

ERASMUS + Training for youth workers: PIA – Play, improvisation, art



Gathered workshop and learning material



Trainers:

Kristina Debenjak, kristina.debenjak@gmail.com

Jasper Dzuki Jelen info@jasperdzukijelen.com

Barbara Balan, prija.barbara@gmail.com

Giuseppe Saccotelli, giosaccotelli@gmail.com

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DAY 1

Morning

Trainer: Prija and Kristina

Theme of the session: Get to know each other

Arriving to the space, to oneself here and now, to the group

Arriving to oneself: To arrive to us, here and now, we were putting weight from one leg to the other with the awareness of what is going on inside and outside sense perception. The invitation was to have closed eyes, and move the head from left to right. Then we slowly started a collective walking, breathing and awareness, but staying with the attention inward. Taking a breath, notice how you feel. Awareness/perceiving of the space and discovering the space. Arriving here and now.

Arriving at the group: After this grounding exercise we slowly started to perceive the environment and the other participants, like a “sponge being”, with no judgments, just perceiving. We observed the feet, legs, belly, pelvis, chest and face, again with no judgments. Just empty perceiving and meeting.

Playful theater name games

After this slow connection we started to make eye contact with others. We slowly started to meet others in special situations and tell them our names like this. Like a secret, like James Bond, in hurry, like old friends, like a gift, while stretching, with love, with relief, like the other is our idol.

Then we made a circle of names together.

Ping Pong name game

People are in the circle, one is in the middle. He/she shows it to someone and says Ping or Pong. If we say Ping, they need to say the name of the person on the right. If they say Pong, they need to say the name of the person on the left.

If they say “Ping Pong”, everyone mixes, makes a new circle without talking (asking the name of the people next to you). Who makes a mistake changes the person in the middle.

Meaningful dialogs:

People walk randomly and make pairs. Try to find different ways how people make pairs – fast walking, eyes closed, eye contact, ect. Also who starts first – bigger one, darker eyes, ect. – be creative).

They sit somewhere and answer a specific question the moderator puts (cc. 2,3 minutes one is answering the other one is only listening. Then change (moderator says when to change)).

It is good to have cc 3,4 different questions talking with different pairs, they can be connected to the topic later on or not. Be creative. Better questions make a better atmosphere :) You can start with simple questions but then go deeper.

Examples of questions:

1. *What's something small and playful you enjoyed as a child that you still enjoy today?*
 2. *"What is one of the most adventurous things - big or small - you've done in your life?"*
 3. *When do you feel most connected to your body?*
 4. *What's a place or situation where your whole body feels relaxed and open?*
 5. *Whose company do you enjoy most and why?*
- ((What's one moment in your life that changed you - even just a little?))

"Bear, trees and human" game

Every couple is a tree, one person is a bear and one is a scared human who wants to escape the bear. To escape he can join a tree and the other person of the couple will become a bear, the bear then becomes human and has to escape. If the bear takes the human they exchange roles. Starting with slow-motion and then speeding up.

Stick dance:

Tool: light, straight stick cc 0,5/0,7m long (we had bamboo, but can be other)

Aim of the exercises: can be adapted. But in general it's a good exercise to get in the moment, presence, to focus on the senses, awareness of oneself and surroundings, connection in pairs and group. A plus is that there is a **medium** - **stick**, which makes all the body movement less "important" and makes it easy to adapt it to youth or shy participants.

Start with one person playing with the stick, how does the person balance the stick on one finger and move.

Then go in pairs, both people put the stick between their fingers (1 finger each) so it doesn't fall down (starting point is that the stick is vertical, one is down, one is up).

Guiding - following. First one was guiding, the other followed the movements. The stick is only the start of the movement - the movement can be from the whole body. Especially with the core/pelvis (so the movement doesn't come from the finger, but from the core)

Then switch the guide and the follower.

In the end both were doing both, at the same time listening and "speaking", guiding and following.

+ Broader awareness of nature. While dancing with the stick, listening to oneself without thinking and doing the movements from presence, plus listening to the other. We also bring in the awareness of nature, of the broader surrounding. And continued to do it for a while.

Debrief questions: How was it for me? What was hard for me? What was easy for me? How was it for me when we brought in the sensing/awareness of nature?

Do I notice any comparisons with my life?

Afternoon

Trainer: Prija and Kristina

Theme of the session: Intention, Theoretical intro to PIA, Safe Space

Intention:

What am I open to receive?

What am I curious to explore?

Which qualities do I want to cultivate in this TC (in myself)

Theoretical intro to PIA

<https://drive.google.com/file/d/1IZXOI6-T3zDqVqpc97hu2E4U4Z6ioPRy/view?usp=sharing>

Safer and braver space

Warm up in pairs

What is different?

Look at your partner carefully for a few seconds. Turn back to back. Change something about you. When both are ready, turn to each other and find out what is different about your partner.

Touch my hand if you can!

In pairs each one puts his/her hand on his/her lower back. Your goal is to touch the hidden hand of your partner but keep your hidden hand un-touched! It is not allowed to move around the space, stay on your spot.

Get me out of balance.

Stay in front of your partner. Put your hands in front of you, so you both touch each other's open hands in front of you. Each of you is a tree. Stay on your spot without moving but try to put the other out of balance.

Working with images – I feel safe, I feel brave

In the circle the leader of the game calls out a topic like “house”. The participants imagine an image of a house made by their own body. Participants create, with their bodies, a shape, a statue, in response to an idea or theme. Participants are encouraged to respond quickly to the idea or theme, without 'thinking too much'. When they are ready they turn their back to the center of the circle. When everybody is ready all the group at the same time shows with her/his body their image of “the house”.

It is good to start with simple and concrete propositions. Later go to more complex or abstract ideas like family, love, hope, etc. The group in the image can observe for some seconds also other images.

If you wish to discuss some special topic, for example “I feel safe” or “I feel brave” you stop on this image. Everybody in the image stays in the image and looks around who is in a similar image as they. Walking in silence and still in the image they find each other. When they form groups they discuss their images and understanding of the topic in the small group.

Returning to the big group, each small group first shows their images. The rest of the group observes and discusses what they see.

Be aware of the two levels of observation:

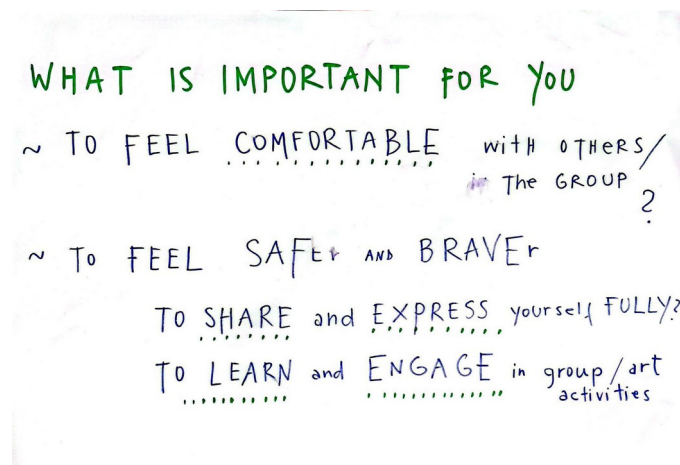
1. “Objective” is what is seen by everyone: “I see ... three people standing in a row .. ”
2. “Subjective” is my interpretation of what I see: “It seems to me ... that they are waiting for a bus ticket... ”

For this workshop our objective is to emphasize and develop our competence of observation of the situation, the body expression, the space composition and bodies in space; reflection of what I see; awareness of the complexity of the situation.

Be aware of a respectful input and observation of the images.

At the end the small group in the images adds their point of view.

Working with images gives us a more embodied perception of the topic, that gives more deep understanding, embodied learning on how this feels for me, how I want it to feel and how I perceive safety and bravery in others. It discovers the multitude of human experiences.



Divided in groups of five-six, formulate "safer space rules", discuss which rules are needed for everyone to be safe and to feel good. Write them out on a big paper.

You can start with reading the guidelines about safer space and discuss about them:

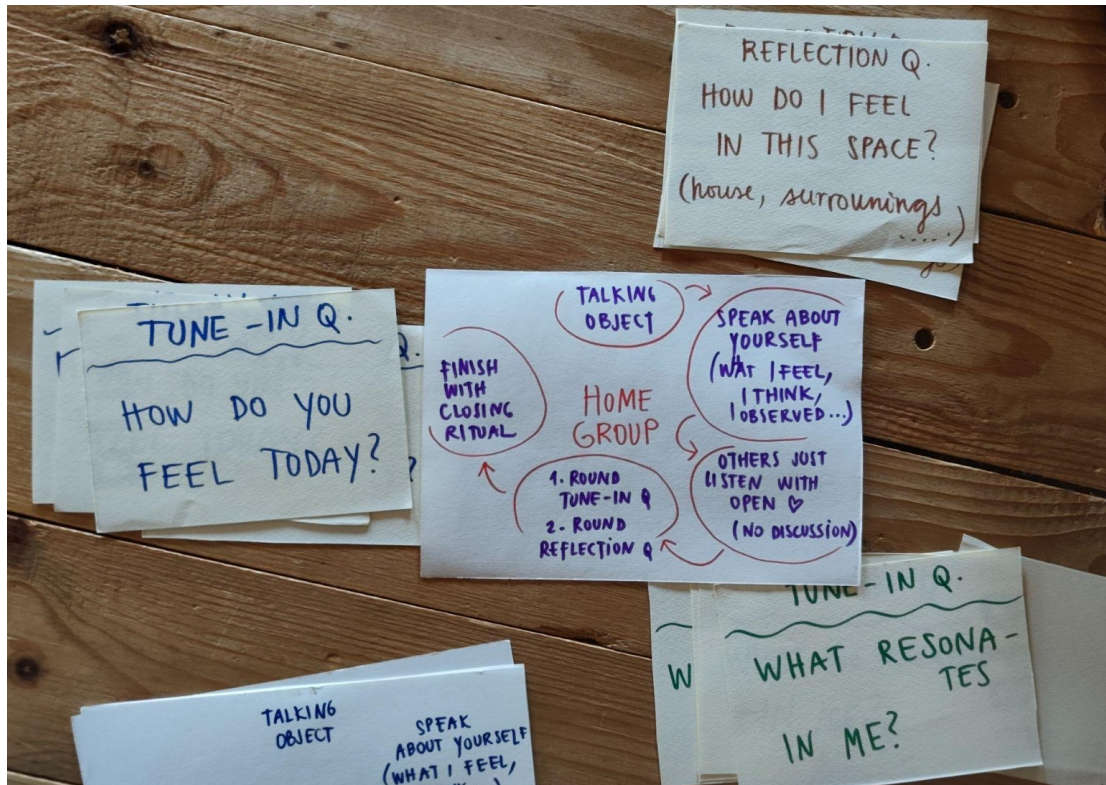
https://www.mentalhealthcommission.ca/wp-content/uploads/drupal/2019-03/safer_space_guidelines_mar_2019_eng.pdf

Then in the common circle the groups each share what they wrote down. The facilitator creates space for commenting or discussion on any point if needed. At the end, all the rules are put on the wall as a reminder for everyone. During the course there is always space to adjust or propose and add more. It is important to acknowledge that creating a safer and braver space is an ongoing process.



“Home groups”

The home-group will be a group of 3 people that will meet at the end of the day for a check-in on how they feel and how the day was. There will be guiding questions to answer each day. The modality is of sharing. This will be done with the help of an object (a 'talking stick'). One person holds it and speaks, while the others practice active listening. Then the object will pass on to the next person and so on.



DAY 2

Morning

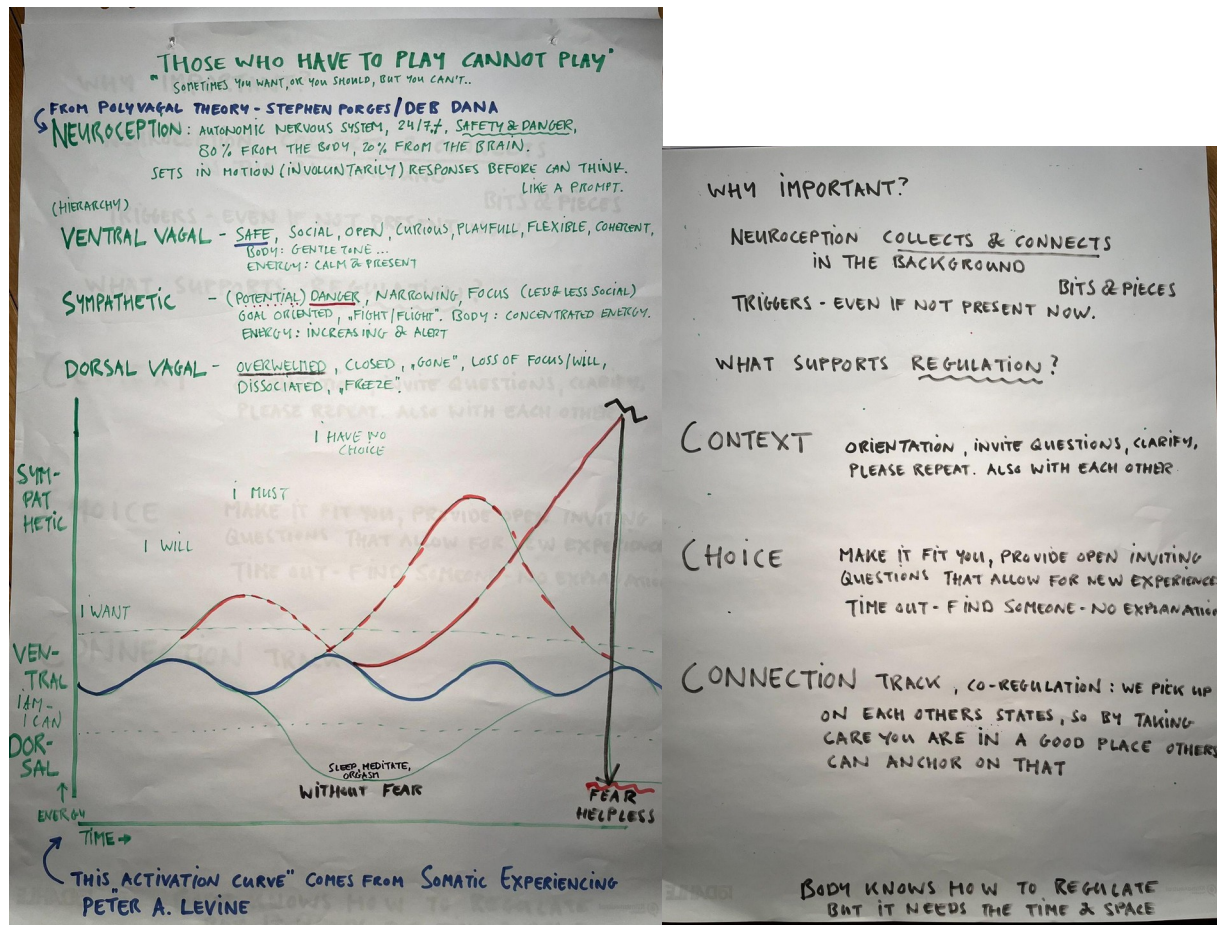
Trainer: Jasper Dzuki Jelen

Theme of the session: Those who have to play, can not play.

Disclaimer about the objectives (Jaspers invitation):

Exercises are like tools. With most exercises I name a few objectives, but in your hands, with your group and within your (national- and learning) culture this tool might serve other objectives as well. So the invitation is to play and improvise with them, adapt, remix, reframe. Enjoy!

Lecture 'those who have to play, cannot play' - About neuroception, the hierarchy of response systems and how increased levels of sympathetic activation and dorsal vagal inhibits the capacity of ventral functioning, thus cutting people off from experiencing connection, social engagement, being curious, playful and creative.



- Break -

'Refreshing shower'.

- In pairs. One stand behind the other
- Fingertips as raindrops on top of the head, sides and back of the head. Cup hands, tap shoulders.
- Ask if it should/could be harder or softer (make it nice :)
- tap down the side of one arm, tap back up and tap then down and up the other arm.
- Tap shoulders blades and between the shoulders, work your way down.
- Ask if you can do the butt as well (if you feel comfortable to offer), tap the butt and work your way down the legs, all the way to the feet.

- Make long strokes from the top of the head, all the way down to the feet or along the arms to the fingertips.

Objective: stimulates connection, ventral vagal and sense of taking care of each other.

'walk-jog-stop'

- walk through space
- allow eye contact to occur
- The facilitator adds different actions (and calls them): stop, jog.
- Anyone in the group can call: stop, walk and jog.
- Facilitator adds: lay and clear. (ofcourse you can make up all sorts of other actions depending on your group and the space).

Objectives: stimulates alertness (sympathetic), listening, collaborating, how individual clarity creates good group results, knowing that everyone does their part, fun, decision making etc.

you can reflect how eye contact probably has decreased as the speed and unpredictability of the calls increased – more demanding action, less time/capacity to connect and tune.

'walking the eyes'

- walk through space.
- allow eye contact to occur.
- as you keep on walking as passing each other – lengthen the eye contact, like on the street this would be a flirt. Play with how long you can keep the eye contact until you feel prompt to look again where you are walking.
- as you keep on walking through the space – keep eye contact with the person you meet. Walk together, but also play with distance, speed and unpredictability.
- Switch partner, repeat.

Objective: stimulates social engagement in a playful manner, questions norms of length of time of contact, makes lightly aware of how different the contact with different people can be (,thus who you 'become' or what you respond to within that contact), stimulates awareness of another person while maintaining some attention in the room (ventral and sympathetic combined).

'Kneeling'

- walk through space
- when you make eye contact with someone, walk towards each other and stop about a meter away from each other.
- Check in with yourself 'Can I kneel for this person'. If you can't or if your not sure, you stay standing. If you feel you can, you do kneel. It might take a while before one kneels. The invitation is to resist the impulse to go quickly and fix it by doing the kneeling half

heartedly. Remaining with the 'equal position' and noticing what's happening within you might shift things in the contact after a while.

- In this meeting you keep on having eye contact and only one person kneels, the other remains standing.
- The meeting ends when the kneeler stand backs up and you both give each other a little nod with the head.

Objective: stimulates awareness of self and neuroception while in contact with others, a foundation for boundary setting and receiving boundaries, also staying with something while unclear and (both) taking time to notice/feel what is happening and possibly moving after a while. Generally brings up meaning related to power dynamics, gender roles, honouring, paying respect, personal habits (for ex. 'I am always the one kneeling').

As a facilitator you can also create inviting questions that help participants to reflect on these things, such as: what is this exercise about for you? Did this exercise make you think of certain situations in your life or in the group? What kind of heavy/negative meanings could you experience in this exercise (oppression, power struggle, social pressure, cliché roles etc) and what if we look for positive/respectful meanings (paying honour, welcoming, looking up to someone, being calm and present despite different roles, receiving the kneeling of someone).

'Sticks eyes'

In duo's, standing, facing each other.

- both stand on your own feet, hold the sticks between the two of you, don't hold the stick up /or press it down, just hold on to it and let it hang. Remain your eyes on the stick.
- Play with the slightest shift of your body weight and notice if/how you can feel through the stick when the other does as well. Very subtle work. There is no 'leader' or 'follower' in this exercise.
- You can shift your bodyweight fwd/bwd and after a while right and left as well.
- Increase range. Take only steps when you have to.
- Play with speed.
- Add some unpredictability: like shifts of direction, shakes, or not countering the move of the other.
- Make and remain eye contact while continuing. What is changing? What comes more to the foreground for you, what starts to get less attention?
- Move together through space while playing.
- Last, keep on moving with your partner, but instead of looking at them you choose one person from another duo and try to keep your eyes on them as much as you can (this person doesn't have to look back. In fact they are not looking at you, or their partner, but again to someone else).
- Come back with your focus to your partner and then the stick. Calm down the movement until standing, facing each other again.

- Take a moment to notice the difference between your body sensations now and when you began.

Objective: feeling own and each others energy through the stick, experiencing a gentle boundary through given by the hands, allowing the boundary to be liquid and play with, noticing the effect of eyes/focus being focused on the 'contact/task' (on the stick), being 'relational focused' (on the eyes of the other) or 'orientation focused' (busy with the surrounding). It stimulates stages of the 3 different states, but is also a starting point to speak with a group or let individuals reflect on which focus is common to them and which one is less familiar.

Stick – resistance / boundary play

- both push slightly in, by moving the body weight forward (not making a step, yet). Just enough to feel the arms, shoulders, back and legs engage all the way to the floor. Maintain this slight resistance for a bit, while allowing your breath to continue.
- After a while release the resistance and stand again on your own feet. Observe the after effect.
- Repeat the resistance, maintaining, release and after feel once more.
- While having the slight resistance through pushing step forward into other / let other push you back – push back when the initial push loses its power, so you return to the middle. Repeat a few times in both directions. Push by moving your body (weight) forward and not only extending the arms.
- Add hanging as a reply to the push, play with the energy and unpredictability of pushing and pulling through the stick.
- Add half circling the stick from up to down, or down to up to redirect/neutralize the energy of the push or pull.
- Play traveling through space with the sense of increasing and decreasing resistance, generating an improvised movement dialogue of cause and effect, of action and reaction in the moment, with moments of clarity/slowing down/checking in and moments of flow/intuition/not 100% knowing what you do.

Objective: playing with energy, becoming aware of your own and others power, empowering, learning that the other can 'take something' and that you can 'take something', switching between knowing – not knowing – flowing, learning that by adjusting your energy in this play influences the play (empowerment and responsibility– you have influence? How do you deal with that?).

Afternoon

Trainer: Giuseppe

Theme of the session: Presence in Contact

In contact with the self – grounding: Lying on the floor, explore the relationship with gravity, feeling the weight and the parts of the body in contact with the ground. Perform an internal "scan" to note weight distribution and tension. *(This aims for **grounding** and develops **body awareness**, crucial for centering oneself and managing emotions/stress in youth work.)*

The body as a system: From a supine position, gently move the extremities (fingers, feet, hands) using biomechanics concepts. Notice how a small movement in one part reverberates throughout the entire system (e.g., in the chest or pelvis). *(This illustrates that the body is an interconnected system, teaching the importance of every action, no matter how small.)*

Verticality and collaboration: Starting from the floor, experiment with transitions to reach verticality, **collaborating with gravity** rather than fighting it. Feel how the ground can be a support and how movement can be guided by the body's weight. *(This reflects on achieving goals through **adaptation and collaboration** with external forces, not just strength, and learning to navigate stress with fluidity.)*

To stop and being moved: While walking, a few people stop. Those still moving approach and suggest a new direction with a gentle touch, starting with hands and progressing to other body parts (shoulder, head, elbow). *(This focuses on the **quality of touch** and **perception of boundaries**, directly relating to **consent** and **respect for personal space**.)*

"Say yes, say no": A variation of the previous exercise where the person who stops has the freedom to **accept or reject** the physical suggestion. *(This highlights **negotiation** and **non-verbal conflict resolution**. The goal is to find an agreement, teaching the participant to recognize their autonomy and when to resist or yield.)*

Traveling together: In trios, one person is the "follower," the other two are "gravitational forces." The follower reacts to the others' position, first without contact, then with light contact as the "forces" begin to guide the movement. Roles are switched. *(This explores **leading and following** in a group context, developing awareness of one's role within a system and the ability to **trust a group**.)*

Introduction to Contact Improv & Leading and being led (10 min): The Contact Improv concept is introduced as a relational practice focused on reaction, listening, and spontaneous creation. In pairs, one person leads and the other follows, starting with light contact (hand, arm) and moving the point of contact to the back, then the head. *(The goal is to overcome motor habits and mental/behavioral **rigidity**, pushing outside the **movement "comfort zone"**. Direct contact with the back or head deepens **trust** and the concept of **support**.)*

Shelf: Freely in the space, each person takes a posture. Others approach and "offer themselves as a shelf," gently shifting a part of the person's body and maintaining a point of support to create a dynamic chain. *(A playful exploration of **support and relationship**. The goal is to create chain connections, showing that each person can be a **resource for the other** within a community.)*

Impro session: Free space to explore more broadly, changing partners, meeting more people, and combining the concepts seen during the session. *(This is the moment for **integration and creativity**, allowing movement to arise spontaneously from the dialogue of the bodies after working on individual concepts.)*

DAY 3

Morning

Trainer: Jasper Dzuki Jelen

Theme of the session: Orientation in the fields of play & work

Lecture / talk about the boundaries of your work

What is your work? To work with(in) your personal and professional boundaries.

- **professional boundaries being:** your role, the qualifications you have as well as the protocols and regulations of the organisations/institutes you work with. For ex. In some contexts touch is not allowed or it's not your job to support a youngster/student/participant with the things they run into.
- **Cultural boundaries being:** what is (not) expected from you within your culture or the working culture of your sector and rather to exactly question this by confronting those norms or using them as they are.
- **Personal boundaries:** to know yourself and know where your strong and weak points are, where it's easy to stay with (other peoples) trouble and where you get too involved/overwhelmed yourself. Good indicator: when you feel supporting others feels like you have no other choice or like you are the only one who can do it, it might mean that you lost your own verticality/center.

Also if you notice that the way that others receive your support/advice/exercise (for ex not taking it) starts to influence you personally, it might mean something within you gets touched and it's good to look at that (what is yours to deal with and what belongs to the other).

What's always good to offer:

- A regulated self, with space to absorb whatever comes from your group/participants with flexibility.

- A safe and inviting surrounding which a due time also offers enough challenge/stimulation towards growth and development (from co-regulate to self regulate).
- Opportunities to acquire new healthy / connecting / fun / regulating etc experiences.

!! You can not fix anyone, but you can surely provide a welcoming space in which the necessary things can emerge for someone to grow, rebalance etc.

And yes (from the talk) sometimes it's just about being there, even if you are not the person who is supposed to be doing that, as life appoints people to each other in mysterious ways somehow.

A colleague of mine told me that she grew up in a really violent home, and that the dance studio was her safe place that got her through the heavy years, while no one knew..

So often just you being there, whatever work you do can make already the world difference for someone.

And yes we all have 'gaps', in our development, body and mental health. Providing (simple) playful exercises and experiences can diminish these gaps and take the sharp edge away, so we can get to know them.

- Break -

The importance of orientation

if we know where we are and what we do we can more easy be (and play with life)

orientation inwards – to self to body

Standing (concentrating on center of body, bottom of the feet, top of the head. Our vertical center line).

Going through articulations of the joints (shadow yoga)

Widening the gaze, while looking between the hands, and narrowing again.

Lower yourself, by slowly bending the knees, with unright spine, stay on bottom, keep breathing, push feet, raise to standing, 'push' all the way to the top of the head.

Orientation from self into space

Cube structure 26 directions while snapping fingers (see video Tina).

Starting point to play with movement, change one element and you get another effect or complexity. Examples:

- look in the direction of the hand snapping or look away from the hand snapping.
- Move your feet in the direction of the snap.
- See how far you can reach your snapping hand
- increase speed
- Add music
- Do the structure starting with left- instead of the right hand.
- Do the structure leading from another body part than the hand.
- The best one: Make up your own and have fun!!

Objective: Mostly, this cubes serves as a mind map – while making movement sequences or while improvising. You can play with directing any bodypart in a direction to see what happens (your body knows the way and your mind knows what it has to concentrate on). It can also be the start of improvisations and can provide people who don't have an automatic impulse to move with some orientation for the mind to get going, make decisions, become aware and after a while even play/create.

10 in 10 (no fear)

10 minutes to create a string of 10 movements. They don't need to have a meaning or emotion but if it helps to get inspired do it. Also daily actions can become material. The aim is to become aware of what we do and how we do (what is initiating the movement, how is the body weight shifting, when does it 'naturally' come to a stop).

Objective: quick and easy way to make choreography to play with and/or to become aware of what plays in the background while we are playing / making. You can develop a solo further by asking questions about where the eyes are looking, play with the speeds, adding emotion or words, place it somewhere in space or a context where you would not dance.

In duo's show what you have made to each other

When receiving what the other made you can practice gentle eyes and mind set, knowing that this is done fast and intuitive and therefore maybe even more personal than when there is lots of time to think and polish things till they are 'ready'.

Objective: practice seeing and being seen, vulnerability, gentle eyes, support.

NOTE: 10:10 and showing in duo's are structural tasks, you can also work with them in an improvised way.

Based on personal history and culture people tend to feel more at ease with or 'knowing what they are doing' (compose/choreograph) or exactly by not fixing something (improvise/flowing).

As a facilitator you can go with your personal preference and develop that (first). It can be interesting though to also explore the other side and see what/who you need around to bare with the discomfort as it will slowly get more familiar and taking the edge off. The freedom is to experience the freedom to fix or leave things open.

Afternoon

Trainer: Jasper

Theme of the session: collaborative play with(out) resistance and touch

Warm-up dance with yourself (one song) + warm-up dance with yourself but moving between the others (one song).

Note: The following modalities slowly increase the proximity between participants, if we would repeat this several days (or once a week), over time they would likely start to feel more comfortable being closer to others, challenging and being challenged in a playful matter and understand that with each person you can learn/practice something different.

Sticks in duo's

Away/avoiding

One moves the stick into the space of the other. The other moves away from the pathway of the stick, while staying relatively close to the one holding the stick. At some point switch roles.

What can help is to ask permission to move into someone's space and then finding the right tempo for someone to 'meet the challenge'.

Move your own body while handling the stick. You can study what helps to keep the reactions to the stick 'in the present' instead of what the other things will come next or what their habits are

Objective: become aware of responsibility taking (if we make it to safe, we don't learn to really respond and what our bodies are capable of), providing challenge as a means to learn, study, play and fun (instead of competition), stimulating through the body the option to step out and away from things, opening up new intuitive movement in relation to other, keep own space without disengaging, stimulates proprioception.

Guided by stick – without resistance

One holds the stick with two hands, the other holds the sticks with only one hand and holds on to it (don't regrip, if really necessary let the stick slide a bit within your grip). The stick holder moves the stick, thus the other. Provide the right tempo to find the solutions, if someone follows easily see if you can challenge with shakes, change of direction or complexer 'windups' of the body. At some point switch the one holding the hand. After switching roles.

Objective: relaxed way to be activated, to reflect on leader follower dynamics and how we feel in each role, become aware of responsibility taking (if we make it to fast/slow, we don't learn to really respond and what our bodies are capable of), providing challenge as a means to learn, study, play and fun (instead of competition), become aware how the body is a string of moving structures, stimulates proprioception.

Observing half of the group doing the exercise is (very) different if the observers are all on one side or spread on 4 sides.

- *Break* -

In touch – resistance

fixed point of contact

One places hands on the clavicle/collarbone of the other. Both press horizontally and steadily into the point(s) of touch, thus generating the 'right' level of resistance (low level is subtle, can be hard to feel, high level activates the muscles strongly making it harder to move with ease through the exercise). There is no leader in this exercise.

Both can walk into the point of contact driving the other back or into a curve (if one hand/shoulders presses more than the other).

When walking backward there remains some resistance in the point (this can take a bit of practice). Walk through space guiding each other. Take each other for a walk, guiding by increasing and decreasing the resistance, but always remaining a bit. When driving someone backwards you are their eyes!

Keep on stepping as you move in any direction so you don't start to 'hang' on your partner.

Objective: practicing strength in connection, how there is 'I and us' at the same time creating a third direction (me to you, you to me = us into space), being able to hold the area of the heart and front of the body to yourself, but be available to work with (note with more time you can work towards body body contact, but with the given time I decided not fast forward there), pressing is associated with giving and 'fight' – it can stimulate a sense of boundary setting

We can do the same hanging away from each other, holding each other at the wrist (two or one hand). Here you explore turning and twisting easier.

Objective: practicing strength in connection, how there is 'I and us' at the same time creating a third direction (me to you, you to me = us into space), being able to hold the area of the heart and front of the body to yourself, but be available to work with (note with more time you can work towards body body contact, but with the given time I decided not fast forward there). Hanging is associated with getting and 'flight' – it can stimulate a sense of taking things elsewhere and opening space.

Play with moving between pushing, on your own feet and hanging. Thus naturally having more options to disengage and step in.

Objective: rewiring response habits (strong 'pushers' need to become more aware of their power as it doesn't stay steady, people who stay 'on their own feet' can't as the situation keeps on shifting, 'hangers' find their feet as they don't get the counter that they need to keep hanging), create more flexibility in response, more ease moving in and out of situations.

Rolling point of contact

By rounding your body and turning it away from the 'fixed point' you can create a shift in the point of contact , it rolls over the body.

Objective: resistance and moving along (this session practice with stick) come together.

Within a group setting you can play with these elements, creating improvised situations and duo's/trio's, while shifting between the mode of gentle observer (returning to ventral) and getting active when you see something you want to engage with (I want and even I will). Also the movement qualities of the sticks can come back here, playing with getting out of the way or moving along with the suggestion of the other.

Final note: Contact work provides plenty of metaphors and situations to become aware of/and speak about styles of relating without getting vague. For ex. we all know how it is to feel pushed and have no way to direct. Physically it's then about finding the counter action or a way to 'roll' out of the pressure, which can be followed by a question like 'and what would be in your life the way you (can) roll out of a situation where you feel pressured'?

DAY 4

Morning

Trainer: Prija

Theme of the session: Clay play

Playful Entry with Clay (30 min)

- Give everyone a piece of clay.
- Guided exploration: roll, press, stretch, stack ("biscuits tower").
- Notice differences: weight, temperature, texture - pass pieces around.
- This is outcome-free: just to build intimacy with the material and open curiosity.

Introduction of Stations (10 min), solo cration 40 min.

You can say an intro like this: *»In a moment, you'll begin shaping your clay in silence. I'll offer you some guiding questions to hold in the back of your mind. They're not tasks to complete, but invitations you can listen to as your hands move.. No pressure to finish or be "artistic" - the clay holds whatever comes.... Encourage hands-on listening: "Let the clay show you - don't overplan." Give yourself permission to explore, not to finish or to make something 'beautiful.'«*

FOCUSED QUESTIONS OF CREATIVE PROCESS:

- One is about **qualities or inner resources**: Which strength do I most need right now? Which part of me wants to be seen today? What shape would my resilience take if I could hold it in my hands?
- The other is about your **current state or need**: If my state of being had a form, what would it look like? What shape represents grounding, or a safe inner place, for me in this moment?

You can let one of these guide you. Or, if it feels natural, you can let your piece carry both – the state you are in and the strength that supports you within it. There is no right or wrong way. Simply notice what arises in your hands and follow it.

Sharing & Witnessing (50 min)

- Return to big circle with finished pieces.
- Round 1: **Silent gallery walk** – everyone places their creation in the center, others walk around, look, feel the atmosphere.
- Round 2: **Popcorn-style words** – for each piece, others name qualities/feelings it evokes (as in your original version).
- Round 3: Each creator shares a short sentence: “This represents...” or “I discovered...” (but keep it brief, so it stays light and open).

End with hands on clay piece → hands on body → feel the grounding.

Afternoon

Open space workshops:

Authentic relating workshop (Peter)

Theater improvisation – The Power of Imagination (Tina)

1) What is imagination and what is it for (short intro, 3–5 min)

Imagination isn't just for children. It's the ability to see possibilities that don't yet exist and to connect known things in a new way.

It helps us with:

- problem-solving (when we're stuck, imagination opens new solutions),
- empathy (I can picture someone else's perspective),
- motivation and meaning (I can picture the future I want to move toward).

Today we'll try out a few short games to 'switch on' imagination in the body and the mind - and then apply it to real situations.

Warm-up 1: "The Imaginary Object" (5–8 min)

Goal:

Wake up imagination, loosen up the group, build connection through play and shared focus.

Material:

None - only imagination!

How to lead:

- Stand in a circle.
- You start by **pretending to hold an imaginary object** (the size and weight are up to you).
Show clearly with your body and hands how you imagine it feels - heavy or light, soft or sharp, warm or cold.
- Then **pass the imaginary object** to the person on your right (without words).
- They must *accept it as if it really exists* - noticing its weight, shape, and texture - and then **transform** it into something new before passing it on.

Keep the tempo quick (3–5 seconds per person).

Encourage boldness, no hesitation: *"There's no wrong idea, just go for it!"*

If someone freezes, prompt gently: "What does it feel like? Could it fly? Could it stretch?"

2) Quick bridge: "What if...?" (3–5 min)

Goal: open horizon of possibilities before main work.

How to lead (super short):

"In pairs, for 60 seconds take turns finishing the sentence: What if... (e.g. 'What if tomorrow we wake up and...?'). Keep it fast, no explanations."

1–2 pairs share the wildest line. Applause. Move on.

3) Pairs: "My Invention / Imaginative Dream + Role Swap" (15–20 min)

Goal: active listening, empathy, humor, personal opening.

How to lead:

- Divide into pairs A/B.
- Round 1 (5 min): A tells B: *"If I had unlimited imagination, what invention/dream would I bring into the world? What problem does it solve?"*
- Round 2 (5 min): swap.
- Presentations (5–10 min): 4–6 volunteer pairs. B comes out and plays A: *"I am [A], and I invented... because..."*

Debrief (1 min): “How did it feel to be ‘presented’ in someone else’s words? What shifted when someone else ‘became’ you?”

Tip: if the group is large, keep presentations to 3-4 pairs for the whole group; others share briefly in mini-circles.

Spaghetti Emotions” (5-7 min)

Goal:

Activate voice and emotion, explore how feelings change expression even with one single word.

Material:

None – only voices and imagination.

How to lead:

- Everyone stands in a circle.
- Explain: “We will all say the same word – *spaghetti* – but each time, in a different emotion. I’ll call out the feeling; your job is to *feel it fully* and let it come through your voice, face, and body.”
- The whole group says “spaghetti!” at the same time with that emotion.

Examples:

- Happy 🍝 – “spaghetti!” with joy and excitement.
- Sad 😞 – “spaghetti...” like you just lost your last bite.
- Angry 😡 – “SPAGHETTI!!” full of frustration.
- Scared 😨 – “sp...spaghetti?” small and trembling.
- In love 💕 – “spaghetti...” soft, dreamy, flirty.
- Confused 😕 – “spaghetti??”
- Bored 😴 – “spaghetti...” drawn out, flat.

Facilitator tips:

- Keep the tempo fast, switching emotions every few seconds.
- Encourage exaggeration and playfulness – there’s no right or wrong. Observe how emotions change tone, rhythm, and energy.

Micro-debrief (30 sec):

“Did you notice how just one word can express so many feelings?

That’s emotional awareness – noticing not just *what* we say, but *how* we say it.”

Exercise 3: “I Like Cucumbers / I Don’t Like Cucumbers” (10-12 min)

Goal:

Explore creativity, relationship dynamics, and emotional expression through minimal language.

Participants learn how context, tone, and imagination give meaning to words.

Material:

None.

How to lead:

- Divide participants into pairs (A and B).

- Explain:
 - Person A's only line: **"I like cucumbers."**
 - Person B's only line: **"I don't like it."**
- They can repeat their sentence as many times as they want, but must **create a 1-minute scene** using only those words.
- Before they start, each pair quickly decides:
 - **Who they are** (friends, strangers, lovers, co-workers, etc.)
 - **Where they are** (kitchen, supermarket, picnic, TV show, outer space...)
 - **What's happening** (conflict, misunderstanding, flirtation, comedy, etc.)
 -

Give them 2–3 minutes to plan silently and 1 minute to perform.

Each performance should be expressive, using body language, tone, and imagination.

Facilitator tips:

- Encourage clear relationships and emotional variety.
- Remind them that *repetition* can be powerful when filled with different feelings or intentions.
- Optional: After a few performances, ask the audience to describe what they *thought* was happening – they'll be amazed how much meaning can come from so little language.

Micro-debrief (2–3 min):

"What gave your scene meaning – words or emotions?"

How did you use tone, space, or movement to create a story?"

Individual: "My Vision in 5 or 10 Years" (15–20 min)

Goal: personal integration; stays private (unless you choose otherwise).

How to lead:

"In silence for 10 minutes, write how you imagine yourself and your environment in 10 years. Where are you, what are you doing, what does your day look like, who are you with, which values do you live by, what have you learned? No censoring."

"This is private. If you wish, share one sentence with the person next to you – but it's not required."

You can offer 4 prompts on paper:

- Where do I live and how do I work?
What relationships am I building?
- Which of my 'powers' have I developed most?
- What small habit got me there?

Mantras with Dani (evening)

DAY 5

Open space:

Basic puppetry workshop with scarfs (Tekla)

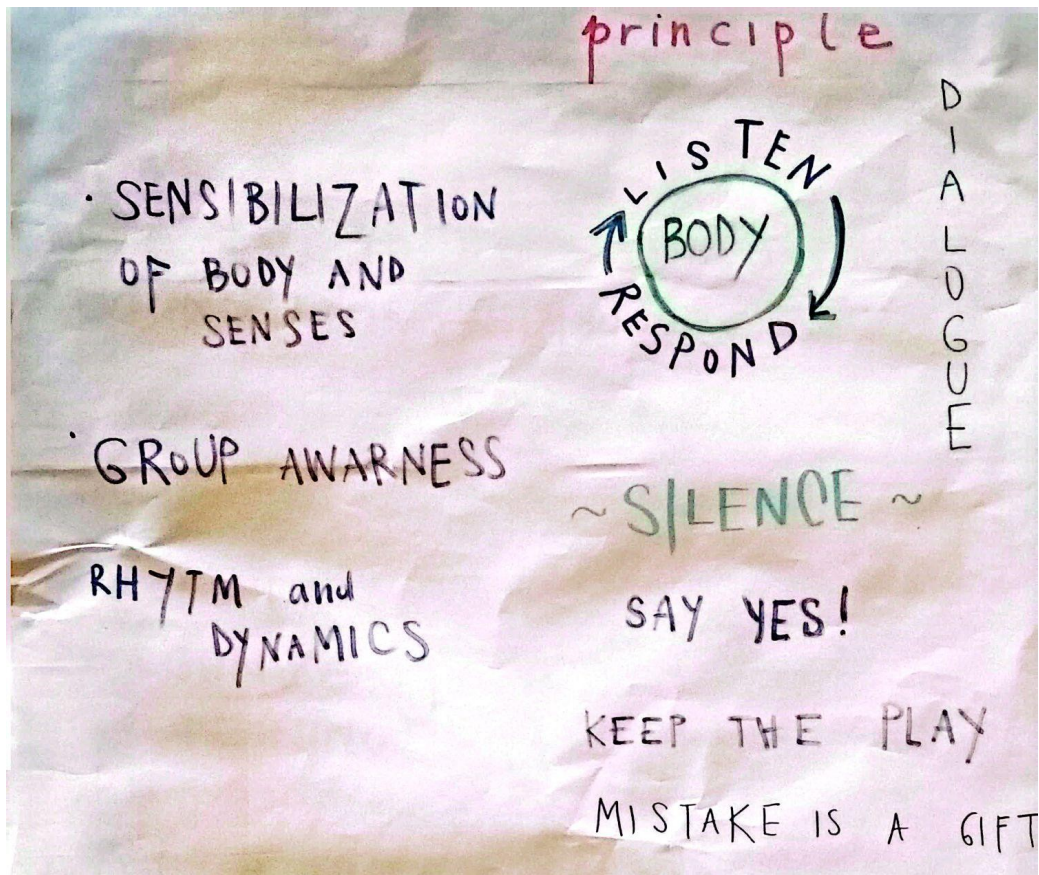
DAY 6

Morning

Trainer: Kristina

Theme of the session: Physical theatre - expression and improvisation

1. Guidelines and focus:



The learning process was aimed at starting from our experience, learning by doing and by reflecting on our experience as individuals and as a group. We have goals and aims, but as facilitators with a group some games can take another turn, provoke other experiences, memories, associations. So it is important to be opened to adjust to the group and to what is here and now.

How to create an environment with physical theatre that enables free expression and freedom of improvisation - a state where we put the mind aside - and let the body simply listen and respond.

2. Bridge

Divide into groups of three. One person closes their eyes, while the other two form pairs and create a bridge (like Tower Bridge, which opens upward for approaching ships).

Each trio agrees on three sound signals:

- the first is an invitation,
- the second a warning,
- and the third a celebration of a successful passage under the bridge.

The bridges find a random place in the room and the first ones begin to move blindfolded toward the bridges. The pairs use sounds to invite them under the bridges, warn them about dangers or the wrong direction, and celebrate successful crossings.

Instruction on walking with eyes closed: The person walking takes care of themselves – walking like a penguin, slowly without sudden movements, arms sort are crossed in front of yourself and hands are soft (avoiding reaching out in front of you). In case you meet someone the little bump is soft. The facilitators are taking care of the whole group, the space has to be clear.

The exercise is aimed at sensibilizing the senses and the body, creating connection and trust in smaller groups. Possibly getting a sense of “home”, having a shared experience, etc.

3. Clapping together in a circle, add a mosquito

The group is in a circle. One person turns to the right neighbor, you look each other in the eyes, open your arms wide and synchronize to clap at the same time. The neighbour turns to the right and the same claps together with the right neighbor. The clap is passing around the circle.

Make sure you have eye contact, use your body to synchronize and feel the rhythm of the clap.

Additions:

Make the clap gradually faster and from the peak again slower. Don't lose the synchronization. It's a hard task!

You can send the clap back to your neighbour so you can change the direction.

The clap doesn't travel in the circle but across the circle. Go slowly and have good eye contact to who you are sending the clap!

Mosquito:

There is a mosquito on top of the head of one person. The person with the mosquito leans down, the two neighbours clap together as to simulate to get the mosquito. The mosquito moves to the right neighbour that leans down, and the other two clap. The mosquito and clapping in this way moves around the circle.

Aims: Working on connection and synchronization of the group, listening to each other, adjusting. Focusing on eye contact.

4. "Yes!"

The group is in the circle.

One person starts. They look somebody in the eyes and start falling in front of them slowly, like a tree that was cut. In the beginning they can also raise their hands up, so it is slower and more obvious as we are learning the game. The person falling is actually asking without words "Can I take your place / Can you accommodate me / Can I come? / Can you help me?"

The person has to say "Yes!" (There is no other option, you have to say yes, to save the other person). Only when the person approves, the falling person can take a step and start walking to the place of the person they choose.

If the person is too late, the falling person falls. That gives us a message that we have to be more attentive and start the game again.

The person that says "Yes" is the next one to choose another person: look in the eyes, start falling (put up the arms) and wait for approval. When they get a yes they can go to their place.

It is a game where focus and group awareness is extremely important. Slowly the game can get smoother and faster, without using arms, and eventually even without using words just communicating with bodies and eye contact.

Aims: Working on connection, focus and group awareness. Awareness that we are all important and needed in the group. It also emphasizes a core principle in improvisation - always accept and say yes to the proposal of your partner or the group. This is how we can play.

5. Ondo ruj

It's a game of sending signals in a circle.

Ruj, ondo, opla, laser, the horse, etc.

Aim: A simple structure of the game is a frame for improvisation. The first day we learned the rules. The second playing becomes more easy and relaxed. You don't think about the rules so much anymore. The game forms an easy structure to adapt to different ages and abilities. It gives the first easy signals (it is clear what to do, so the structure is clear and "safe" even if it is a bit "strange") to people that may be shy,

afraid of improvisation, not so comfortable using bodies. The signals are easy to add, develop in body and voice expression, work with dynamics and improvise new group signals or communication. This is where playfulness emerges. The game has to evolve so, the more you play it, the more it is evolving and becoming more interesting.

The most important thing is - the game goes on. If somebody makes a "mistake" - just embrace it and move on.

6. Complete the image (statue dialogue)

Everyone gets into pairs and starts with a frozen image of a handshake. One partner removes himself from the image, leaving the other with his hand extended. Now what is the story? Instead of saying what he thinks this new image means, the partner who has removed himself returns to the image and completes the image, thus showing what he sees as a possible meaning for it; he puts himself in a different position, with a different relationship to the partner with the outstretched hand, changing the meaning of the image, but conveying an idea, emotion, feeling – this is a dialogue of images, not just a juxtaposition.

Then the first partner comes out of this new frozen image and looks at it. When he was inside it, he had a feeling; outside it, the remaining partner in the image staying frozen and now alone, the image will have a different meaning, evoke a different emotion, idea, etc. So, he completes it, changing its meaning again. And so on, the partners alternating, always in a dialogue of images. The players should look quickly at the half-image they are completing, arranging themselves in a complementary position as fast as they can not only to save time but to avoid thinking with words and translating them into images; like the modelling exercises, the actors should think with their bodies and their eyes. It does not matter if there is no literal meaning to the way an actor chooses to complete the image, the important thing is to keep the game moving and the ideas flowing.



Afternoon

Trainer: Gio

Theme of the session: The Practice of Presence and Relational Awareness: Cultivating Care through Collective Movement

This movement session was dedicated to exploring Awareness—a state defined not merely as passive reflection, but as a dynamic union of presence, vigilance, and silent consciousness. The practice centered on the idea that by embracing a state of "not doing," participants open themselves to "happening," allowing individual and collective potential to organically unfold.

The entire experience was underpinned by the theme of Care. This was treated not as a passive feeling, but as an active, embodied practice of attention, deep listening, and empathy expressed both through one's relationship with the self and with the community.

Practice of the Flock (Stormo), an exercise drawn from paratheater traditions that emphasizes honest presence over technical skill. The central instruction was crucial: "don't follow, but follow each other."

In this choral movement, the traditional role of a leader vanished; every participant became simultaneously a leader and a follower. The collective movement was generated purely through subtle listening to the group, requiring a vigilance that was about the *willingness to be influenced* rather than control. This practice organically exposed and embraced natural group dynamics—the individuals who drifted and returned, the push and pull of collective tempo—reflecting the ability to maintain individual autonomy while actively participating in a shared body.

Critically, within the Flock, the concept of Care shifted into action. Participants focused on perceiving the group not as a mass but as individuals in relationship. Care became manifest in

movement: slowing down to include someone left behind, or opening space to welcome a returning member.

When bodies were truly attuned, the collective energy manifested in unpredictable creation. This exposure to the "danger" of collective creation highlighted the joy and power of doing something together without knowing what that something will be.

DAY 7

Morning

Trainer: Kristina

Theme of the session: Physical theatre - expression and improvisation

Louding the volume

Group in a circle. A person makes a low noise and a small gesture. the next person repeats but increases the sound and the gesture a little bit. The group continues repeating and increasing, for 2 rounds. The next person chooses a new sound and gesture, and we restart again, increasing it.

Travelling of voice and movement

The group is in the circle. One person makes one movement and sound and sends it to another person in the circle. The other person receives the movement and sound by repeating it. Then s_he adds his/her own movement and sound and sends it to another person, and so on.

The goal is to make the process smooth, without pauses. Let the body react and respond without thinking about the movement and sound. With the velocity and no "empty spaces" this letting go can be more easy.

When you come to the stage to "surprise yourself" (Omg, what did I just do? Where did this come from?) it is a sign that you let go in the state of just listen and respond with your body - you improvised!

Ondo ruj

Clapping together

See from previous session. Tuning in and trying new options.

Doing the exercises more times, "training them" gives time for the group to adjust to working together, collaborate and be more at ease with the exercises - that gives space for

Stop and go

The group is in a circle, close to each other. It is good to start in a group of 5-6 people. Each person puts one hand in front of them in the circle.

The rule is that just one hand is moving – the movement is clear and repetitive. If two hands start moving at the same time – they stop.

Another person with their hand can stop the movement by doing one sharp clear movement.

Another person (hand) can continue with a clear repetitive movement. Until somebody else doesn't stop it by a sharp clear movement.

The group plays improvising with movement – stillness – stopping. Discover different dynamics and rhythms. Play with stories and associations that emerge.

Option: You can add a sound to the movement also.

Aim: It is a way of collective improvisation – listening and responding to each other to create a narrative. Having focus just on the hands releases pressure of “performing”, so it can give more freedom of expression and sensibilizing a specific part of our body.

Afternoon

Trainer: Prija

Theme of the session: Discovering different art materials

Part 1 (65–70 min) – Stations with Materials

- 5 stations (acrylics, watercolors, collage, Lego, pastels, colored pencils) – at each station 6–8 participants. Small groups explore together.
- 7–8 minutes per station, then a bell — rotation (*reflection later in the group*: the limited time can create frustration – so free rotation at when ever a person feels like might be a better idea – depending with who you work with and how much structure they need)
- Important: invite them to explore not only “what do I make”, but also how the material affects me (speed, lightness, resistance, associations...).
- After exploring all stations — 5 min solo writing, then trios.

Reflection questions:

1. What did I notice? (Which materials felt more open? Which is structured?)
2. How did I feel? (emotions, playfulness, resistance, curiosity, safety, surprise)
3. How did I experience co-creation?
4. What attracted me the most?

5. What does this tell you about your way of creating/expressing.
-

Part 2 (50–55 min) – Choosing One’s Own Material

- Invite participants to choose the material that resonated with them most.
- Give them space for free creation (this supports playfulness and spontaneity), but you may also offer optional focusing questions.

Reflection questions may include:

- What happened when I had a choice?
 - How does it feel different to create alone vs. in a group?
-

Theoretical Support: Materials & Art Therapy

Different materials — different levels of expression: Colored pencils — more control, Lego — structure/playfulness, Watercolors — fluidity, emotions, Collage — symbols and stories

Low vs. High Structure Materials

This refers to how much structure the material itself “imposes”.

- **Low structure (watercolor, pastels, soft clay, ink...):** More fluid, less predictable. Invite expression of emotions, impulses, and unconsciousness. Often bring surprises (“I didn’t know this would come out”). Good for exploring inner states, feelings, spontaneous gestures.
- **High structure (colored pencils, markers, Lego blocks, collage with scissors and paper):** Clearer boundaries, easier to control. Provide safety, control, order. Help organize thoughts, create “framing” structure experience. Often more accessible to those who feel insecure about art.

This is why it’s valuable for people to try different materials – each activates different inner processes.

Polyvalence of Materials (Allan, 1988)

Allan says a material is like a conversation partner.
Each material carries its own “tone” of dialogue.

At the same time, each resonates differently in each body/psyche.

Example: Clay = freedom and embodiment for one, frustration and “messiness” for another.
Watercolor = flow and lightness for one, loss of control for another.
Lego = imagination and childhood play for one, frustration with rules for another.

Morning

Trainer: Kristina

Theme of the session: Community theatre and working with topics

1. Rock, paper, scissors – cheerleading

Walking through the space, you approach a person and you play with your hands “rock, paper, scissors”. Agree about the rules with the whole group! The person that loses the game, goes behind the winner and supports them (cheerleading or whispering supporting words, in any way). They approach another person (with their group). The group that loses joins the winning person and becomes their support group. Until there is one winner and all the group cheers for them.

It is a good energizer. Can become loud for some people. Can be used to reflect on topics: When do we cheer for other people – how do we support them? How to feel about losing and supporting the other side? What is the feeling that unites? What other associations do we have from our lives?

2. Say no / yes / maybe.

In pairs you communicate just with the words yes, no, maybe. You explore what is happening, different options, and have a dialogue, you can move, react. Don't form a story beforehand but rather respond to what you hear, improvise together. See how it feels for you, saying and using this word.

The pairs who want are invited to show a short improvisation in front of the group. The pair experiments (without agreeing on a topic), the audience observes and discusses what they see or “read” – who they could be, where they could be, what is the topic and situation? Do we see it from a collective gaze – recognize it as a collective situation?

3. 5 in the row (payback theatre exercise)

Participants are divided into groups of 4–5 and stand in a horizontal line, side by side. The joker (facilitator) assigns each person a number (1, 2, 3, etc.).

The joker then gives the groups a prompt–this could be a sentence, thought, or theme (lost in the forest, please help me, the word needs a hero, I quit my job, the best party ever, we will save the world, I'm late). The joker points to a group, and that group creates a group image or tableau representing the idea.

One by one, group members step forward in order (Person 1, then Person 2, etc.) to build the image, each adding a physical or expressive element to complete the scene.

At the end the groups give each group one sentence they want to see – which topics they want to see embodied.

4. Machines (the sound of time, support, ...)

A person positions themselves in the space and starts the machine with a repetitive movement and sound. The others are joining in one after the other completing the machine. It is important to use the space and to feel and follow the group, when it starts to go faster, louder, or slower, ... You can first start spontaneously and after you can decide the theme of the machine or the sound you want to explore.

When starting without a topic – the group that observes and gives feedback about what they perceived – what is this machine about?

Starting with a topic – it could be a name of the machine, an exploration of a sound and rhythm – focusing on inner rhythm, social rituals, etc. For example: A love machine, a machine giving support, an anti-loneliness machine, ...

All of the exercises give us materials to reflect upon in a group – how we see, feel these topics in our lives, in ourselves and the groups and society we live in. Observing and recognizing the images, movements, sounds and dynamics to understand and explore the topics deeper and work with them.

You can find the games of Theatre of The Oppressed and more literature here:

Boal, A. (1979). Theatre of the Oppressed. Pluto Press.

Available:

<https://revolutionary-socialism.com/wp-content/uploads/2015/05/Augusto-Boal-Theatre-of-the-Oppressed-20081.pdf>

Boal, A. (2002). Games for Actors and Non-actors. Routledge.

Available: <https://www.deepfun.com/wp-content/uploads/2010/06/Games-for-actors-and-non-actors...Augusto-Boal.pdf>

Fritz, B. (2012). InExActArt - The Autopoietic Theatre of Augusto Boal. A Handbook of Theatre of the Oppressed Practice

<https://www.amazon.com/InExActArt-Autopoietic-Theatre-Augusto-Boal-ebook/dp/B01A04NLUG>

Translated also in slovenian: <https://kudtransformator.com/inexactart-prirocnik-za-deloz-metodo-gledaliska-zatiranih/>

Open space:

Chair exercise and theatre of the oppressed (Flora, Giorgio)

1. Walk in the space - in every second, be aware of the chair in the middle! - 10 min
 - Tempo-regulation: faster/slower, the fastest/slowest as you can, your own pace, etc.
 - goal: demechanization
 - When we say stop
 - Make a sculpture of yourself (try to relate to the chair as well)
 - Make a sculpture while relating to the chair and to the person next to you
 - goal: establishing the chair's significance
2. 3 chairs in the middle, we are around them. - 15 min
 - Everyone can reposition the chairs (without commenting) so they reflect a power-relation, eg. one is facing the two others like a boss
 - The facilitator asks questions of the other participants: What has changed? (if that's not the first installation) Which chair is the most powerful/powerless? How are the others related? What does this position remind you of in real life?
 - After a short discussion, another participant can alter the chairs' position. (As facilitators, we should suggest making minor changes that still alter the power-relation)
 - goal: raising thoughts about the nature of power, how it takes form in our everyday lives
3. Creating 3 groups. Each group chooses a sculptor, who thinks of a position (reflecting a power relation) and forms the others to show that - 10 min
4. Showing the sculptures to the others - you can take a different approach with each sculpture - 15 min/group
 - Asking the audience: what do you see/feel?
 - Audience can step behind someone in the statue and say what they think the statue would say
 - Audience can make subtle alterations/additions to the statues

- Parts of the statue can be asked to say a short monologue over and over again
 - Parts of the statue can be asked to finish the movement/act following their desire
 - goal: gather the impressions and possible understandings of the statues; examine what could influence (both in a bad and good way) the status quo; take a look for possible outcomes
5. Debrief – 20 min
- Small activity to get rid of our roles and possible tension (meeting eyes, giving high fives, shaking our body, etc.)
 - Reflection as a participant: How do you feel? What had affected you the most? What ideas had emerged in you? What's your take away?
 - Reflection as PIA participant: How did you find it as a practitioner? Would you use this approach or some of the exercises?

Ecstatic dance (Tom)

ERASMUS + AND ESC presentation of actions

Check out ERASMUS + Program guide, every year.

Our: Guide for experiments (is to see how exactly they give you points, on what to be aware of)

DAY 9

Morning

Trainer: Prija and Kristina

Theme of the session: Creative word cafe + making creative groups

Discovering space in circle – warm up improv

We meet in circle, the center is an open space for us to express, we close eyes and raise a hand when we want to get in, someone guides us in and dances along, a third one can enter and use books to read out loud to the ones performing, maximum 3 trios at the same time, when one wants to get out he/she raises his/her hand and is accompanied out.

We don't need to do anything, but anyone can join the circle with open or closed eyes. An idea to warm up the body, sensations, invitation for active movement involvement or observation. The one that wanted to get in the middle of the circle raised their hand and another took them in.

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An idea was to visit all stations in 90 min, with the possibility to come back to any of the stations. Maximum number of people in one station was 7, minimum 3– you cannot change if there are less people.

The changes are random – you go when you feel like it.
Everybody had A4 paper to reflect about the experience and each station had a big common paper for reflections.

The stations – Creative world cafe explorations (Prija's adaptation of world cafe and Golden circle model Simon Sinek)

- *Acrylic colors or doodle*

WHY? (are we working with art ,.. why are we inspired to work with art...)

It offered an invitation to play with color and material. We tried to reflect on the question/answers: Why is it important for me to use art?

- *Deep listening.*

HOW? (could we use...)

Resources: Imagination, listening, stillness

- *Impro movement*

WHAT and FOR WHO ? (do I want to implement.., what do i want to do)

Resources: movement, action, composition, playing, creating

It offered an invitation to explore composition, structure, action and play. We tried to embody answers

- *Dixit cards and cards*

QUESTIONS, ISSUES, DOUBTS, LIMITATIONS (what issues may occur,... what are my doubts..)

Resources: imagination, symbols, creative process

It offered an invitation to explore intuition, deep imagination, process, flow. We focused on recognising limitations, doubts, questions, and different issues.

We had a 10 minute personal reflection and writing on the big papers. After the process we gather together to have a group sharing.

After this “warm up reflection/exploration” people shared on what kind of creation in the groups they feel inspired to focus

Afternoon

Trainer: Prija and Kristina

Theme of the session: Somatic closing and circle

Blanket exercise:

Group of 4, 4 or 5 blankets. One is laying down on two blankets. Person covered is passive and surrenders to the process. Slow music plays.

In general it's 7 minutes peaceful, 7 minutes more dynamic (where the person can also be active), and a few minutes solo per person.

In the first phase we gently play with putting the other blankets on the person. Little touches of blankets, ect. We also start to move the person by moving the blankets, but slowly.

Metaphor of landscape and moving continents (tectonic forces) which the person on the floor is moved by. Explore the movements, dis-covering and covering again. Discover the squeezes, expansions, twists.

The first phase is slow movements, the second faster. First the person laying down is passive, then it becomes active. At the end, you leave the person laying down with no more input and give some time to move on its own. The group round the person tries to be in tune, as one, connected, communication through blankets and movement