



IN EUROPE

In Europe, with us or without us - the fate of the excluded and foreign

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PROGRAMME	ERASMUS+
GRANT AGREEMENT NUMBER	2016-1-PL01-KA204-026320
PROJECT ACRONYM	IN EUROPE
DOCUMENT	Brochure IN EUROPE - with us or without us - the fate of the excluded and foreign
DATE	2016 - 2017
AUTHORS	Project partners

DOCUMENT HISTORY

VERS	ISSUE DATE	CONTENT AND CHANGES
1	31/12/2017	Pavol Markovič



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1. INTRODUCTION

1.1 WHO IS THIS BROCHURE INTENDED TO?

This e-brochure is suitable for you and you will enjoy its benefits if:

- ▶ you work with immigrants and refugees in your daily job, e.g. refugee center worker
- ▶ you are social worker dealing with any other kind of marginalised group (disabled, ethnic groups, people with different sexual orientations, people disadvantaged in the labour market, senior citizens etc.)
- ▶ you are a teacher, and you want to improve the understanding among the students and promote cooperation in a class
- ▶ you are a manager, and you want to provide an activity to enhance collaboration within your team, boost active listening skills of your team members and understanding of your customer needs
- ▶ you are a trainer, and you want to boost group dynamic during the session
- ▶ you are psychologist, mediator or negotiator and you want to learn another conflict resolution technique
- ▶ you are a journalist, and you want to learn a different way of interviewing your partners
- ▶ you are a policeman, and you want to learn a method to prevent specific forms of crime resulting from misunderstanding
- ▶ you are interested in learning of therapeutic and educational methods for your future career or self-development in a wider sense of meaning

1.2 WHAT IS THE PURPOSE OF THIS BROCHURE?

The brochure gives an impression of the exchange of tools and knowledge in the framework of the IN EUROPE project and its objectives: to take action on behalf of various disadvantaged groups, including seniors, women in difficult situation, victims of all kinds of violence, people with educational disabilities, migrants (with particular emphasis on the fate of women), opposing their discrimination.

Thanks to the techniques you learn in this brochure you can encourage the public to reflect on such notions as hatred, respect, mercy and love, and build a dialogue between people, so that they talk to each other, and are curious about each other.

The methods are aimed to eliminate the fear of foreign, of a stranger, in front of a migrant.



2. ABOUT THE IN EUROPE PROJECT

2.1 PROJECT DESCRIPTION

The project "***In Europe, with us or without us - the fate of the excluded and foreign***" takes action on behalf of various disadvantaged groups, including seniors, women in difficult situation, victims of all kinds of violence, people with educational disabilities, migrants (with particular emphasis on the fate of women), opposing their discrimination.

Five partner meetings took place, including two of 5 training days, during which attendees – educators from partner countries of this project – gained knowledge about three specific methods (biographical narrative interview, biographical conversation, drama).

These new skills will be used to diagnose problems and attempt to resolve them, and the first step in this direction will be developing profiles of adults of various ages (25 + / 60 +) with the disadvantaged environments. In each country, several interviews and biographical interviews with representatives of our target groups were conducted, and their fate was visualised using drama techniques.

The following questions were raised in interviews - we asked "natives":

- ▶ what is their willingness to accept "strangers",
- ▶ what knowledge they have about the problem of migration and refugees,
- ▶ what is their political consciousness,
- ▶ what are their stereotypes on this subject,
- ▶ and whether they would like to find themselves in the situation of migrants in their own country.

Other questions raised concerned the problem of Euro-orphanage, namely the effect of migration of parents and raising children by grandparents. On the other hand, we got to know:

- ▶ what have been and are the expectations of migrants related to the new destination,
- ▶ whether they have been met,
- ▶ what was the reason for emigration,
- ▶ how they chose their destination
- ▶ and what was their knowledge of the social, geographical and cultural circumstances in the destination country.

In Poleski Art Centre, the coordinating institution, the artistic activities were also supported by the members of the Center for Active Seniors operating there.

The project was aimed at education staff and instructors of the European institutions participating in the project, a group of learners associated with these organisations and to the people from the groups vulnerable to marginalisation.



Project activities covered around 1000 people, including listeners and viewers. The overriding objective of our project was to improve the quality of education and long-life learning.

However, an equally important goal was to encourage the public to reflect on such notions as hatred, respect, mercy and love, and build a dialogue between people, so that they talk to each other, and are curious about each other.

The project also had the task of eliminating the fear of foreign, of a stranger, in front of a migrant. The project followed the guidelines of the "Strategy 2020" and the 2020 strategy for the Lodz region.

Valuable result, also long-term, was the development of cooperation and exchange of experiences of organizations from the partner countries in the field of action for the integration and inclusion of people at risk of exclusion, through which educators increase their qualifications as well as gain new skills, psychological, interpersonal and methodical, necessary to work with their "wards".

The project facilitated an understanding of current events, mechanisms and social problems, faced to varying degrees by all European countries, among others, one of the most dramatic and complex phenomenon of modern times, namely the migration crisis.

Lasting results of the project will also be:

- ▶ an available web page of the project,
- ▶ pages of partner organisations,
- ▶ links to the project on pages of other institutions working against discrimination and exclusion,
- ▶ e-brochure with descriptions of methods and results of the project in English and the national languages of partner organisations.

2.2 PROJECT PARTNERS

The project partnership consisted of 7 partner organisations from 6 European countries.

2.2.1 POLESIE ART CENTRE, LODZ, POLAND – LEAD PARTNER

Polesie Art Centre is an autonomous cultural centre with the legal liability of a self-governmental cultural institution. Its central working area is the city of Lodz. Nevertheless, It cooperates with many different Polish and international partners and stakeholders. As a local art centre, It works in many various fields: cultural, social, welfare and care. Its strategy is based on the policy of the Culture Department of Lodz; It is responsive to the needs of its local community. Its mission and primary goals are to build a cultural community and educate people via artistic activities. Polesie Art Center has three branches working in different fields of art and culture, with different target groups.



- ▶ POS – main branch (39 employees): education through culture, aesthetic and artistic education for adults and youngsters, international projects, dissemination of art and culture, meetings with artists, concerts, training of educators, drama workshops, festivals (International Wicker Open-Air, International Biennale Theatrical Meetings 'Therapy and Theatre'), courses, workshops.
- ▶ Szwalnia Theatre – theatre and workshop place, linking many different types of art activities. Aimed mostly at youngsters and young adults to activate, integrate and educate them (here It also work with excluded people: refugees, immigrants, people living in poverty, etc.)
- ▶ Karolew - The Center for Active Seniors – a wide range of activities for 60+: dance, theatrical activities and workshops, music therapy, handicraft workshops, computer and English classes. It is also involved in the contemporary art Manhattan Transfer Gallery: exhibitions of well-known artists and debutants.

Its administration centralises all its activities and works closely with its own highly experienced educators. It also cooperates with many experts in different fields.

2.2.2 BALKAN AGENCY FOR SUSTAINABLE DEVELOPMENT , SOFIA, BULGARIA

Balkan Agency for Sustainable Development - BASD is an NGO in public benefit - a part of network of research organizations, regional agencies, institutions in all Balkans and EU. Activities: Socio-economic and sustainable development; Applying, implementation and management of EU funded projects; Energy efficiency and energy renewable sources; Architecture; Activities related to development of the labour market, preservation of human resources and policies in this area, demographic trends, protecting human rights; lifelong learning, development of education and training; Arts and Culture; Social inclusion, social economy, social and health services; Regional development, cross-border, transnational, interregional cooperation; Tourism, Rural Development; BASD have: Experts in training, research, innovations, needs analyses; awareness raising and networking. Member of Bulgarian platform for international development, Anna Lindh Foundation, Global Compact; representative for the Balkans of the Earth Charter

Balkan Agency has implemented more projects in the field of social exclusion of refugees and migrants:e.g. project European Partnership for actions involving people at risk of and marginalization project In Europe, with us or without us - the fate of the excluded and foreign Project European Partnership for actions involving people at risk of marginalization. BASD has had experience in training of social workers educators working with people at risk of marginalization, They participated in the workshops and were shown the proper methods of work by means of arts and theatre. Activities in which BASD was involved:cooperation and exchange of experiences for educators, for the creative activity of people at risk of exclusion: senior citizens, the disabled; leveraging and expanding the professional qualifications of



those working with the disabled, elderly and dependent; acquiring new skills and improving existing psychological, interpersonal and methodological ones, necessary for the work with mentees; dissemination of modern art therapy methods of work among staff working with people at risk of marginalization and people working for these communities; more opportunities for personal development of educators participating in the project, raising self-esteem and reduce the risk of burnout.

2.2.3 THEATRE TSVETE, SOFIA, BULGARIA

Tsvete Theater was founded in 1993. The mission of the theater is to work with young people and their social environment, regardless of their origin and ability, in order to create a positive engagement in society; activation of society in solving problems of young people; it makes art as a powerful pedagogic tool in social, educational and health work with young people. Tsvete Theater operates throughout Bulgaria and abroad. It creates professional theater performances for audiences of all ages. It conducts educational programs for young people using drama and theater. The programs address issues such as the prevention of violence, trafficking in human beings, drug trafficking, addiction, domestic violence. Tsvete Theater also works with minority groups - Roma, Asperger's youth and children without parental care. It also conducts training for people working with these groups. The Association is managed by 3 members of the Board of Trustees, headed by a chairman. In the theater there are 2 to 7 actors, psychologist, cameraman and volunteer. The theater is a member of IDEA (National Net for the Children), FICE Association for Pedagogical and Social Aid for Children, Bulgaria, Association of Bulgarian Puppet Puppets ACT / UNIMA and the National Alliance for Social Responsibility.

The tasks that the theater puts in youth work, including national minorities, are aimed at: developing personal potential and building a positive value system, creating conditions for effective realization in society, and breaking stereotypes in perceiving "others." The theater conducts classes under the name of "Cooperation Games". During the classes the participants find similarities and learn to accept the differences. Entertainment imperceptibly changes into a tolerance class. One of the activities of the Tzvete theater is to train the use of theatrical therapy in the pedagogical work of future and practicing pedagogues. He also conducts training on the use of theater techniques in youth work with Asperger's team, for teachers, students and volunteers. The theater has produced such projects as the "Center for Contemporary Art for Children". The project included socializing arts classes for children with hearing and visual impairment and intellectual disabilities. The Association implemented a training project for volunteers - building methodology using art, socializing young people with Asperger's team, and the project "Different Art" - a new approach to social theater and "We will create An Wonderful Word!" - a project aimed at helping children adjust to social support for physically disabled children. In the project, disabled children and their peers from



local public schools were involved in the field of artistic activities. The artistic director and director of the Tsvete Theater, a physically disabled person in wheelchairs, and the President of the Board, will be involved in the project - a graduate of Art and Psychosocial Practice, MA, at the New Bulgarian University. The educational curriculum focuses on working with people with low self-esteem, communication problems, victims of violence, etc. He is currently working on his doctorate in the Department of Special Education at the University of Sofia; teaches students who in future work will help people with various disabilities.

2.2.4 ARGE GRENZEN ERZAEHLEN, VIENNA, AUSTRIA

ARGE grenzen erzaehlen was founded in 2004 as a friendly society working in the field of science communication and arts. Science communication means to make scientific methods applicable and useable for other professional groups in the fields of formation, education and social and cultural work. ARGE has far-reaching experience in cooperating with artists (exhibitions, video documentary) and has directed and edited several intercultural and multilingual documentaries and books. We work in interdisciplinary teams and are used to cooperating with members of marginalized social groups in learning partnerships. Traditionally, our main topic is gender equity and empowerment of marginalized social groups. Recent project partners are members of Austrian ethnic minorities, refugee organisations and people with flight experience, with a special focus on female life stories and the empowerment of women. Our methods base on oral history, biographical work and artistic issues in historical and cross-cultural contexts. We have long-standing experience in documenting life stories and in teaching of biographical methods to multipliers/trainers in other educational and formation institutions. ARGE has carried out a number of multilingual, biographical projects across borders, partly as a co-ordinator.

ARGE's members are experienced in biographical work focussing on social diversity (gender/sex, ethnicity, age/generation, etc.). They are responsible for the publication of a number of book projects, exhibitions and video documentaries focussing on biographical - especially female - narratives. ARGE has a long experience in managing volunteers and in implementation of educational projects for teachers, students and its clients. Some of the members are lecturers at the university teaching students and adult learners intercultural competencies and developed a multicultural training material for teachers and students.

2.2.5 UNION – NATIONAL COUNCIL FOR GENDER EQUALITY, SKOPJE, FORMER YUGOSLAVIAN REPUBLIC OF MACEDONIA

The National Council for Gender Equality is a network of more than 100 independent local women's organizations from FYROM working for gender equality. NCGE was founded in 1994 and brings together women from different ethnic, religious and social groups. The mission of the organization is to promote women's rights, eliminate all forms of discrimination against



women and build a society of equal opportunities. The highest decision-making body of the organization is the Assembly, which is composed of the chairmen of local women's organizations. NCGE is a membership organization of several networks and coalitions: Macedonian Non-Discrimination Macedonian Coalition, Macedonian Platform against Poverty, Macedonian Women's Lobby, National Network to End Violence Against Women and Domestic Violence, Platform for Gender Equality, International Council Women, European Women's Lobby, Balkan Women's Coalition, KARAT Coalition, CIPE, Women's Lobby for Peace and Security, KEGME Coalition, FREJA FORUM, WAW, WADE, AWID and WGNRR. The organization runs two offices in Skopje and three regional offices. NCGE has been cooperating with various local stakeholders (municipalities, local ministry departments, local women's organizations, various business sectors), national NGOs, various government institutions, universities, and international actors (UNDP, UNWOMEN, UNIFA, WHO, OSCE, UNICEF, USAID, World Bank, numerous embassies and foundations). The organization has implemented a variety of programs: institutional development and organizational strengthening, the strategic objective of which is to achieve effective and sustainable organization, transparency and accountability, and the development of democratic processes by strengthening civil society; "Women in the economy" program, whose strategic objective is to improve the social and economic position of women; The "Women, Participation and Leadership" program, whose strategic goal is equal participation of women in public life. NCGE has experience working for women who have become victims of domestic violence.

The organization implemented the program "Against all forms of violence against women", the strategic goal of reducing the number of cases of domestic violence and the reintegration of women victims of domestic violence, the objectives of the program: changing legislation to prevent violence against women, raising public awareness of the problem of violence from Gender issues and the prevention of gender-based violence. The organization also helps women to increase their participation in the labour market. NCGE implemented the following programs: "Through education for inclusion in the labour market", aimed at increasing the employment of rural women and their participation in the labor market; program "Balkan Women's Alliance for Vocational Qualifications in the Field of Training, Business and Economic Sciences", the aim of which was to exchange experiences in order to develop common good practices and quality management methods in vocational education and training organizations; practical development and implementation of quality management systems for VET, improvement of skills and knowledge in quality management, improvement of knowledge and women entrepreneurship. The people involved in the project have the following skills: program coordination, project coordination, administrative and financial work, IT skills, organizational skills, support and lobbying skills, social relationships, training skills. Specialization: project cycle management, strategic planning, networking, fundraising, gender and development, social development, advocacy.



2.2.6 SPRACHENDIENST KONSTANZ, KONSTANZ, GERMANY

Sprachendienst Konstanz defines itself as a learning organization and is putting in continuous effort to improve its expertise, cross-cultural and communicative competence, interpersonal skills and abilities.

Its language school is a registered economic association running on a cooperative basis by a three-person board.

Its guidelines are as follows:

- ▶ To provide educational promotion and career advancement
- ▶ To promote international understanding and mutual recognition
- ▶ To support corporate, social and language integration

Its work is marked by a profound mutual recognition towards its customers. It does business in an atmosphere of appreciation, transparency and confidence.

Since July 10th, 2009 the Sprachendienst Konstanz has been accredited as a "Certified Integration Course Provider" to carry out integration courses on behalf of and with approval of the German Federal Office for Migration and Refugees (BAMF) in accordance with the Immigration Act.

2.2.7 INSTITUTE OF SOCIAL, PROFESSIONAL AND CAREER DEVELOPMENT, NON-PROFIT, SEKULE, SLOVAK REPUBLIC

ISPKR is a non-profit organisation established according to §2 of Law no. 213/1997 Z.z. Registration number VVS/NO-220/2014 from 31.1.2014. It delivers public beneficial services, actively contributes to the building of learning society, based on the education and reduction of unemployment rate.

The activities of ISPKR are focused on following activities:

- ▶ Education, upbringing and development of physical culture
- ▶ Research, development, scientific and technical services and information services
- ▶ Services to support regional development and employment
- ▶ Creation, development, protection, restoring and presentation of spiritual cultural values
- ▶ Protection of human rights and fundamental freedoms
- ▶ Creation and protection of environment and protection of population's health

2.3 TRANSNATIONAL PROJECT MEETINGS

Three transnational project meetings took place during the 13 months of project duration in 3 different countries.



2.3.1 KICK-OFF MEETING, KONSTANZ, GERMANY

Date: 13th -14th of February 2017

Participants: All project partners

Programme:

During the transnational meeting the partners discussed the project changes against its original wording in project application as the activities, budget and duration were approved differently. The partners agreed upon the time schedule of future meetings and training activities.

The next important point were the presentation of German partner about the Biographical Talks and the workshop "Name as Your Identity".

2.3.2 THE SECOND MEETING, SOFIA, BULGARIA

Date: 01st – 02nd of April 2017

Participants: All project partners

Programme:

During the transnational meeting the partners discussed the project activities on local level and conducted a seminary of Biographical interviews.

After 2 workdays the partners had a clear awareness of the next steps. The task till the next session was to conduct interviews with the target groups and prepare it in written form for the 1st training session in Skopje.

2.3.3 THE THIRD MEETING, VIENNA, AUSTRIA

Date: 15th of December 2017

Participants: All project partners

Programme:

The partners made an assessment of the project status, project benefits gained during the project duration and impact of activities on the target groups and organisations. The partners also reached an agreement upon activities leading to successful project completion such as the main product of the project – e-brochure



3. TRAINING ACTIVITIES

There were two main training sessions, both of 5 days, planned and performed during the project period. The first one took place in Skopje, Macedonia and the second one in Vienna, Austria.

We provide further details on both sessions in the paragraphs below.

3.1 TRAINING SESSION IN SKOPJE

Place: Skopje, Macedonia

Date: 25th to 29th of May 2017

The representatives – trainers from the partner organisations met in order to be trained in several methods that can be used in social work, education and therapy.

The training was delivered in form of workshops and presentations.

3.1.1 TRAINING IN FORUM THEATRE

Lead by: Tsvete Yaneva, Theatre "Tsvete", Bulgaria

Developed by Brazilian director Augusto Boal, the Forum Theatre is a specific set of techniques designed to teach people how to play an active role in their community. It is used throughout the world to cultivate a committed and enlightened civil society that has an impact on legislation.

Forum Theatre is a theatrical play where the problem is shown in an unauthorised form. The audience that is also a participant in the show is invited to offer and play decisions, and when performance is replayed, a viewer enters the role of the victim at the time he/she chooses and changes his/her behaviour in a way appropriate to him/her.

The Forum Theatre provides viewers with the incredible chance to test different patterns of behaviour in potentially problematic life situations in a safe environment.

The training in Forum Theatre starts with a warm-up of image theatre exercises.

3.1.1.1 The Image Theatre

The Image Theatre is an expression of thoughts and ideas by sculpting its own and other actors bodies into static physical images that can depict something concrete or abstract, such as a feeling, a particular problem or situation.

(Statues and frozen paintings are two forms of "live painting." For frozen paintings, the action in the play or scene is frozen as in a photo or video frame; While the statues require the



structuring of individuals or groups in premeditated facial grimaces and body postures, not accidental freezing of the action.)

Viewers are asked to observe these images and reflect on what they are witnessing.

Goals:

- ▶ To study unconscious thoughts and feelings, relationships and emotions as well as realistic situations
- ▶ Explore your own feelings and experiences
- ▶ Consider possible solutions to problem situations
- ▶ Development of plasticity and artistry

These are the options an Image Theatre can be played in:

1. Mirror of feelings

The participants are straight, arranged in a circle. Each participant assigns the diametrically placed person a feeling. He must plastically play the state to which that feeling leads him.

2. Individual statues

1. The participants are placed in a circle with their back to the center.
2. The Leader puts a question and counts to 5, after which the participants turn to face the center, responding in a static statue.

Questions:

- ▶ What do I want to be?
- ▶ What do I not want to be?
- ▶ What am I?
- ▶ What do others value / criticize me for?
- ▶ What quality do I want to develop?
- ▶ What am I afraid of?
- ▶ What am I ashamed of ...?

3. Participants keep the posture for about a minute so that they have time to look at others and find similarities between them and themselves. (Each for himself, without comment).

3. Concentric circles

1. The participants are placed in two circles - internal and external, facing each other. They work in pairs. The task is to depict interacting phenomena, objects or people. The leader sets the condition. For example: Fire - Water



2. In the pair, participants choose a role without a prior arrangement, depicting a common statue of relationship that can be static or dynamic.
3. After the task is done, the participants from the outside circle take a step to the right, stand before a new partner from the other group and prepare to hear the new condition.

4. Leader sets the new condition.

Examples:

Pot - lid; Mother-child; Love - hate; Cabbage - rabbit; Rain - umbrella

5. The game ends when the players from the outer circle make a full turn.

4. Supplementary statues

1. The participants are right in a round.
2. One comes out in the middle of the circle and freezes in posture. Another comes out after him and takes another posture, completing the picture.
3. The first one leaves his place and a third one comes in, who with his "image" creates a new picture. The one who has the idea of finishing the picture enters the circle. It's good to get everyone involved.

5. A Story in three stops

1. Tell the group what part of the hall will be the stage and where the audience will stand.
2. Divide the class into small groups of 4 - 6 people and give them the task of "telling" you a story in 3 stops (statues), specifying the time for preparation (max 10 min)
3. Presentation of stories - the leader guides the process giving instruction to the audience: "Close your eyes!" - "Open your eyes!"
4. Viewers share what they have understood and how they judge it. The actors do not interfere.
5. After the spectators have speculated, the actors present each one again, moving the statues in repetitive movements, and then telling the meaning of their story. The viewers give a title and the actors say their suggestion after them.

This feedback is very important to the actors. They receive information about how they have handled the task.

3.1.1.2 Steps in the realization of the Forum Theatre performance:

- 1. Choose a theme** - up-to-date, exciting for the audience to be presented.

In your case - derived from the polls and selected according to the team's sympathy for the issues raised.



2. Choose a story

Participants are randomly assigned to small groups (4-5 people) in which everyone tells their story (one's own or of a close person) on the chosen theme. The group agrees which story to show, and that's why it wants to get the tone of the one whose story it is! To be appropriate for foruming, the story must meet the following conditions:

- ▶ Be realistic
- ▶ Do have a start, development and end
- ▶ The problem is not resolved (at the time the story is about.)
- ▶ The situation is possible to be changed.
- ▶ Have a character we sympathize with.

3. Theatering a real story

1. Determine the MAIN PROBLEM in the case
2. What does each hero want? The way he/she works to achieve the goal (nature, circumstances)
3. Writing the script –
 - ▶ • An introduction (who are the characters and what are the circumstances)
 - ▶ • Identify key points
 - ▶ • Sequence of scenes
4. Distribute roles and work on them
 - ▶ Who are the participants in each stage?
 - ▶ What character does he/she want in the different scenes?
 - ▶ How do they strive to achieve it?
 - ▶ Creating a biography of the characters
5. Spatial-time organization of scenes
6. Rehearsals
7. Presentation

3.1.1.3 Main Joker Issues

1.The history

- ▶ Is the story clear?
- ▶ Is it credible?
- ▶ Are there people in the audience who have heard, seen or participated in such a story?
- ▶ What is the problem?

2. The Characters



- ▶ Who are the participants in the story? Who is who? / Identification /
- ▶ Have he/she reasons to do so?
- ▶ "Hot chair" - at the request of the audience. Questions to the characters to clarify character, age, motivation, feelings
- ▶ Voting for a protagonist (the most supportive character, in whose position we will try to make a positive change.)

3. Intervention

- ▶ Is there a chance for a positive change in the story?
- ▶ The rules clarification:
- ▶ The performance will be replayed. If any of the audiences at any moment thinks that the protagonist can make a positive change, let calls STOP!
- ▶ Replay. Stop by the audience.
- ▶ Would you like to come on stage and show us? / There is a huge difference between speaking and acting!
- ▶ Leaders urge the audience to support the performing audience member with applause
- ▶ Intervention
- ▶ Applauses
- ▶ How does the spectator-actor feel after his/her performance, did he/she succeed to realize their intention? How do other actors feel about the scene? Does the character's response to the character represented in the original piece correspond?
- ▶ Discussing each intervention and its consequences
- ▶ The interviewer is sent with applause

4. Final:

1. Caring for the person who "gave us" the story. (The Group is entitled to maintain its anonymity).
 - ▶ We thank her/him for sharing with us personal emotions and intimate memories to enrich all of us via her/his life experiences!
 - ▶ How she/he feels after seeing it staged.
 - ▶ Replaying the story in another genre (such as opera, ballet, silent cinema ...). This is not a pivotal part of the theater forum but is particularly suitable after working on a difficult case.

5. Summary

In reality, there is rarely a 100% solution to the problem, but we always look for the optimum. The possibilities for doing so may be different.

There are different views on a particular problem. We can not change the others.

We can only change ourselves and thus influence them.



3.1.1.4 Joker Strategies

1. The joker returns the final frozen picture.

Viewers are asked to interpret and reflect on what statues express.

2. What does each character feel?

The actors make statues and the participants are invited as soon as the leader touches them on the shoulder to speak out loud with only a few words the thoughts or feelings of their character. (Alternatively, it may be a task for other class members to speak aloud a person's thoughts.)

2a. This can also be a **group task** for all who want to defend the position of one of the two opponents (especially if the viewers are small or indecisive), the joker puts them in 2 chairs against each other and they are only allowed to react Smile and gesture in line with what their supporters say on their behalf. Spectators who are on the scene have the right to change their position in the course of the ongoing "dialogue" and accordingly - their position on the stage. Upon completion of the interaction, the joker receives feedback from the opponents, the audience's opinion, and summarizes.

3. Hot chair

The performer, who acts as a character, sits in a chair and answers the questions of the audience on behalf of his character. Possible pairs or groups of performers sit on the hot chair. Exercise is useful for creating the biography of the character that is needed to build his image. It is good for the teacher to direct the questioning to give him a constructive direction. Questions are focused not on facts but on personal feelings and observations.

4. Search for help from a side character

In reality, most of the people do not even think that passivity supports violence.

The joker can give viewers the role of any character except the aggressor in order to have the chance to try how they can intervene in defending the victim.

Depending on the case, the joker can offer viewers to seek outside help. Then one of them can improvise the intervention of policeman, parent, teacher, doctor, etc. at a certain time. Since the forum is educational, in some cases there is a need for intervention by institutions/professionals, whose powers must be examined and presented on stage by a prepared actor or even an invited professional.

5. Back and forth in time



Performers on the stage are asked to improvise scenes (static images or improvised drama) that take place in seconds, minutes, days or years before or after the dramatic moment. This gives an opportunity to explore what has resulted in a certain moment (biography and motivation of the characters) and how to solve the problem or how additional challenges can arise (the consequences of their actions). The technique helps to add value to the dramatic momentum or to create the beginning of a story.

Instructions: Ask participants who perform the story to get stuck in a frozen picture at the dramatic moment. Explain that when you clap your hands, you'd like them to move silently into a slow-motion cadence to where their character was a few minutes before. When they have frozen in the new image, you can dynamize the picture with "What does the character think?" and thus to understand character's motivation to reach the dramatic moment.

Now ask them to go back to the original picture - the dramatic moment (which we take for the present moment). Then let the participants move in slow-motion and indicate where their characters can be after the time you set. In this way you have created an episode with a start, development and end that you can continue to develop in different ways.

6. Playing the story in another genre

Can be opera, ballet, silent cinema, etc. This is not a main part of the theater forum but it is particularly appropriate after working on a difficult case.

Pictures from the training in Skopje





3.1.2 PRACTICAL APPLICATION OF FORUM THEATRE IN SKOPJE

Lead by: Tsvete Yaneva, Theatre "Tsvete", Bulgaria

At the second partnership meeting in Sofia, it was decided that before the Skopje workshop each organisation will meet a stranger who has linked her fate to their country and learn her story. The participants of Skopje training will then listen to the collected information to choose the material which will be the base for the Drama training.

On the 25th of May, 2017, after all, participants presented the interviews, which they had made in their country, the team chose the story of partners from Macedonia, the National Council on Gender Equality. The President of NCGE, Mrs Savka Todorovska told us this story:

Some months ago, Mrs. Maria, a Croatian woman called the SOS line in Macedonia. She said she had lost her daughter Daria 25 years ago, and she hasn't heard from her anymore. At that time, Daria met a Macedonian guy, who sought a job in her homeland Croatia. She fell in love with him. During the war, she disappeared somewhere in Macedonia.

With the help of the police, the NCGE finds Daria in a small Muslim village. She has changed her faith and name; her name was Susanna now. This is why her mother could not see her for so long. Now she had a son and a daughter, but she was no happy with her life. Susanna has made a few suicide attempts. Her son Emin worked with his father, but her daughter Rezarta escaped from home and lived in a marriage with different men.

NCGE creates an opportunity for Susanna and Rezarta to move to Croatia. Susanna chooses to become Daria again and lives with her mother Maria, but Rezarta returns to Macedonia and resumes her old lifestyle with different partners.

On the second day of the workshop began the transformation of the study case in a forum theatre play. The story was divided into three phases: 1.) Daria's relationship with the young Macedonian man until her separation from the mother; 2.) Her family life until the meeting with mother again; 3.) The destiny of Suzana and Rezarta after the meeting

The participants were divided into three groups, in a way that each of them would have the possibility to use also another language, different from English.

The representatives of Bulgaria and Macedonia developed the first part; The second - from the numerous Polish group, and the third - from the colleagues from Germany and Slovakia, all of them were German speakers.

We asked Mrs Todorovska some questions, in order the post-Yugoslavian reality to become understandable for us the foreigners.

- ▶ "Why is the mother looking for her daughter after such long period, 25 years later?" - She has repeatedly sought her, but after the war, the structures in the former Yugoslavia were



destroyed; The territory was divided into multiple countries; The search for missing relatives was massive

- ▶ "Didn't the mother know what the boy's religion is?" - At the time of socialism, all were atheists, and no one spoke about religion.
- ▶ "Why didn't mother and daughter exchange visits and letters?" - Croatia was in the war, and Macedonia wasn't. Crossing borders was difficult and undesirable; post offices didn't work. The participants expressed different assumptions about the reasons that led to the known facts about Daria's – Susannah' life. As these could be varied, the Bulgarian Drama-Training Leader Team paid particular attention to the fact that it was conducted to enrich the tools of partner organisations with a useful tool for provoking integration processes in society. The scenario should be carefully designed so that to be impossible to arise a reproach for Muslims in viewers.

Mrs Todorovska was a valuable arbiter of the realism of the proposals on the local area. Through disputes and discussions, with acceptations and rejections of individual proposals, the final performance had the following content:

The participants expressed different assumptions about the reasons that led to the known facts about Daria's – Susannah' life. As these could be very different, the Bulgarian Drama-Training Leader Team paid particular attention to the fact that it was conducted to increase the number of means of the partner organisations with an effective method of provoking integration processes in society. The scenario should be carefully designed in order not to arise a reproach for Muslims in viewers.

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Daria is a 19-year-old Croatian girl. She is at the local café, and a pleasant young man sits to her table. They get acquainted, he invites her to a disco. They fall in love with each other. Kemal is a Macedonian, working here under a temporary contract that is soon to expire. He hurries to come back because every minute it is expected to start a war in Croatia, and he does not want to get involved. Their relationship evolves rapidly. He offers her to marry him and go together for the more peaceful Macedonia. Daria is pleased. She quickly introduces him to her mother, they get married and leave.

The war begins. Daria lives in a peaceful village, but worries about her mother. Already three letters are written to her, and there is no answer. Posts do not work; crossing borders is difficult and dangerous - there is no way to connect with her! The news coming from Zagreb is terrible! Christians and Muslims, who have lived as brothers until yesterday, ruthlessly exterminate each other now. Her mother-in-law, her sister-in-law, and all the other women



in the village cover their heads, and Darija is surprised to find out she lives among Muslims. So far they have not talked about that with her husband - none of them was interested in religion.

Daria gets pregnant, and that changes the things. Her husband and her mother-in-law are encouraging her to accept their faith so that she and her child are safe in these troubled times. Daria has sensed by herself the disapproving looks of her neighbours because of her uncovered hair. Her mother-in-law puts a beautiful scarf on her head and hugs her warmly. And in order the village to understand that she is already one of them, Daria is renamed to Susannah.

A boy and a girl are born soon. Susannah takes care of the children and the house together with her mother-in-law, and her husband works in the city and returns to them only on weekends.

The war is finally over! One day, a policeman comes to them, searching for a woman named Daria. Her mother-in-law denies such a lady living in that house, and Susannah does not dare to tell the truth.

After the war, there is a severe economic crisis. It is getting harder and harder for Susannah's husband to find work. The kids grow up, money is not enough. He starts drinking. Once, when Susannah tries to talk to him, he hits her. Their daughter, Rezarta, seeks to protect her mother but also gets a slap. Beats and scandals started to happen every day. The daughter tries to persuade her mother to leave her husband, but Susannah has nowhere else to go. However, the girl does not resign and looks for a way to leave the hated home.

A gallant and handsome guy sweeps Rezarta off her feet. He offers her a well-paid job at a hair care house. She is enticed and falls in trafficking girls. Relatives and friends turn away from her.

After the presentation of the story, the audience indicated all three women as victims - grandmother, mother and granddaughter. The people chose to make suggestions for trying to improve the fate of Daria - Susannah.

Interventions:

1.) Daria does agree to the change of faith, because it does not make a big matter to her, but she does not accept the change of her name.

In our case, the husband threatened her with divorce, but that did not change Daria's decision (Daria is presented by a spectator). She said she has hoped to keep the support of her new family to herself and her future child and still hopes that her husband would rethink his decision. In the same time, it is essential for her to keep her contacts and to support her



beloved mother, as she does the same for her mother-in-law. She wants to be an equal partner in her marital relationship, not dependent on her husband's whims.

2.) Susannah reveals to the policeman the whole truth, at the same time managing to keep her warm relationship with her mother-in-law. She explained to her that the neighbours in the village will still be calling her Susannah, but she wanted that her mother stops worrying about her and comes to hug her; her mother-in-law, as a mother, must understand her.

3.) Suggested, but not played, was to include the husband's mother into the talks to the alcoholising husband for stopping the daily drinking, because the Mother is a holy person for the Muslims.

Summary:

▶ Participants:

- Members, volunteers or adherents of the participating organizations interested in acquiring new skills for social inclusion
- Invited guests of the hosting partner

▶ Methods used:

- Biographical Interviews
- Forum Theatre
- Image Theatre
- Work in small groups

▶ Activity results:

- New trained participants from partner organisations
- Europasses
- Article – to be distributed about the project

▶ Obstacles/critical points:

- Inappropriate working place – the Forum Theatre was played in an opened space of cultural and coworking centre with radio playing and people having meal and talking at the nearby tables
 - Solution: The partners' high professional consciousness helped us to overcome the inconveniences
- Language barrier – the play was performed by the trainers from 5 different countries, some of them speaking their mother tongue only
 - Solution: Some of the trainers were able to speak both English and German language and partially understand other partner languages thus they could interpret to the rest of the group

▶ Feedback from the participants:

- The Forum Theatre play was considered interesting, enthusiastic and entertaining
- In the subsequent talks, the participants expressed their satisfaction that their joint work had an anti-war message.



Pictures from the Forum Theatre in Skopje



3.2 TRAINING SESSION IN VIENNA

Place: Vienna, Austria

Date: 24th to 30th of November 2017

For the second time the representatives – trainers of the partner institutions met in Vienna. On the forum representatives from Germany, Slovakia, Poland, Macedonia and Bulgaria discussed and analysed the difficulties and challenges during the process of integration and the level of readiness of the European societies to realize it successfully.

The traffic of refugees and economic migrants mainly from the Near East, Africa and South Asia to the Schengen Zone places the European Union in front of the complex task to accept and distribute huge human masses with drastically different ethnocultural social and religious identity and positions the European societies and political parties in front of complex integration processes.

A main point of the workshop was the conduction of trainings in the methods of the Biographic Interview, Forum Theatre and Painting Art as means for establishing a contact between the migrants and the society, in which they integrate themselves.



3.2.1 TRAINING IN BIOGRAPHIC-NARRATIVE INTERVIEWS

Lead by: Angelika Brechelmacher, ARGE grenzen erzaehlen, Austria

Biographical Narrative Interpretive Method (BNIM) was originally described by Tom Wengraf in his book "Qualitative Research Interviewing".

The goal of Biographic Interviews is to reduce prejudice between different ethnic groups, to recognise the diversity of individual ethnic groups, to get a deeper understanding of people and their different life situations, to break up group attributions and stereotypes, to develop and deepen empathy.

3.2.1.1 Preliminary considerations

There are several considerations and rules to be taken into account when we interview other individuals:

- ▶ An interview will never provide you "the truth".
- ▶ Our memory always relies on experiences, therefore individual "realities" do exist.
- ▶ Memories correlate with the interview setting, objectives of the interview, the interviewee's personality, the interviewer etc.
- ▶ Hence, biographic narratives vary, even if the same person tells about the same topic but in different contexts, to another person or at a different time.
- ▶ Never demand a "full story":
 - Every individual memory is embedded into collective memory discourses which have a significant influence on the creation of taboos.
 - Due to gender, age, class, religious/political views, etc., every individual makes/remembers his/her own, specific experiences.
 - Summarizing, people don't want or are not able to talk about "everything" – there are specific taboos in every society and each single social setting.

3.2.1.2 General preparation of the Biographic-Narrative Interview

Framework

Become familiar with the objectives of the project / the goals of the interview: What are relevant experiences, phases of life, events etc.?

Interview partner

Make sure whom you want to interview. Choose potential interview partners according to relevant social categories like gender, generation, social background, etc...

Type of interview

Be sure of how you want to interview. In case of biographic narrative interviews prepare a guideline, focusing on stimulating questions based on your research interest.

Information for the interview partner



Prepare a letter/email as the first information with

- ▶ key information about the project,
- ▶ clarification of the methods and aims of the interview (biographical, recorded, one or more interviews, language etc.)

Prepare an inquiry sheet for the interviewee asking for basic biographical data.

Transcription standards

Elaborate transcription standards and clarify whether you will present the transcription to the interviewee or not.

Statement of agreement

- ▶ authorisation of the interview (for whom and which purposes)

3.2.1.3 Before the interview

1. Agree on where and when the interview will take place (max. 2 hours); interviewee should choose the location.
2. Make yourself familiar with the recorder and make sure that you have enough batteries.
3. If possible get informed about your interview partner
4. If possible fill in the inquiry form beforehand.

3.2.1.4 Conducting the interview

One of the keystones for successful interview is creation of a comfortable atmosphere:

- ▶ Be on time!
- ▶ Try to create a comfortable atmosphere between you and your interview partner by starting with some small talk
- ▶ Find a place where noise is limited
- ▶ Before you start with the interview agree on timeframe, recording and transcription and summarise the aim of the project (purpose, people involved, etc.)
- ▶ First of all prepare an encouraging opening question:
 - Start with a question that encourages the interviewee to talk (childhood, origin?)
- ▶ Pay full attention to the interviewee, eye contact
- ▶ Listen, no interruption and discussion is allowed
- ▶ Allow breaks and keep awareness stimulating the interview partner to talk
- ▶ Do not stick too much on questions you've prepared but try to adapt to the situation.
- ▶ Extrinsic questions – after the first narration if certain aspects have not been mentioned yet.

3.2.1.5 Possible OPEN-ENDED questions

- ▶ When did you arrive here to Vienna/your city? How was the situation at the beginning?
- ▶ What was supporting? What was difficult?



- ▶ How was your legal situation, the communication with authorities? The asylum procedure?
- ▶ How continued your life here in Vienna/your city? How is your situation today? What is essential for you?
- ▶ What do you like here in Vienna, what could be better? What did or does not work well?
- ▶ What are you missing from your former life in Chechnia?
- ▶ What can Austrian people learn from Chechen people?
- ▶ What means „integration“ in a foreign country for you? What shall people coming from abroad here learn? What have autochthonous/Austrian people to learn?

3.2.1.6 Closing the interview

- ▶ Find a proper ending by formulating a question that gives the interviewee the opportunity to summarise.
- ▶ Save the file to disk
- ▶ Clarify how you would like to hand over the interview to the interviewee (file, transcript)
- ▶ Clear the date of signing the agreement with the interview partner.
- ▶ For your use: write minutes about your impressions (how did I feel? how did it work? what were the main topics, what surprised me, etc.)

3.2.1.7 Practical training at Alpe-Adria University in Vienna

At the first day of training session in Vienna, Dr. Brechelmacher presented the process of Biographic-Narrative Interviews. In the afternoon of the same day we, the trainers from the partner countries, were tasked to apply the presented theory into practice among each other.

The exercise consisted of following steps:

1. All participants from partner organisations were divided into groups of three and some groups left the training room in order not to be disturbed by the other groups. The entire exercise took one hour.
2. Each group member could practice three different roles in the biographic interview:
 - ▶ Interviewer – the person who starts the interview and asks the questions
 - ▶ Interviewee – the person who tells their life story
 - ▶ Observer – the person who observes the other two and provides feedback on both roles in the end
3. Each group member started the exercise in one of the three roles stated above.
4. The interviewer asked the opening question, and the interviewee was telling some part of their life story in a way they wished themselves for fifteen minutes. The observer was listening, observing from a distance only and taking notes without interfering the interview.
5. After the fifteen minutes the group members switched their roles in a way that each group member had a chance to try being in all three roles once.



6. In the remaining fifteen minutes all group members gathered their thoughts and impressions from all three roles and prepared a flipchart paper.
7. After one hour all participants returned to the training room and presented their findings in front of the whole audience of workshop participants.
8. After the group work presentations three of the participants were asked to tell their life story in front of all participants once again. One of the participants was the interviewer and the rest were observers. All three stories were being told in German language.
9. In the end of the story the rest of the group could ask additional and clarifying questions.
10. The whole workshop was concluded by participants sharing their impressions, lessons learned and recommendations for further improvement of the exercise.

Summary:

- ▶ Participants: 17
 - Trainers from the project partner organisations
- ▶ Methods used:
 - Biographical Interviews
 - Work in small groups
- ▶ Activity results:
 - New trained participants from partner organisations
 - Europasses
- ▶ Obstacles/critical points:
 - Language barrier – in the final storytelling in German language not all participants (listeners) were German speakers. Thus the story had to be interpreted into two more languages which was subsequently slowing down the natural pace of the story and it could bring distortion of the information provided by the interviewee.
 - Lesson learned: it is critical that all participants speak at least one common language so that the interviewee can speak at their natural pace without pauses to allow for interpretation. In case this is not applicable, have a simultaneous interpretation in place.
 - Venue – thanks to great organisation of Dr. Brechelmacher there were 2 more rooms available for the work in small groups thanks to which the three person groups did not disturb each other.
 - Lesson learned: When doing this exercise in a group of more than 6 people we recommend to have at least one more room available so that the three man group can split and work independently from each other.
- ▶ Feedback from the participants:
 - most of the participants appreciated the technique as it was something new for them



- especially the journalists were surprised by the difference to their day to day work as in the biographic interview the interviewer is more or less passive and must not steer the story of the interviewee to certain outcome
- several participants confessed it was hard for them just to listen without interrupting the interviewee

Pictures from the training in Vienna



3.2.2 APPLICATION OF SOCIAL INCLUSIVE METHODS WITH REFUGEES IN VIENNA

The second part of the training session in Vienna took place in the Refugee House in Geriatriezentrum Wienerwald.

The activities described below were performed in the frame of the project "IGOR" (Integrationsarbeit und Gesundheitsförderung im öffentlichen Raum - in English: Integration Work and Health Support in Public Spaces).

The best way to integrate people leads through friendships that can be quickly closed by working together. The mutual exchange of cultures contributes to mutual understanding and everyone can learn from each other.

IGOR has increased enormously due to many project offers. These range from a sewing workshop with 12 sewing machines, a PC workshop, German courses, painting and ceramics classes for children and adults, visits to museums and concerts and the gardening workshop; photo workshop.



3.2.2.1 Painting workshop in Refugee House

Lead by: Hanna Jastrzębska-Gzella, POS, Poland

The performed activity using drawing was planned and implemented by IGOR team. They organised common work between migrants and participants in the project IN EUROPE. The goal of the event was for each person involved to get closer to the others, the distance to be shortened - concerning national, ethnic, age, educational, etc. aspect.

The method used was Portrait Therapy. Even people who have never done something like this before tried. In the process of drawing, they had to observe each feature of the face of the person very attentively they had to do a portrait. So they analysed a lot of elements receiving and expressing information about the life of this person: clothes (beautiful, simple, clean), burka, lack of eye contact at the beginning; smile at the end.

The other methods used was taking photos by couples - the person who did the portrait and the person on the picture; Both paintings had the same number, only the names were different. It was some symbol of connection forever. In this way, participants received information about names, countries of origin of the people who attended.

In the end, all participants had a group photo - a memory from the new friendships and shared moments of making art.

Summary:

- ▶ Participants: more than 30
 - Trainers from the project partner organisations
 - Refugees from the Refugee House
 - Social workers involved in project IGOR
- ▶ Methods used:
 - Portrait Therapy
- ▶ Activity results:
 - More than 30 portraits which will stay in the premises of IGOR as exhibition.
 - Participants in the project obtained skills how to use the method of Portrait therapy; got better knowledge of the end-users, their reactions, behaviours, interests.
- ▶ Obstacles/critical points:
 - Not everybody was open and ready to participate. The first wave was of the most active and inquisitive ones. The process was a real fun, atmosphere - very friendly and warm.
 - Solution: Moderator/coordinator was asking and kindly inviting the next trainees, trying to create couples - migrant - participant of the project IN EUROPE
- ▶ Feedback from the participants:
 - All participants liked this method very much. It was related both to knowing better the other person in the activity; in the same time great relaxation and informal



conversations beyond the session; (everybody should be silent during the process of portrait making; could only ask for more paint).

- Many participants realised the infinite potential of art as a tool for social inclusion, helping people to understand better each other; it is not essential how well one can draw but how right person one is, opened to different people, their lives and problems.
- Some participants realised that they could draw for the first time in their life.

Pictures from the Portrait Therapy



3.2.2.2 Biographic-Narrative Interviews with refugees

Lead by: Zahide Sarikas, Sprachendienst Konstanz, Germany

Based on the previous training at Alpe-Adria University the trainers from partner organisations got a chance to observe an interview with real target group – refugees.

During the practice in Refugee House in Vienna two young men from Afganistan and Iraq, who were forced to flee their homeland under serious life threat, told their life stories.

The details of their stories will not be disclosed in this brochure according to the wishes of both interviewees.

Summary:

- ▶ Participants: more than 20
 - Trainers from the project partner organisations



- Refugees from the Refugee House
- Social workers involved in project IGOR
- ▶ Methods used:
 - Biographic-Narrative Interview
- ▶ Activity results:
 - Real life stories of the refugees for further usage in workshop activities
 - Better awareness of refugees life on side of the trainers
- ▶ Obstacles/critical points:
 - The life stories of the refugees were very emotional at some points and may lead to the sudden end of the interview.
 - Solution: The interview must feel comfortable and safe while telling their story therefore some relaxation and get-to-know activities like Portrait Therapy are advised to implement before the interviews.
 - The refugee kids kept opening the doors and entering the interview room which caused the interruptions of the interviews.
 - Lesson learned: Child curiosity is natural and cannot be stopped. Therefore it is recommended that somebody takes care of the children and provides them with some funny activities while their parents are attending the interview.
- ▶ Feedback from the participants:
 - Most of the trainers were deeply moved the stories. Many even realised how simple their own lives are compared to struggles the refugees had to overcome on the way to Austria.

Pictures from the Biographic Interviews with the refugees





3.2.2.3 Workshop series in Refugee House

Lead by: Hanna Jastrzębska-Gzella, POS, Poland

The purpose of the workshop was to provide a forum in which the participants would feel like a part of the community, and which would allow them to share their thoughts on the concept of helping refugees. The purpose of the workshop was also to draw attention to the situation of refugees, as well as people who try to help them or those who, for various reasons, decide not to take any action.

The workshop activities were attended by more than twenty people, including few men, women and children – residents of the Refugee House in Vienna, employees of the House, participants of the project and the main participants: Ramaki and Ali.

The workshop was conducted using the drama method, based on biographies of two men: 28-year old Ramaki and 30-year old Ali. All the participants explored the stories of both men during the workshop that took place the day before.

The course of the workshop:

1. **Portrait Therapy** – already described above (point 3.2.2.1)
2. The **exercise with names carried out in a circle** – mutual introduction.
3. **"ZIP ZAP ZUUUM"**. A tension release exercise. One by one the participants pass the following words: the word "Zap" to the right, the word "Zip" to the left, and the word "Zuuuum" to a person on the opposite side of the circle.
4. **"Guests and Carers"**. The exercise is improving non-verbal communication and trust. The participants are standing in the circle, facing the centre of the circle. The tutor, using her hand, designates several "Carers", whose task is to stand behind those standing to their right. These persons, called "Guests", close their eyes. By putting hands on their shoulders, the Carers give them a sense of safety. At the same time, the Carers establish eye contact with a person standing on the other side of the circle. Having established eye contact and obtained "an approval" for the Guest, the Guest is transferred. With eyes closed, the persons move in a direction set by their Carers. "The Guest" role is then passed to other Carer who helps him/her to take his/her place in the circle. Several people with closed eyes move at the same time during the exercise. Roles are constantly swapped. In this way, each person can be the Carer, the Guest and the receiving Carer.
5. A **reflection** of the sense of responsibility and trust in social relations, and the importance of non-verbal communication in reading messages.
6. **"Stories within freeze-frames"** – Reference to biographical stories. The participants, standing in the circle, try to recall Ramaki's story. When told by the tutor, they turn towards the centre of the circle and show in a freeze-frame (without moving) one scene from Ramaki's life which they found most memorable. During that time Ramaki sits on the chair apart from



the group – he watches his history, presented by the rest. The tutor coordinates the exercise by asking questions, reflections and conversations with figures from the presented images.

7. Presentation of the second story – Ali's story.

8. A **conversation** with characters from the presented biography. Reflections were heartrending. Both Ali and Ramaki were moved by particular images and surprised that everyone also got so emotional about their stories. The participants expressed their views when playing the role and beyond the role. In this way, they could identify with the stories which, for a moment, became theirs.

9. "**Songs from my country**" – Music relaxation Singing to the music of percussion instruments. Each group spontaneously joined the singing. This included solo, group and even community performance.

10. "**The sculpture of a person in need**". The tutor, assisted by two participants – "a sculptor and clay" – managed the process of creating a sculpture which was supposed to depict a person in need. The person is curled, sitting on the floor.

11. "**Opening thoughts**" – the participants' reaction to the sculpture. Activation of different reactions caused by fear, anxiety, concern, aversion, impotence, etc.

12. A **reflection** on reasons why people refuse to help. A discussion.

13. "**Sculpting a helpful person**". Each participant could sculpt from himself/herself a person who decided to help. The sculpting process was completed once the sculptor said one sentence or word which he/she would use in such a situation.

14. A **reflection** – a conversation about methods and forms of assisting.

15. "**A source of helping attitude**" – a biography told by Brigitte, a founder of the House, who was asked to share her story.

16. A **hot seat** – an interview with Brigitte, a heroine of the biography.

17. **Sculpting with the word and supporting messages**. Continuation of the exercise 13. A curled person sitting on the floor changes its position under the influence of words uttered by the participants. The group observes how the person gradually unfolds and stands up.

18. **Reflections** on the workshop and personal information sharing.

19. The **common singing** of a popular Scottish folk song "Auld Lang Syne". It is traditionally sung during Hogmanay (a Scottish equivalent of the New Year's Eve) and the New Year's Eve in the Anglo-Saxon countries. The lyrics of "Auld Lang Syne" are a very nostalgic and sincere reflection on friendship. For this reason, the song is sung by people from all around the world during social meetings, particularly during the New Year's Eve as a reflection over the past and a welcome to the future.

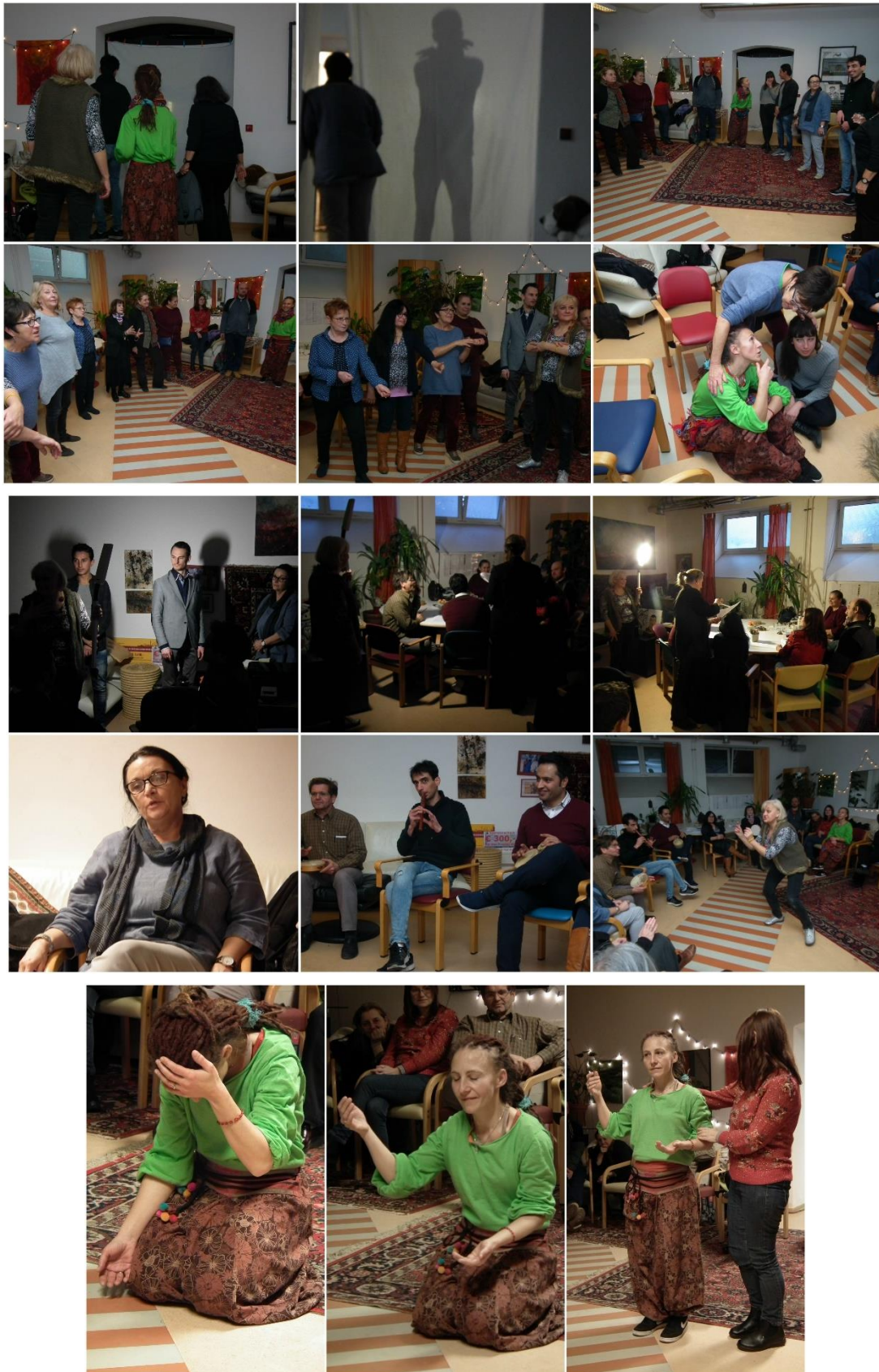
20. A **farewell**.

**Summary:**

- ▶ Participants: more than 20
 - Trainers from the project partner organisations
 - Refugees from the Refugee House
 - Social workers involved in project IGOR
- ▶ Methods used:
 - Drama Therapy
 - Music Therapy
- ▶ Activity results:
 - The outcome of the workshops was that participants became aware of refugees and, using role-playing techniques, enriched their experiences by enabling them to identify with and have an insight into the stories of the refugees taking part in the workshop, thus deepening their mutual understanding.
- ▶ Obstacles/critical points:
 - During the workshop, the participants worked using true stories of persons present at the meeting. These were very traumatic stories, which could turn a drama into a psychodrama. The tutor wanted to bring up the issue of "not helping", that is to uncover motivations of those, who, for various reasons, refuse to help. She was afraid that this topic would be unpleasant for Ali and Ramaki, for whom, in the face of their tragedies, such dilemmas may seem less important.
 - Solution: The tutor managed to overcome these obstacles using exercises to build trust among the participants. She used drama techniques objectifying the stories the group was working on, using techniques of "collective opening of thoughts" of people who are internally conflicted when it comes to granting assistance. She used drama techniques alternately with elements of music therapy to "relieve" difficult topics. She introduced the biography of Brigitte Gadnik-Jiskra (the artist and a coordinator of the "IGOR" project) as "a counterbalance" and supplementation to the subject of the workshop. She had a feeling that it was the first time Brigitte had a chance to tell the group something about herself, and "her wards" had a chance to hear it".
- ▶ Feedback from the participants:
 - The participants expressed positive opinions about the course of the workshop.
 - Most of the participants said they liked the activities very much and even enjoyed the time with refugees.



Pictures from the Workshop series





4. PARTNER LOCAL ACTIVITIES

Apart from the common project activities during the training sessions, some of the partners performed activities on local level in their domestic countries.

In the following part of the brochure we describe partner best practices.

4.1 THEATRE "TSVETE", BULGARIA

The Bulgarian partner also performed a Forum Theatre event for volunteers who work with refugees in their home country.

Date: 08th of December 2017

Place: Sofia, Bulgaria

Type of activity: 1-day training in Forum Theatre

The event "You're Different!" presents the problems between mother and daughter - Muslim women who fled the Syrian war. They have been in Bulgaria since three years, the mother works, the daughter studies in high school. The girl likes the greater freedom that her peers have, but her attempt to imitate them causes a strong resentment of her mother.

Via FB group "[Friends Of Refugees](#)" they contacted volunteers interested in using Forum Theatre in their work with refugee families.

The training had to be only 6 hours long so the Theatre Tsvete decided to have a straightforward agenda:

1. Theatrer Tsvete Forum Theatre performance
2. Giving and explaining the basic rules of Forum Theatre
3. Short practical work

Summary:

- ▶ Participants:
 - Volunteers, working with refugees
- ▶ Methods used:
 - Forum Theatre – presenting, teaching
 - Image Theatre – practicing
 - Discussion
- ▶ Activity results:
 - Forum theatre show
 - Short methodological notes



- 16 trained volunteers
- ▶ Obstacles/critical points:
 - Too short time – the Forum Theatre method usually requires a longer time to put up a script together and develop characters
 - Solution: Theatre Tsvete did their best and gave their contact to participants to ask them for help, if it were necessary
- ▶ Feedback from the participants:
 - Volunteers were enjoying their participation in the training and shared that scientific knowledge from us would diversify their encounters with refugees
 - The Theatre Tsvete staff learned about some details about the life of refugees

Pictures from the Forum Theatre training in Sofia





4.2 SPRACHENDIENST KONSTANZ, GERMANY

The Biographic Interviews between German and Turkish people are based on the successful model of East-West Biographic Interviews.

Since 50 years the „Ost-West-Forum“ has been inviting the people from both former parts of Germany to these sessions in order to bring them closer to each other and to deeper their understanding of the other party.

The idea of these Interviews comes from Wolfgang Thierse und Professor Peter von Oertzen. Both of them emphasized that people from both parts of Germany should sit together and tell their stories. Only in that way, the differences and unfamiliarity shall be removed once and for all.

One of these sessions was organised by the Ost-West-Forums Gut Gödelitz e. V. in cooperation with the Sprachendienst Konstanz.

Date: 31st of March 2017

Place: Familienzentrum Reichenau, Markusstraße 15, D-78479 Reichenau

The goals of the local activities were:

- ▶ to reduce prejudice between different ethnic groups
- ▶ to recognize diversity of individual ethnic groups
- ▶ to get a deeper understanding of people and their different life situations
- ▶ to break up group attributions and stereotypes
- ▶ and to develop and deepen empathy

Summary:

- ▶ Participants:
 - Germans (4-5 participants)
 - People of Turkish origin, regardless of ethnicity (4-5 participants) of different ages and occupations
- ▶ Methods used:
 - Biography talks
- ▶ Activity results:
 - Anyone who has been there, did not want to miss this experience. It enabled them a new approach to differences, conflicts and misunderstandings and promoted an open, friendly cooperation - even beyond the small biography round. Friendships arose.
- ▶ Obstacles/critical points:



- If the personal story was not that easy and, moreover, perhaps the first time it is told in a circle of foreign people, the storyteller can be overwhelmed by emotions (cannot talk anymore, cries etc.)
 - Solution: The moderator immediately took a break, reached out to the person and if desired, hugged her or him. Or asked her or him what was good to do in that moment. Sometimes it is helpful to leave the circle with her or him and go for a walk.
- ▶ Feedback from the participants:
 - Turkish, male: "What I've just told here, I've never told before..."
 - German, female: "I think, no history or social studies class, no book, no lecture, no political debate and no newspaper report is able to make up for such an encounter as equals."
- ▶ Lessons learned:
 - The moderator was responsible for ensuring that the participants followed the rules of this method. She kept an eye on the whole course of the event, in verbal, mimic and gestural terms. In emotional situations, she had to make quick decisions about how to handle the situation. To accomplish these tasks it is important that she had empathy for every participant and listened carefully to their individual stories.

Pictures from the Biography Interviews in Germany





5. MY WORKSHEET

You have learned about various methods of social work and therapy by now. In the practical training examples you could find how we, as project partners, conducted our activities with the refugees, what worked, what did not, how we solved issues and what feedback we got from the participants.

The time has come for you to prepare your own activity where you can use the methods described in the previous chapters of this brochure. In order to help you with that we prepared the following worksheet which will guide through the preparation process:

1. What is the goal I want to achieve through the activity? (or more goals?)

- ▶
- ▶
- ▶
- ▶

2. What is the target group of my activity/participants?

- ▶
- ▶
- ▶

3. What are the tangible/measurable results of my activity?

- ▶
- ▶
- ▶

4. What methods do I want to you use and why? (Biographic-Narrative Interviews, Art techniques - Forum Theater, Music therapy, Portrait Therapy, Dancing Therapy, Stress relief techniques, Social on field work,...)

- ▶
- ▶



- ▶
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5. What other methods do I want to use?

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6. Activity description – Describe the process of the planned activity (step-by-step)

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7. How many participants do I want to involve into the activity?

- ▶



8. What kind and size of the venue do I need for my activity?

- ▶
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- ▶
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9. How many people do I need for activity preparation? Do I have all the right Human Resources available in my organisation? If not, which other organisation/s do I need to work with?

- ▶
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- ▶
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- ▶
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10. How much time do I need for preparation, promotion of my activity? (in days/weeks/months)

- ▶
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11. What obstacles/critical points do I need to think about during the activity planning and performance?

- ▶ Obstacle 1.....
.....
- ▶ Obstacle 2.....
.....
- ▶ Obstacle 3.....
.....

12. How do I plan to overcome these obstacles?

- ▶ Solution to obstacle 1.....
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- ▶ Solution to obstacle 2.....
.....
- ▶ Solution to obstacle 3.....
.....



13. How do I promote my activity to reach my target group?

- ▶
- ▶
- ▶
- ▶
- ▶

14. When do I need to start with the activity promotion? (to attract my target group)

- ▶
- ▶

15. Date of my activity? (with respect to my answers above)

- ▶

16. Place of my activity? (with respect to my answers above)

- ▶

17. Name of my activity (with respect to the goals, methods and target group):

- ▶
- ▶

Congratulations! You have just successfully planned your own activity. Now, you can start on execution of your plan.

Let us, project partners, wish you luck and all the best in your efforts to serve your participants.



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