

Theatre-based
practices to
promote inclusion

toolkit

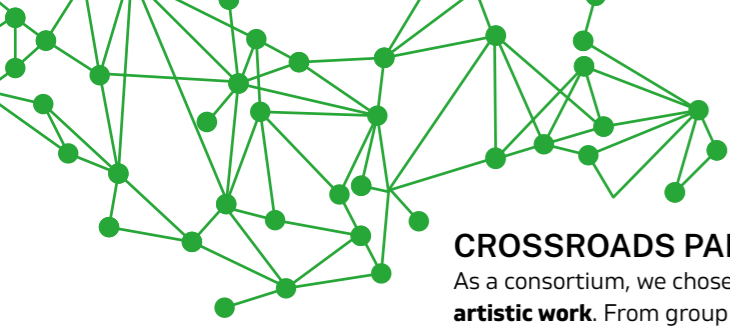
Introduction

The purpose of this toolkit is to bring together some of the most important elements of the CROSSROADS project experience and to disseminate it to people who are professionally or voluntarily involved in the integration of migrants and refugees in contemporary European societies (social workers, linguistic and vocational educators, social scientists, staff of social organisations, intercultural mediators, teachers etc). Due to the project's focus on theatre and performing arts practice, the toolkit is primarily addressed to artistic educators and artists who would like to engage professionally in group coordination.

The aim of the toolkit is to be a starting point for members of the above target groups. Its content is indicative of the methods and practices one can use to facilitate the cultural, social and economic integration of migrants and refugees. It aims to provide some tried and tested tools in order to inspire its users to further research and experimentation in safe environments.

CROSSROADS is a European project under the program Creative Europe (Culture Strand 2021-2027) whose aim is to share cultural practices for the inclusion of migrants and asylum-seekers. The six partner organisations of the project are: Teatro Magro (Mantova, Italy); Asinitas (Rome, Italy); Babel (Palermo, Italy); Medeber Teatro (Brussels, Belgium); Sozial Label (Berlin, Germany); SMouTh – Synergy of Music Theatre (Larissa, Greece). After a successful exhibition during the Santarcangelo Theatre Festival in July 2021, which was the result of years of collaboration among the Italian partners, Crossroads officially started on the 1st of July, 2022 and has a duration of 20 months. It is based on specific European guidelines: literacy, social inclusion, diversity, international dimension, fight against climate change, innovation, spectatorship and support for the recovery from Covid-19.

However, Crossroads is not only a series of actions within a project framework, Crossroads collects the paths of different groups of people from all over Europe that made theatre workshops together. As it involves people, it implies live situations, with artistic, social, but most of all emotional implication for every person directly involved.



CROSSROADS PARTNERS' METHODOLOGY

As a consortium, we chose to set as the goal of our methodology the **production of artistic work**. From group building to the presentation of the final product to the public, a fruitful learning environment was created that enhanced the intercultural skills of all participants (both trainers and participants). Although we utilised arts education tools, our main goal was not to make participants better at theatre, dance and music, but to **develop social relationships and intercultural skills**, focusing on **solidarity and equality**. We chose to create **mixed groups** (locals, people with migrant background, migrants, asylum seekers and refugees) in order for everyone to benefit from interacting with each other. This methodology aims at **transformation**, starting from the experiences of the people involved, moving on to the creation of new experiences (experiential learning) and ending with the transformation of the local (and wider) society. More specifically:

- Teatro Magro's activity is articulated in the field defined as research theatre with the production of shows and theatre performances that move from a situation of permanent laboratory, in which everyone's experience becomes collective material of dramatisation and representation. The work focuses on the techniques of body knowledge, on musical deepening, on the cleanliness of the gesture, with the awareness that the expertise acquired in almost twenty-five years leads to the creation of artworks that convey tangible and positive messages. Teatro Magro draws from everyday life denouncing stereotype, cliché and rhetoric, all permeated by an ironic attitude that forces you to always maintain a high level of attention, concentration, observation and criticism of reality.
- SMouTh approaches performing arts with tested methodologies that do not require verbal communication and are based on spontaneous personal expression. Through structured improvisation tools that require no prior experience, participants discover themselves and their unlimited expressive abilities while playing and having fun. Body language, movement and dance rhythm and music are essential tools capable of telling a story, expressing emotions, communicating ideas and giving participants the opportunity to create together by overcoming their differences.

The open context of improvisation and creation gives participants the opportunity to collaborate, communicate and co-create the artistic product. This helps them to express themselves and connect with others. It also enables them to bypass or overcome social or artistic stereotypes. In this way they have the opportunity to create performances that are direct, timely and express their concerns and contribute to collective social development.

- Babel's methodology is deeply rooted in the world of innovative theater and live performance. Babel operates as a hub for creativity, embracing a wide range of art forms, including theater, dramaturgy, cinema, dance, live music, and more. Babel's approach encourages artists to explore their expertise while promoting collaboration, recognition, and support within the crew, reminiscent of the collective experiences. Diversity, as the lifeblood of Babel, fuels growth and dialogue. Babel recognizes the power of complementary expertise, making it a dynamic force in the world of culture and arts. Babel's commitment to engaging with an array of languages and perspectives, focusing on breaking stereotypes and rhetoric, ensuring that it remains unique and continually evolving. The commitment of Babel Crew to nurturing artistic talent in a diverse community with emphasis on treating the target audience equally and fostering participation.
- Asinitas methodology starts from the conviction that it is necessary, today more than ever, to create opportunities to meet, outside of stereotypes and prejudicial attitudes, and intercultural exchange with people from other countries and cultures.

Theater is a path that accompanies the social and pedagogical work of Asinitas intertwining with ordinary practices-particularly the Italian schools-and greatly improving the quality of the same, consolidating small intercultural communities that are born within the association and helping to root Italian and foreign people in a context that is one of encounter, exchange, "intersection between communities," training, and civic engagement.

We collaborate with experienced theater professionals who, within multidisciplinary teams, artistically lead the work within workshops open to all citizenship; the groups that are formed are mixed in terms of age, languages and country of origin and culture. We experiment with various languages: singing, dance, shadow and figure theater; we dialogue with the city's theatrical spaces, in the persuasion that beauty is the most effective vehicle for any process of social transformation.

- Sozial Label's methodology was based in a group composed by refugees, people with refugee experience and helpers. We have decided together not to make a show or presentation, but an exchange. This exchange would begin in the meetings and would happen in a similar way in an open situation, when the community is invited to the exchange game. A skills exchange, city walks and experiences of festivities were at the core of our practice.
- Medeber Teatro's mission is to propose and carry out theatre and poetry activities for and with migrants of Italian origin wishing to pursue their ties with the Italian cultural and literary background whilst abroad. Medeber's proposition within the framework of Crossroads's activities, was thus to bring together participants with extremely varying language competencies in Italian, to carry out theatre workshop activities to strengthen or nurture their relationship with the Italian language as well as with the cultural and literary heritage of Italy.

Art & Inclusion

But why art and art practice are considered effective in enhancing inclusion of migrant/refugee background people? Let's start from the fact that art is a universal language; subsequently, its perception and appreciation does not require any special language skills. It often reduces the distance between cultures, bringing together in the same framework various and diverse cultural elements and artistically transforming them into something new and inclusive. It creates and conveys powerful messages, often meaningful across cultures or beyond them.

Joint art practice helps develop mutual respect and can be implemented on the basis of solidarity, out of hierarchical systems. Art also implies playfulness, helping to create a safe(r) place for all.

It invites you to step out of your comfort zone. Art practice requires voluntary participation (hence commitment), facilitating integration in groups, communities and societies. Bonding through art can be very powerful and long lasting; the CROSSROADS workshops experience, like most group-based art activities, has proven significantly effective in creating a sense of belonging and accomplishment to the participants. Long term, through arts people develop skills (communication skills, social skills, project management skills etc) that can be used to support inclusion in other contexts, such as education, work, and social life of newcomers.

Why theatre?

Of all arts, the CROSSROADS consortium chose to work mostly with theatre and theatre-based interdisciplinary art (such as music theatre and filmed performances). This choice is based on some qualities and features of theatre that make it a very powerful tool of inclusion:

- Theatre is universal.
- Theatre implies role playing which permits to tackle sensitive and sometimes very personal issues through a fictional distance. In theatre everything is fake but nothing is false. We can share truth in a protected, transformative environment. It is true communication, not mere information.
- Theatre is played, and playing liberates, entertains, educates and unites. Theatre creates communities.
- Theatre is human-centered. Theatre draws on the human experience, psychological and emotional conditions in many different ways.
- Theatre is a form of storytelling; and storytelling is a valuable tool to express our here and now, taking into consideration our past and backgrounds. Theatre is presence.
- Theatre is embodied; and bodies belong to everybody. The body doesn't ask for compromises, it imposes them. Therefore, the utility of theatre in working with social targets in need resides precisely in its ability to cut across language and to go straight to the point.

It can be considered the most complete of arts in terms of making use of all of our body: there is gesture, movement, writing and voice. Voice, not language.

Voice is inimitable and unique, it comes from inside, intimate and revealing. Theatrical act also involves several non-verbal techniques such as mime that can work in communicating between people who do not speak the same language.

- Theatre is a privileged and in a certain way a safe practice where people observe and exchange experiences without a necessary pedagogical, moral, educational or financial aim. Theatre works through spontaneous expression without the need for technical training. This means that all people can perform in one way, so it is an inclusive tool.
- Theatre in the form we mostly know of it (at least in The West), has been established jointly and in parallel with democracy in ancient Greece. It has been used as an instrument for political activation and discourse for millennia. On stage, to the audience and beyond it, theatre has long acted as a political agora, shaping perceptions, raising concerns, initiating debates: inclusion is the major political debate of our era and theatre can be at its service.

General principles of working with migration background groups

— Priority to artistic education or the development of social and intercultural skills?

Priority to the development of social and intercultural skills (creating a framework of trust, respect, equal interaction, active participation, solidarity and acceptance, peer education, intercultural dialogue, etc.) through artistic education and the use of artistic development tools. Artistic development is not an end in itself, although it can be achieved through the premise of social and intercultural development.

- **Solidarity or Charity?** Solidarity! Their difference has to do with power relations. In solidarity, the one who provides transformative educational services is at the same time in the position of the recipient of corresponding services, being at the same time transformed through the same process. In charity, the provider occupies a superior social and symbolic position to the beneficiary. The equal position implied by solidarity facilitates open communication and the creation of trust while further enabling individuals to take responsibility (personal and collective) for their position in the process.

- **Artistic creation in mixed groups.** The participation of locals in the workshops ensures that the groups are not characterised by ghettoisation and introversion. The characteristics of the main target groups of the project (social isolation, exclusion, language and communication barriers, stereotypes and hostility towards them, trauma etc. expected in migrants, refugees and asylum seekers) are not single-dimensional but can be approached as a spectrum experienced by all people in every social and cultural context. The members of the main target groups themselves may differ greatly from each other in relation to these characteristics, and even locals may experience to a greater or lesser extent some of the above situations. Also, the interaction between locals and non-locals may familiarise both sides with different cultural elements, thus transforming the host societies through socio-cultural broadening (necessary for inclusion according to the social model and social justice).

- **Experiential learning:** We often make the mistake of thinking that experiential learning is one in which the participant uses his or her own experiences and experiences. In all contexts, we all use our experiences and experiences. Experiential learning is the learning that takes place through the experience one has in a particular learning environment, not just the experiences one carries with them. For this reason, the focus of the methodology is on mutual transformation rather than cognitive accumulation.

We listen to the needs and try to understand them! We don't judge, we avoid advice. We certainly have stereotypes. Also, our participants from the main target groups, while they are usually and mainly approached as victims of negative stereotypes by the host communities, are themselves carriers of stereotypes both for the host communities and for the members of the target groups who have different cultural backgrounds. Our stereotypes are the "yeast" to start the transformation. They are not necessarily a bad thing, in and of themselves. We just need to acknowledge them, bring them out in a safe way, accept that they have helped us in some way up until now, and then change that mode in order to be more equitable (see: Lemon practice, p. ?)



— **Networking with the local community:** Since the ultimate goal is to transform the local (and wider) community through the development of a political dialogue, networking and working with local community actors and individuals is a must. Also, in the early stages of the process it can help to properly approach the target groups (whose availability in every context cannot be taken for granted).

— **Language, body and voice:** The body is always an immediate means of presenting, transporting and conveying a message, even when it does not communicate verbally. The body is in itself expression and communication, even when it does not act.

In general, for all participants in the workshops, regardless of their level of language proficiency and cultural and social background, this is in itself a ground of experience and enrichment and encounter.

Opening a space for bodily and multilingual expression enhances everyone's expressive capacity, increases self-awareness in relation to others, and establishes relationships even with little common language; it opens spaces for self-discovery. Acting with body and voice enables the construction of playful contexts that are easy for everyone to understand, which decreases the feeling of disorientation and enhances the feeling of presence.

Building a learning space where everyone can experience different languages, express themselves in several languages simultaneously in the game of communication, lowering levels of anxiety and inhibition, but also where everyone can experiment in new expressive possibilities, starting from their own inclinations or talents.

— **A space for relationships and an intercultural community:** In our workshops, we observed a widespread need on the part of participants to access opportunities for interpersonal relationships and sociability that are different from the usual, especially with regard to the relationship between foreign/migrant people and natives of host countries.

We work with groups that within them also present great differences and varieties of backgrounds, ages, life experiences and social-cultural conditions. In European societies, migrant people generally have few opportunities for meaningful interaction with native communities. These are often exchanges that have little authentic interpersonal relationships. They usually take place in rather rigid, involving role-playing in which foreign people mostly participate as users (or caregivers) of services dedicated to them, in highly bureaucratised contexts; in which "natives" enact even very contrasting attitudes - which can range from distrust to extreme diligence and care - always conditioned by the asymmetry or disparity of starting conditions and horizons of mutual expectation.

In this distorted relationship there is a risk of crystallising identities, with the non-Native person who can remain locked into his or her own as a Foreigner or Migrant, and the native instead in the role of those who always act as facilitators or caregivers.

Instead, forming a group that is very diverse in terms of background can be an opportunity and a challenge to defuse these dynamics, to open a gateway and a solicitation to experience other, less stereotypical and taken for granted forms of encounter.

Theatre workshops create transitional communities; the process usually ends with staging. But if an association takes care to give continuity to the proposal, it can become a point of reference in an area and create porous communities in which individuals can experiment with different forms of affiliation, even recursive ones.

— **Self-narrative:** Opening a narrative space enables people to reframe their experiences, reformulate their identity, and generate intimate and confidential processes of knowing with other participants, in an effect of mirroring and sharing.

Storytelling creates a suspended space and time, the time of the here and now and the between us in which each person can re-acquaint himself or herself.

The possibility of putting into theatrical form, in a symbolic way, one's own, perhaps disjointed, painful and disordered experience is a profound and delicate process of healing.

Theater also allows for an extra leap, narrative can become testimony, one's own voice can contain within itself the voice of others and by relating to an audience become collective, political, History.

An extra note from TEATRO MAGRO:

Teatro Magro has been working in the theatre field for almost twenty-five years.

Here are some educational objectives to keep in mind:

1-SELF-ESTEEM: theatre as a neutral zone where to express oneself;

2-SELF-CONTROL: educating the body by itself and in relationship with all elements of reality;

3-RELATIONSHIP: collective exercises towards working together with others;

4-DRAMATISATION: communication of personal ideas and creative writing;

5-AESTHETIC CRITICAL SENSE: improving the ability to observe, listen and give new meanings.

TO DOs	DON'Ts
Contact social-welfare institutions that help reaching the target and dealing with its operative aspects during the workshop; come into dialogue with the city's theatrical reality, calling artists active in the area and meeting the city in cultural spaces	
Take into consideration and respect the target group's diverse features (geographical provenance, religious belief, cultural features...) and needs; treat the target group equally. Highlight diversity as an element of pluralism and opportunity.	Treat the migrant condition just via assumptions, stereotypes or macro-topics, that return a generalist and non-realistic view of things; propose top-down and outside readings regarding the topic of migration that risk giving the audience a stereotypical perception of the workshop participants
Foster the construction of a multilingual/plurilingual environment	Build a monolingual environment
Create multidisciplinary teams with the artistic component and pedagogical-social components	
Foster participation pushing on the value of commitment and responsibility, and on the secondary yet vital benefits that theatre allows, or creating challenges that keep the target connected to the activity; focus more on motivational involvement in group processes; aim for everyone's involvement according to everyone's desire to be present	Force participation as a curricular obligation; Behave as superior to the target, seen just as a fragile subject to support and to teach to; Treat non-migrant users differently, emphasising the difference between "us" and "them";
Allow flexibility in the logistics; change plans when needed. Building flexible workshop practices that can be modified depending on the mood and needs of the group; embrace shorter, condensed creative activities. Plan the work with regularity and with breaks during the workshop. Follow the group's pace even when it is uncertain and troubled: fast change is typical of the migrant target group.	Design long workpaths, as they tend to wear the target out that is more inclined towards shorter and condensed timeframes.

Set simple and achievable goals so that they are attainable and there are no high expectations or disappointment.	Set high goals and create expectations
Give value to the extra-curricular moments (trips, breaks, waits) as pauses that show the mood of the group; create moments of conviviality on the sidelines of the workshop.	
Value and rely on body language as a channel between languages, and insist on the dialogic and relational aspects	
Enhance the biographical background of each person in the group, such as personal stories, artistic and technical skills. Create points of contact between participants; allow for sharing personal experiences if they feel like.	Force sharing.
Gathering the topics from the participants themselves, in order to make the primary dramaturgic material. Take decisions with the participants.	Take decisions for the participants
Create a climate of trust, confidentiality and security. Highlight the similarities, the common features, the points where you feel the group converges or agrees. Establish together a framework with rules and objectives. Be available, listen and support with respect to logistical difficulties related to people's participation	Criticise and comment about other members, their opinions or their artistic performance. Set unauthorised rules.

How to use this toolkit

In the following section, you will find a selection of theatre-based practices; they are just some of many ideas to try working with groups of people with migrant/refugee background, or in mixed groups, together with locals. Either you are an artist/artistic trainer eager to work with this target group, or a social worker looking for playful ideas to try with your group, here you can find some original or adapted tools for your inclusive work.

Please go through the following pages and see how those tools match with your interest and needs.

In the 1st part, we selected a set of energisers/warm-up activities that we believe can be a good introduction with your groups, and can be used in early stages of a workshop or training. In the 2nd part, you can find some ideas to work in a more advanced stage of your meetings; some of them will lead you to develop material for a later project, some others can even lead to a whole performance.

For each activity presented, you can find Step-by-Step instructions, practical tips and suggestions for a time-frame and material needed. Feel free to select and combine activities to create your workshop -and feel also free to adjust the activities to cater your and your group's needs and objectives.

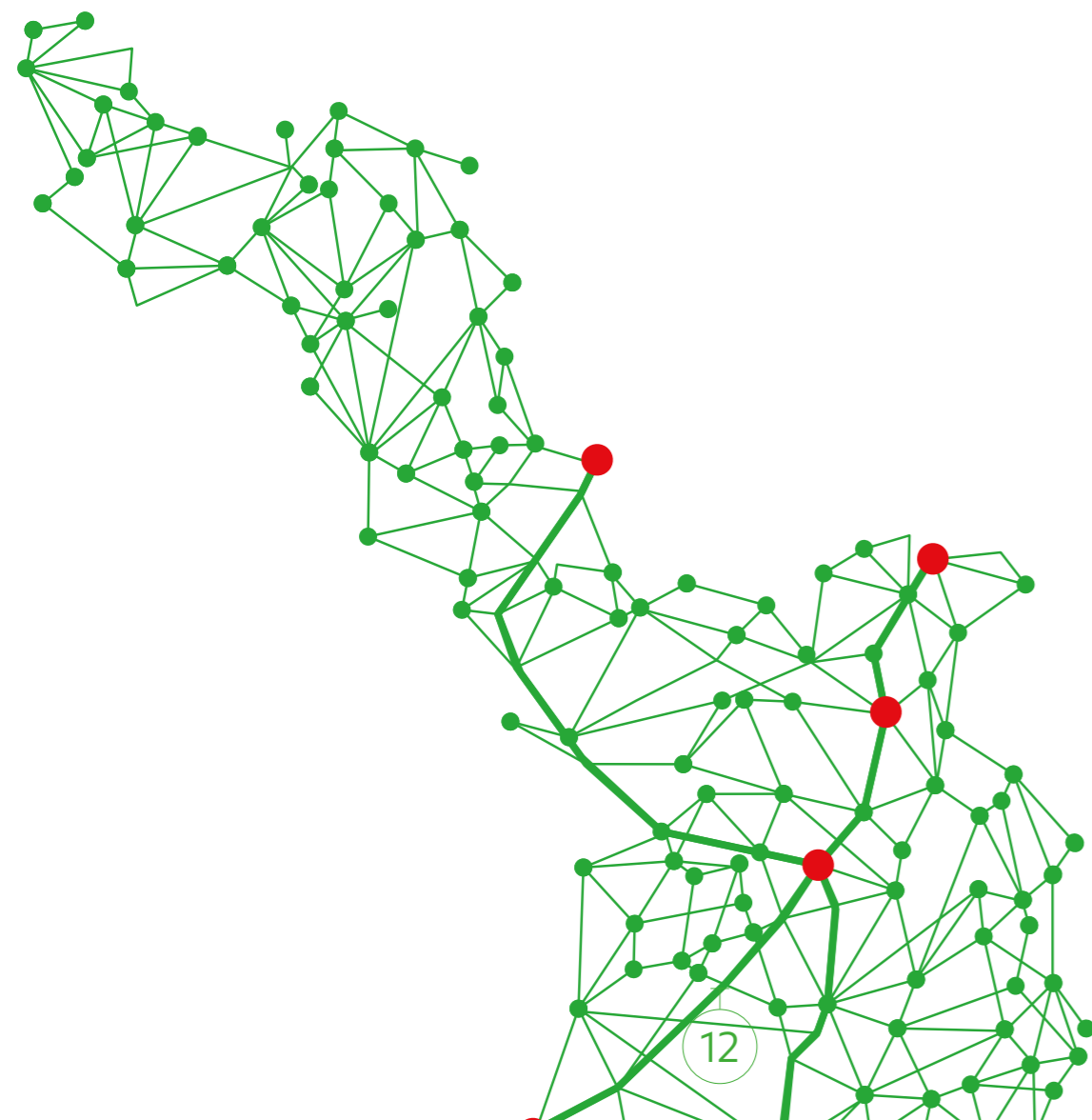
We are sure you will enjoy it a lot on the way!

CROSSROADS Selection of Activities/methods

A. Warm-up and introductory activities

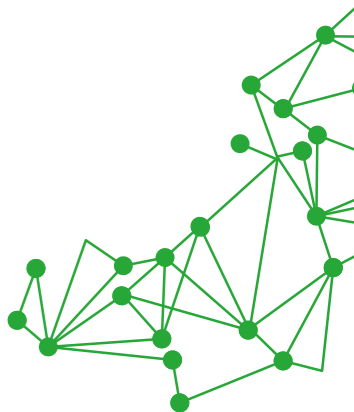
1 HOW ARE YOU?

Partner organization	ASINITAS APS
Name of author	Tamara Bartolini/Michele Baronio
Title of the practice	How are you?
When to use	In the first introductory phases of a workshop
Aims and subject	Increased self-awareness, creation of a welcoming atmosphere, within a space that does not judge but wants to facilitate an encounter and openness towards the other. Developing a sense of group aimed to a better teamwork Practicing exercises on gestures and words, on sounds and names Becoming familiar with one's voice and body Giving tools for non-verbal communication Pushing the participants towards more aware, autonomous and imaginative answers to the proposed exercises Working on personal recollection to express a feeling
Trainers (number/expertise)	1-2 trainers
Material	No material
Setting	A room big enough as many participants



Duration	30'
Participants (number)	6-15 participants
Participants (age)	Older than 14 years old
Participants skills (language, writing, reading)	No linguistic skill is required.
Procedure	<p>First phase</p> <ul style="list-style-type: none"> — Participants stand in a circle. — The trainers ask: How are you feeling today? A simple question that, through voice, body and space, becomes the beginning of everyone's narrative. Each person's first words will intertwine with those of the others. Like glances, 'intertwined' stories are always very intense. — Each person answers the question and expresses their emotion through a body movement associated with a sound or a word. — Everyone repeats. — After this first sharing, everyone repeats the gesture without words or sounds. — Afterwards, anyone who wants to can try to compose a small score with some of the group's gestures from those they remember or that have stuck with them the most. — Everyone repeats. <p>Second phase</p> <p>In the second phase the trainers propose a small vocal warm up:</p> <ul style="list-style-type: none"> — They emit vowels and sounds by combining them with a body gesture. — The group observes and imitates the trainers.

	<p>Third phase</p> <p>In the third phase, the trainers ask a question: What did they call you as a child?</p> <ul style="list-style-type: none"> — The group reproduces the sound and voice of the person who called them as children. The name again becomes a nickname or affectionate name — everyone walks in space and calls his or her name as a child, playing and exploring the sound of his or her own voice
Evaluation/pay attention to:	<p>This activity doesn't encounter any particular difficulties. It is important to listen to the conductors, to be non-judgmental about oneself and to concentrate on contacting one's memories and playing the sound of one's name.</p> <p>Pay attention to the gradualness of the proposal.</p>



2 WARM UP

Partner organisation	Medeber Teatro asbl
Name of author	Francesco MORACA
Title of the practice	Warm Up and Icebreaking activity : Oral production of phonemes
When to use	— The practice is advised at the beginning of a session, as a physical and oral warm-up
Aims and subject	The specific objective of the proposed activity is to help each participant work on several levels simultaneously: Breathing, Articulation, Intonation and Pronunciation, as well as to strengthen and enrich their vocal expressive range.
Trainers (number/ expertise)	1 - The facilitator focuses on oral and physical expression
Material	— Comfortable or sports clothes; — Music and sound amplification if needed.
Setting	Conventional theatre settings, but also in classrooms, or sufficiently large spaces where participants can easily make a circle.
Duration	30' - 45'
Participants (number)	Between 8 and 12 participants.
Participants (age)	Adults and children
Participants skills (language, writing, reading)	No specific skills required. Varying target-language knowledge.

Procedure

- At the beginning participants stand in a very precise circle into the space (ex. a room, a stage, etc.). Standing in a circle and thanks to rhythmic and movement proposals by the workshop facilitator, participants experience a phase of listening and then producing linguistic sounds in the following order:
 - Stage 1: Strong and weak vowels.
 - Stage 2 : Consonants and syllables.
 - Stage 3: Words and sentences.
 - Stage 4 : Poems and songs

Evaluation/pay attention to:

CHALLENGES AND ADVICE :

- We advise conducting this activity with a playful and energetic approach of body and voice.
- Silence plays a crucial role among the various proposals because it allows participants to listen and observe sounds and actions well.

ELEMENTS THAT NEED TO BE CONSIDERED WHEN PROPOSING THIS ACTIVITY

- This activity needs an indoor space because it is more useful in terms of good listening compared to an outdoor space. In addition, participants are asked to exactly replicate the movements and sounds performed by the facilitator, who should pay attention to varying the rhythms of the proposed materials. Even though the language we used in our workshop is Italian, this exercise can be replicated by following the characteristic sounds and phonemes of your specific language.



3 CONTACT AND TRUST

Partner organization	Teatro Magro
Name of author	Flavio Cortellazzi, José Andrés Tarifa Pardo
Title of the practice	Contact and trust
When to use	In the first introductory phases of a workshop
Aims and subject	Subject: Physical listening Aim: Creating chances for non-verbal communication through physical contact, and for reciprocal trust by leaning our own weight onto others; Fostering the group's cohesion.
Trainers (number/ expertise)	1-2 No specific expertise is required
Material	<ul style="list-style-type: none"> • Cubes or any stackable support, being stable enough to bear a person's body weight • Blind folds (of any kind)
Setting	Any space whose floor isn't in too bad conditions or dangerous
Duration	60' - 90'
Participants (number)	6-15 participants
Participants (age)	Older than 14 years old
Participants skills (language, writing, reading)	No linguistic skill is required. The participants need to have physical presence and attention, and are advised against the very last Step of the exercise if they have relevant physical issues.

Procedure	<p>Step 1</p> <p>The participants are standing in a circle, and they each have their shoulders in contact with the neighbor. They all have to search for a common wave-like motion, while keeping the shoulders in contact. At the trainer's signal, they have to Step back, keeping the wave-like movement, and maintaining it as they Step further and further away from each other.</p> <p>Step 2</p> <p>One of the participants stands in the middle of the circle and, as he/she closes the eyes, he/she has to let him/herself fall dead weight. The other must quickly support him in order not to let him fall to the ground.</p> <p>Step 3</p> <p>The participants are in couples. One of the two is blindfolded, the other has to guide him/her around the space in different ways: keeping the hands on the other's shoulders; keeping one hand on the other's back; producing a continuous sound that the other has to follow.</p> <p>Step 4</p> <p>A cube is in the middle of the space. One at a time, the participants have to Step on the cube from the back and Step down from the other side. More cubes are added on top of the first one in order to create a higher structure, and the participants have to follow the same exercise. In the very last round, a participant Steps on top of the structure while the other are at the bottom with their arms crossed. When the person on top decides to fall, the other have to catch him/her.</p>
Evaluation/pay attention to:	<p>The exercise is useful to amplify the level of listening we have on our own bodies and on others'.</p> <p>It needs maximum attention and respecting silence (which is hard to reach and to maintain). Letting ourselves go and trusting others is just as difficult and important.</p> <p>Some people may find contact uncomfortable, so pay attention to the initial reactions of the participants in contact with each other.</p> <p>The progressive danger of the exercise allows a natural increase of the level of attention while maintaining the serious appearance of being on stage.</p>

4 LEMON

Partner organization	Synergy of Music Theatre - SMouTh
Name of author	Andreas Almpanis
Title of the practice	Lemon
When to use	At the beginning of a workshop an/or as inspiration for artistic creativity
Aims and subject	Access to the topic diversity, stereotypes and self-reflection
Trainers (number/ expertise)	1 or 2 Any expertise
Material	<ul style="list-style-type: none"> • 1 flipchart; • Some markers; • Some identical lemons (just some few more than one lemon per person);
Setting	Any space where all participants fit comfortably
Duration	45'
Participants (number)	8-25 participants
Participants (age)	Age 10 or older
Participants skills (language, writing, reading)	Basic language skills
Procedure	<p>Step 1 (10 min): Start with the lemon</p> <p>A. Participants are asked to describe lemons (yellow, size, shape, taste, smell etc), the trainer collects the descriptions on a flipchart.</p> <p>B. Lemons are distributed to participants (or to teams of two); the participants are asked to look closely at their fruit, to examine its distinctive marks and feel the peel.</p> <p>C. Lemons are re-collected and mixed together.</p> <p>D. Each participant (or group of two participants) is asked to come forward and pick their lemon back.</p>

	<p>Step 2 (20 min): Evaluating the lemon</p> <p>The trainer asks some questions, summarizes the contributions and leads over to an input on: individual level/structural level/institutional level; visible and invisible boxes; using a prepared flipchart with examples for the different levels.</p> <p>The following questions can be asked in the plenary:</p> <ul style="list-style-type: none"> – How was it possible to find “your” lemon among the others? How did you recognize it? – Did something surprise you or did you notice something particular? – Does this exercise have anything to do with your everyday life? – Where else do you notice that quite different individuals are put in “boxes”? Which boxes are defined from outside? <p>The coach needs to be prepared for his*her input!</p> <p>Step 3 (15 min): Reflection on the exercise</p> <p>The trainer moderates a short discussion, contributes to it and gives background information on different categories of discrimination.</p> <p>The trainer should be prepared: s.he should have a good knowledge of the different categories of discrimination.</p>
Evaluation/pay attention to:	<p>The example of the lemon stands here as a symbolic introduction. A direct comparison between lemons and humans should be avoided! Non-reflected-on comparisons bear the risk of falling into biologism/naturalism. It does not make sense to assign specific characteristics to social groups (e.g. women), since every individual feels and thinks differently, and has his*her own history. Therefore, the challenge for the coach is here to avoid the transfer of the lemon’s metaphor to supposedly static “cultures” to which people belong.</p>
Reference (if any)	<p>Art4Act</p> <p>ART-BASED EDUCATIONAL PRACTICES AND METHODOLOGIES FOR AN INCLUSIVE SOCIETY - A GUIDE BOOK FOR YOUTH WORKERS</p> <p>https://youtu.be/ABdma6cZYHk</p>

5 MUSIC BOX

Partner organization	Synergy of Music Theater (SMouTh)
Name of author	Despoina Bounitsi, Costas Lamproulis, Filippos Zoukas
Title of the practice	MUSIC BOX
When to use	Can be used as a team building game and to familiarize the team with the rhythm. In its development, however, it can be the basic method of creating a scene.
Aims and subject	The basic object is the use of rhythm with sound, movement and speech. The goal is for the group to work as one body, with synchronisation and a sense of complementing each other. Using these ideas you can tell a story in a very creative way.
Trainers (number/ expertise)	The method does not need previous experience but many repetitions to work. We recommend a group of 15 people but it can work with fewer people.
Material	No equipment needed
Setting	Any quiet spacious room
Duration	60' - 90'
Participants (number)	10-15
Participants (age)	Any age
Participants skills (language, writing, reading)	No skill is needed nor is it a requirement to speak the same language.

Procedure	<p>Step 1</p> <p>The group creates a circle. At random, a member enters the centre of the circle making a movement and a sound in a rhythmical loop. Then another may enter and complete the picture again with a movement and a sound repeatedly and synchronised, then another, and so on, creating a rhythmic pattern. Anyone who wants to leave can leave, but the centre must have at least 3 people and the rhythm must remain constant. The atoms act as a sound mechanism, "a music box".</p> <p>Step 2</p> <p>After several repetitions the group can try to use words or small phrases in addition to sounds, always keeping the rhythm. Without effort, small stories will begin to be created.</p> <p>Step 3</p> <p>The trainer can suggest a theme. Examples: train, factory, sea, bank, etc.</p> <p>Step 4</p> <p>Having the experience this can even be applied to a play or a poetic text.</p>
Evaluation/pay attention to:	It is important to keep the rhythm and everyone participates equally. Those who do not know the language can contribute with sounds or use words in their own language.



6 VOLKFEST

Partner organization	SOZIAL LABEL
Name of author	CARLOS MANUEL
Title of the practice	VOLKSFEST
When to use	Either as an introductory activity or later in a workshop
Aims and subject	Each participant is invited to share the experience of a public festivity which is/was important for her/him and why
Trainers (number/expertise)	1-2
Material	Drawing Paper and Coloured Pens
Setting	Tables and Chairs
Duration	90'
Participants (number)	Maximum 12
Participants skills (language, writing, reading)	Explanation (translation if needed) & Drawing

Procedure	<p>Step 1 (30 min): Each participant is invited to draw a picture of a public festivity which is/was important for her/him.</p> <p>Step 2 (30 min): Each participant is invited to explain (on the basis of her/his picture) what is/was the aim of the festivity, when and where does/did it happen, and what practices and rituals are/were involved, for example if singing or dancing was/is part of it. They are invited to demonstrate it.</p> <p>Step 3 (30 min): The pictures will be showed around a set table with food and drinks in a public space where the passant people are also invited to the same procedure.</p>
Evaluation/pay attention to:	The ambience must be inviting!

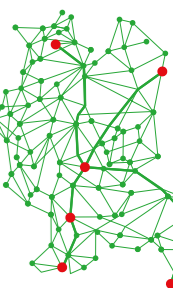


B. Development phase activities

7 A PERFORMATIVE VISIT TO A CULTURAL SPACE

Partner organization	Teatro Magro
Name of author	Flavio Cortellazzi, José Andrés Tarifa Pardo
Title of the practice	A performative visit to a cultural space
When to use	After a few meetings, when the initial introductions are already done
Aims and subject	<p>Subject: The relationship between different cultures; The link with cultural heritage.</p> <p>Aim: Bringing the participants closer to the cultural heritage of the host place; Offering new points of view of the local cultural heritage; Deepening the participants' knowledge through their own personal history; Bringing to the surface common topics among different cultures and analyzing their contact points and differences.</p>
Trainers (number/expertise)	<p>1 per participant</p> <p>A basic knowledge of the place to visit is advised, if not required</p>
Material	<ul style="list-style-type: none"> • 1 recorder per trainer; • 1 phone or other tool for taking pictures and/or recording videos per trainer; • Materials for taking notes
Setting	A place that is meaningful for the local cultural heritage, full of historical and artistic suggestions that allow a dialogue among visitors from different cultural backgrounds.
Duration	90'
Participants (number)	No specific number. The only requirement is that there is one trainer every 1-2 participants.
Participants (age)	Older than 14 years old.

Participants skills (language, writing, reading)	Minimal linguistic skills are required. As an alternative, it is required that the participant is able to use platforms for translation.
Procedure	<p>The exercise is structured as a performative visit to a meaningful space for the local cultural heritage. Each participant works side by side with a trainer, who follows him/her in a prearranged path. The path has milestones in which the trainers give the participant questions or stimuli that help him/her enter in a relationship with the space they are in, and develop considerations, thoughts and comparisons with his/her origin culture. The visit must keep a clear yet familiar tone, in order to create a natural and personal bond between participant and trainer.</p> <p>The work is structured as follows.</p> <p>Step 1: preparation</p> <ol style="list-style-type: none"> The trainers need a preliminary study of the place, along with one or more visits, in order to be informed on the meaningful parts to be taken into account and on the topics and details useful for the practice. Next the trainers are selected depending on the number of participants will be present – in a 1:1 or 1:2 proportion (1 trainer every 1-2 participants). The association between trainer and participant can't be random, but it must consider both personalities and their possible affinities and differences. The path of the visit is then decided and divided in sections. Every section is equipped with a number of possible questions and suggestions to be given to the participants. These can be different per section (a differentiation is actually advised), taking inspiration from the topics and features of the section itself, but it will be handled in a fluid way by the trainer depending on the answers and availability of the assigned participant.





	<p>Step 2: realization of the visit</p> <p>a. The participants are greeted by a reference person (e.g. a museum guide, a cultural operator, etc.) who gives them some general information.</p> <p>b. The couples are assigned, and each couple starts from a different part of the space following the prearranged path. As soon as the visit starts, the trainer has to press play on the audio recorder. During the whole visit, the trainer has the list of questions and suggestions handy, and gives them to the participant in a natural way. Every answer is recorded both with the audio recorder that runs during the whole visit, and with written notes, pictures and video.</p> <p>c. At the end of the path the group meets and makes a few considerations on the experience.</p>
Evaluation/pay attention to:	<p>The cultural differences of the participants with the local heritage is often to be considered: as it is a valuable stimulus, it is also cause for some friction where the differences touch the moral sphere.</p> <p>Do not be discouraged by the linguistic difficulty. On the contrary, it has to be turned into a way to create new communication links by using uncommon tools.</p> <p>Working for more than one hour on the same topic without breaks can be tiring, especially for people who may not be used to museum visits: make sure that the activity takes these tired moments into account.</p>
Reference (if any)	<p>The exercise was born thanks to the collaboration with Fondazione Palazzo Te, that decided to offer to the whole SAI Minori center the free entrance to the Museum along with a guide.</p>

8

GAZE AND VOICE

Partner organization	Medeber Teatro asbl
Name of author	Serenella MARTUFI
Title of the practice	Writing workshop for gaze and voice - a dramaturgy device
When to use	<ul style="list-style-type: none"> – This device can be used either as a one shot activity of about 2 hours. – The device can also be used to create a complete performance. In our experience this can take up to 6 months, expanding the tasks with the creation of movement patterns to match the oral dramaturgy.
Aims and subject	<p>This is a psychogeography activity.</p> <p>The aim is to develop an individual and spoken dramaturgy</p>
Trainers (number/ expertise)	2 - One focusing on oral and physical expression the other on the written production and dramaturgy.
Material	<ul style="list-style-type: none"> – Paper and coloured pens; – A printer if available; – Chairs and tables; – Music and sound amplification if needed.
Duration	The activity can be completed in two hours, or as mentioned above in several meetings to develop and actual performance.
Participants (number)	Between 8 and 12 participants.
Participants (age)	Adults and youth from 12 years old.
Participants skills (language, writing, reading)	No specific skills required. Varying target-language knowledge.

Procedure

- **Stage 1:** Participants are asked to think about two “favourite places” in their city, village, town, etc. (Leave people the freedom to interpret what they understand and feel as being “their city”). These shall be called place A and place B. (A | B)
- **Stage 2:** Participants sit in a circle and each one is asked to present their places A & B to the rest of the group and explain why they chose them. If they/you had the possibility to print the two images depicting A & B, this can help the presentation. (A | B)
- **Stage 3:** After everyone’s presentation, the new task is to think about three other places that connect symbolically, chronologically, or geographically, place A with place B. The group has 15-20 minutes to write and or draw the trajectory from place A to place B, passing through the new 3 places. (A →1→2→3→B)
- **Stage 4 :** Ask participants to divide into couples, to share their trajectory with one another in 15 minutes. (A →1→2→3→B).
- **Stage 5:** Ask each participant to choose a position in the space. When the facilitator calls a participant’s name, he or she can share out loud one image from his/her trajectory. This should be a continuous crescendo, during which all participants can give voice to their selection of images. The exercise ends when all participants have revealed all their trajectories.
- **Stage X:** This exercise can be the foundation of a more complex dramaturgical activity, whereby the interaction of the different images and trajectories can generate movement and text scores. The written and drawn material asked for stage 3, can be used as a pedagogical tool to develop vocabulary, syntax, and more complex texts.

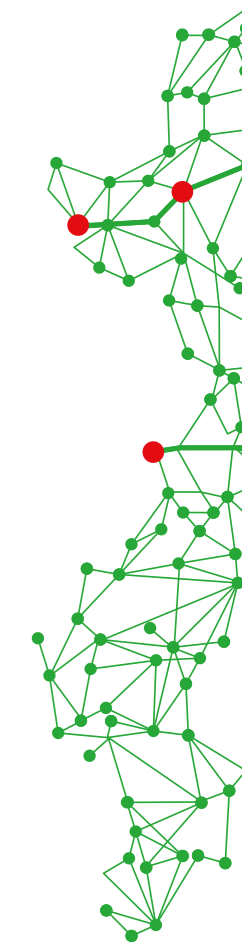
Evaluation/pay attention to:

CHALLENGES AND ADVICES :

- The real challenge of this activity comes from the level of confidence that the group needs to have acquired prior to the presentations (Stage 2). We advise to prepare this activity with a playful and energetic training of the body and of the voice.
- Silence plays a fundamental role in stage 5, when the images of each participant need to be framed by clear moments of silence.
- Think of a chorus singing in images!

ELEMENTS THAT NEED TO BE CONSIDERED WHEN PROPOSING THIS ACTIVITY

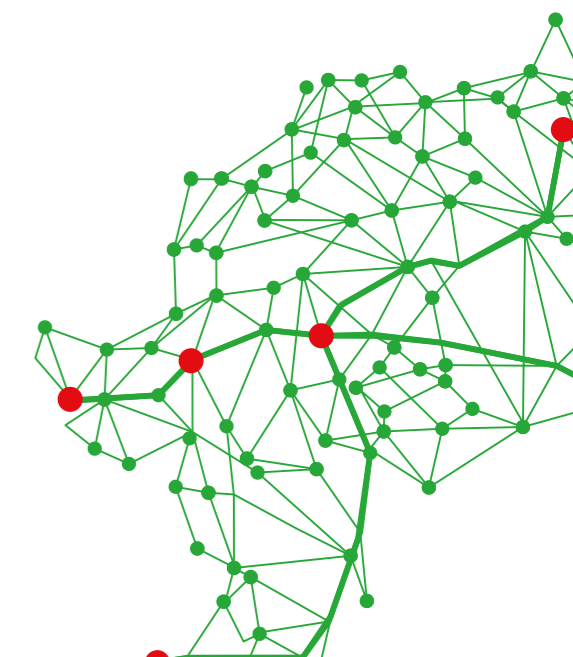
- This activity needs a sufficiently large space, where to easily switch between circle, pairs and scattered formations.
- The images represent the structure within which each participant can experience the freedom of his/her imagination and memory, while remaining faithful to the precision of the image itself. This is a work on memory, but in order to prevent it from becoming too psychological, it is important that the image remains the focus of attention.



9 TELLING MY STORY

Partner organization	Teatro Magro
Name of author	Flavio Cortellazzi, José Andrés Tarifa Pardo
Title of the practice	Telling my story
When to use	In the second half of the workshop, when the participants already know each other enough to create a closer personal bond
Aims and subject	Subject: Personal stories Aim: Sharing and elaborating artistically our own personal stories, including them in a collective experience.
Trainers (number/ expertise)	1-2 No specific expertise is required
Material	Paper sheets for taking notes
Setting	A space that is wide enough and has different areas, allowing each working couple to isolate.
Duration	60'
Participants (number)	Even though they work in couples, the number of participants can be odd (if someone is left alone, a trio is created).
Participants (age)	Older than 14 years old
Participants skills (language, writing, reading)	Minimal linguistic skills are required in a common language. At least one in the couple has to be able to write in the language of the workshop.

Procedure	<p>a. The participant group in couples. Each couple has to choose a space in which they are asked to remain silent for 10/15 minutes.</p> <p>b. After the time of silence, one in the couple has to tell his/her own personal story in 12 steps. The steps are written on paper. The exercise is reversed, and it is then the other person's turn to tell his/her story.</p> <p>c. The group gathers again, and each couple shows the others the result of the previous steps. One person of the couple is on stage, and while the other person reads the steps of the story of the person on stage, this has to associate a gesture to each step.</p>
Evaluation/pay attention to:	<p>The exercise requires the same level of trust that is implied in the first practice described.</p> <p>It is important to create couples that unite migrants and non-migrants, as well as to make the trainers themselves participate: trust and openness must start from the trainer and local citizens in order to make the other person comfortable and asking targeted questions. There is a risk that the other person makes the same question as the local participant, in order not to make mistakes (from his/her point of view), and therefore it is important to continuously stress that any question is acceptable.</p>



10 THE ROW

Partner organization	Babel Crew / Amuni
Name of author	Giuseppe Provinzano
Title of the practice	The Row
When to use	During the construction of dramaturgy and characters for a theatre play or performance.
Aims and subject	The row, with its continuous back-and-forth movement of 8 or 10 Steps, serves to focus both physically and mentally. It's a kind of "physical mantra" that, in its unceasing repetition, not only clears the mind but also frees the body, making both capable of creating.
Trainers (number/ expertise)	The director or the acting-coach.
Material	No need for props.
Setting	Any space, indoors or outdoors, where it's possible to fit in the number of participants.
Duration	20' - 30'
Participants (number)	1 to 20 (depending on the space)
Participants (age)	14 - 40
Participants skills (language, writing, reading)	Basic language skills, physical stamina.

Procedure	<p>Step 1: Participants form the line: outside the scene, they first find a spot one by one in the space, and then one by one, they find their place in the line at the back of the stage.</p> <p>Step 2: The line begins: to start the line, there is no external input. It's the participants themselves who will find a way to start, the number of Steps, and the rhythm. The only instruction is that one person starts, and they set the rhythm and pace.</p> <p>Step 3: All participants are in the line (8/10 Steps) up and down the stage. With the same rhythm and the same leg! If someone makes a mistake, they stop at one of the two ends of the stage to restart with the others.</p> <p>Step 4: After verifying that the group has managed to form a compact and synchronized line, the conductor provides them with input: These can be physical, rhythmic, or emotional.</p> <p>Step 5: If necessary, the conductor, after ensuring the solidity of the formed line, directs the actors, even individually, towards scenic situations and character developments.</p>
Evaluation/pay attention to:	It's a dynamic tool to give the performer the opportunity to become a blank page upon which to write and create physical and psychological features of a Character alongside the director.

11 CIRCLE SONG

Partner organization	Babel Crew / Progetto Amuni
Name of author	Sergio Beercock
Title of the practice	Circle Song
When to use	Usually at the end of physical training, to create a link to work with rhythm and vocality.
Aims and subject	Create the conditions for each participant to enter a state of common rhythm and be aware of the whole group's energy and attention.
Trainers (number/expertise)	The music expert.
Material	No need for props.
Setting	Any space, indoors or outdoors, that fits the number of participants in a circle.
Duration	5' - 15'
Participants (number)	Between 4 and 20.
Participants (age)	14 - ∞
Participants skills (language, writing, reading)	No language skills needed: just concentration and basic sense of rhythm.
Procedure	<p>Step 1:</p> <p>The performers stand in a circle facing the center, and start stamping their feet at a spontaneous bpm speed.</p> <p>Step 2:</p> <p>Someone, individually starts clapping hands (in addition to the feet-stamping) on a personal rhythm: gradually each-one of the group joins, either synchronizing to someone else's rhythm, or going into polyrhythm.</p>

	<p>Step 3:</p> <p>Anyone can start adding rhythmical vocal noises or notes, and gradually everyone joins in, as before.</p> <p>Step 4:</p> <p>The vocal noises gradually become one long and continuous note: everybody gradually tunes in (the clapping and the stamping never stop, in the meantime).</p> <p>Step 5:</p> <p>Anybody who feels capable of doing so, can do different notes and harmonize, to create a "drone"-choir.</p> <p>Step 6:</p> <p>The clapping and stamping end altogether at a common signal, and the drone-choir remains: one by one, anybody can go to the center of the circle and sing freely among the harmonized drone-choir (we strongly encourage to improvise with words of each one's mother-tongue), then go back to the circle circumference and give space to someone else.</p> <p>Step 7:</p> <p>Everybody turns to face the outside of the circle, so nobody can see each other, and find an end to the drone-choir: it can be gradual, or it can be sudden at a common signal.</p> <p>Step 6 (alternative) :</p> <p>The performers can also continue stamping and clapping, and start walking freely in the space while continuing the improvisation: the trainer can decide to end with Step 7, or to link the exercise with subsequent different ones with no pause in the middle.</p>
Evaluation/pay attention to:	The Circle Song is a very ancient ritualistic activity, and in our case, we believe that it brings together as many artistic disciplines at once (body, movement, vocality, composition, impro), together with developing the group's internal ability to listen to each other, and to work as a team by bringing each one's personality and human specificity to a common ground. All this, without the need for verbal communication or language skills.
Reference (if any)	THOMAS RICHARDS' GROTOWSKY WORKCENTER "The Living Room" performance: "The Living Room" - Workcenter of Jerzy Grotowski and Thomas Richards

12 THE CHILDREN'S PHOTO

Partner organization	ASINITAS APS
Name of author	Tamara Bartolini/Michele Baronio
Title of the practice	The children's photo
When to use	At the end of the workshop
Aims and subject	<ul style="list-style-type: none"> – Identifying with your inner child, rediscovering the emotion of the photo through the position of the body – Self-awareness and concreteness. – Imagination, the ability to visualise a fantasy. – Expressive capacity through gestures, voice, sounds and movements. – Observation, the ability to memorise, imagination and – improvisation. – The connection with the experience of the 'here and now' of the scene. Interpreting in an authentic way and anchored in the emotion being experienced.
Trainers (number/ expertise)	1-2 trainers
Material	Everyone has to bring a photo of themselves as a child
Setting	A room big enough as many participants
Duration	30'
Participants (number)	6-15 participants
Participants (age)	Older than 14 years old
Participants skills (language, writing, reading)	No linguistic skill is required.

Procedure

First phase:

- The participant displays a photo from when they were a child, the first one that comes to mind.
- The participant after viewing the photo assumes the same position with the body and tries to remember all the details: colours, positions, looks.
- Try answering these questions:
Where was I? How old was I? Who or what is standing next to me? Who is taking the photo? What year was it?

This is a real oral writing exercise: the participant enters the picture with the body and emotions

Second phase:

- In the second phase, the participant shows the photo to the rest of the group and tells the story of that photo: who is in it, when and where it was taken, by whom, why, etc.

Third phase:

- In the third phase, everyone writes the story of their own child photo: It is usually work that is done at home.

It is in one's own intimacy that private writing comes to life through the use of lived experience with the 'representation' of the photo. It is an intimate and autobiographical process, an ideal meeting place between public and private space, which could also be shared with the use of the microphone voice capable of revealing, with all the ripples, the intimacy and beauty of every single moment experienced.

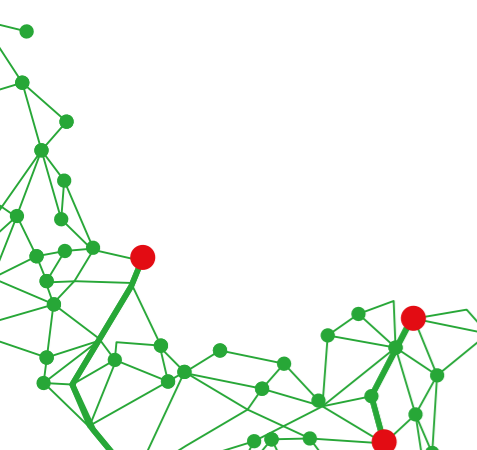
Evaluation/pay attention to:

This activity doesn't encounter any particular difficulties. It is important to listen to the conductors, to be non-judgmental about oneself and to concentrate on contacting one's memories and playing the sound of one's name. Pay attention to the gradualness of the proposal.



13 WORD CHOREOGRAPHY

Partner organization	Synergy of Music Theatre - SMouTh
Name of author	Despoina Bounitsi
Title of the practice	Word choreography (choreography composition method)
When to use	The method is used when a group is in a creative stage, knows the topic it wants to present and wants to move from the ideas stage to the creation of a choreography.
Aims and subject	The basic object is movement. The aim is to express emotions and ideas through movement and the composition of choreography that expresses the group and meets its potential.
Trainers (number/ expertise)	1
Material	Papers, pencils, or blackboard and markers. Optional use of music
Setting	Any quiet spacious room
Duration	90'
Participants (number)	10-15
Participants (age)	At any age
Participants skills (language, writing, reading)	It is good if some members of the group (not necessarily all) speak a common language or can fill in the meanings in non-verbal ways.



Procedure	<p>Step 1</p> <p>The group is divided into smaller groups.</p> <p>They discuss the main topic openly and write down the words in the form of keywords</p> <p>Example if the topic is "Home" the key words could be: safety, protection, rest, hospitality etc.</p> <p>Step 2</p> <p>Then they choose the most typical words and try to match them with movements. It is advisable to choose the first spontaneous movement that comes to mind when thinking of a word.</p> <p>Step 3</p> <p>We put these movements in a sequence that we feel matches and repeat them several times to form a unit.</p> <p>Step 4</p> <p>We present our choreography to the whole group and we can combine it with the choreographies of the other groups to create a larger material</p> <p>Step 5</p> <p>If I want to further develop my choreography I can change the speed, the level (down, middle, up) or the directions in space, create repetitions or combinations with different groups making my choreography even more interesting.</p>
Evaluation/pay attention to:	<p>It is important that participants feel confident and safe to express themselves freely with their bodies. There is no right and wrong. Everyone should make movements they feel comfortable with.</p> <p>It is good for the instructor to give lots of examples and ideas throughout.</p> <p>If you use music let it be simple music without lyrics that gives a common rhythm .</p>

14 CITY WALK

Partner organization	SOZIAL LABEL
Name of author	CARLOS MANUEL
Title of the practice	CITY WALKS
When to use	After the introductions phase
Aims and subject	Each participant chooses a public space where they have lived a personal experience, that s/he would like to share with the others. The city wins multiples significances, becomes richer and transforms itself and its history.
Setting	City
Duration	90'
Participants (number)	Maximum 12
Participants skills (language, writing, reading)	Language & Translation (if needed)
Procedure	<p>We go together to these places as a group expedition.</p> <p>Step 1 (15 min):</p> <p>Each participant is invited to describe this place after her/his observations.</p> <p>Step 2 (30min):</p> <p>The inviting person tells and shows the others why for them this place is a kind of personal memorial, so that each one can see and experience the city as a spectrum.</p> <p>Step 3 (30 min):</p> <p>Each participant tells how their perception was altered after the excursion and tells associated circumstances from other places.</p>
Evaluation/pay attention to:	Try to observe the most divergent perceptions between the place and time of the excursion with the experience that was exposed.

Further resources

Complementary CROSSROADS audiovisual material*:

- CROSSROADS documentary: <https://vimeo.com/smouTh/crossroads>
- INSIDE short film: [INSIDE by SMouTh on Vimeo](https://vimeo.com/smouTh/inside)
- CROSSROADS remote workshops: <https://drive.google.com/drive/folders/1hFw7Pz-1R58nJu878DzykheFiT3W4X7kM?usp=sharing>
- CROSSROADS workshops photo material: https://drive.google.com/drive/folders/1xa-hljsTJZJGpH6bG2Ofba2sHrQZ8Zas7?usp=drive_link

*Note: This information is excluded from the public version of this toolkit, since it contains sensitive information.

Other projects with useful resources:

- Fundatia Parada Italia: <https://parada.it/>The project was driven by the need for understanding youth's social distress and exploring scenic arts (theatre and circus here) as a tangible method to change people's wellness.
- "Parada-is", a show produced within this collaboration: <https://parada.it/parada-is/>
- Dictat – Performative Culture Cooperation for awareness on past European DICTA-Torships", by Teatro Magro (EU Culture programme).The project called for the creation of a transnational network of European organisations aimed to the realisation of a play travelling throughout various European countries.
- <https://www.teatromagro.com/en/progetto/dictat/>
- SUB.ITA project involved a group of migrants taken into the Mantua and Province local services' care in a socio-cultural integration programme. The project uses theatre and artistic research to promote social integration by giving value to cultural identity as a resource and helping people in distress to take root in the local area. SUB.ITA: <https://www.teatromagro.com/en/progetto/sub-ita/>
- INCROCI", an exchange of good practices among Teatro Magro (Mantua), Asinitas APS (Rome), and Associazione Babel Crew/Progetto Amuni (Palermo). All three could not only involve their participants in a wide and systematic integration activity, but also had the chance to stage the final demonstrations of their work at Festival Santarcangelo di Romagna.
- <https://www.teatromagro.com/en/progetto/incroci-pratiche-di-scambio-e-confronto/>
- MigrArt Lab Conference: <https://www.altamaneitalia.org/incroci-migrart-lab-conferenze-il-teatro-sociale-educa-alla-necessita/>
- Book "INCROCI. Esperienze di teatro per una comunità interculturale": <https://www.cuepress.com/catalogo/incroci>
- DeTalks: A project creating a guidebook with non-verbal arts-based practices aimed to assist the linguistic training of migrants and refugees.https://www.rootsnroutes.eu/data/file/DeTalks_Guidebook_English.pdf

- ART4Act: https://www.rootsnroutes.eu/data/file/Art4Act_Toolkit.pdf
- ENACTING METHODOLOGY of Social Research: <https://enacting-project.eu/methodology/> - ENACTING Training Course (MOOC Platform): <https://enacting-project.eu/mooc-platform/>
- U-CARE: <https://www.rootsnroutes.eu/data/file/U-CARE.pdf>
- RE.M Redazioni Multi.lingue intercultural vision project (www.lerem.eu): Asinitas has been participating with a vision group in the theater seasons of Teatro Argentina and Teatro India (2018/2019), and in the Attraversamenti Multipli festival (2021 and 2022 editions) in collaboration with Teatro e Critica and Dominio Pubblico.
- Literacy Act-Basic literacy through community theater project: (www.literacyact.eu) An Erasmus + coordinated by Asinitas with partners in Belgium, Germany, Cyprus and Sweden.

SOME GOOD PRACTICES:

Teatro delle Albe, a theatre company born in 1983 that since its first steps included in its staff some Senegalese griots as integral part of the artistic process. With this “afro-romagnol” education, the company offers an original theatrical melting-pot that combines dramaturgy and dance, music and dialects, invention and roots.

Website: <https://www.teatrodellealbe.com/>

Marco Baliani, actor, author and director since 1989, experimented choral dramaturgies with a constant attention to the participation of actors from different countries and the work with local communities.

Website: <https://www.marcobaliani.it/>

FURTHER READING:

Khosravi, Shahram (2020) Bordered imagination, in “Crisis Magazine. Revisiting Europe’s ‘Migration Crisis’” <https://crisismag.net/2020/12/09/bordered-imagination/>

Porcheddu, Andrea (2001) Adriatico. Manuale per un viaggio teatrale nei Balcani, Udine:Css Udine

De Marinis, Marco (2011) Il teatro dell’Altro. Interculturalismo e transculturalismo nella scena contemporanea, Lucca: La Casa Usher

Sharifi, Azadeh. (2017). Theatre and Migration Documentation, Influences and Perspectives in European Theatre: Structures - Aesthetics - Cultural Policy. 10.14361/9783839432433-005.

Musca, S. (2019). Theatre and Migration between Ethics and Aesthetics. Performing Ethos: International Journal of Ethics in Theatre Performance, 9(1), 3–8.



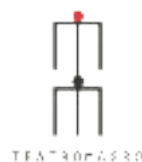
www.crossroads-project.eu/



contatti@asinitas.org



medeberteatro@gmail.com



teatromagro@teatromagro.com



info@smouth.com



babelcrew@gmail.com



info@soziallabel.de

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