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DIS-ACT

Erasmus+ Strategic Partnership
2019-1-DE02-KA204-006285

Devised Theater REPORT AND TRAINING HANDBOOK

For educators

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ISBN 978-3-946832-17-1 (ebook)

Last update: 31st of May 2022

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This publication is an Open Educational Resource (OER) with an open licence, resulting of the work of the consortium members on the project Dis-Act, funded by German National Agency for the Erasmus+ program under the number 2019-1-DE02-KA204-006285 in the field of Adult Education.

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Berlin, 2022



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Introduction

The Dis-Act Project

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

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

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

"The European Disability Strategy (2010) sets the overall objective of empowering people with disabilities to enable their full participation in society on a footing of parity with the non-disabled, also by positive action aimed at eliminating all kinds of discrimination against disabled people.

These forms of discrimination eventually led to low access to education and employment and income inequalities/poverty. At the European level, only 50,8% of persons with disabilities are employed compared with 74,8% of the non-disabled. As for the education, Eurostat found that 36% of persons aged 30-34 have completed a tertiary or equivalent education against a percentage of less than 24% among the corresponding age-band of the disabled population. The Report "The European Comparative Data on Europe 2020 & People with Disabilities" (2017) released by the Centre for Social and Economic Policy, notices that disability increases the risk of poverty and social exclusion in all EU Member States.

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

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

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

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

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

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

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

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

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



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Devised Theatre RESEARCH GUIDELINES

Research Guide

Research methodology

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

The first two steps are the following:

Delimitate the Target Audience

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

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

Delimitate the Sector of Reference

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

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

The starting point to develop the training format is to conduct the structured field research aimed at identifying the educational needs (mainly skills and barriers to be overcome) of adults with disabilities aged 35-55 coming from disadvantaged urban and rural communities in the frame of Devised Theatre, combined with the identification of existing good practices in Devised Theatre in each country (desk research).

Activities

Data Collection

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

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

The questionnaire should be submitted by at least 40 adults with disabilities.

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

Searching and Identifying Valid References and testable Relevant Data

Provable and trustworthy data shape the base of valid research on Devised Theatre. Therefore, identifying and checking the sources from where we collect the data is a fundamental step. It is important also to reflect the sources of data (statistics, quotes, etc.) in the section "References" of the National Report.

-

Summarize the Data

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

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

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

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

Visual Presentation

Template Creation and Layout Definition

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

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



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Devised Theatre NATIONAL REPORT ROMANIA

Romania

Field Research

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

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

- The level of participation in local activities is high among adults with disabilities.
- There is still a lot of work to be done, to obtain a satisfactory level of equal opportunities among adults with disabilities with respect to those without disabilities.
- Theatrical performances or Drama Workshops are well known among the respondents, as 80% have answered positively, while the devised theatre is not known - 90% of the participants in the survey have stated that they do not know this method.
- There is considerable interest in this method among adults with disabilities - 90% of the respondents showed an interest in this method.

Romania

Good Practices

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

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

Practice Nr. 1 - "Kitchen Story"

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

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

Practice Nr. 2 - "History in person I"

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



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Devised Theatre NATIONAL REPORT BULGARIA



Bulgaria

Field Research

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

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

The field research portion of this report was mainly conducted in two locations – at Hospice “Milosardie” in Sofia and their Plovdiv branch. The hospice is a healthcare facility that aims to provide comprehensive and specialized care to patients in an outpatient condition who have undergone treatment.

The main idea of the hospice is to strive to improve the quality of life of the patients by limiting the pain and discomfort accompanying their diseases. Their branch in Plovdiv has over 10 years of experience in the provision of medical care for terminally ill persons and persons with chronic and disabling conditions.

In the process of conducting this research, 40 questionnaires from adults with disabilities over the age of 35 living in Bulgaria were collected. The findings of the survey are detailed below in the Field Research section of the report. In order to conduct the survey and obtain responses, 5 team members of EduCompass were involved to assist the participants in the survey in the process of translation and understanding of questions, ensuring that the surveyed participants understood all questions and felt comfortable and confident in their responses. During the process of surveying the participants, the team found out that a considerable portion of them had no living family members or that they were unknown. Since this information was not part of any question of the survey, there was no objective way to gauge the percentage of such participants when compared to participants with one or more living family members. Most of these people have also had disabilities from a very young age which highlights a worrying fact that many children with disabilities are left at adoption centres where oftentimes they spend their childhood and even their entire adolescence.

Bulgaria

Good Practices

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

Practice Nr. 1 - Sensory Theatre

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

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

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

Practice Nr. 2 - Psychodrama for Adults

One practice that has a huge potential to facilitate personal growth through the tools of self-reflection, is called psychodrama. The technique is developed by Jacob Moreno, a Romanian-American psychiatrist, and psychosociologist. This method allows for the one acting to see themselves from an outsider's perspective by assuming roles in a safe environment. By focusing on a single participant at a time, the methods of psychodrama allow for this protagonist to perform while everyone else on stage assists the main performer.

By acting out a series of scenes, these assisting persons allow the protagonist to explore various approaches to the same problem to find a new solution. The main point of this method is for the protagonist to be able to live through their decisions with the aid of the assisting roles and see the outcomes come to life instead of thinking about all the possible scenarios on their own and imagining the outcome without being a part of the story.

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

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

Practice Nr. 3 - Transfer Theatre Skills into Communication Skills

While devised theatre on its own is a brilliant tool for developing improvisational skills and quick thinking, by modifying the process slightly, and shifting the focus onto the development of self-understanding and communication skills, in other words, communicating with one self and with

others, the methods of devised theatre can be utilized in order to improve one's communication.

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

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

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

Practice Nr. 4 - Puppetry for Developing Emotional Intelligence

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

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

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

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

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

Practice Nr. 5 - Pantomime for Developing Logical Thinking

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

Sometimes explaining through language yields no results, therefore, as a tool in the arsenal of devised theatre, pantomime can be used to teach basic concepts to people with mental disabilities and have them act out the action before trying. It can be incredibly useful in terms of non-verbal communication and logical thinking since it creates visual stimuli that are easily remembered and enacted as a form of imitation later on. While more challenging for patients with physical disabilities, pantomime can be applied together with physical therapy to accommodate for a more holistic approach to their recovery. By exercising their body and mind together through pantomime, people with disabilities can enforce the connection between their brain and muscles and refine their range of motion in a more theatrical and gamified method coupled with traditional therapy.

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



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Devised Theatre NATIONAL REPORT ESTONIA

Estonia

Field Research

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

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

The field research was conducted in two nursing homes for people with disabilities and one school for children with special needs. Respondents included people with disabilities as well as their careers and teachers. The survey was distributed using Google Form. The survey links were sent to the acting tutors of two nursing homes and one of the principals of the special needs children's school. In total, 31 responses were collected.

The reason for that is that there are few people with disabilities in the acting troupes and there are more people with severe disabilities in these nursing homes for whom the survey was too difficult. We got a very good insight into the perspective of people with disabilities because there were respondents of all ages and from different corners of the country.

Estonia

Good Practices

Practice Nr. 1 - Sensory Theatre

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These forms of discrimination eventually led to low access to education and employment and income inequalities/poverty. At the European level, only 50,8% of persons with disabilities are employed compared with 74,8% of the non-disabled. As for the education, Eurostat found that 36% of persons aged 30-34 have completed a tertiary or equivalent education against a percentage of less than 24% among the corresponding age-band of the disabled population. The Report "The European Comparative Data on Europe 2020 & People with Disabilities" (2017) released by the Centre for Social and Economic Policy, notices that disability increases the risk of poverty and social exclusion in all EU Member States.

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

Practice Nr. 1 - JuksiNäitetrupp (Juks' Acting Troupe)

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

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

Practice Nr. 2 - Puuetegainimestekultuurifestival (Disabled People's Cultural Festival)

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

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

Practice Nr. 3 - Invateater OOP (Invalid Theatre OOP)

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

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

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

Practice Nr. 4 - Invateater "Karlanda" ("Karlanda" Theatre for the Disabled)

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

The artistic director of "Karlanda" is Itta Arrak, the vocal teacher and musical director is Riina Trumm, the dance teacher is Paul Bobkov, and the stage designer is Malle Saarelaid. This theatre is done with goodwill and for a minimal fee. During the decade, 14 performances have been staged. Performances in cultural institutions, at disability organization events, in nursing homes in the county and throughout the country. "Karlanda" has almost always won an award at the annual National Disability Art Festival. The theatre also has the Viljandi City Theatre Award. "Karlanda" has also performed abroad - at the invitation of the Oulu Diaconics Center in Provo and Oulu in 2001. In 1994 they performed at the International Invalid Collective Festival in Espelkamp, Germany, which was a great recognition and a good study trip for "Karlanda".

Practice Nr. 5 - Tartu Sclerosis Multiplex'i Ühing (Tartu Sclerosis Multiplex Society)

In addition to the people of Tartu, the Sclerosis Multiplex (SM) patients and their family members from Valga, Põlva, Võru and Jõgeva are welcomed to the Tartu SM Society.

Membership of the association does not require confirmation of a diagnosis of SM - it is known that it may take years to reach a diagnosis. The association includes people of different ages and severity of illness.

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

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



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Devised Theatre NATIONAL REPORT ITALY

Italy

Field Research

An essential premise to speak about "Devised Theatre" in Italy is to specify that this meaning is almost not used at all and, consequently, known. There are different experiences and paths developed aiming to enhance the "artistic" inclusion of disadvantaged people with physical or cognitive disabilities, but also with other social problems.

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

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

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

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



Italy

Good Practices

Practice Nr. 1 - SU LA MASCHERA (Raise your mask)

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

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

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

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

In physical and emotional action, importance is given to spontaneity, creativity and improvisation with the belief that they are the elements that can improve the perception of oneself and "being with others".

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

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

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

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

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

Practice Nr. 2 - TEATRO LIBERA TUTTI (THEATER FREE ALL)

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

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

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

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

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

Source:

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

Practice Nr. 3 - MONELLI LAB (BRATS LAB)

The non-profit association "I monelli dell'arte" was formed on March 26, 2009 and is the result of a project of an integrated theatrical laboratory promoted and financed by the Department of Social Policies of the Municipality of Montjovet in Valle d'Aosta (North of Italy). It is managed by volunteer educators, who started this activity in October 2006 and continued it in the following years.

The Association, therefore, testifies to the consolidation of the experience in the area and the loyalty and conviction of the people involved.

The main recipients of the project are:

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

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

The methodology

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

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

The director requires the actors to spontaneously interact with the chosen situations that the children live directly and therefore understand better. So, they "pretend" that they encounter realistic or fantastic situations in which they can better understand facts and events, made concrete by objects, and actions and can experience relationships without great risks. Stimulated by the game, they can also express emotions, reflections, personal opinions. The use of theatrical techniques allows giving concreteness to situations proposed while remaining within the topic.

It also avoids assigning characters and accepts all proposals making them functional to the story. Everyone immerses themselves in history and becomes part of it, assimilating its actions but also contributing to reviving it with personal experiences, often very exciting. If you try to make the most of everyone's best resources and use the vast range of languages that theatre offers, it is always possible to cut out roles suitable for everyone's abilities. Furthermore, limits become a creative resource. The theatrical script is thus written after the improvisations.

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

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

Practice Nr. 4 - 1.1.1COMPAGNIA TEATRALE INTEGRATA assaiASAI (INTEGRATED THEATER COMPANY manyASAI)

The ASAI theatre company was born in 2011 within the ASAI association, as a consolidation of long and previous workshop activity. The company integrates within its diversity of origin, age and ability. Some actors are children with disabilities or with psychological or psychiatric problems. Others have an experience of learning artistic methodologies in society or training periods within repair courses.

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

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

"Diversity, says Paola, is not a point of arrival, but a starting point. Young people are used to welcoming diversity, both on their own and others', as a natural component of the contribution that everyone can give to the group. The actors are numerous: around 40, 45. Let's try to create a space where everyone feels competent, a bearer of knowledge and eager to learn from others and with others. For us, diversity is the daily tool through which we create a whole starting from the individuality of the individual.

The strength of ASAI is to be open also to theatre enthusiasts, volunteers, educators in training, etc. It is not a ghetto but an integrated company, where it is built with everyone's diversity. "

People involved pick a topic, collect material and propose it during the weekly meetings, in the form of news and / or short narrations that offer ideas for group improvisations. Improvisations are reworked and become dramaturgy. Writing theatrical texts with the youngsters is very stimulating because the actor's approach history, geography, geopolitics in a playful and at the same time profound way. Over the years, challenging topics have been covered: integration, mental distress, the economic crisis and the protection and violation of human rights in sport. Now we are working on the walls of Europe and the barriers and borders of each of us. "We learn many things and tell them through the filter of humor." Freud called humor "the highest of defense mechanisms", an indispensable tool for looking at reality with the detachment necessary to transform pain into reflection and smile. "Even though our shows deal with demanding social issues, viewers leave the theatre full of enthusiasm and joy. These are two contagious emotions that we experience firsthand and that, therefore, we are able to transmit."

Sources: <https://www.asai.it/cosa-facciamo/teatro-musica/assaiasai>
<https://dito.areato.org/interviste-e-ricerche/il-teatro-come-mezzo-di-inclusione-sociale-intervista-a-paola-cereda/>

Practice Nr. 5 - UP&DOWN

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

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

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

The skeleton of the show is built on the intention of Paolo Ruffini to create an extraordinary One-Man Show, with impressive sets and special effects. However, a sequence of boycotts and daring interruptions in which the actors break in proves to be much more skilled than he is. Also shows that many people are not skilled at happiness or listening, but in the end, we are all differently able, differently normal and wonderfully different.

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

share a revolutionary gesture: a big hug.

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

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

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

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

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

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

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



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Devised Theatre NATIONAL REPORT GERMANY

Germany

Field Research

In the frame of this project, it was researched about the national situation of this theatre modality. The research shows the national involvement in inclusion regarding entertainment, the trends of theatre shows and audience in Germany in the last years, the use of devised theatre as a tool for therapeutic use and some of the more important manifestations of inclusive theatre at a national level.

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

In 2013 the United Nations Convention on the Rights of Persons with Disabilities published the results of reports that have been created by the different participant states. The German report, according to the article 30 – Participation in cultural life, recreation, leisure, and sport²⁵⁸⁻²⁶⁸, states: “The guarantee of equal access by

persons with disabilities to media services is one of the fundamental prerequisites for participation by persons with disabilities in cultural life.”^{1b}

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

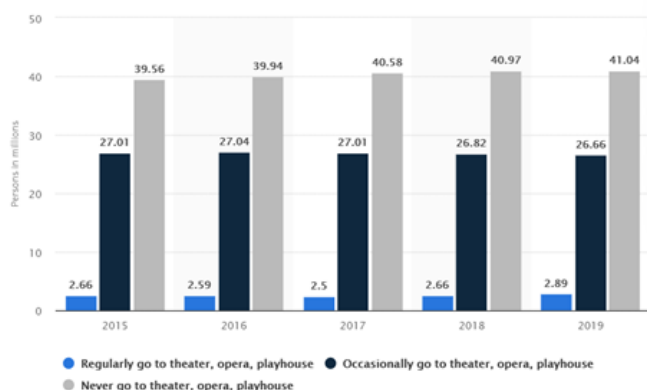
Nevertheless, Germany is making great efforts to make all entertainment spaces accessible to disabled spectators. For instance, the Film Promotion Institute published a study in 2009 on the structure of cinema theatres in Germany. Of the cinemas participating in the study, 84 percent were accessible.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

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

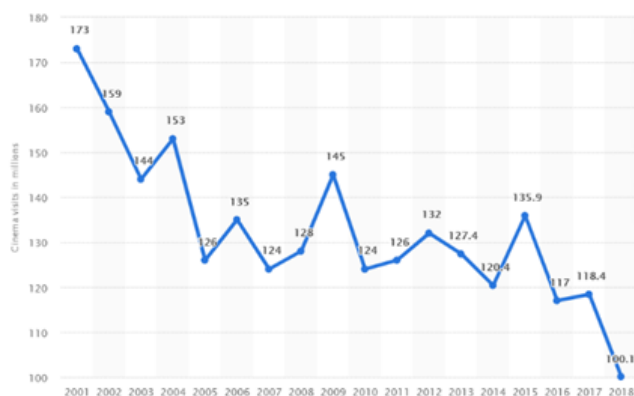
A study published by Evgeniya Koptuyug in September 2019 shows the frequency of visiting theatres, operas or playhouses in Germany from 2015 to 2019. We can see only slight differences along the years, a small increase in the regular attenders and a small decrease in the occasional visitors.

Another study published by the same author in June 2019 shows the visits to cinemas from 2001 to 2018. In this chart we can see a big decrease in this attendance, probably linked to the boom of cinema consumption through the internet and the rise of cinema prices.

Frequency of visiting theatres, operas or playhouse Germany from 2015 to 2019.1c



Frequency of visiting to cinemas Germany from 2001 to 2018.1d



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

Devised Theatre, in German Improvisationstheater or Improtheater, is a modality of theatre in which the entertainers have more freedom to perform their role in a play, making the spectacle more personal and

unique to each ensemble. In Germany Devised theatre is also used as a therapeutic technique, this discipline is called Therapeutisches Improtheater, in which acting is a tool for promoting inclusion, gaining self-confidence, and discovering new ways of performing. Often disabled and non-disabled actors perform together in all sorts of interpretations. Here the handicap of the performers is often creatively involved in the productions, not as a defect, but as a strength.

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

Regarding the field research, the survey has been sent to more than 30 Theatre groups, workshops, dance groups, and festivals that all have a relation to the work with disabled people, in order to obtain responses.

Germany

Good Practices

Practice Nr. 1 - RambaZamba theatre group

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

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

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

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

Practice Nr. 2 - Theatre Labyrinth

Theatre Labyrinth is a project that was funded by the Erasmus Plus programme in 2014, declared as a "Good Practice Example". The project involved six organizations from six different countries that aimed at organizing training for instructors (group leaders, workshop leaders) in the field of arts and theatre therapy for young people with disabilities and a multi-national youth exchange with this target group.⁴

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

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

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

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

Practice Nr. 3 - Inklusives Theatre in Wuppertal - Glanz-Stoff

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

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

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

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

Practice Nr. 4 - NO LIMITS Festival Berlin Disability & Performing Arts

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

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

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

Practice Nr. 5 - GrenzenlosKultur - Theaterfestival

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

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

With the recognition of the UN Convention on the Rights of Persons with Disabilities, Germany committed itself in 2009 to create ways for people with disabilities to fully participate in cultural life. This means not only making cultural events more accessible, but also opening up the training and labor market.

But 10 years later, little has changed in terms of accessibility at theatres for artists and viewers. Therefore GrenzlosKultur - as Germany's oldest inclusive festival - is offering a platform this year to bring up the possibilities and the variety of accessibility at the theatre.





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Desk research

Summary of best practices

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

Romania

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

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

The kitchen story is a devised theatre performance that had the premiere on 18 March 2018, in Baia Mare. The show aimed to present one of the most confusing periods in Romania's recent history: the 1990s.

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

Bulgaria

- 20% (8 out of 40) of respondents had participated in previous Drama Workshops, and out of those 8, 5 had experience in Devised Theatre.
- While there are some theatre programs, Devised Theatre is not really promoted or sought after, largely due to its unpopularity among both people with disabilities and those without.
- The main reason why such programs are not popular, according to the majority of surveyed participants, is a lack of information and difficulty in access.
- Majority of people agreed that the most prominent soft skills related to Devised Theatre are adaptability, teamwork and creativity. One person selected the Other option and answered that a soft skill that can be developed with the aid of Devised Theatre is self- reflection.

Sensory Theatre: The only developed practice of co-designed devised theatre that can be found on a national level. According to the team of Sensory Labyrinth Theatre Sofia, the method behind this performance is interactive, since the performance is a direct result of the location and its specific context. The artistic installation is a labyrinth filled with extraordinary “sensory provocations” that are more engaging than traditional theatre and include the audience in the actual show through these auditory, olfactory, tactile, gustatory and visual stimuli.

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

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

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

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

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

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

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

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

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

Estonia

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

UksiNäitetrupp (Juks' Acting Troupe): It is an acting troupe for people with disabilities in Juks. Key element of success: The employment of storyline, playful characters and meaningful and understandable text.

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

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

Invateater OOP (Invalid Theatre OOP): Founded in 2015, this theatre offers dramaturgical psychotherapy to both actors and audiences. Key element of success: it offers people with special needs a chance to express themselves through theatre and the courage to step on stage.

Invateater "Karlanda" ("Karlanda" Theatre for the Disabled): the oldest operating disabled theatre in Estonia

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

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

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

Italy

- 73% of the sample report that they do not know what Devised Theatre is, while 4 people (10%) have experienced it.
- The further away from large urban centres, the more difficult it is to trace training programs or experiences of this kind.
- Among obstacles identified in accessing Devised Theatre programs, lack of information (45%) and location and transport factor (35%) stood out.
- Teamwork (32%) and creativity (27%) are reckoned to be the most developed skills.

SU LA MASCHERA (Raise your mask): The project was developed by the Teatro Marconi and proposes to start from theatrical pre-texts of "pièces" staged on the theatre to stimulate a discussion on the "played" themes. To complete the course, participants also set up their own show, in which they are the protagonists in all stages of the process. Key element of success: It guarantees an experience of emotional exploration through the knowledge of the theatre world and the choices over all parts of the pièces, from the script to costumes, scenes and so on.

TEATRO LIBERA TUTTI (THEATER FREE ALL): The project specifically created two theatrical workshops, characterized by different but integrated artistic activities: theatre, body expression, music, sensory manipulation activities, pictorial art and stage set-up. Key element of success: Involvement of people with disabilities in the conception of theatrical pièce at 360°, from acting to

creating the subject, the soundtrack, the scenography and so on.

MONELLI LAB (BRATS LAB): By using improvisation techniques, participants don't start from a theatrical script but from a literary story that seems interesting for the problems it suggests. They "pretend" that they encounter realistic or fantastic situations in which they can better understand facts and events, made concrete by objects and actions and can experience relationships. The script is written after the improvisation.

Key element of success: Social integration of children with disabilities with children of the same age without disabilities, within an integrated theatre laboratory. Furthermore, improvisation and creativity skills are enhanced.

COMPAGNIA TEATRALE INTEGRATA assaiASAI: The company integrates within its diversity of origin, age and ability. Some actors are children with disabilities or with psychological or psychiatric problems. Others have an experience of learning artistic methodologies in society or training periods within repair courses. On the basis of the Argentine community theatre methodology, the company starts from a topic decided in plenary, with children contributing to the construction of dramaturgy with improvisations, research and narrations. Some young actors have direct group organization and management tasks. The company supports its business through shows and various self-financing initiatives.

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

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

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

Germany

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

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

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

Theatre Labyrinth: Theatre Labyrinth is a project that was funded by the Erasmus Plus program in 2014 and declared as a “Good Practice Example”. The project involved six organizations from six different countries that aimed at organizing training for instructors (group leaders, workshop leaders) in the field of arts and theatre therapy for young people with disabilities and a multi-national youth exchange with this target group

Key element of success: young people with disabilities are given the same opportunities to make international and intercultural experiences, to meet personally with people from different countries and to travel abroad, as these opportunities are given to young people without disabilities.

Inklusives Theatre in Wuppertal – Glanz-Stoff: The inclusive ensemble of the Glanzstoff- Akademie der inklusiven Künste e.V. consists of 17 actors and actresses with and without disabilities. Teachers consciously work in a practice-oriented manner, even though they are not an acting school, they aim to enable participants to act as professional actors.

Key element of success: Disability, age and education dissolve on stage in a joint play

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

Key element of success: most of the invited productions are the responsibility of disabled artists themselves, who take control of how they want to be represented on the stage.

GrenzenlosKultur – Theaterfestival: This festival is supported by the organization lebenshilfe-kunstundkultur, Aktion Mensch and the city of Mainz and is Germany’s oldest inclusive festival. Key element of success: Global scope gathering for socially inclusive theatre companies.

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

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

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

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

Eventually, majority of respondents from Germany would not be interested in participating.

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



Desk research

Remarks

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

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

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

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

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

Therefore, it may be said that all sports, musical, artistic and cultural programs that are made accessible for disable not only would be beneficial as a measure of social inclusion in all Countries, but also would be seen as a necessary measure in those countries where barriers are yet to be taken down.

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

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

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

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

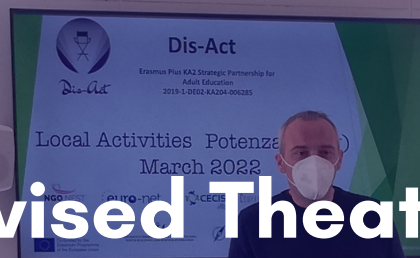
To sum up, if programs that teach useful skills to employ in the job market or artistic, cultural, sport and musical programs are made accessible to disabled people, social barriers are lowered and this may result in a positive impact on their lives and on their societies. The Devised theatre was not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





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Devised Theatre TRAINING OUTLINE



Day 1

Introduction

 60 minutes

Nr. 1

Objectives

To Introduce the Project to participants as well as concepts and methodology of the training.

Activity: Slides (attached file)

Expectation Tree

 30 minutes

Nr. 2

Objectives

To start sharing feelings and expectations between participants in a safe way

Activity: Ice-breaker

Name Game

 30 minutes

Nr. 3

Objectives

To start to familiarize with other participants learning the names

Activity: Ice-breaker

Modified Clock

 45 - 60 minutes

Nr. 4

Objectives

To get to know each other sharing info in a funny and active way

Activity: Ice-breaker/Team Building

Backsheet

 45 - 60 minutes

Nr. 5

Objectives

To start working together and familiarize with names

Activity: Ice-breaker/Team Building

Blind Impulse

 15 minutes

Nr. 6

Objectives

To get a first physical approach with other participants and to overcome a barrier to reach the objective

Activity: Energizer/Ice-breaker

Reflection

 20 minutes

Objectives

To evaluate the activities, to share feedback and feelings

Activity: De-Briefing

Day 2

One Duck, Two legs, Quack!

 10 minutes

Nr. 7

Objectives

To energize the group with fun.

Activity: Energizer

Raft of Relationship

 90 minutes

Nr. 8

Objectives

Presence Non-verbal Communication

Activity: Group building Group Dynamic

We complete each other

 90 minutes

Nr. 9

Objectives

To overcome difficulties and to work together to reach a goal

Activity: Team Building

Round Table

 90 minutes

Nr. 10

Objectives

To respect the other, to listen and to confront/share ideas in a safe and respectful way

Activity: Workshop

The Possible Mission

 90 minutes

Nr. 11

Objectives

To overcome fears of confronting strangers, to plan and work together

Activity: Ice-breaker/Team Building

Reflection

 20 minutes

Objectives

To evaluate the activities, to share feedback and feelings

Activity: De-Briefing

Day 3

A-I-O

 10 -15 minutes

Nr. 12

Objectives

To energize the group with fun and to pay attention and focusing

Activity: Energizer

Focus Point

 60 minutes

Nr. 13

Objectives Scenic Presence

Activity: Theatre exercise

Feeling myself

 60 minutes

Nr. 14

Objectives

To discover our body perception and its presence in the space

Activity: Body relaxing Theatre exercise

Laser Dot

 90 minutes

Nr. 15

Objectives

To acquire bases of Body language and body movement on the scene - First performance

Activity: Theatre exercise

Whisky Mixer

 10 - 15 minutes

Nr. 17

Objectives

To gain energy after the break

Activity: Energizer

The Poem

 90 minutes

Nr. 16

Objectives

To use text for devising performance

Activity: Devising from Text Theatre exercise

Table Storytelling

 60 minutes

Nr. 18

Objectives

To use body and improvisation to write a story and a performance

Activity: Devising from Text Scenic creation

Text without text

 30 minutes

Nr. 19

Objectives

To find the rhythm of the scene

Activity: Scenic Creation

Day 4

The longer line

 15 minutes

Nr. 20

Objectives

To energize the group with fun

Activity: Energizer

Dance to the Statue

 45 - 60 minutes

Nr. 21

Objectives

Body movement and Body Language on the scene

Activity: Devising from Music Theatre Exercise

Symbol Dance

 60 minutes

Nr. 22

Objectives

To acquire a method about devising from music and imagination

Activity: Devising from Music Theatre Exercise

The Painter

 60 minutes

Nr. 23

Objectives

To acquire a method about devising from music and movements with performance

Activity: Devising from Music Theatre Exercise

Homework

 Individual

Nr. 24

Objectives

External observation to use in the next steps

Activity: Individual work on own time

Feedback Time

 20 minutes

Objectives

To evaluate the activities, to share feedback and feelings

Activity: Debriefing

Day 5

Chicken Impulse

 15 minutes

Nr. 25

Objectives

To energize the group with fun

Activity: Energizer

Support with the obstacle

 45 - 60 minutes

Nr. 26

Objectives

Body movement and Body Language on the scene with a performance

Activity: Devising from Movement Theatre Exercise

The Journey

 60 minutes

Nr. 27

Objectives

To experience our senses to build a devised performance

Activity: Sensorial Observation Theatre exercise

Homework performance

 60 minutes

Objectives

To build a performance from external observation

Activity: Performance

The Christal Race

 20 minutes

Nr. 28

Objectives

To energize the group performing a race

Activity: Energizer Performance

Inquiry Questions

 120 - 150 minutes

Nr. 29

Objectives

To devise from Inquiry Questions

Activity: Devising Method Exercise

Feedback Time

 20 minutes

Objectives

To evaluate the activities, to share feedback and feelings

Activity: Debriefing

Day 6

Ballon walking

 15 minutes

Nr. 30

Objectives

To energize the group with bases for a performance

Activity: Energizer / Performance

Mini- Training Preparation

 30 minutes

Nr. 31

Objectives

To give instructions to participants on how to work in a group for the preparation of mini pieces of training

Activity: Group Work

Building a mini-training

 120 - 150 minutes

Objectives

To acquire the method to build a devising training

Activity: Group Work

Mini training: Group 1

 90 minutes

Objectives

To experience the leading of a devising training

Activity: Mini-Training

Mini training: Group 2

 90 minutes

Objectives

To experience the leading of a devising training

Activity: Mini-Training

Feedback Time

 20 minutes

Objectives

To evaluate the activities, to share feedback and feelings

Activity: Debriefing

Day 7

Mini training: Group 3

 90 minutes

Objectives

To experience the leading of a devising training

Activity: Mini-Training

Mini training: Group 4

 90 minutes

Objectives

To experience the leading of a devising training

Activity: Mini-Training

Mini training: Group 6

 90 minutes

Objectives

To experience the leading of a devising training

Activity: Mini-Training

Final Debriefing

 60 minutes

Nr. 32

Objectives

To conclude the training course with considerations, questions and indication for the future.

Activity: De-Briefing

Thanksgiving Circle

 30 - 45 minutes

Nr. 33

Objectives

To share feedback at an emotional level

Activity: Group Dynamic



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Devised Theatre EXERCISES



Excercise Nr. 1

Introduction

Purpose

It is important to start explaining and contextualize the training concerning the project.

This is a new methodology and it is important to clarify the theory of this methodology, envisaging what will be done during training.

Objectives

Make the participants aware of the work that will be done, as well as making them aware of the methodology on which they will work and its aims and objectives.

Outcomes: Knowledge about the Project and the methodology of the training.

Group Size

No limits, it depends on the space of the room.

Preparation

It is advisable to prepare a slide presentation for summarising the basic concepts that can act as a facilitating guide for the theoretical session.

Materials and Location

The room has to be chosen for the group size of the participants.
Projector and/or flipchart needed.

Duration

60 minutes

Description

Theoretical session of the training and project presentation.

Excercise Nr. 2

Expectation Tree

Purpose

To start sharing feelings and expectations between participants in a safe way

Objectives

To overcome the fear of sharing feelings, to improve their bravery, to start building a group by breaking the ice

Group Size

5+

Preparation

The trainer should explain clearly that this is a safe space to share and that nobody will be the judge (even because this is anonymous)

Materials and Location

One Flipchart and four different types of coloured post-it, pens

Duration

30 minutes

Description

With coloured post-it notes, participants should write down 2 sentences per different post-it note regarding expectations, fears, contribution, needs and then attach them to the flipchart.

The trainer will go through some of them and will discuss them with participants

Excercise Nr. 3

Name Game

Excercise Nr. 3

Purpose

To get to know the names and to break the ice

Objectives

To overcome shyness and to get into the game

Group Size

5+

Preparation

Willingness to have fun and to get to know each other

Materials and Location

A ball (can be done even with a paper in case no balls are available)

Duration

30 minutes

Description

A person has the ball, says his/her name and something funny about himself/herself and then pass the ball to someone else that does the same

Excercise Nr. 4

The Modified Clock

Excercise Nr. 4

Purpose

To get to know each other, sharing information in a funny and active way

Objectives

To get involved with the group sharing basic information about themselves

Group Size

12-24

Preparation

The trainer should be very careful with time management and participants need to listen and act accordingly in order not to have chaos and to go over the time limit

Materials and Location

Papers, pens and a stopwatch

Duration

45/60 minutes

Description

Each participant has a paper and a pen, everyone needs to draw a clock and to get 12 appointments (one for each hour of the clock) with 12 other participants.

The trainer will give a question for every "hour"/appointment regarding the topic of the activity (for example: your family, your free time, your hobbies, etc.) and the couples will have 2 minutes to discuss the question and to share information.

Then, everyone needs to change their partner and go on as long as everyone has finished with their appointments.

Excercise Nr. 5

Backsheet

Purpose

To start working together and familiarize with names

Objectives

To improve the ability to understand each other and to work together

Group Size

10-25

Preparation

The trainer will have to motivate the group to reach the objective

Materials and Location

A blanket or a bed sheet

Duration

45/60 minutes

Description

Divide the participants in two teams composed by the same number of people. Identify 2 people who don't belong to either team who will have to keep a sheet/blanket in the middle of the room as a wall.

One participant from one team stands back-to-back with one participant of the other team, so both can't see the face of their opponent. It's up to the team-mates of each participant to let him/her understand the identity of the person who is back-to-back with him/her, without saying his/her name.

The first person who guesses the opponent's name wins one point. After each round the people who have to stand back-to-back are changed, so that everybody in the 2 teams will participate. The team that wins the most rounds wins the game. (5 rounds to be done)

Excercise Nr. 6

Blinde Impulse

Purpose

To get a first physical approach with other participants and to overcome a barrier to reach the objective

Objectives

The participant will begin to trust their fellow mates to achieve the goal

Group Size

10/24

Preparation

The trainer must control the correct number of the two teams

Materials and Location

No material is needed

Duration

15 minutes

Description

Two lines of people sitting on the ground, holding the shoulders of the participant in front of them and passing the impulse with closed eyes/blindfolded.

The impulse consists in squeezing the hand on the other participant's shoulder. The fastest team wins. (5 round to be done)

Excercise Nr. 7

One Duck, Two Legs, Quack!

Purpose

Energizer exercise

Objectives

To energize the group and make it focused on the work. Each energizer, it is also a way to work on Group building.

Group Size

10-30

Preparation

Enough space in the room

Materials and Location

The space of the room is in order of the group size. About 2,5 sq.m. for each participant.

Duration

10-15 minutes

Description

Ask participants to stand in a circle. They are going to repeat the following pattern, but only one word per player, one after the other, going clockwise.

Moreover, participants will have to combine the word with a specific body gesture. It goes like:

- One Duck, two Legs, Quack
- Two Ducks, four legs, Quack Quack
- Three Ducks, six legs, Quack Quack Quack

The participants who make a mistake with the word or with the gesture will be removed from the circle.

The activity finishes when there are only 3 winning participants.

Excercise Nr. 8

Raft of Relationship

Purpose

Group Building, Group Dynamic

To acquire the bases for theatre presence and movement on the scene.

Objectives

- The space of the scene
- Non-verbal communication
- Presence on the scene
- To move in groups on the scene
- Bases of Mirroring

Group Size

10 to 30 (20+ additional facilitator needed)

Preparation

For trainer: prepare right music and plan of different steps of the exercise

For participants: comfortable clothes, being barefoot

Materials and Location

Enough space - about 3 sq.m./participant. Equipment to play music. Wooden stick (of at least 50 cm)/participant.

Duration

90 minutes

Description

Ask participants to move freely, without speaking or interacting with others, respecting the space of others using any direction.

Underline that space is like a raft, thus it is important to cover the space to balance the group. After few minutes participants modulated their movement with the space of the group, give them 5 different rhythms to move (from slowest to fastest) and let them experience the rhythms, based on your calls.

With the right music (in order of the rhythm of movement) ask them to encounter others just with eyes contact, stopping one in front of the other for a few seconds.

Then ask them to choose a partner (without saying it) and to follow her/him. When the music stops, go close to the partner and look at him with the body and eyes.

In the 2nd step, invite the participants to choose two persons at the same time, trying not to lose sight of both. When the music stops, ask them to move close and turn just their head and eyes to the other one.

Give each participant one wooden stick and ask them to connect with two participants through them, using only the index finger of each hand. With this "connection", ask the group to move together while having eye contact, trying to form a nice circle without losing the sticks.

In order of the dynamics of the group, several variations and/or development of the exercise is possible.

In the end it is important to debrief the entire exercise sharing feelings and learning outcomes.

Excercise Nr. 9

We complete each other

Purpose

To overcome difficulties and to work together to reach a goal

Objectives

To trust the teammates, to try to understand the difficulties that people with disabilities face every day

Group Size

10-25

Preparation

The trainer will have to explain the rules in a clear way

Materials and Location

Something to cover the eyes and ears

Duration

90 minutes

Description

Divide the group into couples; make sure to have in each pair a deaf and a non-deaf participant. In each couple ask the non-deaf participant to cover the eyes with a scarf (or similar).

The non-deaf participant stands blindfolded behind the deaf participant and holds him/her from the shoulders. Now start giving oral directions for each couple and the participant who can hear but cannot see will try to direct the deaf participant who already can see.

You can also make the exercise more complicated by asking pairs to carry objects and move them from a place to another.

Following the exercise you can start a debate by asking questions: About their feelings; Obstacles; Teamwork; Cooperation; Did they feel the need of their partner? Can they implement it without a partner? What can we learn from this exercise?

Excercise Nr. 10

Round Table

Purpose

To respect the other, to listen and to compare/share ideas in a safe and respectful way

Objectives

Participants will learn to be patient and to understand each other before getting in a conversation and will work on respect for different opinions

Group Size

5-24

Preparation

The trainer will have to moderate the discussion avoiding tensions and motivating the group to open new points of discussion

Materials and Location

Chairs

Duration

90 minutes

Description

4 chairs for 4 participants in the middle. The other participants will be seated in a circle around them.

The 4 participants in the middle will start discussing a topic and the others will listen, staying silent until someone want to intervene.

In that case, that person will stand up and will touch the shoulder of a person in the inner circle and will take the place in the discussion.

Excercise Nr. 11

The Possible Mission

Purpose

To overcome fears of confronting strangers, to plan and work together

Objectives

Participants will learn how to plan and realize their ideas, working together to reach the goal

Group Size

10-24

Preparation

The trainer should give clear instructions and be ready to answer to all the possible questions.

The group will have to plan and act quickly

Materials and Location

Papers, pens, camera

Duration

90 minutes

Description

Each group will receive a series of tasks:

- Draw a map of the country where you are; • Find out from local people what they think about the reasons for disability issues in this country and Europe;
- Create a theatre scene representing a disability barrier
- Write, sing and film a song containing the following words: wheelchair, strong, sun, power, difficulties,

Alltogether 20 minutes for presentation of group results and linking it with the teamwork during the training and the content.

Excercise Nr. 12

A-I-O

Purpose

Ice-breaking, Theatrical Energizer exercise

Objectives

To awaken the energies of the group and make it focused on the work. As each energizer, it is also a way to work on group building. Other outcomes: To use the body and eyes contact in communication with others.

Group Size

10 – 30

Preparation

Enough space in the room

Materials and Location

The space of the room is in order of the group size. 2,5 sq.m. for each participant.

Duration

15 – 20 minutes

Description

Standing in a circle, a participant should start by throwing a hypothetical object towards another participant with a movement of the body: with the arms extended upwards and the hands joined, simulate the throw by bringing the arms outstretched, like a spring, from back to front in the direction of the chosen participant and simultaneously shouting the letter "A". The participant who receives the object will grab it with joined hands, bringing the arms outstretched towards, moving the body backwards and screaming the letter "O". The two participants at the side of this will have to simultaneously and together turn their body towards the receiving participant, simulating a blow to the receiver's belly with their hands joined and outstretched arms and shouting the letter "I". The receiving participant will follow by throwing the virtual object again at another participant, and so on until someone makes a mistake. After a couple of test laps it is possible to proceed with the elimination of those who won't say the right letter or do the right body movement. 3 people will win the round.

Excercise Nr. 13

Focus Point

Focus Point

Purpose

Theatre session about the presence on the scene

Objectives

Knowledge and awareness about the scene, How to stay on the scene, Relation with the audience

Group Size

10-30

Preparation

Prepare a space in the room for the stage and a space in front of it for the audience.

Materials and Location

About 3 sq.m.space for each participant.

Duration

60 minutes

Description

Divide participants into two groups and ask them to arrange themselves in two lines: one is for the actors (who will position themselves on the scene) and the other is for the audience (who will position themselves in front of the actors in the space dedicated to them). Ask everyone to avoid giggles and comments by asking them to keep silent. The only words you need to repeat are: "We look at you and you look at us" (you have to stay in the audience).

In this way the participants will begin to experience the difficulty of being on stage, not knowing how to use their body.

When the actors are uncomfortable enough, give them a very simple task to perform (such as counting the floorboards). They have to count (in mind) until you tell them to stop. In this way, they will begin to experience the Focus Point which will make their presence on the stage much more natural. You will notice that their bodies will relax and their looks will open. At that point, you can invert the groups, without making any comments for now.

A debriefing session on the focus point will be indispensable at the end of the experience, asking the group about the experience.

Excercise Nr. 14

Feeling Myself

Feeling Myself

Purpose

Feel yourself through yourself

Objectives

To discover: Body awareness, Body perceptions, Presence in the space

Group Size

10 to 30 (20+ additional facilitator needed)

Preparation

For trainer: prepare right music and plan of different steps of the exercise

For participants: comfortable clothes, being barefoot

Materials and Location

Enough space - about 3 sq.m./participant. Equipment to play music.

Duration

60 minutes

Description

The focus is on your body. We start by sitting on the ground, each participant with his/her own space, choosing a comfortable position. Guide the Group through visualization by asking the participants, starting from the soles of their feet, to focus on feeling what is pressing on their bodies at each point. For example, the feet feel the socks, the floor; legs feel the suit or the socks; waist feels the belt; the teeth feel the lips, and so on for every point of the body. Afterward, make them move up and move freely in the space, trying to become aware of all the movements of every single part of the body and the space occupied in the movement from every single part of the body.

It is important to emphasize not to touch the parts of the body with the hands while working on their perception.

At this point the participants will begin to work on the "space substance": ask to go around the scene, giving substance to space. They should not perceive or present the space as if it is a known material (water, mud, etc.), but they must explore it as a completely new and unknown substance. Ask them to come into contact with the substance with each part of their body (without using the hands), paying attention to the individual sensations.

The contact with the spatial substance will require different experiences and the time necessary for authentic learning. From this moment, this exercise will be repeatable at each session of the theatre exercises.

Excercise Nr. 15

Laser Dot

Purpose

Use the body on the scene as a new language

Objectives

Body awareness, Body language, Presence in the space

Group Size

10-30

Preparation

For trainer: prepare right music and plan of different steps of the exercise

For participants; comfortable clothes, being barefoot

Materials and Location

Enough space – about 3 sq.m./participant. Equipment to play music.

Duration

90 minutes

Description

Everyone walks in a space: in the first part we walk freely, letting ourselves be "towed" by various points of the body: belly, neck, head, hands, knees, etc., each time finding the new balance of the body in movement.

Stopped in a space, everyone will launch a "laser dot" with a single part of the body experimenting every possible side (Ex: the dot is on the elbow try to throw the dot right to left up down, you can make written circles etc.). At the clapping of the hand of the conductor each participant will have to change the place of the dot (you will experience the immobility of a body and the difficulties to move only a part of it).

Performance: split the group into pairs and ask them to choose a keyword and draw it in the air using one or more laser points on the body. Give some time for preparation, then performance on the stage with the audience.

Excercise Nr. 16

The Poem

Purpose

Devise from Text

Objectives

To use text for devised performance

Outcome: text writing, Improvisation from text, Give shape to text

Group Size

10 to 30 (20+ additional facilitator needed)

Preparation

Enough space in the room

Materials and Location

Sheets and markers, Flipchart, Music, Sound System

Duration

15 – 20 minutes

Description

Sheet is given out with starter lines of a poem: I am/ I believe/ I understand/ I worry/ I hope/ I cry/ I am. Each person is asked to fill it out.

After a few minutes for the personal composition, ask to stay in the circle and one by one they can share their poem, adding for each sentence of the poem a body gesture or movement.

Ask them to experience sentences and gestures.

Then split the big group into small groups of 4 participants each one, ask them to go on the scene and to perform, this time just with gestures, their poem simultaneously with the music.

Excercise Nr. 17

Whisky Mixer

Purpose

Energizer

Objectives

refocus the attention of the participants, recovery and stimulation of physical and mental energy

Group Size

10-30

Preparation

None

Materials and Location

Enough space in the room.

Duration

10 - 15 minutes

Description

Arrange the group in a circle.

There is a virtual disk to be thrown between the participants in the circle with the following rules:

- the sphere must always be launched by quickly rubbing one hand over the other.
- If the disk is thrown to the participant on your right, you must say the word "Whiskey mixer"
- If the disk is thrown to the participant on one's left, the word "Welsh Mesk" must be pronounced
- If the disk is thrown to a participant in front, the word "Proboscia" must be pronounced
- It is absolutely forbidden to laugh. If anyone laughs, he will be forced to run around the circle until the laughter stops.

It is important that the throwing of the puck is continuous and fast and that there is an external judge (the trainer) to assess who will start running around the circle.

This game produces an infectious laugh that, combined with the continuous rush of the participants who will let themselves be infected, work in a fun way on the energy of each participant.

Excercise Nr. 18

Table Storytelling

Purpose

Devise from Text

Objectives

To acquire skills about: Improvisation, Scene creation, Performing text

Group Size

10 to 30 (20+ time of exercise is longer)

Preparation

You need to arrange the room, dividing the space into two parts, one for the stage, with one table and two chairs, and the other one for the audience

Materials and Location

One little table, Two chairs, Enough space

Duration

60 minutes

Description

Split the big group in couples. Ask to each couple, one by one, to go on the stage and respect the instructions of the trainers. Ask them to sit on the chairs around the table.

One of them should start telling a true story about himself (it is important that the story is true). The other person on the stage can use some gestures that can change the way of the story, building a new story.

These are the possible gestures:

1. When he/she beats one hit on the table the storyteller has to repeat the last sentence said.
2. When he/she beats two hits on the table, the storyteller has to say the contrary of the last sentence said, changing the way of the speech.
3. When he/she gets up from the chair, the storyteller has to stop the speech, till the other actor come back to the chair.

In this way, they will build a new story with an improvising performance.

Excercise Nr. 19

Text without text

Excercise Nr. 19

Purpose

Devising between Text and Music

Objectives

To acquire skills about Improvisation, Scene creation, Performing with body language

Group Size

10 to 30 (20+ time of exercise is longer)

Preparation

Enough space in the room.

You need a specific music track that can give different rhythms, like the bases for the Latin dance (for example).

It is requested the possibility to spread music in the room

Materials and Location

Specific Music tracks, Sound System

Duration

30-45 minutes

Description

Stay in a circle, listening to special tracks of music which can give different rhythms, like the bases for the Latin dance (for example).

Underline to participants the possibility to use the different rhythms as different intentions (emotions) of a discussion in a couple or group.

Let the group experiment with this possibility, then split the big group into little groups and ask them to perform on the stage.

Excercise Nr. 20

The longer line

Excercise Nr. 20

Purpose

To energize the group with fun and creativity

Objectives

Group building, Group dynamic, Creativity

Group Size

10 to 30

Preparation

None

Materials and Location

Enough space in the room: about 3 sq.m. for each participant.

Duration

15 minutes

Description

Split the big group into smaller groups of maximum 10 persons. Ask them to make contact by taking their hands.

They have to build a line as long as possible, never detaching contact with other people in the line and with the possibility of using other objects to lengthen the line as much as possible.

If the line breaks even in an instant, those who have left the contact are eliminated from the line. The exercise must have a defined time of 5-7 minutes per group.

*Excercise Nr. 21***Dance to the Statue Symbol Dance****Purpose**

Devising from Music

Objectives

To acquire a method about devising from music and skills about:

- Body movement
- Body language on the scene

Group Size

10 to 30 (20+ additional facilitator needed)

Preparation

For trainer: prepare right music and plan of different steps of the exercise

For participants; comfortable clothes, being barefoot

Materials and Location

Enough space, music, Sound System

Duration

45 - 60 minutes

Description

Starting from "Raft" with free movement in the space. When someone stops somewhere as a statue, all the others stop moving around and go to that person, touching him/her while taking up a chosen position, thus crystallizing as a group statue.

Then the first person starts moving again, and the whole statue dissolves. All move and dance again until the next person stops, and so on. It is possible that without intending to the two persons may stop around the same time: this can create a two-core Chrystal.

*Excercise Nr. 22***Purpose**

Devising from Music and Picture

Objectives

- To acquire a method about devising from music and pictures;

- To develop skills about:

Scene creation

Creativity

Non-verbal communication

Group Size

10 to 30 (20+ additional facilitator needed)

Preparation

Before the exercise, the trainer has to prepare some printed traditional symbols, as an example, that can represent some main thematic to share with participants

Materials and Location

Enough space, music, Sound System

Duration

60 minutes

Description

Split the big group into smaller groups of a maximum of 5 persons.

Distribute the printed symbol and ask them to make first a discussion in the little group about the symbol and the thematic represented. Then ask them to build a performance structured from the movement to a representation of the symbol through a statue (like in the exercise "dance to the statue").

Then ask the little groups to show the performance on the stage.

It's important to have a debriefing at the end of the exercise.

Excercise Nr. 23

The Painter

Excercise Nr. 23

Purpose

Devising from Music and Movement

Objectives

To Acquire method about devising from Music and body movement:

To acquire skills about:

- Non-verbal communication
- Pantomime
- Scene Creation
- Body language on the scene

Group Size

10 to 30 (20+ additional facilitator needed)

Preparation

For trainer: prepare right music and plan of different steps of the exercise

For participants; comfortable clothes, being barefoot

Materials and Location

Enough space, music, Sound System

Duration

60 minutes

Description

After giving some basic movement of pantomime to the participants, ask them to choose a place in the space.

They are painters who have to make their masterpiece on an imaginary canvas. Invite them to start painting with an imaginary brush. Then, slowly, they have to transform the lines and the paintings into movements with their body, using pantomime movements.

Then you can ask one of them to perform on the stage.

Excercise Nr. 24

Homework

Excercise Nr. 24

Purpose

To give to participants the importance to take inspiration from reality.

Objectives

To stimulate:

- Observation
- Listening
- Creativity

Group Size

Any

Preparation

None

Materials and Location

Notebook for participants to take notes

Duration

It is an exercise for the free time, so it depends on participants.

Description

Ask participants to use the free time to observe the reality around them, taking note of the gestures and movements of the people whom they will meet during the free time.

These notes will be useful in a secondary moment, where you will ask them to build a performance-based on their external observation. (Exercise Homework Performance)

Exercise Nr. 25

Chicken Impulse

Purpose

To energize the group with fun

Objectives

To raise the energy and attention of the group. It is also useful to develop non-verbal skills in the group dynamic.

Group Size

From 10 to 30 in groups of maximum 15 persons.

Preparation

For each little group, you need one sound animal puppet, or something similar.

Materials and Location

Sound animal puppets and enough space in the room.
One blindfold for each participant.

Duration

15 minutes

Description

Split the group into two or three smaller groups and ask them to stay in a parallel line with hands in hand.

Ask them to use a blindfold to cover their eyes.

The trainer gives to the shoulder of the first participant in line an impulse that has to pass through each person in the line till the last one then as fast as possible has to press the animal puppet in his hand to win the match.

Exercise Nr. 26

Support with Obstacle

Purpose

Devising from Movements and body contact

Objectives

To acquire skills about:

- Method to devise from movements
- Body language on the scene
- Body movement
- Non-verbal communication

Group Size

10 to 30 (20+ additional facilitator needed)

Preparation

For trainer: prepare right music and plan of different steps of the exercise
For participants; comfortable clothes, being barefoot

Materials and Location

Enough space, music, Sound System
One blindfold/3 persons is needed.

Duration

60-75 minutes

Description

Split the big group into smaller groups of 3 persons.

One participant for each group has to cover eyes with a blindfold. Starting from the "Raft" with the right music, asked them to move in the space.

For each group, one person has to support the movement of the blindfolded person and the other one has to support it as well. Of course, it is forbidden any words and also violence and aggressivity.

After 10 minutes change the blindfolded person, and one again after 10 minutes.

It is important to have a debriefing at the end of the exercise to collect feelings, emotions and feedbacks. It is also possible to ask participants to go on the stage for a performance.

Excercise Nr. 27

The Journey

Purpose

Devising from feelings - Sensorial Observation

Objectives

To experience our senses to build a devised performance.

Group Size

10 to 30 (20+ additional facilitator needed)

Preparation

For trainer: prepare right music and plan of different steps of the exercise
For participants; comfortable clothes, being barefoot

Materials and Location

Enough space, music, Sound System
One blindfold for each participant.

Duration

60 minutes

Description

Split the group in couples. In turn, blindfold one person for each couple and, with the support of the partner, explore the space (if possible even outside the building) paying attention to perceptions, sounds, smells, touch.

During the exploration, the blindfolded partner can stop the partner and remove the bandage for a moment, to take a snapshot of the environment before his eyes.

Based on the experience, each couple will have to prepare a performance to show on the stage.

Excercise Nr. 28

The Christal Race

Purpose

Energizer and performing

Objectives

To energize the group through a performance

Group Size

10 to 30

Preparation

None

Materials and Location

Enough space in the room: about 3 sq.m. for each participant.

Duration

20 minutes

Description

While one of the participants is from behind, the rest of the group must be starting from the back of the room, try to reach him without being discovered.

Every time he/she turns around, they should all crystallize as if they were statues. At the slightest movement discovered, the person identified will have to start from the back of the room.

Excercise Nr. 29

Inquiry Questions

Purpose

Devising from inquiry questions

Objectives

To acquire a method for the device from inquiry questions and develop skills to transform shared inquiry question in an artistic performance, through devising method.

Group Size

10 to 30 (20+ additional facilitator needed)

Preparation

Before starting, you need to prepare some possible inquiry questions, like migration, social inclusion, gender, violence, etc.

Materials and Location

Big sheets, Markers, Flipchart
Enough space in the room: about 3 sq.m. for each participant.

Duration

120 – 150 minutes

Description

Propose to the team some inquiry questions on issues of social interest, writing them on the flipchart and giving the possibility to add other proposals from them. Among these, leave the team the opportunity to choose the ones that are most interesting to them.

Divide the team into smaller groups of maximum six people and let them discuss the inquiry question chosen by each of them in small groups. Each team will have to summarize the discussion on a big sheet, also through symbols or images.

At the end of the discussion (maximum 20 minutes), you will ask each team to prepare and show a performance of maximum 3 minutes on the single inquiry question, based on the discussion made and on the summary reported in the sheet.

At the end of all the performances, a debriefing of the results in the large team will be necessary.

Excercise Nr. 30

Balloon Walking

Purpose

Energizer and performing

Objectives

To energize the team with methodological bases to move on the stage.

Group Size

10 to 30

Preparation

Before starting, prepare inflatable balloons

Materials and Location

One balloon/participant, music, sound system
space in the room: about 3 sq.m. for each participant.

Duration

15 minutes

Description

Participants will walk in the room with a balloon between the legs without letting it fall down. Starting from this, you can ask participants several requests in order of the needs of the scene.

Excercise Nr. 31

Mini-Training

Purpose

To experience the leading of a devising training as a trainer starting from the building of the process to the direction of it with participants.

Objectives

To acquire skills as a trainer.

Group Size

Small teams of a maximum of 5 participants.

Preparation

None

Materials and Location

You need all the materials that can be useful for the whole process of theatre training.

Enough space in the room: about 3 sq.m. for each participant.

Music, Sound Systems

Duration

180 minutes for indication and workgroup + 90 minutes for each demonstration of smaller groups.

Description

Split the big team into smaller groups of a maximum of 5 persons.

You should give precise instructions on how to organize and build a training process based on the devising theatre methodology: from the initial scenario to the construction of the exercises, from the methodology to the precise duration that the mini training must have (60–75 minutes). Give them a definite time to work on the whole preparation process (120–150 minutes).

Following the demonstration of each mini training, a debriefing will be necessary to analyze together with the large team all the feedback of the entire process.

Excercise Nr. 32

Final Debriefing

Purpose

To conclude the training process with special consideration, questions, feedbacks and suggestions for the future.

Objectives

Debriefing is critical in any training process to acquire and finalize each learning outcome acquired during the whole process.

Group Size

Any

Preparation

None

Materials and Location

Flipchart and markers

Duration

60 minutes

Description

It is a crucial discussion about the whole training process and its scalability concerning other target groups, such as in the case of training with people with disabilities.

It is also the right moment for feedbacks and specific questions.

Excercise Nr. 33

Thanksgiving Circle

Purpose

To close the training at an emotional level.

Objectives

Group Dynamic and feedbacks at an emotional level.

Group Size

10-30

Preparation

Music

Materials and Location

Enough space in the room: about 3 sq.m. for each participant.

Music, Sound Systems

Duration

30 minutes

Description

Ask the team to stay in a circle with light background music.

When they clap their hands they can go free in the room to give thanks to any single participant through a non-verbal action (a look, a caress, a hug or something else).

After some minutes you ask them to come back to circle and to have eyes contact with any person in the circle (one by one), then altogether you will bow and in the end, you will all make a big applause.



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Devised Theatre TRAINING OUTLINE PEER REVIEW



Peer-Review

Quality assessment report

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

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

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

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

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

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

Peer-Review

Knowledge on theatre activities

Key findings - Bulgaria:

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

Key findings - Estonia:

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

Key findings - Romania:

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

Key findings - Italy:

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

Key findings - Germany:

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

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

Only stakeholders from Bulgaria have no knowledge about Social/Devised Theatre (with a not encouraging percentage of 60%). In the other countries the majority of respondents know what it is. The case of Italy is peculiar because, despite 76% of participants of the questionnaire confirm to know Devised Theatre, not many of them have grasped its international meaning, but

have identified it with more local experiences such as: scenic creation, improvisation theatre, research theatre and especially community and integrated theatre.

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

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

Peer-Review

Use of the Activities

Key findings - Bulgaria:

- ¼ of respondents have absolutely no idea about the activities described in the Training Format
- 67% of respondents already know very few activities (from 1 to 8)
- 64% of respondents are willing to introduce those activities (even partially) in their educational programme
- Ice-breakers, energizers, team-building are the preferred activities

Key findings - Estonia:

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

Key findings - Romania:

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

Key findings - Italy:

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

Key findings - Germany:

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

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

This general data is confirmed by the second question of section 2 "How many activities do you know?" which gave the possibility of a multiple-choice between: 1 to 8 activities (till 25%); 9 to 16 activities (till 50%), from 17 to 24 activities (till 75%); from 25 to 32 activities (till 100%). The majority of the answers from all countries fall into category 1 (1 to 8 activities), with slightly higher knowledge in the Italian context. These results show us the necessity of a training of trainers who are the first who are not yet familiar with a vast array of activities that could be deployed when dealing with people with disabilities. Only the activities whose structure is clear from their very names seem to be the most popular among respondents (for instance "name game" and "round table").

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

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

Peer-Review

Feedback

Key findings - Bulgaria:

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

Key findings - Estonia:

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

Key findings - Romania:

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

Key findings - Italy:

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

Key findings - Germany:

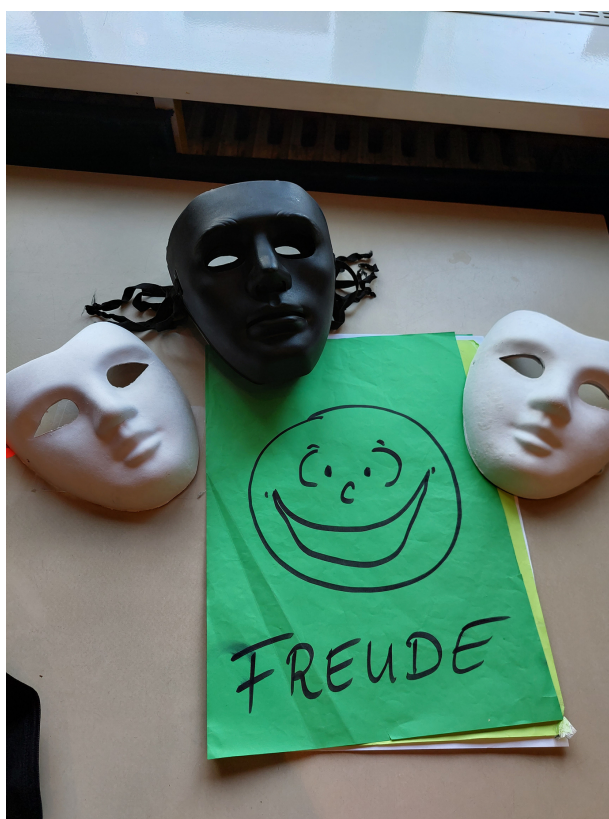
- According to 72% of the interviewees the activities are well-balanced
- The 7-days Training Format was considered sufficient to achieve its goals by 67% of the stakeholders
- Most of the interviewees (75%) don't know other activities. The remaining suggested the following: creative writing, theatre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

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

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

Concerning the question 10 "Do you know more Non-Formal Education activities that can be added to this format in order to achieve the aim of the training? Please describe the activity briefly", many interviewees from different countries were very detailed when introducing and explaining further activities that can have the same positive effects of the proposed ones. This is the case of Romania where stakeholders offered a long list of activities such as mirror, polemic chairs, bingo, shadow theatre, improvisation theatre, "ka-ha-dos", interactive stories, aquarium, crossword contents; with a full explanation of their dynamics and rules. Even if less detailed, also Estonian stakeholders mentioned some activities that could be added to the Training, like puppet shows, demonstrations, exhibitions, role-plays and campaigns. Other activities, suggested by German stakeholders are creative writing, theatre of oppressed, voice training and tongue twister, storytelling, debriefing sessions, physical theatre, resilience training. On the other hand, stakeholders from Bulgaria and Italy did not suggest other activities to be added to the Training Format.

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



Peer-Review

Suggestions

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

SIMPLIFICATION

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

DURATION ADJUSTMENT

To ensure the fulfillment of the training's goals, a need for an adjustment has emerged, especially with regard to the allocation of time for each activity. There is a general need for more time when dealing with adult people with a different background.

In fact, any training process with different targets would require very different times depending on the target involved.

FURTHER ACTIVITIES

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

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

Peer-Review

Summary

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

Overall, we acknowledge a real interest and enthusiasm towards the training format whose validity has been confirmed. It has been judged “well-structured” “engaging” and “suitable” for the target audience from the vast majority of the stakeholders. This is a very significant point since not all the partner countries have the same level of knowledge and experience in the use of social theatre with adults with disabilities. In Estonia, Romania, Germany and Italy a high percentage of stakeholders do know what Devised Theatre is, while in Bulgaria 60% of respondents have no previous knowledge of this method of theatre-making. However few stakeholders from each country have already included it in their educational offer, except for Italy where 58% of respondents have done it, at least once.

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

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

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



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Devised Theatre CONCLUSION

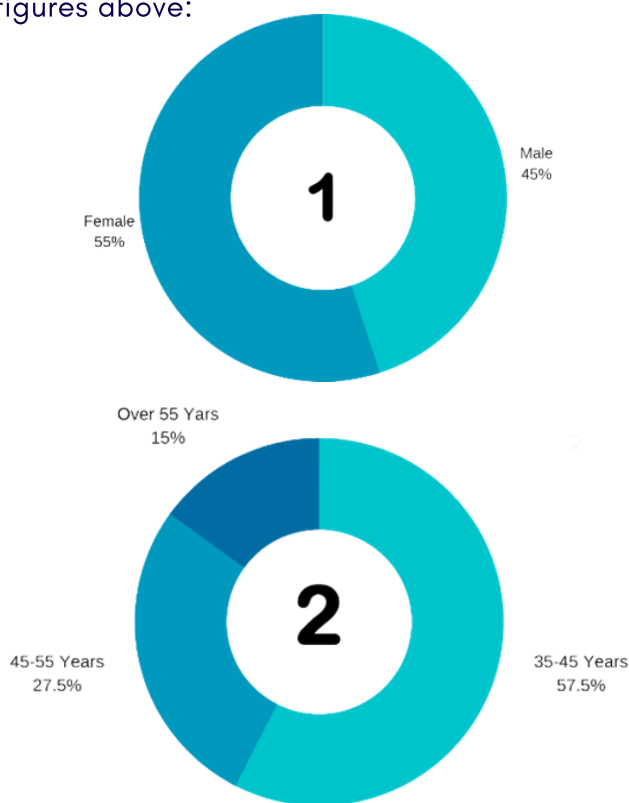


Conclusion

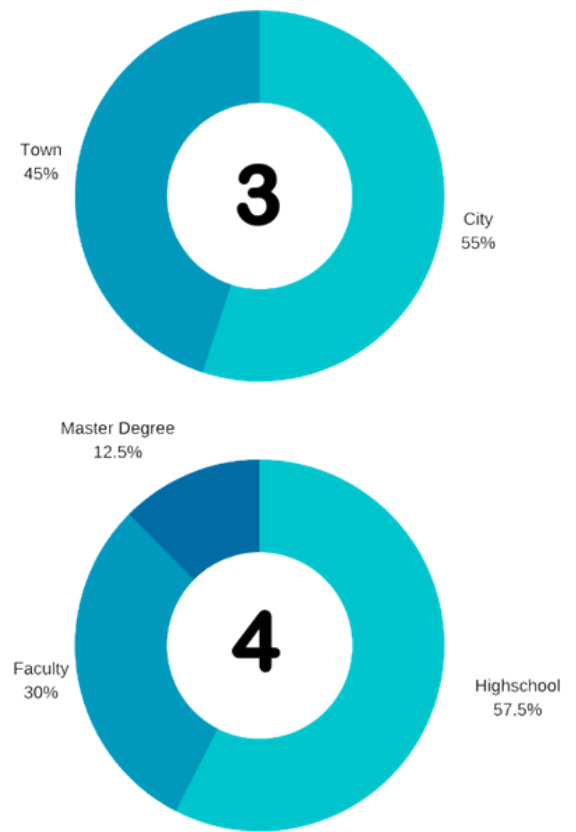
General Information

Romania

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



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

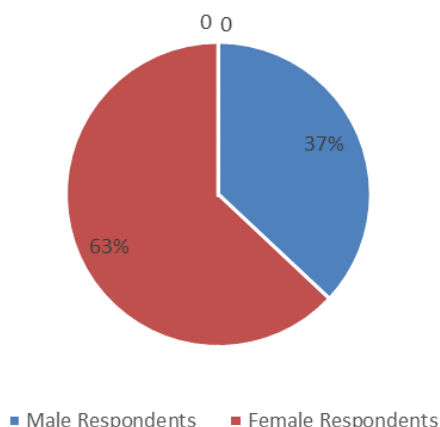


Bulgaria

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

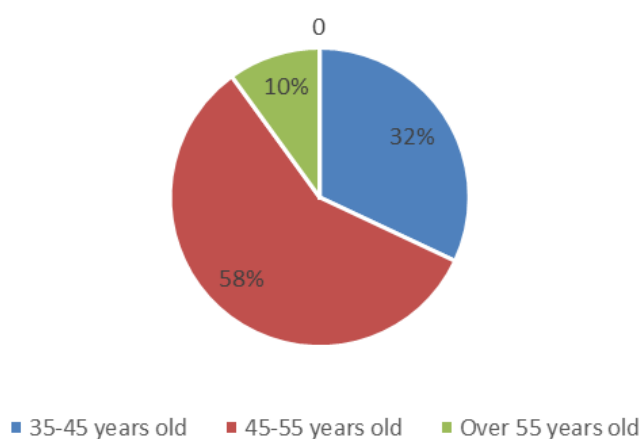
The result from the first question gives precise information about the sex ratio, in other words, the male to female ratio of respondents. After surveying 40 people from the target group and analyzing the results from the questionnaire, it was found that 15 out of 40 respondents were male and 25 out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

Male to Female Ratio



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

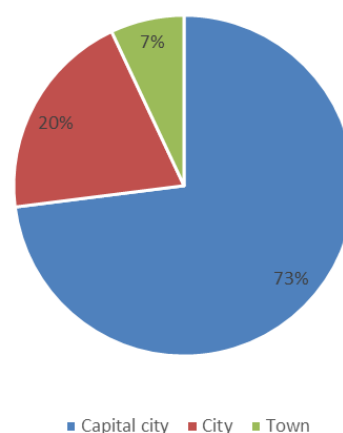
Age of Participants



The answers to the third question provided data about the place of residence of surveyed participants. A significant portion of them lived in the capital city or larger cities in Bulgaria, with only a few of the participants living in a smaller town.

This is largely due to the fact that bigger towns usually apply greater measures in order to increase the accessibility for people with disabilities. Out of 40 surveyed participants, 73% (29 out of 40) lived in Sofia, the capital city of Bulgaria. 20% (8 out of 40) lived in other cities and only 7% (3 out of 40) lived in towns of 10 000 or fewer inhabitants.

Place of Residence

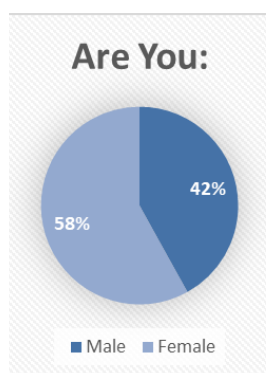


The fourth question of the General Information section highlighted an expected, but still worrying tendency of difficulty for people with disabilities to obtain a quality education. While many universities and higher education institutions are deemed accessible, at least physically, to the disabled,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

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

Estonia

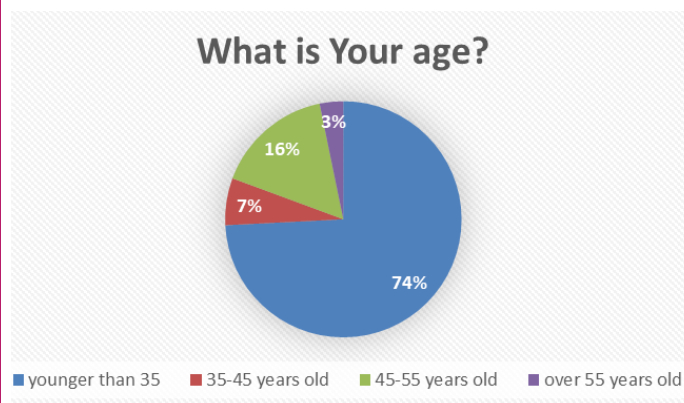
Question number 1 on the survey was to determine the respondent gender. The survey had 31 responses. 13 out of 31 were men, and 18 were women. This means that the majority of responders, 58%, were women and 42% were men.



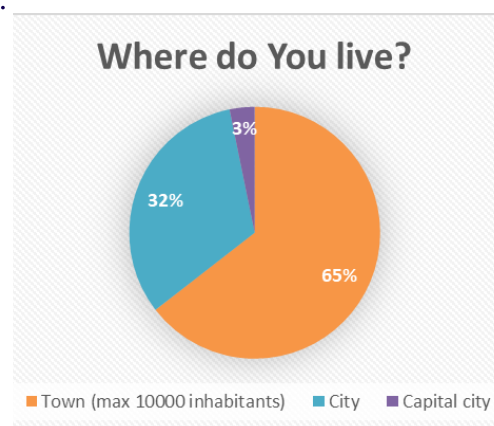
A fourth answer had to be added to the second question, since the target group in Estonia included people with disabilities, who are under 35 years of age.

The answers to this question show that most of the respondents are young people with disabilities, who are younger than 35 years old, accounting for 74% of all respondents (23 answers).

16% of the respondents were people aged between 45 and 55 years of age (5 answers). The two smaller groups consisted of two 35–45 year-olds (7%) and one 55-year-old (3%).



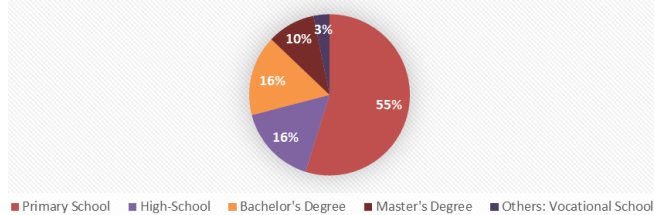
More than half of the respondents, 65% of them, live in a village or a small town with less than 10000 inhabitants (20 answers), which is very common in the Estonian context. 10 people said they live in the city (32%). Only one respondent lives in the capital city, Tallinn (3%).



The fourth question also had to be accompanied by an answer, which was "Primary School". Most of the respondents chose this answer, 17 out of 31, accounting for 55% of the total. "Vocational School" was also among the answers, one person chose it (3%).

There were 5 people with High-School education, accounting for 16% of the respondents. The same number of respondents have obtained a Bachelor's Degree - 5 people (16%). 10% of the people who answered the questionnaire, i.e. 3 persons, have obtained a Master's Degree.

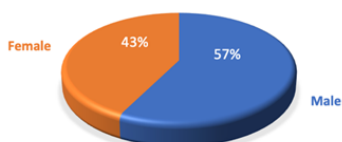
"What is the highest degree or level of education you have completed?"



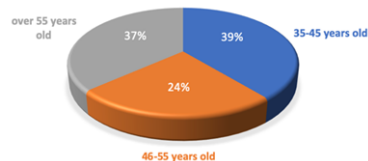
Italy

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

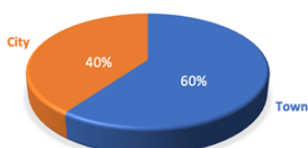
GENDER



AGE

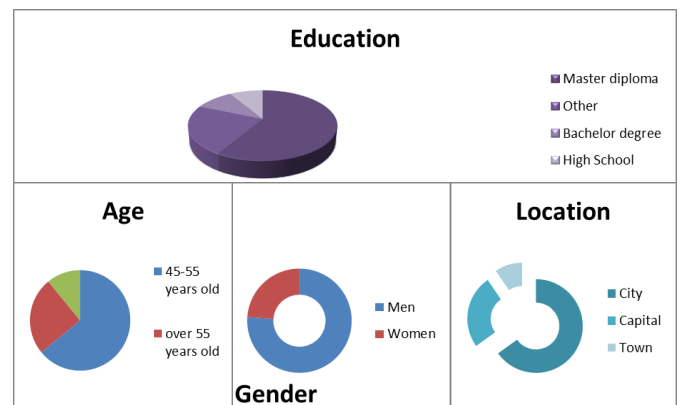


PROVENANCE



Germany

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

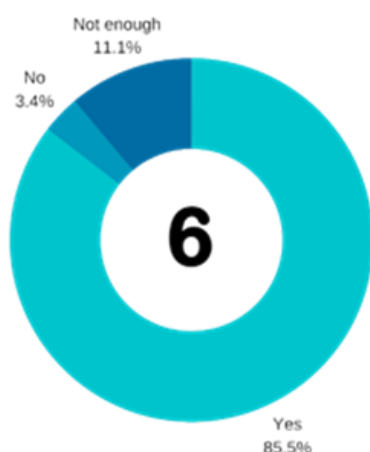


Conclusion

Involvement of adults with disabilities in local activities

Romania

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



Bulgaria

Questions n. 5 and 6 were meant to gauge whether participants in the survey were involved in activities in their community and their attitude towards such activities.

The results showed that barely a fourth of them were involved in some form of local activities. Some of the more common activities involved cooking classes and sports. And nearly all participants concluded that there is a lack of variety in the activities they could perform as disabled people.

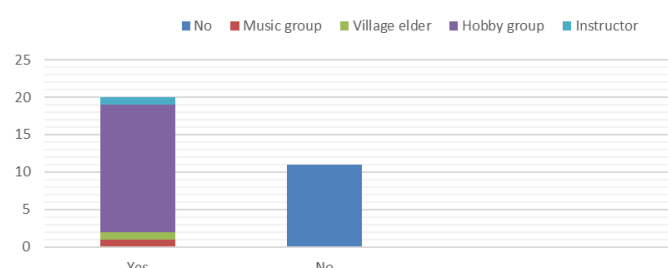
It must be mentioned that the National Policy for People with Disabilities has acknowledged this and is striving towards improvement, but more work needs to be done. The courses and activities currently available to people with disabilities are highly dependent on location and have limited coverage.

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

Estonia

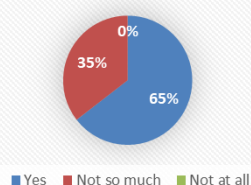
The fifth question was "Do You actively participate in some activities in your community?", which was answered "Yes" by 20 people (68%) and "No" by 11 people (32%). A large proportion of "Yes" respondents added that the activity in which they participate in their community is a hobby group (85% out of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

Do You actively participate in some activities in your community?



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

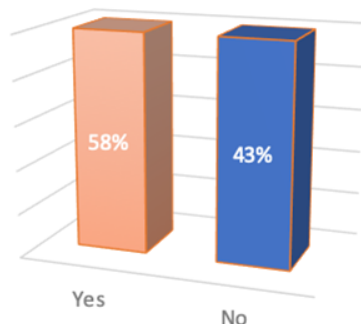
Do You think people with disability are enough involved in some activities in your community?



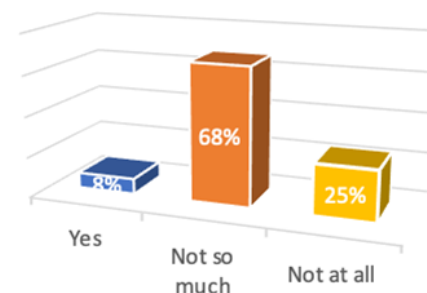
Italy

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

Do you actively participate in some activities in your community?



Do you think people with disability are enough involved in some activities in your community?



Germany

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

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

Participation in community activities

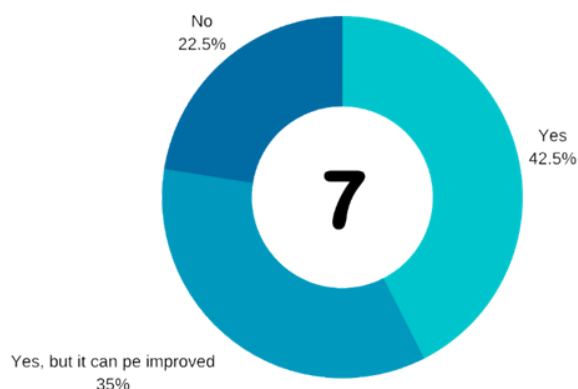


Conclusion

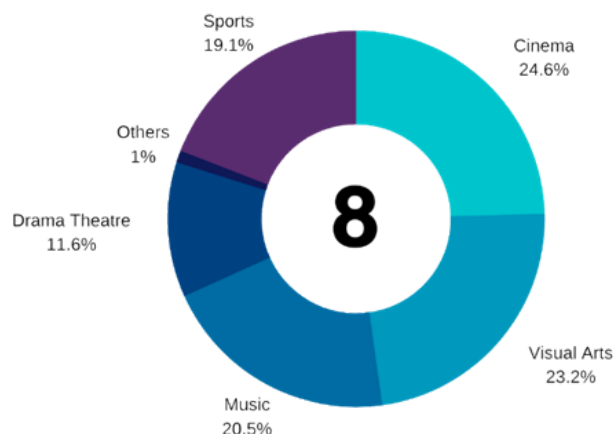
Accessibility of education, labor market and local programs

Romania

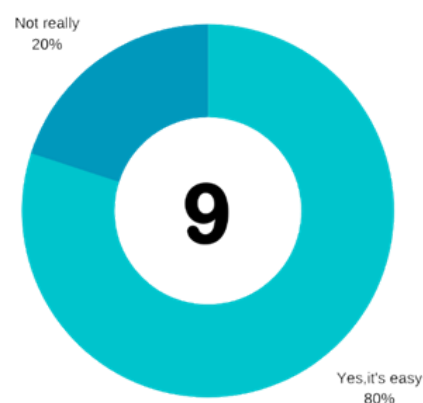
42,5% of interviewed adults have appreciated that they have equal opportunities concerning education and the labor market, while 35% appreciated that opportunities need to be improved. 22,5% have appreciated that people with disabilities do not have the same opportunities as those without disabilities.



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



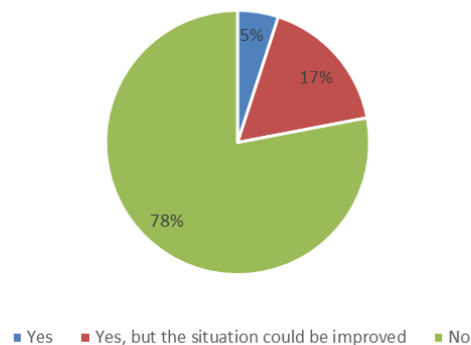
80% of the respondents have appreciated that sport, artistic, cultural, musical and other programmes are easy to access, while 20% think that the access is not easy.



Bulgaria

The following question (question n. 7) highlights another worrying tendency of inaccessibility and inequality when it comes to opportunities concerning education and the labor market. The majority of the surveyed people agree that people with disabilities do not have equal opportunities for self-realization. Only two of those participating in the survey felt that they had equal opportunities with respect to people without disabilities.

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



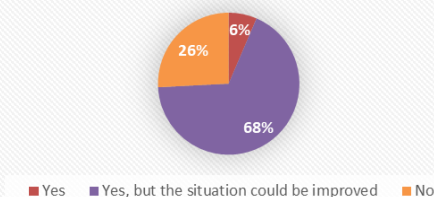
Even though people with disabilities felt that they did not have equal opportunities as those without, this was not due to a lack of interests or aspirations but largely due to obstacles existing in the lives of people with disabilities preventing them from participating in life to the degree that they wish to. All participants but one answered question number 8 (Which are the fields you are interested in?) with little to no hesitation or delay which shows that out of those surveyed, nearly all have interests in particular fields and would like to partake in activities in those fields as a hobby or even work in that field. The majority of the participants were interested in the fields of the arts, including Visual Arts, Music, Cinema and Drama and Theatre, with those interested in Drama and Theatre are just as much as those interested in Visual Arts – 18% each. Some were interested in Sports while in the field Other, there were answers about the Culinary field, as well as Technology.

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

Estonia

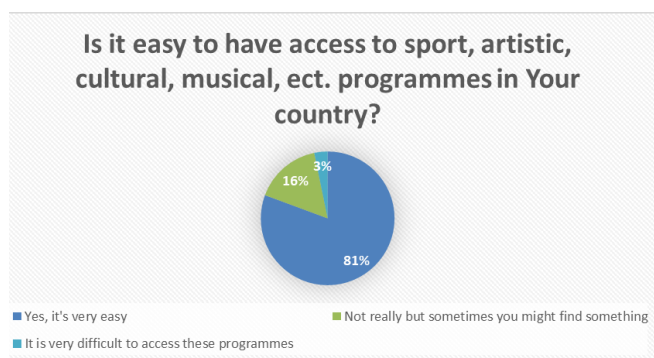
The survey showed that in Estonia the opportunities for people with disabilities are considered quite equal to those of people without disabilities in terms of education and labor market, but respondents believe the situation could be improved (21 answers; 68%). The lower percentages were made by people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

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



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

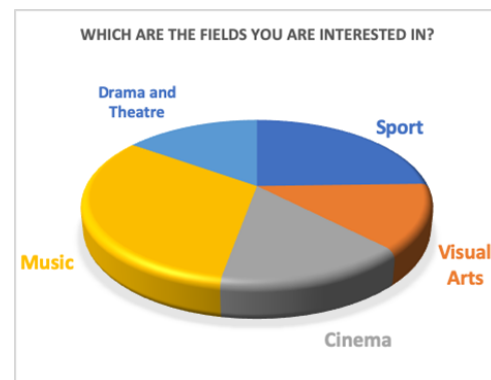
The survey showed that it is very easy to access sports, artistic, cultural, musical, etc. programmes in Estonia - 25 people answered "Yes, it's very easy", accounting for 81% of the answers. Other options were also chosen - "Not really but sometimes you might find something" was selected 5 times (16%)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



Italy

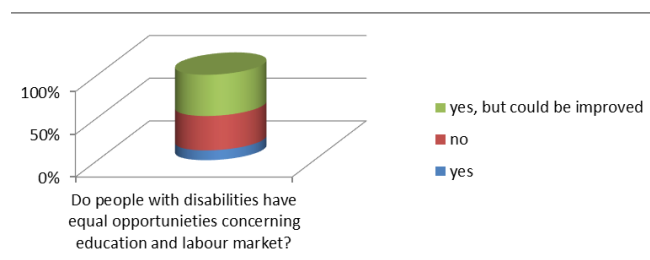
Once again from the research and the sample, an important difference between small urban centres and cities is highlighted (see results below), where there is greater accessibility to educational and work programs, as well as greater respect for disability, although it is emphasized in any case the possibility,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

Do people with disability have equal opportunities concerning education and labour market with respect to people without disabilities?		
Yes	1	3%
Yes, bu the situation could be improved	18	45%
No	21	53%
Total	40	100%
Is it easy to have access to sport, artistic, cultural, musical, ect. programmes in your country?		
Yes, it is very easy	0	0%
Not really but sometimes you might find something	22	55%
It is very difficult to access these programmes	18	45%
Total	40	100%

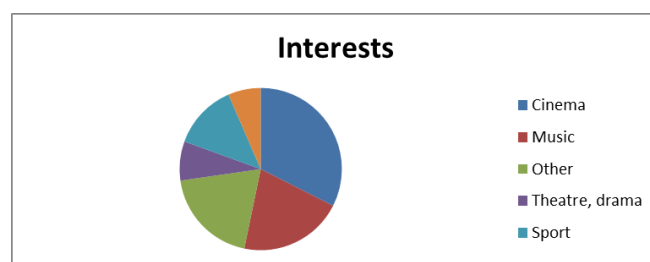


Germany

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



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

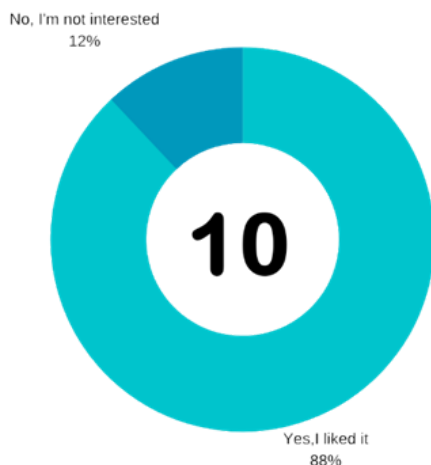


Conclusion

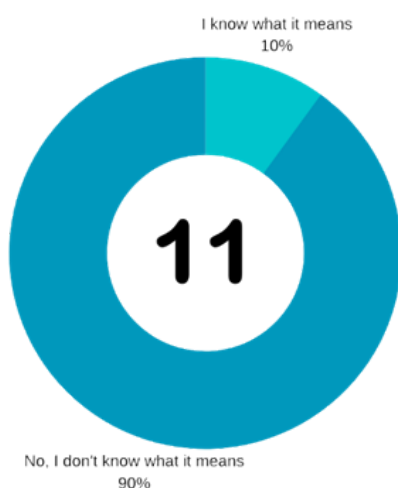
Devised theater

Romania

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



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



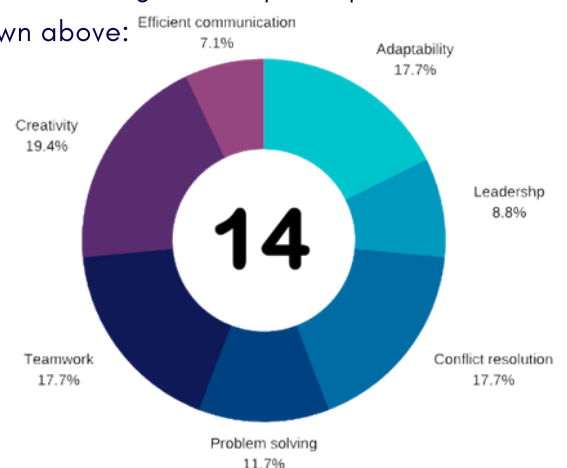
All the 40 respondents have declared that it is very difficult to have access to Devised Theatre programmes in the Romanian national context.



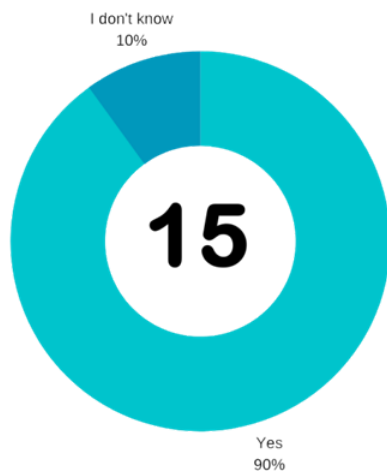
Regarding the barriers identified in accessing the devising theatre programs, lack of information (100%) was the only answer provided by all 40 respondents.



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



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



Bulgaria

The final portion of the questions was aimed to evaluate the participants' interests in the field of drama and theatre, more specifically, Devised Theatre. The majority of the participants had no previous knowledge of Devised Theatre and have not participated in similar activities. 20% (8 out of 40), however, had participated in previous Drama Workshops and out of those 8, 5 had experience in Devised Theatre. The remaining 3 knew a bit about the specifics of this approach but had never participated previously.

Questions n. 12 and 13 had, again, worrying but expected answers. Not a single person thought that it was easy and common to have access to Devised Theatre programmes in the country. While there are some theatre programmes, Devised Theatre is not promoted or sought after, largely due to its unpopularity among both people with disabilities and those without. The team observed heightened interest in the field shortly after the questionnaire was completed and participants who previously were not aware of this field were eager to ask those familiar with Devised Theatre about their previous experience.

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

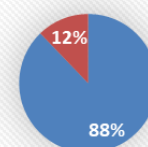
Most respondents agreed that the most prominent soft skills related to Devised Theatre are adaptability, teamwork and creativity. Only one person selected the Other option and answered that a soft skill that can be developed with the aid of Devised Theatre is self-reflection.

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

Estonia

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

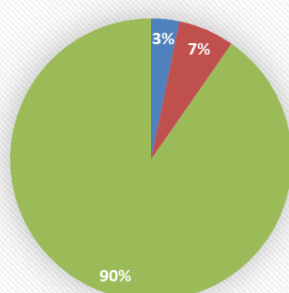
Have You ever performed theatrical performances or participated in Drama Workshops?



■ Yes, I really like it ■ No, I am not interested

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

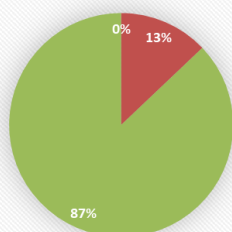
Do You have experience in Devised Theatre?



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

About the question "Is it easy to have access to Devised Theatre programmes in your national context?" it was found that access to such programmes is very difficult in the Estonian context - 27 respondents chose this answer, accounting for 87% of the total.

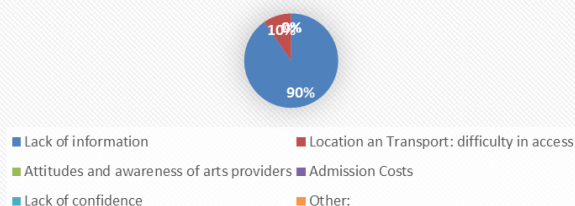
Is it easy to have access to Devised Theatre programmes in Your national context?



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

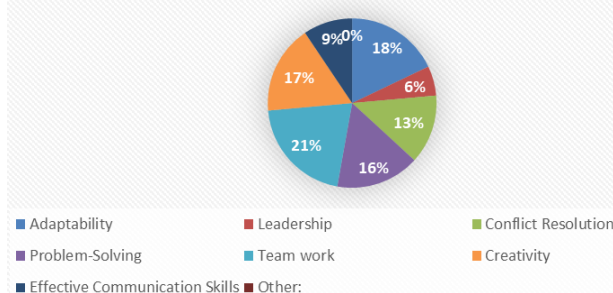
The biggest barrier that people with disabilities have to face within accessing Devised Theatre is a lack of information - 28 people, or 90%, responded. Three respondents chose "Location and Transportation: difficulty in access" (10%).

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



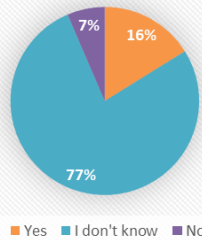
Respondents chose that teamwork can be the most developed skill thanks to Devised Theatre (22 answers, 21%). Teamwork was followed by adaptability (19 answers; 18%), creativity (18 answers; 17%), problem-solving (17 answers; 16%), and conflict resolution (14 answers, 13%). The following soft skills were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

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



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

Would you take part in a Devised Theatre local programme?



Italy

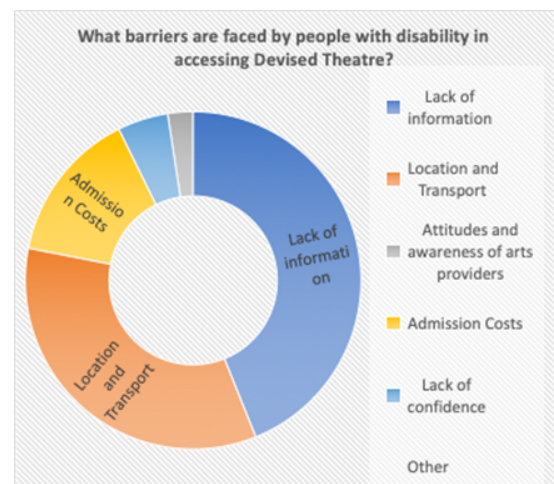
As mentioned, in order to analyse this part of the research well, it is necessary to take into account the few, or non-existent, knowledge, except for professionals, of the term "Devising" in Italy, referring to the theatre. As in fact it is immediately evident from the results of the survey, as much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

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

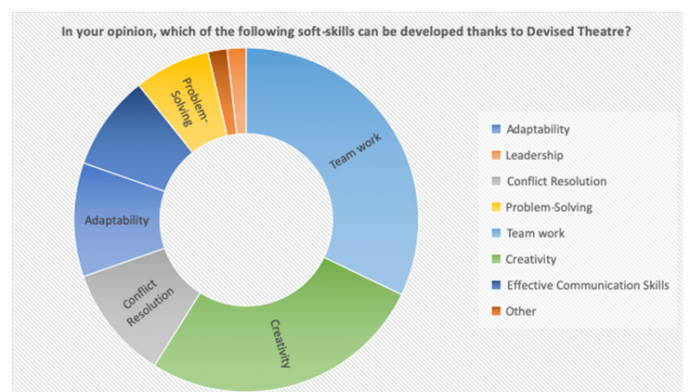
It should be emphasized that the further you move away from large urban centres, the more difficult it is to trace training programs or experiences of this kind. In fact, even if the interviewees are not from large capital cities, the best practices that will present later show that there are different experiences and programs proposed in large cities, where real networks are built between theatre companies, public bodies and trade associations to develop these programs.

Perhaps the great absence of these processes turns out to be precisely the school which, with due exceptions, still struggles to fully embrace this revolutionary pedagogical method of inclusion, integration and above all the development of personal and professional skills.

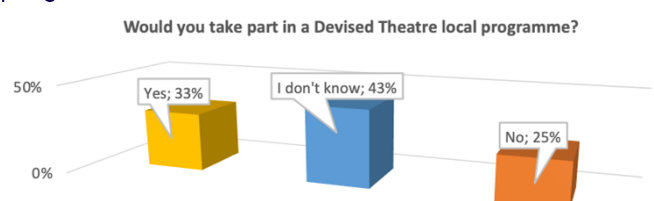
Among the obstacles identified in accessing the devising theatre programs, lack of information (45%) and location and transport factor (35%) stand out above all.



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

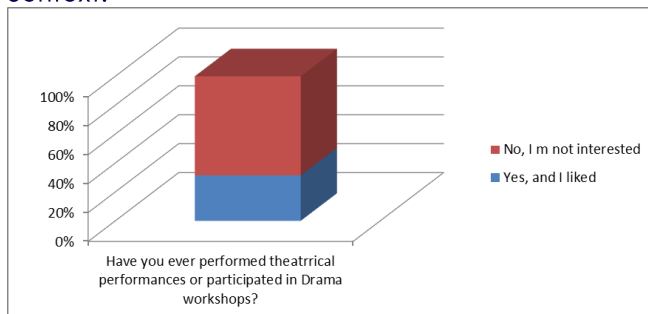


As many as 30 out of 40 respondents don't exclude the desire to participate in a devising theatre program.

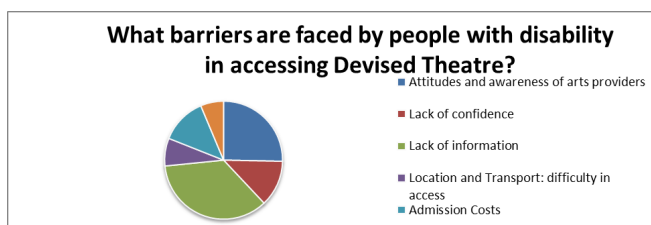


Germany

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



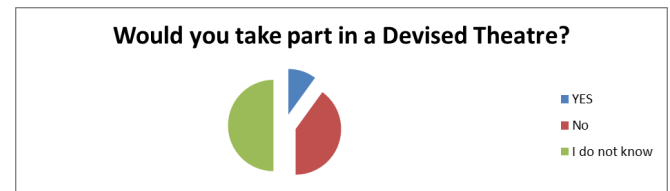
The barriers that people with disabilities have in accessing Devised Theatre are related to: attitudes and awareness of providers, information and other issues.



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



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



Conclusion

Report

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

General information

Romania

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

Bulgaria

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

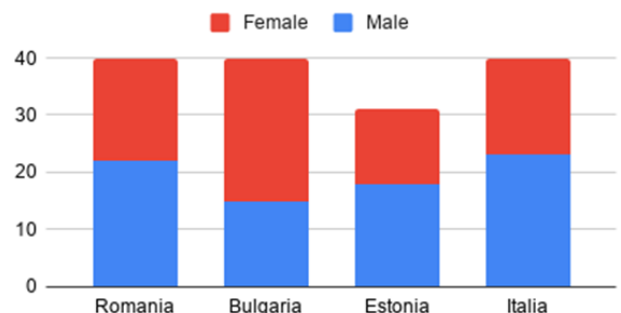
Estonia

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

- Italy**
- The relative majority of the group was aged between 35 and 45 years old (39%).
 - 57% of respondents were male.
 - The majority of people come from small urban centres or small cities. None of them come from Capital City.
 - The school level is medium-low, showing that half of the sample (50%) did not reach the diploma and the other half, excluding two people (5%), did not reach the degree.
- Germany**
- The majority of the respondents were men.
 - The majority was aged between 44-55 years old
 - Most of the respondents come from the city and the capital city.
 - The education level is medium as the majority of the respondents have a master's degree diploma

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

Sex of participants



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

When considering the origin of respondents, in Estonia and Italy majority or totality of respondents came from small centres or villages with a population fewer than 10000. Conversely, in Bulgaria and Germany, they came from the city or the capital city, with the former having 73% of respondents from Sofia, the capital city. Romania's respondents instead, came mostly from the city (55%) but also from smaller towns (45%).

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

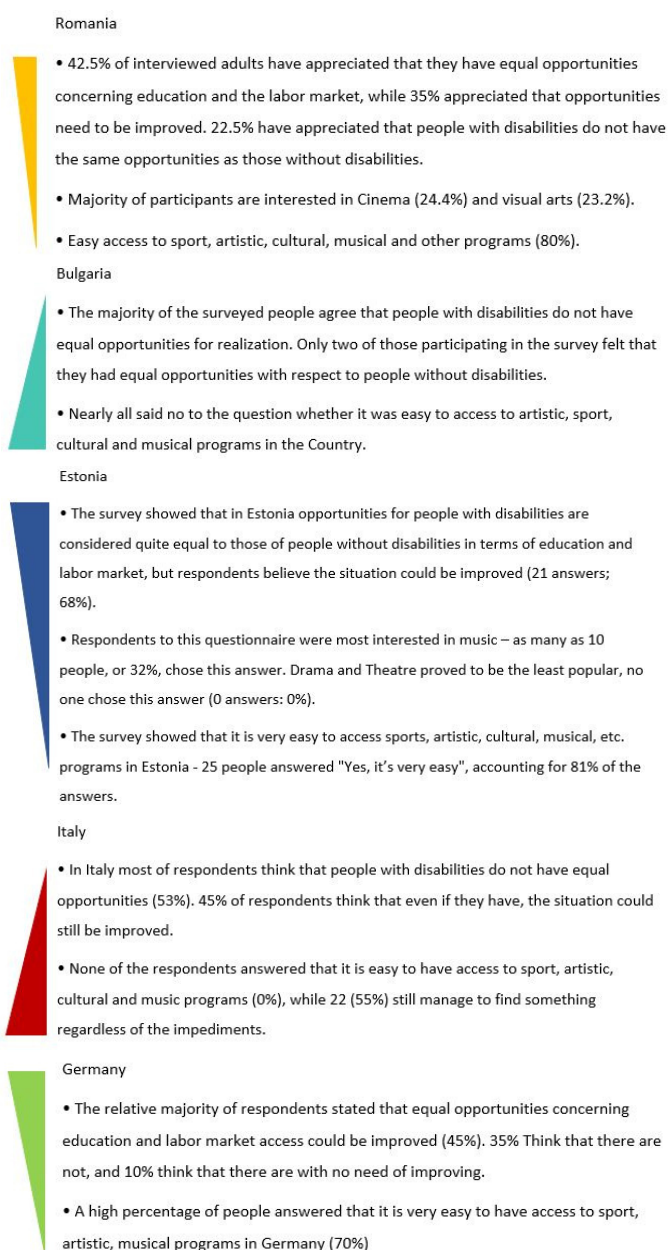
Involvement of adults with disabilities in local activities



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

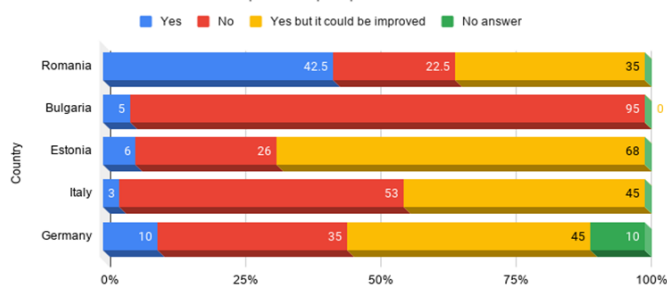
Generally speaking, people with disabilities are considered to be involved in community's activities by the majority of respondents from Estonia and Romania. Conversely, in Bulgaria the greatest majority agreed that there is a lack of activities suitable for disabled people and in Germany people with disabilities are not enough involved. Finally, most of respondents from Italy think that the situation could be improved.

Accessibility of education, labor market and local programs



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

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



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



Conclusion

Concluding remarks

Romania

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

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

Bulgaria

In conclusion, the most challenging part of this research was not conducting the field work or analyzing the results. Though not entirely positive, the results of the research were expected.

The most demanding aspect of working in that field was coming to terms with the lack of accommodation and accessibility for people with disabilities.

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

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

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

Estonia

As a result of the research, it was found that people with disabilities do not have access to the Devised Theatre in Estonia.

In general, Devised Theatre is not very widespread in Estonia and people have no information about it. However, people with disabilities and their mentors are extremely interested in this idea and would like to learn more about it to apply it in their acting troupes in the future.

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

Italy

At the end of this research, it can be said that the Devising Theatre in Italy is a fairly well-known practice, developed and integrated into theatrical pedagogical processes and beyond. Nonetheless, much remains to be done, first of all to bridge the gap between small and large urban centres and then to integrate this well-established pedagogical and social tool into social and educational processes, starting from the world of school.

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

greater attention to small urban centres.

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

Germany

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

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

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

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

- the attitudes and awareness of the art provider;
- the lack of confidence of the people with disabilities.

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





Co-funded by the
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Co-funded by the
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ISBN 978-3-946832-17-1



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