



THEATER TOOLS FOR TRAINERS AND EDUCATORS INVOLVED IN **ANTI-DISCRIMINATION WORK**



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INTRODUCTION

This tool-kit aims to show how theatre can be employed to, creatively and effectively, address complex issues such as discrimination and racism. It targets teachers, trainers, facilitators, formal and non-formal educators who wish to include theatre practice into their anti-discrimination training. It also targets theatre trainers and facilitators willing to incorporate anti-discrimination perspectives in their theatre workshops.

In the tool-kit, the reader will find:

- A general framework on theatre approaches and methodologies
- A set of strategies and trainer's attitudes to address structural discrimination through theatre
- Detailed descriptions of theatre exercises that can be adopted in your anti-discrimination or theatre training
- An example of agenda for a 20 hours theatre workshop dealing with the issue of discrimination.

The tool-kit should be used as a pool of suggestions that the trainers and facilitators can apply to their specific aims and contexts.

Reading the whole book is recommended to get an overall idea of the methodological framework where the tools are inscribed. Then, trainers are encouraged to pick the most suitable tools for their aims, get inspired and adapt them when needed.

01 WHY THEATRE IN ANTI- DISCRIMINATION WORK MATTERS

Theatre is a language that allows human beings to represent and share their world vision, relationships, and experiences. By dramatising current society's paradigms, values, mechanisms and contradictions, theatre can provide a platform to explore and discuss discrimination, identity, power, privilege and stereotype concepts with a critical eye.

Practitioners may have specific definitions of theatre, however, at its core is the experience of taking on a different role and playing a character. Through this role-play, theatre allows people to explore other points of view and feelings, understanding others by temporarily embodying their life and experiences. Theatre is also an instrument of knowledge, of oneself, others and the world. Racism and discrimination arise from power imbalance and bias, prejudices and stereotypes that prevent people and social actors from having the opportunity of meaningful exchanges, dialogue and growth. Since it teaches by doing, theatre is a practical tool and powerful driving force helping people become aware, analyse and transform their reality. Moreover, it has a strong impact since it provides meaningful relationships and gets participants emotionally involved, not only intellectually, therefore it works using multiple intelligences.⁸

Another reflection is on the cognitive power of representing reality, as theatre does. To put reality on stage allows us to better analyse the situation and discover the invisible mechanisms of discrimination. Theatre is helpful in this sense because it makes, psychologically, a distanciation from the reality, both emotionally and intellectually, by reinforcing the skill to "seeing oneself in action".⁹

⁸ Several authors explored this issue; read for instance: Gardner, H., (1983), *Frames of Mind: The Theory of Multiple Intelligences*, Basic Books and Goleman, D., (1995), *Emotional Intelligence: Why It Can Matter More Than IQ*, Bantam Books

⁹ Joffre-Eichorn, H.J., (editor, 2019), *Ensayando el despertar. Miradas movilizadoras desde el pluriverso del Teatro del Oprimido*, KickAss publisher, page 26. But the same concept was expressed by Boal several times in

Role-playing, taking the role of a character or person and acting it out in a theatre or educational setting. We can look at role-playing in theatre as a tool to simulate reality that, enriched with theatrical languages (symbols, movement, proxemic), can help reflect on abstract issues or relations by embodying them. Moreover, identifying with someone is a way to build empathy and stimulate participants to take a different perspective.

The use of space is crucial in theatre, but conception and use of space differ over cultures. Working in, and with, space helps create intercultural competence and awareness and understand how power relations influence our chances of being included or excluded from certain spaces. Racism and discrimination happen in space and can be addressed and visualised using space in a performative way. Time is also essential, as theatre pays attention to keeping an emotional rhythm. For instance, providing the right time and rhythm to dialogue and interactions can help build a positive relationship, manage conflict constructively, etc. Being aware of this dimension can make a difference.

Making theatre in a workshop setting involves a group dynamic. Working with a group means dealing with different opinions and perceptions of what happens and managing these differences to reach a common goal. Being in a group helps people question and widen their personal worldview and experience, address their bias, accept and interact with other ideas. Interacting in a diverse group fosters the ability to engage in

workshops as a specific feature of theatre, emphasised within Theatre of the Oppressed.

relationships with different people, overcoming fear and embarrassment.

1.2 What is discrimination?

Per definition, “discrimination” describes an unequal and/or unjust treatment towards someone because of their affiliation to a specific group. At the base of discrimination lies the construction of groups based on differences in socially relevant categories like gender, sexuality, race/ethnicity, religion, age, etc. Of course differences between people based on religion, ethnicity, age, etc. do exist, but these differences are so loaded with meaning that they construct the way we feel, think, and act towards one another. The groups that are constructed based on these categories are not only thought of as intrinsically different from each other, but oftentimes as incompatible with each other. The affiliation to groups and the supposed differences between them are used as reasoning and legitimization of unequal treatment. Hence, even if we think of these social groups as constructed, their importance in and influence on our social lives are very real.

Discrimination is not just, “bad treatment” or unequal treatment, but has very real, intangible and tangible ramifications. Discrimination leads to the exclusion of people from societal resources, opportunities to shape society, voices within political discourse, and of their humanity and reduction of their identity to the supposed

social groups.

However, a person does not just belong to one group. We all belong to a multitude of social groups, even more than the aforementioned ones. Thus, one person can be discriminated against in various ways based on different social group affiliations. Think of someone who is a woman, Muslim, and a lesbian.

However, a person can also be discriminated against based on one social group but be part of the privileged group on another aspect of social categorization. This multidimensional experience is known as “intersectionality” meaning that different forms of discrimination do not simply add up to one another but rather merge into their own unique form.

Not all discrimination looks the same. Not all people belonging to the same group experience the same sort of discrimination. Even within groups that are discriminated against, the privileges that are provided by other social categorizations play an important role in the manifestation of discrimination and inequality for different people. This leads to another important reality: as mentioned, discrimination has very real material consequences. But the material reality of one’s life is not just based on one social categorization but many (intersectionality). This means that within the same group, some people have better material circumstances than others. In feminism, for example, white women will always experience another, bigger form of liberation than let us say a Black woman, or a Muslim woman, or a Trans woman, or a woman with disabilities even if they live in the same

Why a reflection about discrimination can enrich theatre work

Just as you can use theatre as a method in anti-discrimination work, you can also turn the tables and use knowledge about diversity and discrimination to enrich your theatre work. Role play is about empathising with other people and taking their perspective. How does a person act from that perspective? Reflections on discrimination and privilege can be incorporated into theatre in the same way that addressing status is a common part of theatre work.

An awareness of the different dimensions of human diversity can be the basis to work on the complexity of a role.

Last but not least, this approach can sensitise people to diversity and introduce to anti-discrimination work who might not have been open to this topic before.

society. This shows why intersectionality and the examination of one's own privileges is a fundamental step in anti-discrimination work. The German sociologist, communication scientist, artist, and activist, Natasha Kelly asserts, "there is no neutral outside of racism - every person and institution is affected by it." This also applies to other forms of discrimination. Privileged people are implicated and invited into action as well in order to deconstruct, liberate and terminate discrimination, for good.

Racism as an example of "othering"

By working on the example of racism, partly because it is an issue that is prevalent in all societies, and partly because the organisations in this project mostly work on matters of racism, we want to demonstrate a few key concepts. While there are no human races, there is indeed the process of racialization: the process of constructing different groups, marking them with defined features, and claiming they are adversely different from each other. The assigned features can be visible (skin colour, hair texture, facial features, etc.) or implied (character traits, values, intelligence, etc.). Through racialization, ethnic or cultural groups are constructed.

This process, however, is not exclusive to racialization. It applies to all marginalised groups like people with disabilities or members of the LGBTQ+ community among others. All of this leads to an "us" and "the others" mentality. Therefore, this process is also referred to as "othering".

The assigned features are not necessarily bad ones. "Positive" othering for example occurs in the concept of the model minority, whose members are marked with positively connoted features. Classic example: East Asian people, who hold the assumption to be intelligent above average, however, the members of those model minorities are still subject to dehumanisation, their effort and hard work is disregarded and, ultimately their success becomes subsumed under biological predetermination.

What follows in all cases, negative and positive, is an exclusion of these groups to the margins of society. Within the privileged group, the othering and marginalisation of the "other" leads to a

stronger awareness of their "us", and thus, the privileged group needs the "other" to affirm that they are the norm. It strengthens their own group by fostering polarisation and creates a power imbalance to their advantage. The consequence of othering is discrimination. If othering happens implicitly, then discrimination is its practical counterpart. In other words: the act of discrimination is nothing but othering by nature.

Othering or the process of racialization happens daily, and repeats itself constantly. These processes are embedded into our social lives that we grow accustomed to and start to become "normalised". Since they are ingrained into our social world we usually accept them and don't think too much about them. This is where the importance of anti-discrimination and anti-racism etc. comes in: to be against discrimination is to look beyond what we consider normal not just in the behaviour of others but our own.

Sometimes we discriminate against other people without being aware of it. Actually, in our daily life, we read information and relate it to other people through our own prejudices, stereotypes, and cognitive biases, and ultimately this psychological effects leads to discriminatory thoughts and actions. Stereotypes lead us to think in a particular way, prejudices lead us to feel in a particular way and both of them can lead us to act discriminatory.

Because we all grow up in a world that normalises the discrimination of some groups of people, we internalise these circumstances and do not see the problem in them right away. In the world of anti-discrimination, it is important to accept that one can act discriminatory without being aware of it. You have probably heard people react with "it wasn't my intention" when they are called out for doing something discriminatory. This is probably true, they might not have had the intention, but intention does not negate outcome of behaviour in circumstances of discrimination. At the start of awareness of discrimination lies in the acceptance of one's own responsibility to unlearn internalised discriminatory views, behaviour etc.

Discriminative structures

Discrimination exists on a multidimensional structure entity that involves every instant of our lives. It includes our thoughts, behaviour, attitude, interactions as well as our decision-making. Every reason for discrimination, even for those things that pass by unnoticed, all micro- and macroaggressions will be found in these structures.

However, these structures are not steady. They alter and evolve alongside the societies that build them. They differ globally between regions and change over time, but all of them follow a hierarchical order. For example in almost all racial structures, white people find themselves on top and Black people at the bottom. This is why reverse racism is a myth. Not everybody can experience racism and not all unequal treatment is racism. Kicking upwards in this hierarchy is structurally impossible.

It is common to read about reverse discrimination, when the ones being discriminated are the ones belonging to the

privileged and dominant group. This is a misconception, because discrimination cannot take place against the direction of the oppressor. Each person has their own biases and acts individually, but they are part of a system and actions have to be looked at within the context of the system. Hate-speech usually uses this narrative, but there is no system legitimizing this reverse discrimination. This should not be mistaken with positive discrimination, where actions are taken to fix current inequalities. In order to achieve real, long-term, systemic change we must not leave these structures untouched. In order to do so we have to reflect on them, on our positioning within them and, hence, on our advantages and privileges arising from our positioning within the system. We have to become aware of subconscious actions of "othering". Because even if we do not want to discriminate against someone it can happen to us everyday. Unfortunately no one is free from racism and other forms of "othering".

How to announce the workshop?

This project aims to reach a target group that does not feel particularly attracted by the topic of anti-discrimination because their intentions are good. But how can such a group be reached? As already mentioned, theatre work deals with changing roles, putting oneself in the shoes of other people and adopting other perspectives. These themes are excellent for moving on to issues such as privilege and discrimination. This effect can be strengthened even more by, for example, announcing the topic of "identity" as the theme for the theatre workshop. This also leads to many aspects, such as the different dimensions of diversity.

But what to do if the group does not want to deal with discrimination? We have not had that experience so far. It is true that the defined target group does not feel addressed by the topic, but they are certainly open-minded and have good intentions. In this respect, the challenge is to create a framework in which the participants can deal with the topic well and a lot of space is given to self-reflection. Here, theatre work opens up further good possibilities. Instead of giving space to feelings such as guilt and accusations, one can approach the topic through biography work of a role. If the participants are not forced into a corner, there is room for learning and self-knowledge. Isn't it manipulative to introduce topics without explicitly announcing them? Of course you can work manipulatively, but that is not our intention. It is about setting new impulses that the workshop participants do not know yet. If the workshop leaders introduce themselves at the beginning with their expertise, and this expertise also includes discrimination work, then this ensures good transparency.

Trainers who are unsure whether it will work and who do not have expertise in discrimination work should look for someone as a partner who can complement them in these points.

02 GOALS AND STRATEGIES OF THEATRE IN ANTI-DISCRIMINATION WORK

There are various ways of doing anti-discrimination work through theatre, which can be traced to two main approaches:

- The workshop-based
- The action-based approach.

The workshop-based approach relies on theatre practises that happen in a specific “safe” setting and focus on a topic. Trainers or facilitators lead the process and guide group dynamics. The activities are structured to reach particular goals that the trainers or the organisers choose. This approach focuses on the process of change promoted by group interactions and gives less attention to any final product.

The action-based approach focuses on theatre interventions in people's real lives. As they happen in the public space, such activities are less predictable than in a workshop setting. Invisible-Theatre, Newspaper-Theatre and Forum-Theatre fall into this category. [See boxes]

Both approaches are valid and can be employed alternatively or combined in different contexts, settings and strategies of anti-discrimination work.

This tool-kit refers exclusively to the workshop-based approach, as it aims to present trainers with theatre techniques and hands-on exercises that they can incorporate in their anti-discrimination training or theatre workshops. Therefore, the focus is on the process of making theatre with a group and on the learnings and changes promoted by this interaction, rather than on performative outputs. The techniques, inputs and exercises that you will find in this tool-kit come from different theatre methods such as Theatre of the Oppressed (TO)⁸, Social and Community theatre⁹, Theatre in Education¹⁰, Moreno's Therapeutic Theatre¹¹,

⁸ See bibliography at the end of this tool-kit.

⁹ Van Erven, E. (2001). *Community Theatre: Global Perspectives*, New York, Routledge

¹⁰ Prendergast, M. and Saxton, J. eds. (2009). *Applied Theatre, International Case Studies and Challenges for Practice*, Briston, UK, Intellect Publishers

¹¹ Karp, M., Holmes, P., Bradshaw, T. (1998) *The Handbook of Psychodrama*, New York: Routledge

Main techniques of the Theatre of the Oppressed

Image-Theatre

Image theatre is a performance technique in which one person (the sculptor) moulds one or more people (the statues) using only touch. This technique creates still images that can be dynamised through sounds, movements or transitions. It's a non-verbal language that helps to let issues emerge from the semiconscious.

Forum-Theatre

It is the most famous TO technique, essentially based on specific situations or a story dealing with oppression. The story is performed to the public. Then the facilitator, so-called Joker, asks members of the audience to come one by one onto the stage, replace the actors/oppressed and try to solve the oppression.

Invisible-Theatre

It is a theatre action delivered in public spaces. The spectators do not know that they are watching a performance, but take it for real so that they react spontaneously. It is used to highlight oppression and activate a debate in the audience.

Newspaper-Theatre

Newspaper theatre is a TO technique that employs newspaper articles and headlines as a source of dramatisation. By problematizing news and dominant media representations, it generates reflection on socially relevant issues while questioning and challenging hegemonic narratives.

To know more about TO and possible ways to apply it, staying true to its aims and values, check the resources in the annex.

Playback Theatre¹² and others.

2.1 Goals and target of anti-discrimination theatre workshops

Anti-Discrimination Theatre Workshop aims to help participants:

Understand "structural" discrimination

Become aware of their privilege and power

Engage in critical self-reflection

Acknowledge responsibility and increase their will to overcome discrimination in their daily situation with the acquired knowledge.

The workshop targets people who don't consider

discrimination and racism to be an issue for them as they have good intentions. They may not feel the need to engage in critical self-reflection about their role in reproducing or challenging discrimination, and because of that, they might be unconsciously discriminating.

Our goal is to raise awareness about their role in the power structure of our societies. In other words, we want them to be more aware that we all, on many levels, participate in power relations shaped by our society. That means that despite our "goodwill" or political ideas, we play our part to challenge or reinforce these structures of power every day. Particular attention should be dedicated to making participants understand that discrimination is not just "bad treatment", but means exclusion from societal recourses, denial of humanity, rights, and opportunities.

Participants are also encouraged to look at

¹² Barak, A. (2013), Playback theatre and narrative therapy: introducing a new model, in *Dramatherapy*. 35 (2), pages 108-119

Theatre of the Oppressed (TO) in the context of this project

In anti-discrimination work, Theatre of the Oppressed (TO) is a key method since racism and discrimination are forms of oppression. The specificity of TO is to deal with this topic as oppression, usually working with oppressed groups to face discrimination in their own lives. However, the activities included in this tool-kit do not specifically address the oppressed groups but rather an audience which don't consider discrimination to be an issue for them as they have good intentions, i.e. people who are not used to the work of self-reflection and deconstruction that active anti-racism requires. Using T.O. with this target is a challenge because historically, T.O. was born to provide oppressed groups with tools for liberation.

Here we want to awaken "oppressors" and to help them discover how they are oppressing. The task is completely different from the Boal's idea to empower, by theatre means, oppressed groups. We think this position could be questioned as not orthodox, but at the same time is a challenge because it is also true that such oppressors exist, oppressors that do not want to play this role and are not aware of being implicated in the system of oppression, let's call them "good will oppressors". They are not the same as people who are oppressing to maintain their privileges. So we think that this struggle to raise awareness of the "good will" oppressors, is an important one. As a consequence we have then to wonder if T.O. tools are useful also for this challenge. You can see in the tool-kit an attempt to adapt the classic tools of TO to this task. We believe it can work, but it is up to you to experiment and see.

Another question that is more consistent with this tool-kit, is that T.O. sees discrimination and racism essentially as a social problem, occurring when a dominant group rules society and defines what is expected and what is not, who is up and who is down. In the T.O. framework, fighting that discrimination is not simply to attack stereotypes, but to overcome the unbalance of power in the social structure that is justified by and produces stereotypes. Under this aspect the tool-kit is completely consistent with the main T.O. assumptions.

discrimination from an intersectional perspective in the workshop. When engaging in active and critical self-reflection on identity and power relations, participants can see that they can be oppressed on one axis of discrimination while being oppressors on another axis. For instance, one might be oppressed as a woman in a patriarchal society, but still be in a position of power in terms of race/ethnicity. Of course, the workshop aims not to blame participants or make them feel guilty for their power, but rather to raise awareness and help them face the reality of responsibility that comes with it.

A satisfactory outcome of the workshop would consist of participants that, in the end, are more aware of their privileges and power, feel the need to analyse power relations in their life further, are willing to check their daily actions and bias, and don't feel free from the danger of carrying out discriminating behaviours.

2.2 Strategies

This section will show five workshop-based strategies to increase awareness of discrimination and provide participants with critical self-reflection tools. Each strategy approaches discrimination from a specific perspective that cannot be absolute or unique. We consider this selection effective to work on our target, based on our experience in theatre and anti-discrimination work. Depending on your work context, goals and target group, you can pick single strategies to work on particular goals, but you are strongly encouraged to combine them. You will find suggestions on using, combining and incorporating strategies throughout their description.

We also want to clarify that in our project and tool-kit, we had to make a subjective selection among the many different lines you can follow in the anti-discrimination field.

We would like to express these choices to clarify that other decisions are possible.

1. We chose to look at discrimination from an intersectional and broad perspective. Therefore, in this tool-kit, we did not focus on one principal axis of discrimination like racism, but on the multiple possibilities of being discriminated against on one axis and privileged on others.
2. We chose a workshop-based approach,

aware that other approaches are also valid to overcome discrimination.

3. We targeted a specific audience: people who do not consider discrimination and racism an issue for them, as they have good intentions. We chose this target because they play a vital role in maintaining discrimination, but still, they are open enough to change or at least become more aware of their role in the structure of discrimination. People that are not taken in consideration in this tool-kit as they would have widen too much the text are:

- People who are scared of the Other, but not really hostile;
- People who have enough stereotypes to prevent a good communication;
- people who are in conflict with another group, but are available for dialogue, like locals and migrants living in the same building or using the same spaces.

For these 3 groups some of the tools here are useful, but the strategies should be changed or completely different.

4. We designed and tested workshops with relatively homogeneous participants of the above target group instead of a mixed group (like groups with mutual stereotypes, groups in conflict for different interests and social roles). There would be other tools and strategies to be used in these cases. So ask yourself: who are your participants?

5. Among different strategies, we selected the ones that had proven in our experience and in this project, to be more effective, aware that others could be employed. The proposed exercises can often be used in multiple strategies; we suggest some examples in the strategy description, but you can try out your variation or look for other exercises that fit the same strategy's aim.

2.2.1 Strategy 1 - Analysing Discrimination

Goals: guiding participants to acquire a better understanding of discrimination, recognise it in daily life, analyse the way they might unconsciously be oppressing and discriminating others, acknowledge themselves as potential oppressors, detecting their discriminatory mindset/acts.

Focus: on daily life situations where discrimination is hidden.

Workline: this strategy aims to help participants understand discrimination and get to know its mechanisms and structure. Critical self-reflection should be at the core of the process. Through life situations put on stage, exercises and discussion, participants are encouraged to reflect and develop awareness about the intersecting axes of discrimination. Trainers and facilitators should guide participants to explore and grasp the complex and intersectional structure of discrimination and help perceive themselves as both potential actors of discrimination and actors of change.

When to use it:

- When you want participants to work on critical elements of discrimination to sensitise and enable them to recognise discrimination in their life, and take responsibility.
- Every time you start with a group of people not used to debating discrimination to help them create a clear framework.

You can combine this more general strategy with a more specific one based on stereotypes, power and identity, to have a richer research and prevent the following risks.

Risks: to stay too generic and fail to catch the social dimension of discrimination; to stay on visible discrimination that participants witness, without going into their role in keeping discrimination, remaining in ones' own stereotypes and not questioning own privileges. To mitigate these risks it is better to also use together other strategies, mainly the 2nd, 3rd and 4th, to question key aspects that can bring people to challenge themselves.

Theatre exercises for this strategy: Staging stories of discrimination, Micro-Macro (see section 3.3.1)

2.2.2 Strategy 2 - Deconstructing Stereotypes

Goals: to help participants become aware of stereotypes and understand how they are

involved in the process of "othering", leading to prejudice and discrimination.

Social psychology defines stereotypes as a simplified vision of the characteristics attributed to a particular social group and its members. To some extent, we all rely on stereotypes as they are necessary to make sense of our complex social environment. When we encounter an unknown person or group, we derive expectations from our stereotypes. The tricky thing about stereotypes is that they trigger fast reactions and emotions. Moreover, since stereotypes are socially reproduced and reinforced through power relations, they can result in prejudice, othering and stigmatisation towards some specific groups, leading to discrimination. This strategy suggests interrogating and deconstructing our stereotypes to detect when they are in action.

Focus: on stereotypes and their consequences; discrimination here is approached by questioning how we perceive others and how we behave based on these perceptions and emotions.

Work line: the idea is to check our stereotypes, prejudices and generalisations as they are one source and justification of discrimination. It means to investigate ourselves, consider our values, and also be aware that other people can have different ones. Moreover, as deconstructing stereotypes implies understanding and accepting that we are all multi-faceted human beings, empathy exercises, where participants have to look behind stereotypes and see a complex human being, could be helpful here.

One can use various exercises and also still images like in Image-Theatre or Playback-Theatre, to investigate each group's vision of the others and what they consider typical elements of other cultures. Images are powerful tools to express our inner view of others' cultural traits and allow us to compare and question them.

Once participants have seen stereotypes in actions, ask them to reflect on how these stereotypes can affect others' lives. You can provide some theoretical input about stereotypes to feed the debate.

When to use it:

- This strategy is suitable with any group, as we all have stereotypes, especially as a beginning of this path about discrimination, as an impulse to start the discussion;
- You can also combine this strategy with strategy 1, "Analysing Discrimination" (see section 2.2.1), to better grasp the complex social structure of discrimination and reflect on a specific axis of discrimination.
- The more diverse the group, the richer the exchange will be. In this case, make sure you are prepared to manage conflicts and misunderstandings that may arise.
- Another interesting way, not considered here, to pursue this strategy, is working with two groups that have solid mutual stereotypes; of course, this is harder to manage and facilitate, but can be extraordinarily beneficial.

Risks: there is a risk of falling into trivialisation, conveying the idea that stereotypes are not harmful since we all have them. The focus here is showing that stereotypes do not affect people's lives in the same way, and the consequences of stereotypes weigh differently on different groups. The difference is our social power and how we use it to discriminate and keep privileged positions. One way to avoid this risk is to link this strategy to strategy 3 - Exploring power and privilege (see section 2.2.3).

Theatre exercises for this strategy: Image of the word, Animals and characters, Breaking down discrimination (see section 3.3.2).

2.2.3 Strategy 3 - Exploring Power and Privileges

Goals: to help participants become aware that all of us exist and interact within power structures; to debate how we use our power in imbalanced situations when we find ourselves involved in situations of discrimination, both as perpetrator, victim or witness of discrimination. To check our privileges and be aware of which they are.

Focus: on power structures and how discrimination is approached by examining how we perceive our or others' positions in society's

power structure and how we use our power in daily life.

Work line: through this strategy, you want to analyse the power structures we live in and invite participants to reflect and acknowledge both their power and privileges. The idea is to lead participants to take responsibility for using them against discrimination, being aware that anytime they face or find themselves involved in a situation where power is unbalanced, they can do something about it by transferring the benefit of their privilege to those who lack it.

When to use this strategy: you can consider this a core strategy to be linked and combined with all the other ones. It works well as a starting point for the workshop as it provides a clear framework of the social and structural dimension of discrimination. It helps participants avoid the danger of looking at discrimination simply as a result of a "bad" individual behaviour.

Risks: on the one hand, trainers should pay attention not to fall into the danger of "normalising" power imbalance. Once participants have understood that discrimination exists on a multidimensional structure based on power, they should problematise those structures. It is not just a matter of being "good" and transferring the benefits of their power to those who have less. The point of the strategy is to show that the whole structure is unfair and oppressive and needs change, and that we all are implied in this.

On the other hand, understanding the systemic dimension of discrimination can feel overwhelming and make participants feel helpless as they can do little compared to the proportions of the problem. In this case, a link to strategy 5 - "Training allies" (see section 2.2.5) can help them understand that they do have the capacity and the responsibility to make a difference with very concrete actions, every day.

Theatre exercises for this strategy: Status game, Power installations, Privilege walk (see section 3.3.3).

2.2.4 Strategy 4 - Exploring Identity

Goals: to understand that identity is a multi-dimensional and fluid concept; to perceive how many intersections we have with others. Through this strategy participants experience intersectionality in practice: what does it mean to inhabit multiple identities that come with different privileges and power positions?

Focus: on identity. Here discrimination is linked to how we think about our identities. You can work around the concept of identity to help people understand that we have fluid, changing and rich identities.

Work line: you can explore throughout exercises the concepts of individual and group identity, then question that, and explore others' identity, finding similarities and not only differences. You can start with exercises about identity like "Who am I?".

Then you can move to exercises exploring different dimensions that identities can be based on (age, gender, social class, politics, values, etc.) alternate with short discussions in groups. Then you can collect stories in pairs to find examples of lived oppression, when participants feel that their identity is threatened, or, have they ever felt trapped by their (real or perceived) identity; in this direction the so-called "Critical Incident" can be helpful.

When to use it: this strategy can be combined with Strategy 3 - Exploring power and privileges. Acknowledging power relations helps understanding why certain identities are socially relevant and others are less so.

Risks of stand-alone strategy: touching personal identity can scare people and put them in some uncomfortable mood, so be attentive to the emotions aroused by the exercises and be ready to manage a possible hard situation. The same attention should be put every time you touch a hot issue or participants' intimacy. Sharing emotions verbally or with metaphors (drawings, pictures, body images...) or using relaxation, can be useful.

Moreover, using only this strategy can lose the

dimension of power and pushing people to see only psychological aspects of discrimination.

Theatre exercises for this strategy: Who am I?, Identity parts, Polarisation, (see section 3.3.4).

2.2.5 Strategy 5 - Training Allies

Goals: to reflect on our responsibilities as witnesses, and on how to intervene when we are witnessing a situation of discrimination.

Focus: on the witness role.

Discrimination is legitimated and reproduced also by the lack of action from bystanders. With this strategy, we want to train participants' ability to be effective allies. The idea is to encourage witnesses of discrimination to step up and take action, creating scenes where participants are motivated to stand up.

Work-line: if you think about it, we have all witnessed some form of discrimination against someone else in public space, at the workplace, etc. The idea is to explore this role and find out that we can make a difference by taking a stance against discrimination. You can stage typical situations lived by participants and use theatre techniques to explore how to intervene. We can also use visualisation exercises to analyse our feelings and resistances.

When to use it: when participants have already reflected on their role in perpetuating discrimination, to explore ways on how to be effective allies avoiding paternalism and assistencialism.

Risks: not catching the systemic dimension of discrimination and thinking that being an ally means to just be able to react to discrimination when it's perpetrated by others. To avoid this risk we suggest encouraging participants in engaging in constant self-reflection to become aware of their responsibility. Therefore, we suggest using this strategy after strategy 2, 3 or 4.

Theatre exercises for this strategy:

Discrimination barometer, Forum-Theatre (see section 3.3.5).

03 DESIGNING A WORKSHOP

3.1 Attitudes of Workshop Facilitators

Here some basic attitudes we consider important to keep as trainers/facilitators, while preparing and leading the anti-discrimination workshop.

Awareness

The trainers should be aware about the issue of discrimination and what this means in a society that is structured through inequality and oppression and consider discrimination as a structural problem, not a personal one. They should be actively working on deconstructing their own privileges and stereotypes.

Maieutics

The trainers should not judge the solutions of the groups, but constantly encourage the group to question their solutions using problem posing and questions as main tools to increase the group and individual awareness. Judgement is a top-down relationship that is not consistent with the process of liberation we are pursuing⁸.

This can help find a delicate and challenging balance, that is staying in between: between allowing the group to become more and more autonomous, but at the same time “problematizing” some statements from individuals or the group, like the ones linked to stereotypes/power/privileges. The best way is giving open and real questions to help people to go deeper in the issue, pointing out the consequences, the contradictions, the implications, the implicit assumptions.

Flexibility and following the group mood

It is particularly important to adapt your work to the different contexts, groups and steps in the process and not being rigid in following the schedule you have prepared. Design an agenda with some options if the first proposal does not

work. It helps you not to fall into anxiety as you have a plan B. To keep the path close to the group evolution is also the best way to be effective in change.

Observation

It plays a key role in adapting the agenda to the process in your specific group at that specific moment. Trainers should propose and then observe the group reactions and modulate the next steps according to this observation. To observe implies to make hypotheses and not to read the situation in a rigid way by using our “normal” eyes, but be open to the unexpected. Observation helps also share mine with the co-leader's and go deeper in understanding the process.

Observation and Non-judgment

A smart trainer should stay aware of what happens during the exercises. Leading a group is a constant process of proposing activities, observing reactions, making new hypotheses, and adapting the schedule according to the feedback. The role of a trainer is not to evaluate/judge the group or a participant, but to learn from the group/individual reactions and adapt their proposal. A welcoming and non-judgemental atmosphere helps people open up and is a strong teaching practice for an anti-discrimination work. That does not mean to be neutral, but to choose to have a maieutic attitude (see above), questioning and questioning.

Diversity-oriented

In our view, two trainers with diverse backgrounds add value to the workshop as they bring different perspectives and cultural sensitivity.

⁸ Freire, P. (2017), *Pedagogy of the Oppressed*, Penguin Classics.

3.2 Phases of a theatre workshop and exercises for each phase

A 20 hours workshop should be split in stages or phases, with a logical progression, that helps to keep the group motivated and safe, but in the meantime challenge it.

In a very large framework, we can foresee:

1. Warming up
2. Theatre preparation
3. Core activity related to discrimination and its sub-areas (identity, power and privileges)
4. Debriefing
5. Conclusion

1— Warming up

The warming up is useful to create the group feeling, to facilitate the opening of people, to give the conviction to each participant that he/she is in a safe space, to build trust with the trainers, etc. There are a lot of handbooks about exercises in every kind of theatre practice, and over, so we here just mention a few.

Exercises to warm up:

- **Names exercise:** go around by saying your name to people you meet. Stop. From now, start walking again but when you meet a person, shake hands and swap your names; keep doing that several times until the Joker says stop. Then he/she says, find your own name; you proceed as before, but when you receive back your name you go out of the play and watch from outside.
- **People to people:** standing in a circle in pairs. You are in the middle and give instructions like <Hand to hand> or <Shoulder to shoulder> or <Head to knee>. Each time that you say something, each pair tries to respond by putting in touch the 2 named parts of the body (one from one partner, the other one from the other partner). Each time the pairs keep the previous contacts and add the last called out. When you see that it is not possible to add more, you scream <People to people> and all people leave their pair, crossing the centre running, to find another partner. The last person (or couple if you are even) becomes the new leader and starts the sequence again.
- **How are you?:** standing in a circle, you ask the

person in front <How are you?>; person (let's say number 10) answers. You step forward and make an image of the feeling expressed by person 10. The 2 people beside you join with their own image. You remain until the person 10 has tasted the image and clapped his/her hands. Then it is up to the person right to you to start a new sequence with person 11. And so on.

- **My gift for you:** standing in a circle, you invite participants to focus on a personal quality and where they feel it in their body. Then you invite a person to start; this person says the quality, takes it off metaphorically from the body and gives it to another person who can accept and embody it or refuse. The second person continues the chain in this way until everybody has done it.

2— Theatre preparation

The warming up is also needed to prepare participants to the specific language of theatre, especially if they are not used to it. Many exercises can be used at this stage, gradually more difficult, starting from the experience of the group.

Exercises to de-mechanise⁹ and prepare further theatre activities:

- **Clap exercise:** in a circle, standing, start clapping hands synchronically. Then the trainer claps together with person 2 at his/her right side, 2 turns on right and claps together with person 3 and so on. Many times. At the end you can not only pass to the person right or left you, but also to a person in the circle. Put attention that every time there are 2 people clapping in synchrony.
- **Space series:** just walk keeping the space homogeneously occupied. From time to time the trainer says stop and check the distribution of people into space. You can increase the speed to make it more challenging.
- **Sculptor and clay:** when you use Image-Theatre it is better to start with the simple exercise of Sculptor and Clay, to enable the group to use this language based on image in a richer way:

⁹ Exercises designed to help participants release their mechanisations, on body, mind and emotional level. Boal, A., (1992), Games for actors and non-actors, Routledge, London.

in pairs, one person sculpts the partner by touching and showing the body attitude he/she wants to create. This is the basic exercise, then you can propose variations like to sculpt in groups of 3, to add objects, to put into the image the sculptor too.

3— Core activity

The core activity is designed to address a specific topic under a strategy that we believe are relevant for a good work on discrimination. They can be identity, stereotypes and bias, power and its structure in daily life, privileges, intersectionality, among others. In 20 hours it is hard to touch all these topics deeply, so you have to choose, depending on the group at that moment, which are the most useful for the process of awareness raising.

The exercises are listed under the five strategies in section 2.2.

In this phase you can also create scenes that can be explored throughout specific tools called rehearsal techniques.

Rehearsal techniques

They are techniques invented or adapted by Augusto Boal, to improve the created scenes. There are dozens of these, useful for different purposes. Here we explain three of the simplest and powerful:

- **Stop and think:** the scene starts and the trainer says to the actors <Stop!>, the scene stops and he/she says <Think!> to everybody or one specific actor who starts a monologue. After 1-2 minutes the trainer says <Go!> and the scene resumes from the moment it was interrupted. The sequence is repeated several times. It allows actors to go deeper into the character, revealing the inner thoughts.
- **Analytical rehearsal of style:** the scene starts and the audience is allowed to say stop and suggest a style, like comedy, tragedy, soap opera, musical, spy story, science fiction, opera, western... The actors have to change the style of acting, immediately, keeping the key points of the plot but adding each element they can imagine, which comes out from improvisation. Usually this tool makes a lot of fun, but also allows us to explore nuances in the play and enrich the story.

- **Interview to character:** each character in turn is in front of a small group of 3-6 people who bombard him/her with every kind of questions, from the biography to the preferences, from family to job, from hope to fears. The person in charge keeps the character and answers promptly as character. This exercise helps a lot to build a deeper character and avoid black and white dimension or stereotypes.

4— Debriefing

Debriefing is an essential moment in order to achieve, with the help of the trainer's maieutics, the group and different perspectives/opinions, a deeper knowledge and fix the discoveries. It is also important to leave the strong emotions and learn by them instead of leaving them to overwhelm the individual.

The possible debriefings are mentioned within the single exercise of section 3.

In this phase we like to indicate an exercise for a specific goal.

Exercise for transition from an emotional reaction to reflection

Invite participants to lie down in a comfortable position, close their eyes and focus on breathing. Invite them to scan their own bodies, feeling the sensations, the tensions or relaxation, following your voice. Guide participants mention each part of the body, inviting participants to be mindful of what they feel. In conclusion, invite them to breathe deeply three times, then ask them to open their eyes, slowly start moving and stand up again. There are many other ways to relax and pass from emotion to reflection through relaxation, breathing, play or physical work.

5— Conclusion

Closure is a ritual moment to reinforce the changes, to evaluate the journey and the results, to share the final emotions of the end, to ritualise the departure.

Exercises to extrapolate workshop results in daily life

- Visualise the future: close your eyes; imagine a situation of discrimination that you have to face likely soon as protagonist or witness.

Focus on details like noise, speech, images, colours... See yourself from outside, as a spectator of yourself. Suggest to you in the image what to do/to say to manage the situation... Breathe and open your eyes.

- Experiment the future: in pairs, recover a situation of discrimination that you have to face likely soon as protagonist or witness... Tell the situation to your partner and ask him/her to improvise taking the counter-role. Repeat once the scene as you are afraid would happen. Then again, but now try to do your best to manage the situation better. Ask feedback to your partner.

Exercises to close a session

We suggest closing the workshop with tools focusing on four dimensions: emotional sharing, evaluation, learning, closing ritual. Here are some examples:

Emotional sharing:

- 1.) Circle of sights: stand in a circle hand by hand and look in the others' eyes, one by one.
- 2.) Image of emotions: the joker asks the group to make a sudden image with one's own body when he/she will clap, linked to the lived emotions in the workshop.

Evaluation:

- 3.) The object: in a circle participants pass each other an object while they share their thoughts and feelings about the workshop experience in the form of a short speech. The rule is to speak only when the object is in your hands, listening without interrupting or commenting on others' speeches.

Barometer:

- 4.) The trainer points to an imaginary line on the

floor, then asks the participants some questions about their perception of the workshop: "how did you evaluate the workshop: the leading, the organisation, the contents, the methodology?". Participants stand on the line, positioning themselves on the range from 100% satisfied to zero. Short comments can be asked to get more details.

Learning:

5.) In pairs, participants share what they have learned from the workshop. Then each pair briefly reports to the whole group or shows a poster with their learnings.

6.) Give each participant a post-it where they should write one concept that has been clarified by the workshop, or some knowledge acquired thanks to the workshop. Post-its are collected on the wall, arranged and grouped as participants like, shown and commented on as a collective artwork.

Ritual closing:

7.) The 3 Ury's breaths: participants stand in a circle, with eyes closed. The trainer invites them to breathe deeply, then proposes to dedicate a first deep breath to the past generations; a second breath should be exhaled as a gift to the community created during the workshop and a third breath is dedicated to oneself.

8.) Run to the centre: participants stand in a circle hand by hand. Then they look into each others' eyes and run three times to the centre, screaming.

General requirements for the workshop

Space: a room suitable to the group size, comfortable and quiet, better a wooden floor to lie down. If you plan to work in sub-groups, it is preferable to have some smaller designated spaces

GENERAL REMARKS

If the workshop involves several sessions, remember to go through each phase at each session. If sessions are short, you could focus on phases 1-2-5 in the first sessions and gradually add other phases in the following sessions. We recommend planning sessions of at least 3 hours each. You can find more exercises in the annex to this toolkit and any theatre handbook.

to split the group.

Time: The estimated exercises' time does not include the debriefing phase, which is challenging to foresee as its length varies according to group dynamics and emotions. It's the trainer's responsibility to feel how much time participants need to re-elaborate, benefit from the experience, and manage their feelings.

Objects: sometimes we use objects or to enrich imagination or because they are necessary. You find the requirements in each exercise but feel free to add or not use if necessary.

Equipment: you could need some music, in this case suitable equipment can be necessary.

Duration: we designed a 20 hours' workshop as an ideal time for this process. Less time can be too short to develop a meaningful process while more time can be difficult for recruiting people.

Group size: for a workshop-based theatre practice, the preferable number of people is approximately 12 to 24 persons. Working with fewer participants makes it challenging to carry out some techniques and may limit group interactions; a larger group makes it harder to provide a floor to everyone and create a warm group atmosphere.

Different suggestions are in the exercise/technique description.

Working rules: at the start we negotiate some basic rules to keep a safe space like:

- Avoid, as much as possible, making judgements about yourself, others and the activity unless expressly asked to do so (such as in the evaluation phase of the workshop).
- None is obliged to do any activity proposed if he/she is not comfortable with it.
- Keep private the intimate stories that someone could tell during the workshop.
- Use respectful language; what is it can be shared with the group.

3.3 Detailed description of the exercises according to strategies

3.3.1 Tools for Strategy 1: "Analysing Discrimination"

1— Staging stories of discrimination

Goals: to identify concrete situation of discrimination, analyse the dynamics of discrimination; to find how to stand in front of discriminatory situations. This tool tries to introduce participants to the complexity of discrimination, starting from concrete examples to possible real life scenarios. By questioning and using theatre techniques you try to bring people to a higher awareness.

Description:

6. In preparation, the trainer/facilitator could provide examples and stories of discrimination as cards or ask participants to look for them in newspapers and media and bring them to the workshop. In the latter case, the stories should be shared and discussed with the guide of the trainer/facilitator to make sure to focus on stories that address structural dynamics of discrimination. Or stories can come out from a group work in pairs or small groups.

7. Once each sub-group has chosen the stories to work on, they will be staged with the help of rehearsal techniques (see section 3.2, the 3rd Phase "Core activity")

8. Then they will be played and performed in front of the other participants and better analysed with:

- Questions like: what do you see? What kind of discrimination it reminds to? Why is one of the characters discriminating, and in which way? What are the social groups that perpetrator and the oppressed person belong to? Do these two groups have a relation of power? What do bystanders eventually do or not do? Are they also responsible or not? What are invisible elements which affect the micro-situation?
- A technique like Micro-Macro (described later in this section) or through transformative

theatre techniques like the ones in Theatre of the Oppressed or other Social and Community Theatre approaches. While performing, participants are encouraged to embody different roles and try different strategies to solve the problem or get through the situation, taking in account the previous analysis.

Debriefing: a group reflection should follow, with room for comments and discussion to underline the social and political dimension of discrimination and deepen the analysis and comprehension of mechanisms.

Some question that can be used:

- Is discrimination due to bad people or to social mechanisms based on power unbalance?
- How would people feel being discriminated against? If it happened to me, how would I feel?
- In what kind of society would you like to live?
- What do you “earn” as a person living in a society that discriminates? What could you “earn” from an equitable society?
- What can you do every day to fight discrimination? (in daily concrete situations, facing disinformation, at any level).

Materials: objects, materials and clothes for the scenes. Eventually cards with stories.

Time: making the sub-groups and staging a draft of the story can take 1-2 hours at least; It is hard to precisely estimate the time as it is a complex process. Time changes with the group size.

Group size: ideally from 12 to 24.

2— Micro-Macro

Goals: To encourage people to reflect on connections between the small events in their daily lives and the larger social context, analyse how this context influences their everyday relationships with others, even unconsciously. The exercise shows that each act of discrimination strengthens the whole system of discrimination. Seeing the link between the micro and the macro dimension pushes participants to reflect on how their actions are essential to creating a new world.

Description: when a scene of discrimination is ready and staged (see exercise 3-Staging stories of

discrimination) you can analyse it using theatre techniques:

1. After having seen the scene, invite the spect-actors (the other participants watching the scene), one by one, to make an image of the scene, using the elements on stage, putting them in relationship as you have perceived the relations among the characters. Invite to use a metaphorical way more than a realistic one.

2. Taking in account the image at the centre, invite the audience, one by one, to add an image with one's own body, to take on a role from society, a role who influences the scene or the relationship oppressor/oppressed. Once someone who likes has done that, you can invite each person/symbol to start a monologue, showing in which way is affecting the scene, the micro cosmos.

Notice: these elements you invite to add to the original scene are not persons, but impersonated symbols, like patriarchy, racist ideology, religion, laws, and all the other macro elements from society the group can discover.

Debriefing

You can ask:

- Which are the main societal elements who influence this small story of discrimination?
- How can these larger elements be tackled, individually and collectively?

Materials: objects, materials and clothes for the scenes.

Time: at least 1-2 hours, depending on the group size.

Group size: ideally for 18 to 24 participants to have enough people to add as macro elements.

3.3.2 Tools for Strategy 2 - Deconstructing Stereotypes

1— Image of the word

Goals: discover the meaning behind a word, the difference in the group, the internalised stereotypes. This exercise is powerful in revealing our hidden and internalised stereotypes as the requested rapidity lets the internal perceptions of a word emerge with no censorship. In this sense it is important to create a safe atmosphere where

stereotypes, mistakes, ambiguity can have a floor without judgements or need to be “politically correct”. Only if we admit and accept our stereotypes can we later fight them effectively.

Description:

1. In a circle, standing. You forewarn participants you will announce a word and they have to react immediately, shaping their own body in a way to express the word with that
2. Say a word like: discrimination, black people, white people, elderly, youngster, hetero, gay, lesbian, etc. choosing the most significant for the group
3. Each word, give a time to look around without unshaping the image
4. Invite people to join the similar ones and create families
5. Show one by one the family created and invite to give titles to summarise and characterise that family
6. Start with a new challenging word.

Debriefing: ask if the results were catching the true sense or were more stereotypes. Underline that they are very hidden sometimes and come out thanks to this immediacy. Stress the surprise mainly linked to discrimination and stereotypes.

Materials: none.

Time: 15-40 minutes depending on the group size and how many words you want to explore.

Group size: ideally for 16 to 24 participants to have a richness of perceptions.

2— Animal and characters

Goal: to make our perception and ideal character visible through an animal character and raise awareness of stereotypes.

Description:

1. 1st Part: (This part can also be used for Strategy “Identity”) we ask participants to present characters/qualities/identities they think to have, as an animal. Each participant chooses an animal on their own without speaking out while they are still sitting on the chairs.
2. Then one after the other, they stand up

and go to the stage. On their way to the stage they transform slowly into their chosen animal.

3. On the stage they improvise for a short time, then they slowly transform back to a human, till they go back to their chair. But they keep a movement or another trait of their animal until they have reached their chair.
4. If desired the trainer can continue this exercise by asking the participants to choose another animal that they feel symbolises their identity.

Debriefing:

- Why did I choose this animal?
- What do we know about this animal?
- Do we have prejudices towards the animal?

Description:

1. 2nd Part - Improvisation in groups: we form groups of 3 participants and ask them to talk beforehand about a conflict that they have experienced or seen that they still remember. Without showing it to the other, each participant writes down an animal on one piece of paper and a location on a second piece of paper and places it on two buckets in the middle.
2. Then each participant picks one of the papers with an animal and each group picks together one paper with the location on.
3. After that, each group prepares a short scene of the story they talked about happening at that location written on the paper. Each participant plays the situation/scene with the character of the animal they drew from the bucket.
4. After the first improvisation the participants change the roles (with a different positioning within the story like perpetrator vs. oppressed) and repeat the scene a few times and reflect on what-how-why has changed through different roles.

Note for facilitators: using an animal to prepare a character is on the one hand easy and fun but also observing a character and your relation to this role through your identities, and trying to understand “why this animal is behaving in this way, when he would be a human how it would talk, move, behave, react...” offers a wide range of reflection options and awareness moments for stereotypes.

Materials: some piece of paper, double of

participants, 2 buckets.

Time: 30-40 minutes depending on the group size.

Group size: ideally for 12 to 24 participants.

3— Breaking down discrimination

Goals: this is adaptation from the Boal's exercise; in this form can improve empathy in the small group. Empathy can be a step forward to analyse discrimination as create a common ground between one person who does not live the situation and others. It is important not to stay only in that, as the risk is to hide the dimension of power and our responsibility in keeping the structure alive; and also absolving us as we are empathetic. The exercise can also help reveal how stereotypes inform each person, depending on his/her position in the relationship.

Description: in sub-groups of 3-5 people; one tells a story of discrimination; the group improvise 3 times in this way:

1. The teller is the protagonist victim of the situation
2. The teller becomes the oppressor and who was playing that role takes the role of the oppressed on
3. The teller again takes his/her own role as victim but this time tries to react better against the oppression

Debriefing: finally emotions are shared in the group.

- What did you feel as an oppressor? And as oppressed?
- What have you brought from the character you had in stage 1 to stage 2? And from stage 2 to stage 3
- What image did you have in mind, also stereotypical, related to the counter-role, in each step?

Materials: none.

Time: 30-50 minutes depending on the involvement of the sub-groups.

Group size: there is no specific limit as the sub-groups work in parallel, but keep the standard size

as it helps the degriefing.

3.3.3 Tools for Strategy 3 - Exploring Power and Privileges

1— Status game

Goals: to develop empathy while raising awareness of the relationships of power and privileges. Also participants realise the common prejudices in the society and their own judgments.

Description:

1. 1st phase: we symbolise the common status in the society with numbers from 1 to 10. 1 is the lowest status, means someone with less prestige and 10 is the highest, which means the best prestige in the society or community.
2. One of the participants goes out of the room with the trainer and the trainer choses a number from 1-10 for her/him. All other ones sit inside of the room in a half circle.
3. The participant with the number comes in, stays in the middle and behaves so according to her number—social status. The group guesses which number it is.
4. They all reflect together why they thought that way. So an opportunity arises to face both individual and social discrimination and prejudice.
5. 2nd phase: after the reflection of the 1st part, the participant goes outside again and the facilitator tells the rest of the group to ignore her/him and react differently. For example, if the participant comes in as number 9, the group despises him/her and reacts as if he/she is number 6.
6. How does this change feelings, body language and behaviour? What does our status say about us in everyday life? How do we rate others? What do we do when we are rated differently than we are used to?

A further variation is to send out two participants, and which are briefed separately from the trainer. They meet on stage without knowing the status of the other - nor does the audience know it. The short improvisation of the meeting is over, when one of the players decides to leave the scene.

The audience and the players then guess the status of the other. They reflect the scene and actions as well as the basis of their assumptions. Repeat this game in several constellations: for example status 3 meets status 7, status 5 meets

status 6, status 9 meets status 9.

Debriefing: how is status established in an encounter? What is the significance of devaluing the other person?

Materials: none.

Time: 30-50'.

Group size: better from 12 to 24.

2— Power installations

Goals: explore the concept of power and compare different visions. Discrimination is rooted in inequality that is structured and defended by power. Power is at the same time an ambivalent concept that can be understood as “possibility to act” or as “tool to oblige people to do what I want”. Moreover power can be used in a negative way to persist discrimination or to help less powerful groups to re-balance inequality. This way to explore power is mediated by objects and metaphors, and this helps to discover implicit meanings while at the same time protecting individuals against judgement, facilitating their opening.

Description: participants are asked to bring several objects to create an installation about power, or the trainer can bring a lot of different materials for the group.

The starting point can be to brainstorm on power, to reflect on power, to clarify its different meanings. As an alternative, if you want to explore just these different interpretations, it is better to start immediately with the installation.

1. Each person is given 5 minutes to think about power and start to take objects and materials to create an installation about power
2. The trainer gives enough time to complete the installations, observing the group and individuals, in order to finalising the product
3. The group is invited to make a tour, like if it was in an exhibition, to visit the installation (or freely or with the trainer as guide)
4. Trainer solicits observations and interpretations of each installation, keeping a good rhythm not to tiring the group.

Debriefing: you can end with a general debate

about what emerged from this research, what kind of concept of power, etc.

- Is power negative or not?
- How power is linked to discrimination?
- What are the sources of my personal power?
- How do I use my power? To keep a discriminatory situation or to facilitate a change?
- How?

Materials: many different objects, with open meaning or possibility to be used in different manners; also materials like papers, sticks, colours, stones... everything could be used in the installations and with a variety of dimensions, colours, shapes materials, textures, weights, etc.

Time: 30-40 minutes depending on the group size.

Group size: ideally for 12 to 20 participants. More people means more installations and it can be tiring to visit all of them.

3— Privilege walk

Goals: make visible we have different power in society. Privileges and power are strictly connected; to use this exercise brings the individuals to think about personal privileges and how they are sustained. It can fit also strategy 1 "analysing discrimination" or it can be part of an introductory phase where the group explores the concepts of privilege, identity, Othering, etc.

Description: this exercise is about putting yourself in a role. Each participant is given a role card with information about a specific (imaginary) person. All participants are asked to line up next to each other and try to put themselves in the role. The trainer then reads out a series of questions and all participants who can answer yes to this question take one step forward. If this is not the case, the participant remains standing. After the last question all participants remain in their roles and places.

Questions that the trainer asks can be:

- Can you (in your role) get into any bar or disco safely?
- Can you get a loan from the bank to buy a new car?
- Can you expect fair treatment by the police when trying to report a theft?

- Can you plan to get married and have children?
- Can you get treatment at the dentist when you need it?
- Do you feel safe walking in the streets when it's dark?
- Can you plan your future?
- Can you be with the person you fell in love with?
- Would you feel comfortable joining a sports club in your town?
- Can you vote in the next city council election?
- Can you ask your landlord for help if your neighbours keep making noise at night?
- Can you live wherever you want?

At the end, the trainer asks the participants to look around and get a picture of the group's positioning. Then they interact with each other, keeping the characters of their role cards.

Debriefing: after this improvisation, individual participants are asked how they felt in their role. At first, they should not reveal which role they have embodied. After the discussion everyone can share their identities on the cards.

Materials: role cards enough for the group size.

Time: 10-15 minutes.

Group size: ideally for 12 to 20 participants.

3.3.4 Tools for Strategy 4 - Exploring Identity

1— Who am I?

Goals: it is an exercise to highlight that our identity is multiple and secondly, that we have traits in common also with really different people.

Description: group stands in a circle. The trainer asks participants to step forward once at turn, and saying "I am..." completing the sentence with something related to one's own identity.

Just different kinds of possibilities: <I am tall, I am white, I am Italian, I am rich, I am married, I love animals, I am shy, I am the one who likes the environment...>

Each time a person steps ahead and says "I am...", who shares the same identity steps forward too.

Debriefing: the trainer can ask what kind of common identity had the majority, how each one

felt when he/she was majority/minority, what common aspect came out unexpectedly, what is now "identity", one or multiple, is the identity fixed forever or moveable?

Materials: none.

Time: 10-20 minutes depending on the engagement of the group.

Group size: ideally for 12 to 24 participants.

2— Identity parts

Goals: this exercise introduces the topic of identity and at the same time underlines that we have various identities and memberships.

Description: each person is given a worksheet (circle divided into five equal parts). In the following, it is important not to give any examples of identity parts or group memberships, because this will have a big influence on what the participants will write down.

The trainer explains that everyone has different sides, different roles and functions, and feels belonging to different groups.

Trainer asks to write down one of these "sides" or groups that one feels to belong to in each box. Some things may be easy to grasp, other parts of our identity one can describe in several words if it helps.

Important not to tell or show anyone the words written on the sheet. Give 5 minutes to decide on 5 identity parts.

After 5 minutes you ask if everyone has now filled in each of the 5 boxes, then ask participants to mark ONE of the boxes as the most important. When they have done this, they can choose a partner with whom they can talk for 10-15 minutes about whether the choice was easy or difficult. Participants do not have to show their notes to the partner. It is up to them whether they reveal anything or not.

Debriefing: debate about what identity means for the group and the features it has, can start. Trainer can problematise the idea of fixed identity and mono-dimensional, exploring the connections between individual identities despite their different background.

Materials: 1 sheet split in 5 sectors, for each participant.

Time: 30-40 minutes.

Group size: ideally for 12 to 24 participants.

3— Polarisation

Goals: making visible the differences among identities that seem similar. To bring people to reflect on what identity is. Questioning binary frameworks. Through this exercise the group has a visualisation of the different views within the group. And even people who look similar or who think they are similar to other people based on categories like gender, ethnicity, sexual orientation, ability, age, etc. can have very different views to each other. So it makes the heterogeneity of supposedly homogenous groups visible.

Description: the group stands and the trainer invites them to use an imaginary line or diagonal in the room, to put him/herself as an answer to the trainer's questions.

The trainer names one polarity like male/female and asks people to move. Then he/she can ask for comments.

The trainer can go on with other structural polarities like social class, ability/disability, young/elderly, but can also explore ideologies (progressive and conservative), values (peace/security, inclusion/exclusion).

The asking/moving can be alternate with short discussions in the homogenous groups created each time.

Variation: there is a line that divides the room into "Agree with the statement" and "Disagree with the statement". The participants have to react to a statement that the facilitator says out loud. The participants are not allowed to stand right in the middle, directly on the line but have to choose a side. but they are allowed to move closer or further away from the middle indicating, "I agree more" or "I agree less".

Debriefing: final discussion could be brought to consider if these dichotomies are appropriate and real or pertains to an epistemology of western

civilisation, that should be questioned. The exercise can be strong emotionally, hurting a person and provoke hard reactions, or it can also create debate about the meaning of a word, so be careful and prepare yourself, if you are going to use it.

Materials: none.

Time: 10-20 minutes, depending on the amount of stimuli given.

Group size: ideally for 12 to 24 participants.

3.3.5 Tools for strategy 5 - Training Allies

1— Discrimination barometer

Goals: to enable us to confront our own implicit feelings and thoughts about discrimination. Thus, it allows us to reflect on our learned, common prejudices and our own experiences. It can be used also in strategy 2 about stereotypes.

Description:

1. Part: on the floor there are several sheets of paper with different statements prepared in advance by the trainer. Statements with current references as well as classic stereotypes are suitable. The participants first have the task of reading through all the statements and then selecting one that they will have in their hands (approx. 10 min).

2. Part: the trainer marks a so-called "discrimination barometer" on the floor with masking tape. At one end is the number 1, at the other end the number 10. The number 1 means "not very discriminatory", the 10 means "very discriminatory". Each participant should now read out the selected statement and then place it on the barometer, depending on how he/she subjectively assessed it (approx. 15 min.).

Possible statements:

- Germans are neat, Turks are spirited, Italians are fun-loving, Japanese are hard-working, French are charming, Americans are optimistic....
- Women belong in the house
- A school teacher demands that only German be spoken in the schoolyard is allowed
- A pupil tells Jewish jokes and says afterwards, it is only fun

- Flags are waved during the World Cup
- Women are smarter than men
- Blacks can dance better.

Debriefing: ask participants what this exercise stimulates as reflection about stereotypes and the feeling we feel when we hear such comments.

Materials: masking tape for the line on the floor; many sheets, at least 1 for participants, with written typical rumours or potentially discriminatory daily life situations.

Time: 25-30'.

Group size: ideally for 12 to 24 participants.

2 – Forum-Theatre

Goals: to empower participants be able to act in discriminatory situations. The target of this project is likely to witness discriminatory situations; when more aware about this topic and the connections with one own stereotypes, power, privileges, identities... could be ready to become a good ally.

Description: Forum-Theatre is one of the most used and famous Theatre of the Oppressed technique, used all over the world and also sometimes misunderstood.

It means concretely to show an oppression once and the second time to ask the audience to stop the scene when a discrimination is in action, to replace the victim and to make a change. In turn, each person who likes can intervene on stage. The facilitator helps deepen the research of alternatives, without judging the interventions.

Some of the readers likely have a basic knowledge or more, but basic information is in box 1.

The idea of this path is to create a fictional scene based on real life situations, to analyse the possibility of action from the point of who witnesses the discriminatory situation.

One possible path to get it is:

to collect real stories of discrimination where participants were witness: with a brainstorm, with pairs where to tell stories, round with different proposals to be chosen in a group, etc.

To create sub-groups of 3-5 people to stage a story.

To show the story of each group and activate the Forum-Theatre technique (see box 1).

Debriefing: closing the session with some ritual or comment about the experience, the results, the emotions arose. Then you can proceed the debate activated by the forum session around the strategies an ally can implement.

Materials: some objects, clothes, materials for the scenes can help.

Time: 3-5 hours depending on the group size.

Group size: better from 12 to 24.

3.4 Examples of workshop designs

Here is a possible agenda that emerged from the test pilot sessions with no obligation to follow, and moreover with the attention to be flexible and to adapt them to the specific group and context you are working with.

If you find it useful you can of course replace an exercise or technique with another one you know and that fits the same goal. Some ideas are given and drafted as possibilities not exclusive.

Before setting a detailed agenda with specific exercises, you should first consider if some of the strategies proposed would be more attractive or practicable with your specific group. In general all the strategies and also the workshop need to create a group atmosphere useful for this investigation, that is delicate. So the first and last steps of the following agendas are common.

The agenda is also a flexible tool, because we need to follow the group's process of awareness raising and not a schedule.

If you have to move online, we suggest having sessions of 2-3 hours a day or to alternate 2 hours online with some tasks offline. It is also possible to have a blended version, with some people in presence and some online, but it needs good equipment and preparation.

This is a draft of possible work, using mainly Theatre of the Oppressed (TO) in the field of anti-discrimination action.

Timing

This agenda is created thinking of about 20 hours of workshop split in approximately 1-3 hours for introduction and de-mechanisation, 14-17 hours for the core work, 1-2 for closing. It also depends if you do sessions of 3 or 6 hours a day. In the first case you need a short warm up each beginning and several closing.

PHASE	MAIN GOAL	DESCRIPTION
INTRODUCTION (10'-20')	To help participants to situate themselves and give essential information.	This is very open; some contents: staff presentation, goals of the workshop, expectations, steps in the process, rules of work...
GROUP CREATION (60'-90')	To build trust and openness in the group, to facilitate participation.	Various exercises and games (see section 3.2).
DE-MECHANISATION / PREPARATION (15'-60')	To prepare the ground to explore the specific worklines and to enable the group and individuals to develop their skills related.	Specific exercises (see section 3.2).
CORE WORK (14-17 hours)	To explore discrimination, stereotypes, power, privileges, identity...	See tools in section 3.3.
EXTRAPOLATION / DEBRIEFING (20'-60')	To check the individual wellbeing, to elaborate emotions arose, to share new learnings.	A free discussion or guided or stimulated with specific questions.
CLOSING (15'-30')	To ritualize the end and the leaving.	Evaluation, emotional and ritual closing exercises (see section 3.2).

ANNEXES

Books

ENGLISH

- Boal, Augusto, Game for Actors and non-actors, available at: <https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf>
- Boal, Augusto, Theatre of the Oppressed, Routledge, London, 1979
- Boal, Augusto, Games for actors and non actors, Routledge, London, 1992
- Boal Augusto, The Rainbow of Desire. The Boal Method of Theatre and Therapy, London/New York, 1995
- Boal, Augusto, Legislative Theatre. Using Performance to make Politics, London/New York, 1998
- Boal, Augusto and Jackson, Adrian, Aesthetics of the Oppressed, Paperback, London, 2006
- Schutzman, Mady e Cohen Cruz, Jan (editors), Playing Boal: theatre, therapy, activism, London, Routledge, 1994
- Howe Kelly, Boal Julian, Soeiro José (editors), The routledge companion to Theatre of the Oppressed, Routledge, London/New York, 2019.

DEUTSCH

- Augusto Boal, Theater der Unterdrückten, Übungen und Spiele für Schauspieler und Nicht-Schauspieler, SUHRKAMP-TB NF 361, Frankfurt 1979 +1989
- Augusto Boal, Der Regenbogen der Wünsche, Kallmeyersche, Verlagsbuchhandlung 1999 Übersetzung Jürgen Weintz
- Augusto Boal, Mit der Faust ins offene Messer (Verlag der Autoren 1984)
- Bernd, Ruping, (editor), Gebraucht das Theater. Die Vorschläge Augusto Boals: Erfahrungen, Varianten, Kritik, Lingen, Remscheid, 1991
- Feldhändler, Daniel, Psychodrama und Theater der Unterdrückten, Wilfried Nold, Frankfurt (Germania), 1992
- Fritz Letsch und Wolfgang Fänderl: Videofilm: "Theater, wie im richtigen Leben!" interkulturelles schule - Theaterprojekt "miteinander reden lernen",
- Henry Thorau, Augusto Boals "Theater der Unterdrückten in Theorie und Praxis", Dissertation Rheinfelden 1982
- Simone Neuroth, Augusto Boals "Theater der Unterdrückten in der pädagogischen Praxis, Deutscher Studien Verlag, Weinheim 1994
- Sybille Herzog, Augusto Boals Zentrum des Theaters der Unterdrückten in Paris: Theaterarbeit in der Erwachsenenbildung, Lit-Verlag Münster 1997
- Helmut Wiegand (Editor), Europäische Rezeptionsweisen (Arbeitstitel) des Theaters der Unterdrückten nach Augusto Boal, Verlag, 2005

FRANÇAIS

- Boal Augusto, Théâtre de l'opprimé, pratique du théâtre de l'opprimé, Paris, La découverte (2003)
- Boal Augusto, Stop! C'est magique..., Hachette, Paris (1980)
- Boal Augusto, Jeux pour acteurs et non-acteurs. Pratique du Theatre de l'opprimé, La Decouverte, Paris (1991)
- Boal Augusto, L'arc-en-ciel du désir Méthode Boal de théâtre et thérapie, La Découverte, Paris, 2002

ESPANOL

- Barauna Teixeira Tania, Teruel Tomas Motos, De Freire a Boal, Naque editora, Espagna, 2009

PORTUGUESE

- Boal, Augusto, Teatro Legislativo. Versao Beta, Civilizaçao Brasileria, Rio de Janeiro (Brasile), 1996

CROATIAN

- Boal, Augusto, Igre za glumce i ne-glumce (Games for actors and non-actors). It is published by the Croatian centre for drama education (Hrvatski Centar za Dramski Odgoj - HCDO) and it is possible to buy it from the publisher. For purchasing it someone has to call this number in Zagreb: +385/1/6061084 or the mobile phone: +385/91/5701043.

SWEDISH

- Boal, Augusto, Spil ovelser og lege for skuespillere og medspillere, Gråsten: Drama, 1995
- Boal, Augusto, Förtrycktas teater, Gidlund, 1979
- Boal, Augusto, Förtrollad, förvandlad, förstenad: teater för alla, Stockholm: Gidlund, 1980
- Boal, Augusto, För en frigörande teater 200 övningar och lekar för skådespelare och icke-skådespelare som vill uttrycka sig med teater, Stockholm Gidlund, 1978
- Boal, Augusto, Latinamerikansk teater, Sveriges radio, 1977.

Websites

- CTO, Centre for Theatre of the Oppressed (Rio de Janeiro, Brazil) <https://www.ctorio.org.br/home/>
- Jana Sanskriti (JS) Centre for Theatre of the Oppressed (India and Bangladesh) <https://janasanskriti.org/about-page>
- Giolli Cooperativa sociale, Centre for Theatre and Pedagogy of the Oppressed (Italy) www.giollicoop.it
- Kuringa, Space for theatre of the Oppressed (Berlin, Germany) <https://kuringa.de/en/home-2/>
- SCT - Social and Community Theatre Centre (Turin, Italy) <http://www.socialcommunitytheatre.com/it/>

PARTNER



SOS Racismo Gipuzkoa/ Gipuzkoako SOS Arrazakeria was founded in 1993 to fight all forms of discrimination and segregation based on skin colour, ethnicity or cultural background. When this discrimination is on an individual, group or institutional level we demand tolerance, respect and understanding with equal rights for all. We see cultural diversity in a positive light and support all kinds of cultural exchanges and practices that encourage contact between the local population, immigrants and minority groups. Sos Racismo focuses its work on raising awareness in society about the reality of migrants and about structural racism and multiple forms of discrimination. To this end, it carries out different actions: it advises immigrants on their rights, denounces all forms of racism and discrimination from an intersectional point of view, promotes intercultural relations to end prejudices and help build an inclusive society, and carries out different trainings to raise awareness and educate society.

<http://www.mugak.eu/>



Giolli Cooperativa Sociale is active in national and international projects, working with different target groups, mostly young or marginalized groups, using Theatre of the Oppressed (T.O.) as the primary method to explore their daily experience and social problems, and to facilitate processes of change in the frame of Paulo Freire's pedagogy, Community Development Approach, and active Non-Violence. Giolli provides T.O. interventions and training for operators in social services and projects in different fields (anti-racism, drug-addiction, social disease, psychiatry, education, prevention, etc.) that

involve people of all ages and conditions. Giolli creates performances about different issues by using mainly the interactive technique of Forum-Theatre, attends Festival and Conferences and collaborates with similar entities in Italy and abroad. Moreover, Giolli carries out several projects to prevent discrimination, in particular discrimination against migrants, communities of foreign nationals and LGBTQI+ communities. Giolli's approach is participative, horizontal and creative.

<https://www.giollicoop.it/>



Artemisszió was founded in 1998 as a charitable foundation based in Budapest, Hungary. We believe in an open, tolerant society, where disadvantaged people are given opportunities and interculturality is valued.

We work towards these goals in our home country and abroad as well. We believe that in this current globalised world, the understanding of deeply varied societies is a necessary skill. This is the way forward. Our group has extended its work into two specialized directions: Mira, the intercultural community of Artemisszió Foundation; and Artemisszió Competency Center focusing on self-discovery and skill development training. <http://www.artemisszio.hu/>



KULTURHAUS BROTFABRIK is a cultural centre situated within a former bread factory in a very lively and colourful district of Vienna. Embedded between studios and galleries, the Kulturhaus reaches out to the residents of the surrounding neighbourhood, which is characterized by social housing and

a diverse population but little space for encounters. The Kulturhaus engages with the district through artistic projects and offers the neighbourhood opportunities to get into touch with each other and create something new. It aims at building bridges between the different communities with the help of art and culture. Besides the former factory building Kulturhaus runs another venue at a market nearby: The market stall Stand 129 is used for showings, exhibitions and other events. Kulturhaus Brotfabrik is run by the non-profit organization "Caritas der Erzdiözese Wien - Hilfe in Not".

<http://www.kulturhaus-brotfabrik.at/>



ABOUT THE PROJECT

Anti racism work becomes more relevant in the face of populist tendencies in many European countries. In the polarized political debate, it is important to broaden the spectrum of anti racism work in order to increase the sensibility for this issue in society. We believe that anti discrimination work must be a central issue in adult education across all sectors.

We understand anti-discrimination as the raising awareness, objection to, and fighting against discrimination on a societal level. Our working definition of discrimination doesn't just mean the unequal treatment of people but is based on the construction of groups based on differences in socially relevant categories like gender, sexuality, race, ethnicity, religion, age etc. as supposedly intrinsically different from each other. These differences are used as reasoning and legitimation of unequal treatment of entire groups of people resulting in social inequality. Power and power inequality are inscribed into discriminatory actions, structures and systems.

Our approach towards this problem is to foster reflection and enhance understanding by creative means. Our workshop designs propose formats that link artistic methods with anti-discrimination work. These are co-created among professionals in four different European countries: Spain, Italy, Hungary and Austria. With experts in the fields of participatory video, theatre and theatre of the oppressed as well as social media, we bring our own experience together in four hands-on tool-kits for educators and trainers. Furthermore we offer a collection of innovative evaluation tools that are specifically adapted to the needs of such workshops in the ambit of non formal adult education.

With this, we offer trainers and educators a new set of techniques to expand their field of action. Creative means have a strong potential for personal development and offer space for personal reflection on a very profound level. Our aim is that more teachers, trainers, and educators become aware of this potential!

The toolkits are available in English, Spanish, Basque, Italian, German and Hungarian. They can be downloaded for free on

<https://www.caad-project.eu/>

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