



THE PROJECT

The purpose of ACR is to explore the theoretical bases and practical use of arts and more specifically drama and theater in conflict resolution and conflict transformation. Art has the potential to open insights and avenues for learning for conflict transformation that the didactic presentation of information often cannot. Through drama, one can readily approach the precise problems that can lock people in conflict - intolerance, the inability to perceive an adversary's point of view, and the blindness to one's own contributions to antagonism.

Needs:

Nowadays, youth in many countries face apparently impossible tasks of finding meaningful work, resources to fulfill basic needs, the means for healthy living, and hope for the future

Aim & Objectives:

The aim thus ACR is "to provide the space and skills for individuals and communities to respond to conflict, in all its forms and in all levels of society, in a creative and redemptive way that reaffirms the sanctity of human life." In this respect, the objectives of the Training are twofold: to advance the principles of conflict resolution education, and to help develop conflict resolution education programs within arts-based youth programs.

ACR seeks a bottom-up approach to conflict resolution by helping its "spect-actors" to recognize and name the forces that shackle them in ways that help participants to recognize the personal and community strengths they do have to create positive responses. Through their involvement in ACR participants can discern and build on foundations for dialogue and tolerance.

Arts-based organizations benefit from such training by being able to provide youth with a program that helps build self-respect, respect of differences, and social responsibility, while also providing them skills and processes that help peacefully manage conflicts. Arts organizations already lay a foundation for peaceful conflict resolution by creating a safe environment that encourages the active and open expression of ideas. This Training seeks to build on this foundation by providing arts-based programs a collaborative framework to resolve conflicts peacefully.

Use of art and theatre as shape of participation gone towards the social life

The art serves as glue in the social cloth, it is a cloak that unites several personalities inside a community.



The idea is that I fix in the utilisation of the artistic tool like connection between several individuals, and for the development of a social conscience and participation in the choices of the community, especially for the youth who very often are excluded from the "political" choices or that absolutely they are frightened or they don't feel themselves directly involved. To participate means to be a part of an open community that grows and is defined like collective and shared construction, in which they all are duties bearers, rights and knowledge and here the theatre enters into game once more that in his several fields, the theatre of the oppressed sees itself, it can develop this sense of belonging to the political and social life of the community.

THE ASSOCIATION

“Life is like riding a bicycle. To keep your balance, you must keep moving.”

Therefore, Youth Mobility Center's mission is to:

- a) To provide further opportunities for cross-border mobility within education, training and volunteering, thereby transforming mobility into a widespread phenomenon;
- b) To take steps to attain the objectives of the current European Union (EU) programs for education, youth, culture, citizenship and research;
- c) To facilitate the participation of all young people in mobility schemes and enhance the mobility of all educational staff;
- d) To create partnerships and take action at several levels and with various international stakeholders to increase opportunities for mobility on behalf of young people.

Our goal is to give the opportunity to as many young people as possible to be mobile, to study, work and volunteer abroad. We believe that through mobility young people may enhance their personal development and increase their future employability by developing soft skills that may be proven invaluable in the labor market.

Our incentives:

Our incentive is our firm belief that participation in Mobility Programs - be it through actions specifically targeted against Racism, Xenophobia and Intolerance or within numerous programs dealing with poverty and social exclusion, with minorities and children rights, just to name a few areas of interest - Youth Mobility Center will be able to develop mobility opportunities in favor of children and young people. This way it will promote the understanding of the political and social framework of the EU, and eventually the creation of the so-called European Identity and Active Citizenship. These elements may directly affect positively the heart of the problem namely, the increasing unemployment of young people and the lack of appropriate training and preparation for life.

Our principles:

Our work is in accordance with the principles of the “European Commission Whitepaper of 21 November 2001– A new impetus for European youth”, promoting youth participation, European citizenship, creativity, international mobility as a means of personal growth, as well as with the "EUROPEAN CHARTER ON THE RIGHTS AND



RESPONSIBILITIES OF VOLUNTEERS"



ABOUT THE TRAINERS

“If someone would ask me why I choose to be a trainer, I would say that it was for the coffee breaks. Or to combine my love for the non-formal education with my love for the theater. Or something else. Some time ago I discovered Theater of the Opressed, so I said to myself:

If you're using theater in order to impress a girl, it's ok. If you use it to impress your friends, even better. But why not go crazy and use it to present the society?". And here I am, several years later.”

Ghita Petrus

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ABOUT THE PARTICIPANTS

Riccardo Paltenghi

EVS Volunteer, Pedagogue

“life is a game, so we just need to play it “

Italian guy, he studied fine arts. He arrived in Greece to share his knowledge of playing drama and capoeira with kids and their parents. And, as a real Italian, he can cook perfectly well.

Domenico Ciardullo

EVS Volunteer, Cultural Anthropologist & Juggler

"Life is not waiting for the storm to pass it's learning to dance in the rain". Cultural Anthropologist, Art Historical, Spanish Teacher, Dj, Percussionist, Juggler, Waiter, Traveler and Dreamer. The precariousness of the world has led me to do so many things...And i'm still happy about it!

Esmeralda García

Volunteer. Digital Nomad.

“If you can imagine it, you can create it. If you dream it, you can become it”

Spanish girl, I study architecture but life is more than to be between four walls. I decided to live travelling and enjoy the powerful of the people. Theatre is my passion.

Pedro Mengas.

Digital Nomad and web designer.

“Life is too short to wake up with regrets, so love the people who treat you right, forget about those who dont believe everythign happens for a reason if you get a chance, take it. If it changes your life, let it. Nobody said life would be easy they just promised it would most likety be worth it”

Matina.

Participating in the program. Meet another people from another countries is very important for me. Is very refreshing and open your view like human. I will always suggest to all the ages.

Andreas.

From Athens. My girlfriend want me to participate with her in this project and I'm really liking it. This make work my mind. The process to arrive to the performance is very alternative and helpful.



Montse.

I'm 64 years old. I'm an artiste that dedicate the artistic knowleage to the education. The persons with less opportunities can improve themselves in the sociaty. I'm trainer in this workshop and I really like to work with the people. This village is perfect and the diversity of the group is amazing. The project is really helping to the population to discover another ways to look at.

Josefina.

I'm 27 and I live in Athens. I really like this kind of actions. I like to do formal and not formal activities. I like this kind of educations. The theatre of the opressor is an opportunity to learn more. I'm not an actress but I like the subject and I really believe that small actions have real impact in the society. The audience is gonna feel the impact of this discussions that we are creating. They will be asking themselves things that maybe they already know but the cant express. The best is to say something that you already know.

Sara.

I'm 30 years old and I'm from Italy. I like to travel and experiment life doing differents things. One of my friends is working in the project so I wanted to participate too. The people and the atmosphere is really good and the activity is very interesting. The days are full but I really like it. The main point of the project is to integrate people in this little village in a different perspective with different people and nationalities. The childrens are learning a lot. They are very lucky with this imputs.

George.

I'm 30 years old from Athens. I like Epidavros because theatre in Greece was born here. The project is going perfect and the people is liking so much what we are doing, this experience is very nice for me.

Guita.

I'm a trainer in Nea Epidavros. This week is great to work with different people in the theatre of the oppresor. There are very beautiful things happening here.



METHODOLOGY AND THEORY

“The theater is this: the art of seeing ourselves, the art of seeing ourselves!”

Theatre of the Oppressed was born in 1971, in Brazil, under the very young form of Newspaper Theatre, with the specific goal of dealing with local problems – soon, it was used all over the country. Forum Theatre came into being in Peru, in 1973, as part of a Literacy Program; we thought it would be good only for South America – now it is practiced in more than 70 countries. Growing up, TO developed Invisible Theatre in Argentina, as political activity, and Image Theatre to establish dialogue among Indigenous Nations and Spanish descendants, in Colombia, Venezuela, Mexico... Now these forms are being used in all kinds of dialogues.

In Europe, TO expanded and the Rainbow of Desire came into being – first to understand psychological problems, later even to create characters in any play. Back in Brazil, the Legislative Theatre was born to help the Desire of the population to become Law – which it did at last 13 times. Right now, the Subjunctive Theatre is coming slowly into being.

We discovered that all those forms, independently where they had been created, could be developed and used all around the world, because they are simply a Human Language.

TO was used by peasants and workers; later, by teachers and students; now, also by artists, social workers, psychotherapists, NGOs... At first, in small, almost clandestine places. Now in the streets, schools, churches, trade-unions, regular theatres, prisons...

Theatre of the Oppressed is the Game of Dialogue: we play and learn together. All kinds of Games must have Discipline - clear rules that we must follow. At the same time, Games have absolute need of creativity and Freedom. TO is the perfect synthesis between the antithetic Discipline and Freedom. Without Discipline, there is no Social Life; without Freedom, there is no Life.

The Discipline of our Game is our belief that we must re-establish the right of everyone to exist in dignity. We believe that all of us are more, and much better, than what we think we are. We believe in solidarity.

Our Freedom is to invent ways to help to humanize Humanity, freely invading all fields of human activities: social, pedagogical, political, artistic... Theatre is a Language and so it can be used to speak about all human concerns, not to be limited to theatre itself.

We believe in Peace, not in Passivity!

Above all, we believe that the Theatre of the Oppressed is of, about, by and for the Oppressed, as it is clear in our Declaration of Principles. If you agree with this, we certainly agree with you.

Game playing is the core of Theatre of the Oppressed. An extensive arsenal of well-crafted and expertly facilitated games allows participants to stretch the limits of their imaginations, demechanize habitual behaviors and deconstruct and analyze societal structures of power and oppression. Plus, game playing is fun and builds community!



In **Image Theatre** participants explore issues of oppression by using nonverbal expression and sculpting their own and other participants' bodies into static physical images that can depict anything concrete or abstract, such as a feeling, issue, or moment.

If you don't DO anything different, there won't BE anything different!

Forum Theatre is a performance that functions to transform from spectator (one who watches) to a spect-actor (one who watches and takes action). A short scene by Forum actors presents an issue of oppression and represents the world as it is—the anti-model. Audience members are then encouraged to stop the play and take the stage to address the oppression, attempting to change the outcome through action. The show engages Forum actors and audience members in fun, entertaining and enlightening community dialogue.

Legislative Theatre is an extension of Boal's Forum Theatre techniques and functions to determine the need for, create, and enact laws. Beyond community building and issue awareness, Legislative Theatre uses theatrical techniques to create concrete and specific socio-political impact.

Rainbow of Desire uses Image and Forum techniques to investigate internalized oppression. This highly therapeutic series of techniques asks participants to explore how external oppression causes us to oppress ourselves and helps to identify greater social issues and identify opportunities and even action for change.

Methodology:

Narrative story-telling traditions are an axis of drama for conflict transformation. Traditional idioms, myths, and values maintain a context of meaning and psychological protection for people, particularly when in difficult and even painful circumstances.

Drama provides unique opportunity to participate in conflict narratives outside the burdening constraints and risks of real-life. Actors and spectators both are enabled to step outside themselves, outside of their personal angers and insecurities, outside of their concerns and entrenched positions -- and into dramatic roles that may allow them to try different alternatives and even appreciate the point-of-view of "the enemy." The safety of "make-believe," the suspension of "reality," together with the safety of the facilitated group environment, empowers creative understanding and problem-solving.

Theater provides a group venue for the operation of collective thought, judgment, and application of cultural values. In ACR we intend to work with communities of people who are disadvantaged, hurt, oppressed, and/or enmeshed in conflict. ACR employs carefully-researched dramatic exercises through which the community audiences can actively participate to understand their present difficulties and potential futures through their own collective pasts. We intend to change the ways that people perceive, value, speak about, and act toward each other and the problems they face.



Through their participation in dramatic workshops and presentations, the participants will gain insight into their own feelings and perceptions and community structures that inhibit positive change. By valuing and concentrating on the primacy of narrative, and by seeking to help people to realize their own strengths and to appreciate others' points of view, ACR combines powerful attributes of narrative and conflict transformative mediation.

The children

In this point we keep to underline the importance of the artistic matters in the development of growth of the child or of the adolescent.

The theatre and in this case a theatrical event can develop those abilities that we tend to underestimate considering them unproductive.

The artistic activities are a fundamental tool for the individual expression to be able to talk about the own sentiments to be able to express itself, it is fundamental that a child or an adolescent we have the timeliness of being themselves.

It is necessary to let them express, to be spontaneous, without searching for the perfection, the children are not all equal ones! Even if sometimes we idealise them not always we can put bravery pretensions forward in their comparisons.

the talent is a secret strength, an inner push released from the rational thought, that to certain point appears on the surface, without any reason and to which it is necessary to be left

And the creativity instead? It is the ability of creating and inventing, of managing to solve, argue and problems with the imagination ... and the curiosity! Then? To be creative it would be enough to manage to make sprout in us the seed of the curiosity, becoming able to look around, to be courageous and well-founded, to learn to manage at best our emotions, on to spur us to think continuously ideas and to know the manners to choose those "just" and to realise them.

During the progress of this training course, the involvement of the children of Nea Epidavros in the art environment was necessary reported with the aim of the project.

Indeed through simple activities we tried to bring them closed to the goal of the training course.

We involved them in the message that the theatre of the oppressed wanted to explain.

The art for the youth is a way of awareness, a hidden way, in sense that through some kind of games we let to the children the possibilities to discover the message of the ending theatre performance.

Games and creativity workshop were our tools in this process with the children.

We spent two our per days with the children, enough for create a good environment based of respect and happiness. The figure of the giant was our metaphor in this process, the good and the bad giant represented for us the figures of the oppressor and the oppressed, and it helped the children to understand the message of our performance.

The oppression through the giants... MAIN ACTIVITY : creation of the giants, creativity workshop with the children

Participants: 20

Space : open space

Material: -long stick of woods or plastic.

- wine glue

paintbrushes

Newspaper (daily newspapers)

white base , wall painting

wall paper

Description :

-introduction: the goal of this workshop is to create some huge movable statue that can be useful for a parade or as a tool/ decoration for a scenery or a performance.

First part : the trainer give to all of the participants a piece of paper and a marker, then he/she asks them to draw their personal giant, the good one and the bad one.

When everyone has finished to draw, the trainer ask to put all of the drawing on the floor and on together, the participants have to decided which imagine to used for create the statue.

Second part: then, when the participants have choose the two draws, the trainer ask to them to put a big piece of wallpaper on the floor, and then to create with a marker the shape of the body of the giants based on the two drawing.

Third part: cut the shapes and with the glue, paste the wood\plastic stick on the them.

Then use the newspapers and the magazine for make the depth of the giants.

Let them one day for dry

Four part: check if the shapes are pasted with the wood stick and if the thick is enough to permit to the giant to be moved.

If everything is ok, take the white paper and paint all of the shape.

In the meantime, on other group of participants will start to draw on some cartoon the face and of the giants, cut them and again with the newspaper and the magazine try to create the thick of the facial parts of the giants.

Fifth part: while the other group is making the face, the group of the body can start to decorated or painted it with



colors and recycled materials.

Sixth part, when the faces are finish and also the body, the next and last step is to fix them on together, with some glue and tape.

Seventh part: take them and walk around the village, enjoy it !!!