



ART OF FACILITATION FACILITATION OF ART

Compendium from the project.
Erasmus+ Youth.
2017-2018



Erasmus+

FOREWORD



This Compendium reports the activities practiced through the Erasmus+ Mobility of Youth Workers project “Art of Facilitation”. This project was implemented by 3 main phases - 1. residential training course on using performative arts in human rights education, 2. intermediate phase - applying the practices back home in youth work, 3. Residential seminar to evaluate, document and disseminate the outputs in 2017-2018. The project was supported by the National Agency in Netherlands under Erasmus+ programme and was implemented by Stichting Internationale Werkkampen and Youth Association DRONI.

Due to recent critical political events en Europe, especially youth are experiencing a severe crisis of values, integrity, and identity. Unfortunately, we live in an age in which democracy and human rights are questioned every day and youth are facing human rights violation, hate speech and discrimination - online and offline. Human Rights Education (HRE) is believed to strengthen youth’s understanding of these issues and enable them to act towards positive change.

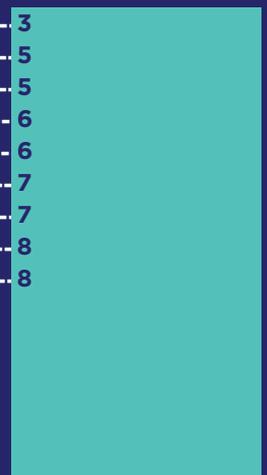
A general consensus exists in the field, that educational methods which actively involve youngsters, relate the content to their lives successfully make the content much more meaningful (Suarez, 2007; Tibbitts, 2008). Our methodology was based on the practices on Augusto Boal (2006), who utilized performing arts as a form of critical pedagogy and human rights education through a method referred to as Theater of the Oppressed. Through this creative process, participants have an opportunity to develop critical consciousness. The experience is both intellectually and emotionally engaging (Gardner, 1990). The use of performing arts in youth work has the potential to accomplish the empowering and transformational goals of HRE.

This compendium is not just another boring report by some non-profit, but it actually guides you through different experiences that youth workers have had with facilitation, improv, forum theater and image theater spiced up by the editor. The views expressed throughout the compendium may represent the interview from the perspective of the editor.



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IMPROV ACTIVITIES CREATED DURING “ART OF FACILITATION”

CIRCLES - *contact improvisation on gender matters*

1. divide the group into subgroups by gender;
2. one subgroup goes into the middle, the other form the outer circle,
3. then they break into pairs.
4. First the outer subgroups mirrors the inner (they can't touch),
5. then inner subgroup close their eyes and the the outer can move them freely (arms, legs, dancing, etc),
6. then they switch roles;
7. change the position (outer and inner) and the pairs;
8. debrief



MYSTERY-BOX - *empowerment, keep the audience engaged*

1. bring a box in the middle;
2. tell the group that there is a picture of someone famous and they need to guess who is it;
3. one by one they can start taking a look and say 1 adjective to help the rest to guess and then mute;
4. the group can “sacrifice” more people to get more adjectives;
5. in the bottom of the box the “picture” is a mirror;
6. debrief.



EMOJI - *group dynamics, emotions, warmup*

1. participants form the circle;
2. they each get an emotion,
3. facilitator gives them a statement (“I’m married.”, “I killed my cat.” etc).
4. they repeat it with their given emotion.
5. They get a new emotion and new statement each round;
6. debrief.



TOYSTORY - *story-telling, warmup*

1. split the group into 3;
2. give the groups the roles: group 1 comes up with the objects (washing machine, napkin, stapler...), group 2 comes up with the setting (hospital, stadium, parliament...) and the group 3 acts it out.
3. they exchange the roles.

3X1- *energiser, warm-up, emotions*

1. Participants line up.
2. One goes in front, facing the rest and says a statement with an emotion and expression/movement (for instance “You look nice.” angrily).
3. The group repeats the statement 3 times with the same emotion and expression/movement.
4. next participants comes up with the new statement and emotion, and repeat;
5. They keep using the same statement until everyone had their turn, then they come up with a new one;
6. debrief.



CAROUSEL - *icebreaker, leadership, communication*

the boss is sitting in the middle and their team circling around him/her only allowed to talk to them when they are face to face telling them about the issues and problems.

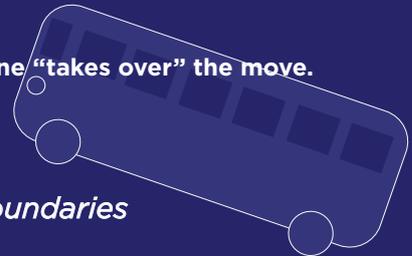


CHARADES - *icebreaker, warmup*

each participant get a statement, they can't share with each other, they need to act it out and then discuss/guess. In the end they discover that they each had the same statement.

SOCIAL BUS - *icebreaker, warmup*

everyone invents his/her own move and when gets on the bus everyone "takes over" the move.



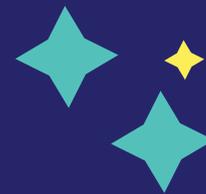
COULD I? - *related to sexual harassment and personal boundaries*

Participants get into pairs, one asking the other to touch them, with getting each time a bit more personal. The asked person can say no any time. After a few minutes they switch, then discuss

"theater tasteries"

ACTIVITIES IN THE NETHERLANDS

Frank, Kaske and Iris



This group is a big enthusiast of the theater, therefore they bombed with theater workshops indoors and outdoors in the streets. There are specific topics that they have touched like "the role of money in our lives", "what is love", but also an open theme.

Frank enjoyed the street activities a lot, *"using social gatherings, like markets, street art festivals can be a good way to find an audience."* Frank organised a shadow lab on heechspanning festival.

To make a shadow lab you need a sheet and lights, so you make a theater using the shadows. This easily grasps the attention of the pedestrians.



"Focus on hot topics!"

ACTIVITIES IN GEORGIA

Ketevan and Irakli



Ketevan and Irakli worked together with their friends to create two training courses for the local youth and youth workers. Ketevan breaks it down to personal first *"Overall, I left my comfort zone in terms of acting on stage, expressing emotions and improvising, which make me more confident and open for new challenges. I think this part was the most important for my personal and professional growth."*

Ketevan and Irakli have spent some quality time on organising the activities. Their focus was gender-based violence and womens' rights - this is a very big and hot topic in their community. The events were quite popular and around 30 people attended both of the training course, who were really satisfied.

Ketevan and Irakli were also satisfied, they highlight the transformative power of the forum theater. Ketevan adds, *"I think the fact that 30 new people within the organization knows how to use forum theatre as a tool for activism will contribute to creating more creative and artistic project in future with more powerful messages using the universal language of art."*

Forum theater can have a great role in social education, awareness-raising and conscientisation. With a supportive environment it covers participatory, collaborative and experiential learning principles in human rights education. *"it's not only getting knowledge, but actually experiencing the oppression on yourself, you cannot really stay unchanged. What is more, it gives you this inner desire to solve the problem and act!"* adds Irakli.



"#gorural"

ACTIVITIES IN FINLAND

Zakarias

Zakarias from Finland had a very specific target group for his intermediate phase activities - he wanted to do something in a smaller town, where there are not so many possibilities for the local youth. *"There is a need for this type of activities and the offer is lacking. This project has been a good start to make the offer,"* mentions Zakarias in the interview.

Forum theater done in a smaller village has more potent impact. People at rural areas are often considered as less progressive and closed. Human rights education brings the possibility for change.

"It's very important to establish a partnership with the local stakeholders before arranging the forum," says Zakarias, *"try to contact the municipality, local NGOs, youth centers and media."* One Forum theater activity can be a factor for discussions about the topics which can be a taboo in a smaller community. *"sometimes taboos are never challenged, involving youth is already a good step for human rights education."*



"Boost of creativity"

ACTIVITIES IN ARMENIA AND MOLDOVA

Tatev and Catalina

Catalina and Tatev organised the activities for the youth organisations where they volunteer. Both of them are quite large and sometimes not everybody gets to meet each other. Tatev and Catalina used improv sessions with the volunteers.

"Firstly, improv has broke the ice between the volunteers. After some time we felt quite open to perform, this is great for the team, you get rid of the awkward barriers," says Catalina. *"Improv also has a great teambuilding potential, while performing you see who's good at what - being quick, funny, creative, observing, analysing... observing this pattern in the each other helps the team to work together more smooth and be productive,"* adds Tatev. Catalina suggests to bigger organisations to use improv as well for human resources development.



“art of facilitation 1,2,3!”

ACTIVITIES IN UKRAINE

Artem, Olha and Pavlo

Three comrades from Ukraine teamed up with the National Youth Council to create educational activities for the local branches. Pavlo says, this helped a lot, it's good to have an institutional support from the organisation, while finding the relevant participants, finding the venue and materials for the workshop.

All three have created a crash-course on facilitating the activities in human rights education, which they did in three cities of Ukraine. Olha says COMPASS has helped a lot, *“I was so surprised that I didn't know about this book, it's definitely a book a youthworker should use everyday!”*

“We want to go nation-wide, we plan to make a series of this kind of crashcourses in all the local branches of the national youth council. A small tip - use the same visual identity and cover your event on the social media to create a positive branding image, so that more are interested!” says Artem. *“One can actually get a financial support from the Youth Department of Council of Europe to make a national training course on human rights education, not many people know about it!”* adds Pavlo.



“Be careful!”

ACTIVITIES IN SPAIN

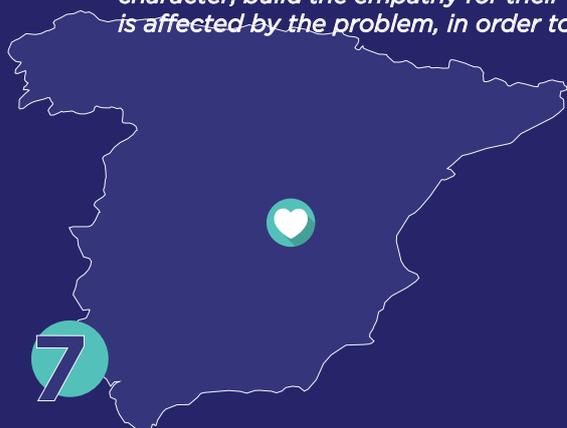
Maria

Maria organised a training course for the future youth workers and volunteers at her organisation. She mainly used forum theater and improv. The trainees will be volunteering in the summer camps and use this methodology there. There are some interesting topics that were raised during the training. *“About stereotypes: How do you play a mentally ill person?”* asks Maria.

Forum theater sure is a great tool for education, but there are sometimes very narrow path that a facilitator has to walk on. *“It's very important not to reproduce the stereotypes,”* comments Maria.

One needs a proper preparation for the forum theater, a group needs to work as a team, be able to learn and adapt together and know how to deal with the conflicts and be open for discussions. *“Values clarification”* is a good hint from *“Compass”*, openly challenging values, beliefs and stereotypes is an important part of human rights education but one has to prepare the basis for it.

“If you have to work on a sensitive topic, I suggest to stimulate the actors to learn more about the character, build the empathy for their roles, perhaps watch a movie or actually meet a person, who is affected by the problem, in order to avoid victimising,” adds Maria.



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“Rethinking sports”

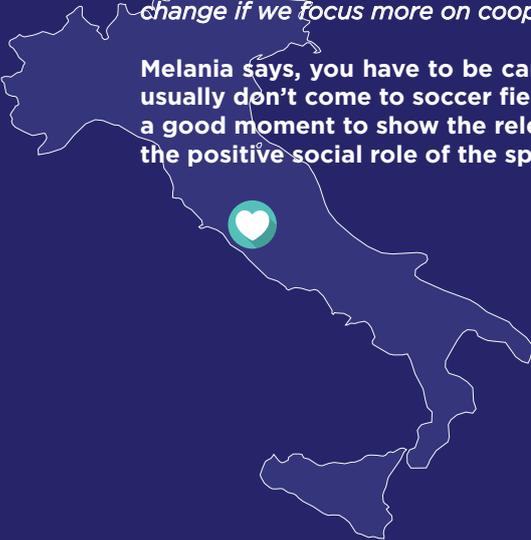
ACTIVITIES IN ITALY

Melania

Melania from Italy had an idea that many of the human rights education facilitation methods can be applied into sports. Therefore, she organised an activity for young athletes, with whom she works with. For her, this was the first time that she organised a training session all by herself. It was quite new for the young athletes as well, they had never done anything with human rights before. This training was specifically focusing on childrens' rights. She believes, that *“physical education and sport should seek to promote closer communion between peoples and between individuals. together with disinterested emulation, solidarity and fraternity, mutual respect and understanding, and full respect for the integrity and dignity of human beings”*.

Her second main focus was the Sports Charter and she used non-formal education-based methodology to build a group, introduce the charter and then build a discussion around it. With her training, Melania wanted to address the current issues around sports like violence, xenophobia and homophobia. For her, soccer should be a promoter of peace *“human rights education is often missing from sports education, which is sad! Sports can be a resourceful contributor for a social change if we focus more on cooperation and hollistic principles.”*

Melania says, you have to be careful on how you introduce the topic to the sportsmen, people usually don't come to soccer fields to get involved in human rights education. You need to find a good moment to show the relevance and interest them, perhaps by accentuating more about the positive social role of the sports.



“Parle non-formal?”

ACTIVITIES IN CZECHIA

Erisilda

Erisilda is from Italy but currently works in the Czech republic as a language teacher. For her the non-formal education was a great discovery. The major wow-moment for her was the improv! *“ Many of the energizers (body to body, human chain, animal groups etc) and many of the activities (mirror in the box, bench at the airport, spot the gatecrasher, the emotional guest at the party etc) are official games for my schools, and are now being used also by all my collegues”*.

Erisilda demonstrated a workshop for her colleagues on using facilitation method in improv theater as a tool to breake the ice and build a dialogue between the participants. Overcoming the interpersonal barriers leads to an open dialogue, which is very important to learn new language. Erisilda's students were also reporting positive changes in their ways to learn Italian. Erisilda now uses these methods on the daily basis in every class.



