. There is also a monitoring framework that ensures people until they

THE BASICS OF DRAMA-ACTION MODEL

Throughout the duration of the partnership, a single basic model is used – the drama-action model. It was developed by sociologist Ivan Hromatko for his dissertation “Theatre as the place for action research on stigmatization”. Hromatko wanted to develop a research tool that can accommodate all elements necessary for a public sociology approach which, as its main advocate would say, needs to valorise “civil society” above state and market” (Burawoy, 2005: 155). To achieve this, it was necessary to design spaces suitable for applied research, reflexive non-formal education and civic activism.

The answer was found in drama-action, a flexible model (or framework) that allows multifaceted approach to a difficult subject or, put in the context of Educathe+ partnership, allows Educathe+ partners to show that using theatre and drama (and performative arts in general) in non-formal education for adults has the potential to create positive impacts on individual, social and cultural level. On the individual level, the use of theatre in non-formal education improves the lives of people with disabilities (PWD) by educating them about the Key Competences which, in turn, raises their employability and empowers them. This opens up an opportunity to make an impact on the social level but, for it to happen, empowered PWD need a public platform where they can show their abilities and challenge the social stigma among the general public and employers who perceive people with disability as being unable to work. This is why all drama-action model educational activities end with visibility and dissemination activities – public performances. Those performances could make an impact on the cultural level as they are often a new form of cultural expression made by collaboration of people with disability and “non-disabled” who send positive messages of inclusion, empathy and solidarity. In the grand perspective, those small steps can lead to a greater cultural impact that will make social stigmatization of people with disability a thing of the past.

Years of research showed that even though drama-action model was primarily designed as a research tool, it can be also used in education and in civil activism activities. In the context of this partnership (and non-formal education) drama-action model is ideal since it is flexible framework that can accommodate any other educational process and it is suitable for working with marginalized groups and taboo topics.

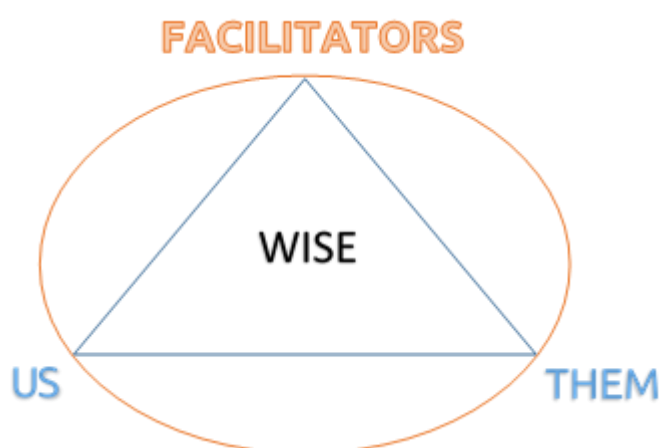
Theoretical background of drama-action model is built like a funnel that leads from abstract generalisations about how social knowledge is made to the specific practical level.

The very real necessity and ability of human beings to influence the body of social knowledge and change its elements that produce negative outputs (social stigmas) is defined by Berger and Luckmann’s social constructivism. Their theory of social construction shows that - even though most of us tend to forget - social knowledge, social reality and our dominant world view are manmade and changeable when a new action/knowledge is introduced into the permanent dialectic process of externalisation-objectivation-internalization (Berger & Luckman, 1992).

How to create new knowledge when those involved have already been socialized, i.e. already have internalized social stigmas and have learned to avoid and stigmatize the *Other*, has been shown by Erving Goffman. Alongside providing the definition of stigma and defining its types depending on the immanence of stigma (discredited and discrete) and depending on the attribute (physical, character or tribal stigma) perceived to be spoiling the “normal” identity of an individual (Goffman, 1990), Goffman has shown that the only way to change how *Us* perceives *Them* and avoid leaning on stereotypes is intense, non-routine interaction with the *Other*. Coming back to social constructivism, this would mean that in order to create new knowledge that is free from

already taught recipes that indorse stigma and dehumanise *Others*, an alternative worldview has to be provided. This worldview is given by the dramaturgical perspective that puts us all on social stage and effectivelly allows *Us* to perceive *Them* on equal ground – as actors trying to maintain our appearances in everyday social interactions (Goffman, 1956). By doing so, it creates an alternative reality of actors and stages in theatry of society which is compatible with Victor Turner’s view of the basic learning and socialization process - the rite of passage. Turner’s version of rite of passage is taken out of rituals and ceremonies and put into leisure setting of symbolic theatre where values of freedom from roles, critical (reflexive) thinking and intense interaction dominate (Turner, 1982). Theatre becomes a world in which learning about Self and the Other occurs by passing through the three stages of rite of passage: separation stage, liminoid or transformation stage, and reincorporation stage. By actively learning the techniques of educational theatre, movement, acting or drama and by changing and exploring roles, *Us* and *Them* can better understand the motivations of the other side and develop empathy. However, the process of learning is open and free which can result in chaos and fear. To avoid this and to unite those *Us* and *Them* in a goal-oriented quest for new knowledge presented in new and positive actions that overcome prior negative actions/knowledge, the process of action research is introduced into the most vulnerable (but also the most exciting!) transformation stage of rite of passage. Using Lewin’s process of reflection, planning, action, observation and reflection (Lewin, 1946), action research makes *Us* and *Them* focused and reflexive in our search for a sustainable and agreeable answer to the given problem (in this case inclusion and employability of people with disability).

Drama-action model is a necessary meeting point for *Us* and *Them*. *Us* and *Them* can be defined as two groups that find themselves in some sort of social drama – be it for reasons they brought on by themselves or through socialization that has thought both groups to stigmatize the other side. In Goffman terms, the importance of this mixed and intense interaction is to bring both sides together so they learn (through intense and non-routine positive experience) empathy and solidarity. Goffman referred to such people as being *wise* since they have developed empathy and understanding for the plight of stigmatized people due to immediate and personal interaction that broke the social stereotypes and presented them with the humanity of otherwise dehumanized and stigmatized people (Goffman, 1990). Drama-action model is designed in a way that it educates everyone involved in the process and therefore must be a place of equality, democratic decision-making and critical (reflexive) thinking.



It should be noted that drama-action gives creative priority to the participants – they are the ones who create the final performance. This does not mean that workshop facilitators are to sit back and watch it unfold. They need to create the atmosphere and provide the tools that participants will use in exploring the subject and developing their public performance. In a sense, they are responsible for creating the alternative world in which both sided can come together without prejudice to work, explore, debate and create together.

They should not lead but rather follow, as a parent would follow a child, and help or guide the participants when necessary or asked for. For this, facilitators (educators) must be informed about the subject that is going to be explored and they have to have the educational and artistic knowledge they can transfer to the participants. Preparation should be done from secondary

resources (e.g. literature) but it has to be combined with experimentation (e.g. trying out exercises on their own or planning by implementing action research) and inclusion of the experience of the participants (with pre- and post- workshop surveys).

In order to achieve the highest level of non-routine interaction between *Us* and *Them* and to enable the educational and civil activism elements of the model to come to life and influence beyond the limitations of the educational (workshop) setting, *We* are invited to create a theatre performance and send a message to the immanent and remote audiences (by technology). The performances are given to a live audience, which enhances the newly developed group identity of *We* who have shared the amazing experience of performing in front of an audience. Following the performance, a discussion with the audience is held in order to address the subject in more depth, share experiences and find new insights. That intense experience enhances key competences (or employability skills) which has an empowering effect and creates solidarity beyond the barriers that divide us in everyday life. It is advisable to record the final performance so it can be used for research, remote education or dissemination of results.

GENERAL PROCESS OF THE DRAMA-ACTION WORKSHOP

Since drama-action emphasizes the experience and creative ability of the participants, the best way to prepare for a drama-action workshop is to have the preliminary survey and post-activity survey. This can be done *in situ* (at the workshop) or via internet (before the arrival and after departure of participants). That way workshop facilitators can: a) tailor suite their workshop to the needs of a specific group of participants, b) receive feedback and use it to improve future workshops. It is also very important in drama-action model to write a diary. It is later used by educators to document and share practices and exercises with educators outside of the partnership.

Drama-action workshops follow Turner's rite of passage learning process with addition of Lewin's action research. It consists of three stages: separation stage, liminoid (or transformation) stage and reincorporation stage (Turner, 1982). Lewin's action research consists of reflection, planning, action, observation and reflection again (Lewin, 1946) and it is added to the liminoid stage of rite of passage in order to focus the participants and make the process goal-oriented.

Participants enter the new, alternative world by symbolically separating themselves from their roles in everyday life. From routine, they enter into a non-routine and new world that is dominated by values of theatre. Those are freedom from roles, reflexive (critical) thinking and intense interaction (Turner, 1982). As a predominately „free“ world, norms in that world are set by its inhabitants. In other words, participants themselves set the norms. To help participant's symbolical separation and entering into the alternative world, workshop facilitators should prepare the grounds for such separation by choosing the symbol of separation. This can be done in several ways: through vision (drawing the limits of alternative world on the floor), interaction (using exercises that make participants interact in non-routine, theatrical ways) or introspection (by using exercises for relaxation, meditation, intense physical activities, such as warm up). However one does it, it is best to involve the perspective of the participants which can be done if they are given an introduction survey with questions about their motivations, prior knowledge/experience and expectations. In this stage, participants should also be informed about the subject that they are exploring, the basic questions, values and norms.

Once the participants have entered the alternative world, they enter the liminoid or transformation stage. Even though all stages are important for learning to happen, liminoid stage

is perhaps the most important due to its vulnerability. Namely, it is a space in which the highest level of freedom possible should be achieved. Meaning, the participants should be aware of their freedom and they should actively act upon it by exploring the workshop subject, workshop space, objects that fill it, other participants and themselves. This is liberating on the one hand, but on the other it can incite fear of the unknown and make participants lose focus. To prevent this, action research is added. It's goal-oriented and action prone approach is exactly what is necessary to keep this stage free but productive. Also, action research is very inclusive which allows the participants to keep their main role in creating the final performance – which is of highest importance in drama-action. Once there, participants are first given a set of tools that they are invited to use in exploring the subject and preparing the performance. Those tools originate from drama practitioners and performative arts that can be found in classics such as Augusto Boal's "Games for Actors and Non-Actors". No particular school of drama practitioners is followed, but rather we use those tools that are compatible with the goals and the subject of the workshop. If possible, participants should receive all classical tools for acting: body expressions, imagination, voice, personalizing, improvisation, external stimuli and script analysis. This way, they will be able to explore the subject in a more creative way than simply talking about it and also they are preparing themselves for their appearance on stage. The difference is that the "script" should be the subject being explored (basic information about the subject, written materials, their answers to questions from the introduction questionnaire etc.).

Additionally, participants should explore the "script" by going through the action research steps. First reflect on the status of the issue being explored, then make a plan, act on it, observe and then reflect again. Two main questions lead them in this process: "What negative actions define our problem?" and "What positive actions overcome our problem that we want to present to the public?" In other words, they are invited to define the present status of the issue and then not only imagine but *act* the solution that comes from mutual trial and error search for positive actions.

Finally, participants enter the reincorporation stage that symbolically brings them back to the everyday life and their roles, but now being enriched for the experience. To do so, participants need to share, debate and discuss what was good and what needs to be improved (with focus on the subject and the positive action they want to present to the audience).

This process is done every day of the workshop and its duration depends on the stage the workshop is in. If we have just started, the separation stage should be dominant (to create good atmosphere of trust and group belonging) and other two stages subservient to it. For the most of the workshop the liminoid stage of exploration should be dominant. As we approach the final performance the reincorporation stage should be dominant – with less exploration and more discussion in finalising the message and the elements of the performance. Drama-action model should follow these stages as much as possible as every stage has a distinct purpose. Therefore it is important to create an inclusive space and give time to the participants for separation (by creating group cohesion through group games, tangible interaction, physically intensive activities and/or creating a space of peace and clarity through meditation or relaxation exercises), transformation (free exploration of all means of performative expression) and re-incorporation (defining positive actions and summarising the findings about the subject or work done that day). Even so, drama-action can be used in many different settings and in many different ways. One of the ways it was used during Educathe+ partnership is presented in the next chapter.

THE MANUAL



PRACTICAL MANUAL FOR BUILDING YOUR OWN DRAMA-ACTION WORKSHOP: C8 I AM FREE

This manual is the eight of nine manuals that will share the experiences and practices from all Educathe+ partnership workshops and performances. The goal is to inspire PWD and educators to use educational theatre in their work and help them create their own drama-action workshops.

The eight Educathe+ partnership educational drama-action workshop “I am Free” was held in Ventspils (Latvia) from 3rd until 7th of July 2017. As all Educathe+ workshops, the Ventspils workshop included participants from Greece, Latvia, Bulgaria, Belgium, Croatia, Italy and Turkey (people with disabilities and people who deal with the problems of those disabled) and it was thematically concerned with increasing the employability of persons with disabilities and their skills. The workshop was organized by Integrācijas Inkubators and it was concluded with a public performance on 7th July 2017. The workshop was led by educator, actor and drama therapist (board member of Latvian Drama therapy association) Anna Steina and occupational therapists Anastasia Bajeva-Minalko and Jelena Kaskevich. The final workshop of the partnership invited its participants to join their Fairy tale, where they tried to discover different situations of everyday life from the Fairy tale character’s position (which makes exploration detached and easier). By using fairy tale scripts, we broadened the borders of ourselves and we removed the borders of our relations with the others on the labour market and in society. The educators used a mixture of methods which were, basically, built upon a combination of Drama therapy (which gives equal validity to body and mind within the dramatic context and The Story Within) and Y. Silverman’s quote:

„To create, to enter the process, we must be willing to fully commit ourselves to the unknown. We don’t know where we are going or where we will end up. All we know is that there is a path and there are those who have gone before, fought similar demons, and found hidden treasures. The Story Within is an approach which honours the process of entering the unknown, and provides a safe container in which the client can work through difficult material. Somewhere hidden in the depths of each story lies a treasure waiting to be discovered.”

This combination enabled the educators and the participants to experience creative drama, national fairy tales, improvisation and role play, and to learn safe ways to face difficulties, anxiety and fear – which leads them to find a new way to overcome their social stigma (people with disability) and learn more about their inner resources they could present to the labour market. The workshop contributed to the raising of employability of people with disability by developing the EU Key Competences of participants and empowering them for the labor market, such as: Cooperation and Collaboration, Adaptation and Adjustment, Self-Evaluation and Appraisal, Goal and Target Setting Skills and Abilities, and Sense of initiative and entrepreneurship. The culmination of the workshop was flash-mob action “I am free!” held on 7 of July at one of the most popular places of Ventspils. As a “flash mob” type of activity, it was an interactive performance in which participants from seven countries of Europe showed to the local community what it means to be inclusive and presented the capabilities of people with disability. It was an effort to raise visibility of people with disability and their situation in the labour market – by coming out of the “theatre hall” into the streets and everyday lives of community members. The importance of this workshop and performance for the community of Ventspils can be found in the fact that the workshop was recognized and approved by the Major of Ventspils and by the Latvian Ministry of

Social Affairs – which is a step forward in recognising even further the problems of people with disability in the labour market and their possible solutions.



I am free!

INTERNATIONAL WORK

03.07.-07.07

VENTSPILS

SETTING UP THE ALTERNATIVE WORLD

by Marina Dimitrova

„Only in playing is communication possible”

D.W. Winnicott

I'm free (I'm free to play).

Freedom... Actually, what means to be free? People say:” Free like a child”. A very true expression, because only in childhood we are free - we are really free of social borders, prejudice, masks and roles. But, why we are free exact in childhood? What makes us happy in our childhood? What we were doing in our childhood and what we lost growing up?

We all were playing in our childhood. We believe in fairy tales. We all are princes and princess, full of grace and fearlessness. We communicate and cooperate with animals and other strange substances without any prejudice, some of them we can tolerate or not. Everything is possible and everything is very real in fairy tales!

The 8th partnership workshop invites you to the Fairy tale where we'll try to discover different situation of everyday life from the Fairy tale character's position. Using fairy tales scripts, we will widen the borders of ourselves and we will remove the borders of our relations with the others.

The workshop's participants will go through a mixture of methods which is, basically, built upon a combination of Drama therapy (Drama therapy is a form of psychological therapy in which all of the performance arts are utilised within the therapeutic relationship. Drama therapists are both artists and clinicians and draw on their trainings in theatre/drama and therapy to create methods to engage clients in effecting psychological, emotional and social changes. The therapy gives equal validity to body and mind within the dramatic context; stories, myths, play texts, puppetry, masks and improvisation are examples of the range of artistic interventions a Drama therapist may employ)

The Story Within (The process of finding and working with the right story, character, and dramatic moment provides a safe container within which to connect the challenge in the story with the client's own personal problem. It is the organic flowering of insight that allows for this personal transformation to take place.)

Y. Silverman said: „To create, to enter the process, we must be willing to fully commit ourselves to the unknown. We don't know where we are going or where we will end up. All we know is that there is a path and there are those who have gone before, fought similar demons, and found hidden treasures. The Story Within is an approach which honours the process of entering the unknown, and provides a safe container in which the client can work through difficult material. Somewhere hidden in the depths of each story lies a treasure waiting to be discovered.”

While workshop participants will experience creative drama, national fairy tales, improvisation and role play, safe way to face difficulties, anxiety and fear and to find a new way to overcome it as well as learn more about their inner resources. Trough fairy tale heroes we can realize and learn how different and sometimes even antagonist heroes can find a common language and overcome difficult situations. Trough acting it we can find and learn new adaptive strategies which can be integrated in our everyday life.

In other words, we can enter a fairy tale world in which people with disability are those without are equal in the labour market.

THE EXERCISES



EXAMPLES OF EXERCISES USED DURING THE “I AM FREE” HELD IN VENTSPILS, LATVIA (3 – 7 JUL 2017)

The following is an overview of exercises that were used during the educational drama-action theatre workshop. This is just a fraction of exercises used by workshop facilitators and participants to design a final performance. Therefore it is imperative to note that these exercises are just one variation of the exercises which can be used for learning or inciting creativity, curiosity or empowerment among the participants. There are countless other exercises that can be used in drama-action and educators should always strive for self-development and learning new techniques and exercises. Not only that, these exercises can be used in stages not as assigned in our example. They can be useful in achieving many different educational goals and it is up to the workshop facilitator and readers to recognize those they find useful for working with their target group. Finally, educators should feel free to invent or rearrange the exercises any way necessary - while keeping in mind: 1) the separation-liminoid-reincorporation stages of drama-action and 2) that any change is welcome if you can answer to the self-asked question “why am I using this element/exercise/technique?”

Being able and willing to invent new exercises just goes to show that the educator is involved and professional. It also shows that the workshop process will be tailor made to the needs of the target group and the topic they are exploring in the workshop. We hope these exercises will inspire you to use them to raise inclusion and employability of people with disability and/or create many other exercises for other educational purposes.

Since reincorporation stage is basically a modified focus group with a set of topics/questions that need to be discussed (what was good, what needs to be improved, which action had a negative and which action has a positive impact, what are the elements that we want to show to the audience) and it includes a section of discussing the technical issues (e.g. agreeing on the use of lights, sound, costumes, scenery etc.), we will focus on presenting few examples of exercises useful during separation and liminoid (transformation) stages.

SEPARATION





INVISIBLE BALLS

Participants stand in circle and trough around imaginary colourful balls. Before throwing the ball, it is important to make eye contact with partner and call colour of the ball. It is possible to involve more and more "balls" as well to change size of balls. Meanwhile exercise leader makes stops and check whether all "balls" are still in the game.



**EMBODIMENT - PRETENDING TO
BE A "KING"**

Each participants gets a picture
of king or queen and is
supposed to copy the posture
and find a way to walk around
and introduce himself to others.

GROUP SHADOW

(Participants divide in groups 5-8 people. All the group is mirroring the person in front)



TRANSFORMATION





QUALITIES OF CHARACTER

Discussion in small groups about qualities and profession of characters. Participants write down 5 qualities.



TRANSFORMATION OF FAIRYTALE

Fairy tale transformation to nowadays and human beings.

Action is transformed to everyday reality and all the characters are transformed to human beings with:

- presentation/demonstration,
- discussions in small groups (focus of discussion: 3 qualities of transformed character, 3 favourite foods, 3 hobbies, 3 things it hates, 3 ways of dealing with difficulties)
- sharing (one issue from each point is shared in big group).



LET'S MAKE A MACHINE!

Each group should make a specific (non-existing) machine (joy machine, anger machine, cloud machine etc.). Each participant pretends to be a specific detail (with sound and movement) of machine. NB! Each participant should be connected with other partners.



THE HAT GAME

Participants sit in a circle. Everybody gets a hat, while music is playing hats are given around the circle when music stops everybody has a new hat.

Participants tell a short story about person who could wear that hat (gender, age, profession, family, hobbies, favourite/unfavourite things etc.)

**FAIRY TALE REPLAY IN
GENRE**

Each group replay in specific genre a part of a fairy tale they did in previous session. (Musical, Animation, Chinese opera, Greek theatre, Bond style, Thriller, Mexican TV novel).



REINCORPORATION





THE OSCAR CEREMONY

Each participant state loud (saying: "and the Oscar goes to") for what he deserves award (what borders he has overcome while sessions). Participants can give their Oscar to themselves or to others in the group.

EVALUATION



EVALUATION

by Ivan Hromatko, PhD

Drama-action model workshop is best implemented if the needs of the participants and their perspective are given utmost priority while exploring the given subject. For this, it is best to design drama-action education more in a form of workshops and less (or not at all) of lectures. As such, workshops and other educational activities that follow drama-action model should be rooted in research conducted before and after the workshop: introduction and post-workshop evaluation. Both surveys should be inclusive and include perspectives of all those involved (organizers, workshop facilitators, host and guest participants etc.).

The eighth and final workshop of Educathe+ partnership was prepared in accordance with the findings of the preliminary research (Introduction Survey) that defines the sociodemographic structure and profile of the participants, their special needs (e.g. dietary needs of disability issues) as well as their expectations, experiences and knowledge that they bring into the workshop (especially those related to subjects of disability, inclusion, employment and employability skills).

The impact of this workshop and performance was assessed on the basis of the Post-workshop Survey that included evaluation by participants of all aspects of the workshop (organization, learning, experience). Special part of this survey included Creative Evaluation (CE) that allowed participants to creatively depict their experience, most important situations, lessons learned etc. Findings from both survey are presented below not only to show the impact of Educathe+ drama-action workshop in more detail but also to serve as a planning tool for all those who are interested in developing this kind of activity. Drama-action model is flexible and always changing so these findings could help others to organize their own, specific workshop – but keep in mind that the perspective of your particular group of participants is always the most important in designing your own drama-action educational activity.

INTRODUCTION SURVEY (PREPARATION)

GENDER



9 Male

8 Female

S
O
C
I
O
D
E
M
O
G
R
A
P
H

COUNTRY



6 Greece (two partners)

3 Italy

3 Latvia

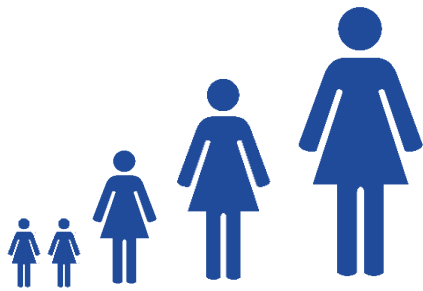
2 Bulgaria

2 Turkey

1 Croatia

0 Belgium

LEVEL OF EDUCATION



7 Master degree
5 Baccalaureate (Bachelor's degree)
3 High school
1 Elementary school or without school
1 PhD

H I C S

PARTICIPANTS WITH DISABILITY



11 "non-disabled"
6 PWD

For the introduction survey, participants were asked to share their expectations and to describe their personal view (possible solutions) for the issue they were about to explore in drama-action workshop.



EXPECTATIONS FROM THE WORKSHOP

The same as for seven earlier workshops, the participants are expecting to gain new experience and sharing in communication with people with disability and educators under the umbrella of educational theatre.



MAIN OBSTACLES FOR PWD IN LABOUR MARKET

The main obstacles remain the same during our workshop: they are the general organisation of labour market that is not inclusive enough for people with disability. Also, obstacles are very real in the form of architectural and office design obstacles that lower accessibility of such locations to some people with disability.



SOLUTIONS TO EXISTING ISSUES

In difference from all other workshops, the participants of this workshop find the solutions to present obstacles in the labour market to be internal. More specifically, they find that people with disability should believe in self and have confidence to break the stereotypes of inability that the society projects on them.

At the same time, participants find that a more inclusive and disability wise centre is necessary from where positive actions would be guided and organised.

professional
share actor
people experience
disabled
theater acting theatre skills

CONTRIBUTIONS TO THE WORKSHOP AND PERFORMANCE

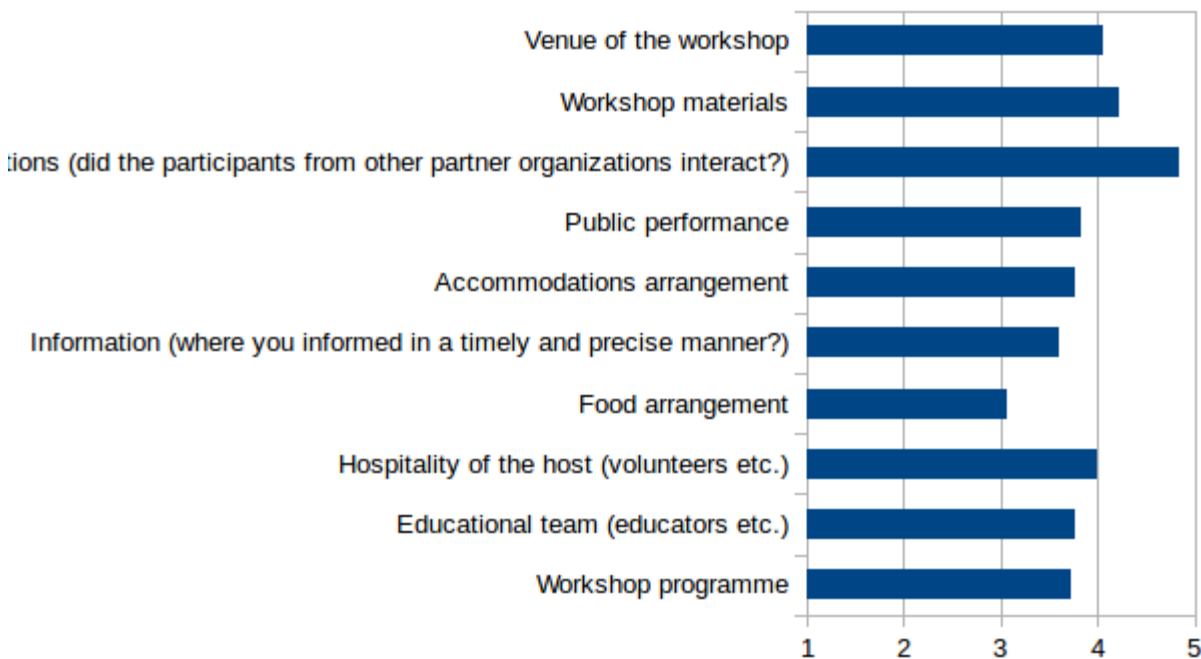
The participants of the final workshop, having been educated before and during this project, find that they can contribute to the workshop process and to the production of the final performance with their theatre and acting skills and professional skills of working with people with disability.

POST-ACTIVITY SURVEY (EVALUATION)

Drama-action workshops end with post-workshop surveys. They are essential for learning about how to improve the process and to learn about the individual learning outcomes that participants may have or may have not experienced during a drama-action workshop.

The participants were given a set of close-end questions so that they can quantify their experience of the educational event (workshop). They were given an opportunity to evaluate all aspects of the event in a range from the lowest grade (1) to the highest grade (5). They were also given a set of open-end questions in order to provide in-depth insight into their personal experience and of the impact (if any) this workshop has had on them.

WORKSHOP ORGANIZATION EVALUATION



On average, the workshop got 3,89 grade with partner relations (4,83), while food arrangement got the lowest grade (3,06). Some participants gave additional comments:

Thank you for the chance! Has had a great deal of experience working together for 1 week.

I like the workshop programme and organisation. The positive thing was that all participants were living in one place close to each other and workshop place. It improve socialization and getting to workshop place.

The first two days of workshop were interesting, had a lot of ideas and practical impact, but then there was a twist. We collaborated with children with special needs, which wasn't related to the first part, the only connection was the machine building part. Also the educator was a bit too impatient, which lead to the feeling that work was left undone. It would be better that there were less activities but done to the end.

The relationship and communication between participant members was very good and this factor helped a lot all the workshop. The improvement has to do with the particular team who organize the workshop. The absence of the Latvia's Project Manager and not good explanation of several things generally. A lot of distances by foot for people with disabilities and their assistants.

Anna, workshop's educator was very good and the beginning of the workshop was in a good direction. I think in the future the main drama therapy (theatrical part) has to be completed.

Accommodation with together was good.

It was not well- organised. There were a lots of problems related to the accommodation, the venue, the goals of the programme.

It was great idea to give us the chance to be 24 hours together. Everyone used it up to him/her

The interaction between partners and volunteers of host organization

Organization was out of the goal of project.

LEARNING OUTCOMES

Participants were asked to express their level of agreement with statements about their potential learning outcomes (1 = I completely disagree; 5 = I completely agree). Those statements were designed based on previous experience and expectations of project managers and workshops facilitators who knew what possible positive learning impact this workshop could have on participants. One being the lowest grade, it is visible from the bar chart below that the overall experience was positive for the participants and they benefited from the experience.



It is clear that even though certain aspects of workshop implementation got lower grades, that the learning aspect of the workshop was strongly present. Participants agree that they received new or raised present knowledge in various fields. Additionally, some of them commented on their learning experience:

It was very interesting both classes and people who participated. I also endeavoured to co-operate with the weak English, which has improved thanks to the project.

During the workshop I have learnt a lot of new information and improved my personal and professional skills.

As I teach English I must observe that the level of language use was low, some participants had problems in understanding and using it and I had to simplify my presentations. If we were given more time for tasks, maybe some could excel.

As concern learning all above are exist and I have no comments for future improvements. High quality of learning in all areas.

We had a different approach of a public performance. I have no comments about future events. It was a different workshop. Kids had fun. We tried to make kids smile and have good time with us. It was touching.

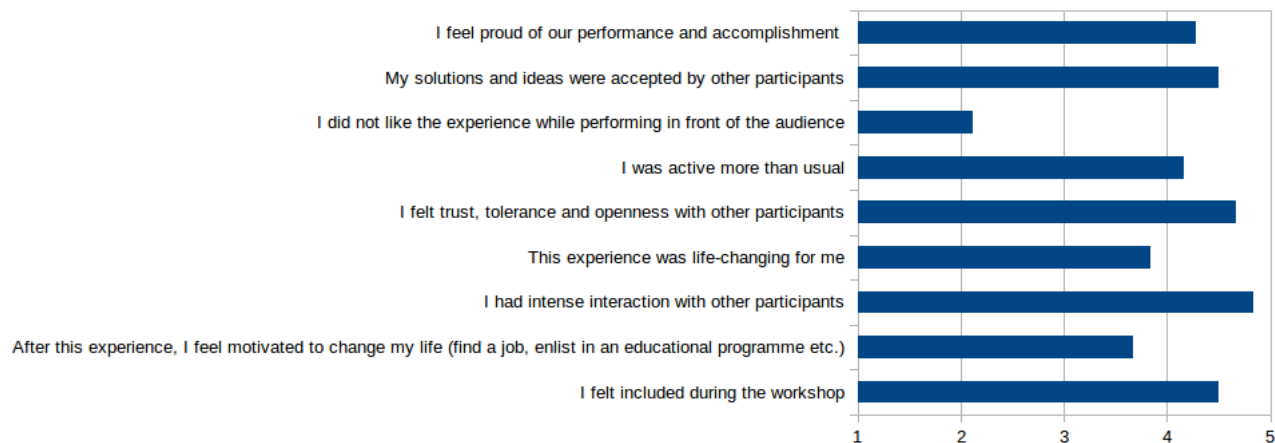
The target of the program was missed from the beginning. No activities that has to do with theatre, no adaptations for disabled people and no performance.

(I have learned) New exercises.

My learning experience focused on drama therapy and not to theatre as educative tool. So it was a good try but no good according to project...

PERSONAL EXPERIENCE

Participants also shared their own personal experience, first using predefined statements (graded by the level of their agreement with the statements, 1 being the lowest level of agreement and 5 being the highest) and then additionally with open comments.



It is also obvious that the participants had an overall positive and empowering experience. Some of them additionally commented:

There is a desire to continue to participate in international projects

I got a new knowledge and experience about drama therapy and its working principles. I widened my personal and professional experience.

Excellent experience, wonderful emotions, strong friendships.

Next time it would be interesting to see the completion of the theatrical program that was based on drama therapy.

The thing that impressed the most was the whole environment, the landscape and the nature. It was like having holidays and in between a little bit of a program. I met new people and made new friends.

It was an average experience. The interaction was good but there was not goal.

CREATIVE EVALUATION

Finally, drama-action model includes a creative evaluation section in which we try to get even deeper insight into the experiences of participants and, most importantly, to provide them with any communication means available so that they can express themselves as they feel appropriate and "true". By using creative evaluation we make possible for every participants (disabled or non-disabled) to express themselves and be a part of the team (not being excluded from certain activities because they have, for example, intellectual disability).

PLEASE DESCRIBE...	
...the way your expectations were achieved or not achieved the most	...the main thing you have learned from this experience
<input type="checkbox"/> Be sure to fill all plans and have a very big emotional uplift. <input type="checkbox"/> We could interact with disabled people and send them and others a message that disabled people are able.	<input type="checkbox"/> New skill of leading workshop <input type="checkbox"/> New working methods and opportunities for cooperation.

<ul style="list-style-type: none"> <input type="checkbox"/> My expectations about the workshop are completely fulfilled. I have got a new and great experience in the social integration field of people with disabilities. <input type="checkbox"/> My expectations were achieved, the first two days we did great workshops that were gradually grown up and the other days we were with children with disabilities where I experienced lots of positive feelings and sharing love and respect. <input type="checkbox"/> My expectations were excelled, because I learned a lot of new and creative activities I can use in my classes. <input type="checkbox"/> Using fairy tales and characters from different countries were very effective. <input type="checkbox"/> I had the great opportunity to meet and communicate, so close, with person with disabilities for the first time in my life. I had the great opportunity too, to cooperate and communicate with Down syndrome children for the first time too. The final result of this contact was the most creative thing i have done in my life. I would like to live it again. <input type="checkbox"/> I just wanted to be completed the drama therapy program of Anna. <input type="checkbox"/> I was disappointed because we did not experience any theatrical activity. <input type="checkbox"/> My expectations were not achieved because I felt that there wasn't plan or precise program. <input type="checkbox"/> I don't think that the employability skills of the participants were really sharpened during the workshop or the performance <input type="checkbox"/> I didn't know what to expect from this, but for sure it was a very positive, strong and deep experience. <input type="checkbox"/> The workshop started great! It was a nice build-up of knowledge and once the purpose became clear (fairy tale-humanise-modernise-put into disability positive context) I felt we were building a great performance. However, my expectations did not come true as we have expanded our purpose to include (very honourably and with great purpose) additional set of participants (adults and children with intellectual disability) as our first aim has shifted into a new goal. It still was about disability and employability, but I did not like the shift in already tight schedule (less than 5 full days to create a performance)" 	<ul style="list-style-type: none"> <input type="checkbox"/> Self-confidence and positive emotions are very important for disabled people. <input type="checkbox"/> I have learned to be more flexible and tolerable, improved my skills for working in team. <input type="checkbox"/> I every time come closer to my soul and my mind, I open my horizons and focus on love and respect of nature and humanity, we are all equals and different who we live in this beautiful world, so we need to play, to have fun, to exchange knowledge and respect. <input type="checkbox"/> The main thing this experience taught me, or better reminded me is how good it is to meet new, interesting and people of other cultures and countries. <input type="checkbox"/> Latvian people are very warm and friendly <input type="checkbox"/> We all have equal rights in life. I already knew that, but now I am ready to fight for this. <input type="checkbox"/> It is very important to offer the smile on kids' faces. This is so touching. It's one of the meanings of life. <input type="checkbox"/> I learned more about mentally disabled people. And this is the first flash mob experience for me. <input type="checkbox"/> You have always to be open in new ideas or persons even everything goes out of the way. <input type="checkbox"/> I have gained really useful experience about working with people with Down Syndrome <input type="checkbox"/> the main thing I have learned from this experience are the leadership abilities I developed in the course of the workshop <input type="checkbox"/> "I've learned new exercises that are great fun and great educational tools. I will use them in my work (e.g. ""Oscar"" exercise for our separation stage). Finally, I was surprised positively in one other segment of the workshop - the level of cooperation, positive atmosphere and creativity of this group (some of whom now got to know each other quite well) has amazed me! The group dynamics where at the highest during this partnership.
<p><i>...what was your personal "a-ha" or "eureka!" moment, if any? Please describe in short</i></p>	<p><i>...the person who or a moment that surprised you the most</i></p>
<ul style="list-style-type: none"> <input type="checkbox"/> I can make it! <input type="checkbox"/> Certainly - youth with special needs cooperation with project participants! 	<ul style="list-style-type: none"> <input type="checkbox"/> Local young people with functional disorders quickly and easily understood the project participants.

<ul style="list-style-type: none"> <input type="checkbox"/> When I had to find out in which way to transform a theatre play so that it should look like a Latino-series <input type="checkbox"/> Firstly I couldn't find a solution and then suddenly the solution emerged from itself. <input type="checkbox"/> It was great to go through experience of transformation during the drama therapy method. It was fantastic to become more creative and understand that we can transform things (we have transformed fairy tale to modern life and homeless people). We have trained our minds to find deeper and more creative ways to think and act in everyday life and to see connections. <input type="checkbox"/> My personal "a-ha" was when I spent time with one Latvian girl with disabilities during the last days of the workshop and during the performance and we got really close, we communicated with the language of heart and she was happy, she wanted this to happen for more time and not to end. She taught me to be a better person and she also showed me the endless generosity of positive human feelings. <input type="checkbox"/> That would be connected with the first two days of workshops, when I realised these are great ideas I can implement into my own classroom. <input type="checkbox"/> Cingokoleta moment. A game with joy, without completion, targets and losers. <input type="checkbox"/> I saw similar theatrical exercises we use in Aratos group. <input type="checkbox"/> Ieva's friendship and Anna's professionalism <input type="checkbox"/> the simple Greek game 'CHIGOLELETA; <input type="checkbox"/> Eureka: Exercises were not included people with disabilities. <input type="checkbox"/> The transformation of my fairy tale character into an everyday character that interacted with PWD in a certain story pattern <input type="checkbox"/> When we met Eva's kids at the cultural centre <input type="checkbox"/> The group dynamics. It was amazing how this group of people came together under the leadership of Integrācijas inkubators and how they were creative, positive and pro-active. I am now sure more than ever that drama-action model works and that it should have its place in the educational system. 	<ul style="list-style-type: none"> <input type="checkbox"/> I was very surprised when a mentally disabled person under the influence of the positive energy started playing like he was almost not mentally disabled. <input type="checkbox"/> I was impressed by Anna's ability to be so interactive, energetic and her ability to work with people in joyful way. <input type="checkbox"/> The Italian boy with disabilities and his father surprised me the most because they were there, present and willing to share the moments. <input type="checkbox"/> It would be all of them. I have never been to such workshops, so I was astonished how people did tasks easily and naturally. <input type="checkbox"/> A lot of persons. A LOT. <input type="checkbox"/> Thomas and Krein from Belgium are so talented. They did things that surprised me. <input type="checkbox"/> Kristians's love to BG <input type="checkbox"/> Dimitra: Tsingoleta founder <input type="checkbox"/> The girl with the Down syndrome Inka that surprised me with her inspirational ability and creativity <input type="checkbox"/> I was surprised by Corrado's will to put himself in the middle of the scene. I'd never expected this from a shy >60 years old man who had never experienced theatre before and couldn't even speak English. <input type="checkbox"/> All the "kids" (adults) with intellectual disability. Also we all, participants, as a group. Natural cooperation, no ego, and only willingness to be a part, to create and to achieve.
<p><i>...the message or action you feel was sent by the performance, related to inclusion and employability of people with disability</i></p>	<p><i>...the drama-action model of educational theatre work as you saw/experienced it</i></p>

- We can be free to play anywhere*
- Attention was paid to the local community and awareness of people with special needs.*
- You can - they can - they are personalities.*
- People with and without disability are ready to collaborate with each other, share their experiences and to work as one mechanism. Each of us is the important detail in "life" machine.*
- We are all equal, no matter what language we speak or if we can see or not, or if we have different genders or mental and physical disability, despite our age and job and social status etc.....We are all human beings and we can really create a better world together by accepting and respecting ourselves and one another.*
- The message is not clear to me, maybe we showed they can be included in a lot of activities as our performance had three different parts, but it is unclear to me how is it related to employability.*
- Social inclusion*
- I want to have equal opportunities in the society.*
- Inside us always is living a kid. A kid has colourful dreams like the balloons. And kids could share dreams.*
- No message was sent because there was not any performance.*
- We have you and you have us!*
- All are different but we can include the differences and continue together*
- As regards to the inclusion the message was clearly sent to all the audience. The employability matter was not touched at all, based on my point of view*
- I didn't felt any message was sent from the flash mob*
- We had a flash mob in one of the busiest pedestrian areas of the city. Therefore, we certainly drawn attention and raised visibility of disability issue in the eyes of the public. We showed them that everyone is a part of a team and that everyone should be included. Also, that having fun and playing games is possible in these serious times. It brings us together and makes us happy. So - why not join?*

- A very interesting method - to learn about yourself and communicate with others through fairy tales.*
- This was the model of drama theatre. We did theatre according to certain problem.*
- The workshops were very precisely collected and applied in order to create a climate of acceptance, trust, knowing each other and then more and more tasks were added that were based on thought, improvisation and collaboration through smaller groups. We worked not only individually but also in small groups and within the whole group! There was a basic line that we followed and that was fairy tales from our countries that then became stories with characters and were all the time evolved! After that we used many activities with the children with disabilities(games, representing pictures with our bodies, machines etc.) and all this of course is educational theatre as we learn in all ways a person can learn through theatrical practises.*
- For me it was very interesting and had good educational practice, but some parts were incoherent. The last two days were not connected to the fairy tales we did in the previous part, i.e.*
- It was a drama therapy with evolving characters.*
- Development of creativity*
- Drama therapy.*
- I believe it was a drama therapy model, but I do not have enough knowledge of which one it was used specifically*
- It was a great variation of drama-action model. It was greatly implemented by the workshop leader, with minor problems (not giving enough time for some exercises - but that was due to a tight schedule of the project, not because of the local hosts). First we had separation stage with occupational therapists work and with ice breakers. Then we had exploration stage in which we were building up from fairy tales by making them human (no animals), then making them modern (put into contemporary times) and finally by connecting characters with disability situations (problems-solutions). Each build up was carefully developed in group work and presented to others. At the end of each day we had a focus group to reflect on our work. His was our re-incorporation stage. A real drama-action model, greatly implemented. I learned a lot.*

...the special moments/answers you remember from the final discussion with the audience

- Parents with special needs were very enthusiastic and grateful for the opportunity to participate in project activities.
- They were all very happy and wanted health youth and joy for the disabled people.
- Children with disabilities and their parents were very happy and proud about themselves.
- The audience supported us a lot, they appreciated what we did and I saw it in their smiles and their eyes and at the last part of the performance when they were asked to propose different kind of "machines" that we created with our bodies (for example time machine/ balloon machine/ love machine) they participated and offered their ideas with pleasure and acceptance. So, they saw that we can all, not just be on stage together and make a performance, but be together in everyday life and make our lives and ourselves better.
- Just this: bravo...congratulations...
- Good impact from a few people by watching games and not performance.
- I remember one male (55-65 years old) saying that he forgot when the last time he played games was. It was a real moment in which I asked myself why is that?
- Why do adults forget to play? Of course, the seriousness of life and nature but if we all work together and help each other, I think then we would have more time to play and some of us (like that gentleman) would again have some happiness in his life and feel connected to society (or at least his group).

...your experience of the workshop and its participants in a creative way. Feel free to choose the means of expressing your experience of the workshop. (E.g. write a short description or an essay, a poem or a haiku, a "thank you" note, famous quote, famous poem, input a link to a video, photo, meme image, gif image, joke etc.)

- Let's play!!!! :)
- It was a very emotional week, and all the project participants and young people with special needs, both their parents and the local community, seemed to be winners.
- Thank you people for being my partners. Thank you for showing me the power of the positive energy. Thank you for helping the disabled people feel happy and worthy.
- Thank for all of you guys!!!! I love you all.
- I felt free (as the name of the workshop)..... free and I freely travelled into my mind, my feelings... I experienced more and better than the previous times, in this last workshop the sense of freedom because I was with great people in a great natural environment where everything and everyone was accepted, respected. Justice and solidarity. For a few days I was free, really, and I became a better person. This is the world I am dreaming of, a free world.
- Tsingoleleta! Afto!
- ITHACA
Konstantinos Kavafis

As you set out for Ithaca
hope that your journey is a long one,
full of adventure, full of discovery.
Laistrygonians and Cyclops, angry
Poseidon - do not be afraid of them:
you'll never find things like that on your
way as long as you keep your thoughts
raised high, as long as a rare sensation
touches your spirit and your body.
Laistrygonians and Cyclops, wild
Poseidon
you won't encounter them unless you
bring them along inside your soul,
unless your soul sets them up in front of
you.

Hope that your journey is a long one.
May there be many summer mornings
when, with what pleasure, what joy,
you come into harbours seen for the
first time;
may you stop at Phoenician trading
stations to buy fine things, mother of
pearl and coral, amber and ebony,

*sensual perfume of every kind as many
sensual perfumes as you can; and may
you visit many Egyptian cities to learn
and learn again from those who know.
Keep Ithaca always in your mind.
Arriving there is what you're destined
for. But do not hurry the journey at all.
Better if it lasts for years, so that you're
old by the time you reach the island,
wealthy with all you have gained on the
way, not expecting Ithaca to make you
rich.
Ithaca gave you the marvellous journey.
Without her you would not have set
out.
She has nothing left to give you now.
And if you find her poor, Ithaca won't
have fooled you.
Wise as you will have become, so full of
experience,
you will have understood by then what
these Ithaca's mean.*

□ *I was swimming in a sea
Of balloons
They were
Ocean
Blue
&
White*

*I tried to hold on but
Always slipping under
The white would slip off
the many blues
And hit like a
Feather
Shaped
Brick*

*Many more would fall
I tried to breath
But the latex water
Suffocating,
Asphyxiating,
Breathless,*

*As each rolled off my face.
I was in an ocean of
Balloons,
But they kept floating down
Knocking the air from my lungs,
I swam,
I drifted,*

*As the white wall faded
Sinking to the bottom*

*The weight too much,
To float as the blue,*

*I was swimming in balloons,
Now floating face down
Suffocated by the endless blue...*

- A LOT OF THANKS TO ALL OF YOU, MY WONDERFUL FRIENDS! THANK YOU, IVAN, FOR OUR MEETINGS! IT'LL BE HAPPINESS TO HAVE ANOTHER CHANCE TO WORK TOGETHER! MUCH LOVE!!!*
- Chigoleleta, chigoleleta.*
- Disabled people are equal and not the reason for funding...*
- Thank you all for the happy memories*
- I would like to thank all the participants involved in the project because I took something beautiful and useful from each one of them. They made us feel like home and they all were really kind to us. I sure made a lot of new friends that I hope to meet in the future, maybe in a similar experience. It has been a beautiful, strong and deep experience I will bring in my heart for ever.*
- It was a crazy ride and a roller coaster of emotions that I wish will go on. Thank you for teaching me and showing how inclusion works.*

...the funniest or saddest moment you experienced/saw during the workshop or performance

- I had funny and emotional touching moments every day while different small performances and warming up
- The funniest moment was when I had to transform my character, which was a bear into a contemporary character called "Bear" which was a drug-addicted, but then he decided to quit drugs.
- Playing games and share cultural differences were really funny and joyful.
- The saddest but at the same time wonderful moment was when the Italian boy with disabilities and his father and his assistant were happy and participating in the workshop and they shared feelings with the others. At that point I was really touched and understood the meaning of being alive.
- I cannot pick just one funny moment, as there were many.
- At the same time fun and sadness, so wonderful connected each other. Only good memories from this.
- Funniest, Cingokoleta. Saddest, eyes of children in the first meeting.
- Funniest: The team had lot of funny moments. I can't chose. We had great time as a team. Saddest: the end of the workshop - the end of workshops.
- I will remember the happiness on the children's faces when we interacted with them
- A lot of friendly conversation about personal and social life
- The happiness in the eyes of the children when we were interacting in the theatrical games.
- Funniest moment:-Tsingoleleta game.
- The whole workshop week was probably one of the funniest from the whole series of Workshops
- The strongest moment of the workshop was at the cultural centre of the city when we met and played with Eva's kids. It was so heart-warming to see the smiles on their faces, I was about to cry. I realized I was making something that really mattered for them. definitely a moment I will never forget

- Participant from Belgium was the best! Every time he would get on stage, people were laughing like crazy. There were no real sad moments, but there were many heart-warming moments in interaction with adults and children with intellectual disability. We could see our educators (local and guests who work in the field) work their "magic" and making them laugh, cooperate and be a part of the team.

USEFUL LINKS

Educathe+ Sharing platform: <http://upset.hr/en/e-platform/>

Educathe+ Toolbox includes educational materials, videos, photos and other useful information: <http://upset.hr/en/e-toolbox/>

Photos from Educathe+ partnership workshops: <https://www.flickr.com/photos/upset-theatre/albums>

Educathe+ YouTube channel (videos from the performances):

<https://www.youtube.com/playlist?list=PL8sjuLTy5MasvDl7YmLYBODjXy1mloKYS>

Follow us on Facebook and share with others: <https://www.facebook.com/educathe.plus/>

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