

# **ATHENA**

**Youth Work Tools and Artistic  
methodologies on Gender sensitive issues**

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## **TOOLKIT OF THE TRAINING COURSE 2**

**09 - 15 December 2023**

**Casa Laboratorio Il Cerquosino, Orvieto  
(TR), Italy**



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# PROJECT DESCRIPTION

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**AIM:** ATHENA project aims to develop skills and technical competences, on specific artistic methodologies, to strengthen the actions within the gender sensitive-framework and targeted to young people.

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**TARGET:** the project, foresees to empower activists, youth workers and facilitators in the use of the two specific theatre-based techniques, to use them on their local context and at international level

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# PROJECT

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**WHAT:** ATHENA project includes a set of two international Training for Trainers – T4Ts on gender and using:

**Forum Theatre techniques**  
**Labyrinth Theatre techniques**

The T4Ts are conceived to boost trainers' capacities, to share, test and upgrade methodologies and approaches.

**ATHENA is a project realized within the Erasmus+ programs, including:**

**1 TRAINING COURSE**  
**Forum Theatre**  
**April 2023**

**1 TRAINING COURSE**  
**Labyrinth Theatre**  
**December 2023**

# MAIN TOPICS

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## GENDER

The training main focus was gender-sensitive issues, within an individual and more systemic perspective. A specific attention was dedicated to gender based conflicts, on their analysis and possible ways to manage them.

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## YOUTH WORK

The training was also focused on youth work and on its different methodologies and approaches to tackle gender sensitive issues. Specific sessions were dedicated to understand how to use and master non-formal education methods and Labyrinth Theatre techniques.

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# METHODOLOGIES USED

## NON FORMAL EDUCATION

The activities implemented during the training courses are set within the non-formal education framework.

*"NON-FORMAL EDUCATION – NFE was defined in 1974 as any organized, systematic educational activity, carried on outside the framework of the formal system (schools-university). Thus NFE is the macro-umbrella including any organized educational activities both outside the formal educational system and outside the formal educational curriculum".*

Accordingly to the Council of Europe, *"Non-formal education refers to planned, structured programmes and processes of personal and social education for young people designed to improve a range of skills and competences, outside the formal educational curriculum. Non-formal education is what happens in places ... where young people meet, for example, to undertake projects together ... Non-formal education achievements are usually difficult to certify, even if their social recognition is increasing."*

From: <https://www.coe.int/en/web/european-youth-foundation/definitions>

Non-formal education should be also:

- voluntary based
- open and accessible to everyone
- participatory
- learner-oriented
- based on active participation and exchange
- based on experience and action
- holistic and process-oriented

In the NFE, the learning process grounds on specific educational objectives previously identified, then monitored during the process and eventually, modified according to the learners' needs.

# METHODOLOGIES USED

## LABYRINTH THEATRE

Labyrinth Theatre (or Sensory Labyrinth Theatre) is a theatre methodology developed by Iwan Brioc, a Welsh consultant in Applied Theatre and Director of Theatre Cynefin, a UK-based platform for community activism through theatre.

On his personal website, he describes Sensory Labyrinth Theatre in the following words:

*"Individual audience members journey alone through a darkened three-dimensional labyrinth and along the way encounter moments and meetings that provoke subconscious sensory memories (sensory portals) into which they are gently invited to fall. In accepting this invitation constructs such as time and space, me and you, the inner and the outer start to collapse. Framed for the audience as 'theatre,' this space also takes on the added dimensions of the aesthetic space - memory, and imagination: so that consciousness and this conditioned process of construction we call 'reality' can become an observable phenomenon - observed by the 'character' of the traveller in the performance."*

Actually, labyrinth theatre is a type of personal and artistic itinerary that aims to awaken the senses and to stimulate the creativity of both creators and spect-actors through the reinterpretation of space.

Therefore, given its intangible and context-oriented nature, there is no recipe for a perfect result - the performance depends on an infinite number of variables.

However, there are some steps that should be followed in order to reach the objectives you set for using this methodology.

# LEARNING

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**In the Non-Formal Education activities applied during the training, Learning was articulated accordingly to a set of specific pillars:**

**Learning by doing approach:** specific aims are well fixed and clearly defined in each activity proposed, in order to ensure a coherent learning process

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**Learner centred:** the pedagogical approach is centred on the person who is learning and based on the promotion of participatory processes

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**Life-long-learning-LLL approach:** the approach grounds on the idea that human beings never stop learning and we all learn and acquire different competences and skills in different moments and spheres of our life

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**Shared learning path:** promoted among the learners and within the group, encouraging the horizontal exchange of knowledge within and among the learners/experts

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**Flexibility:** methods are re-adapted all along the process, taking into account the learning needs of participants and of all the involved actors

**Horizontal interaction**

among trainees,  
facilitators and  
trainers

**Soft skills and key  
competences**

analysis and  
recognition

**Personal empowerment**

enhancement of the self-  
esteem and of the self-  
confidence

# KEY WORDS

**Participative  
methods**

permanent testing,  
development and  
upgrading

**Exchange**

of feelings, feedbacks,  
experiences and knowledge

**Transmission**

of knowledge and  
methods to other  
beneficiaries

**Learning assessment**

of individuals and  
groups

# HOW TO USE THE TOOLKIT

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**The Toolkit aims to show the activities run during the Training Course held in December 2023.**

## ACTORS

the Toolkit is targeted to the participants involved in the training course, their sending organizations, other youth workers and associations interested to develop new actions within youth work framework, to promote gender equity.

## FORMAT

ATHENA project and the Toolkits part of it, are conceived as an “open format” that can be used with different shapes and duration and could be replicated in the involved partner countries and in new ones, not directly participating in the project. Moreover, the Toolkit, thanks to its participative methodologies, can be used in different setting and backgrounds.

## FLEXIBILITY

the Toolkit is conceived as a flexible tool. By this, we mean that the activities presented can be used and readapted accordingly to the needs of the different target groups and local backgrounds.

It can be used to build up an entire training course, as well as smaller workshops or to propose a single activity during an event or a project. For this reason, in case you will decide to pick some of the activities to work with youth workers and/or people coming from different backgrounds and experiences, we recommend you to have a clear picture of the target group needs and profiles to be able to bring adaptations, when and where needed.

# TRAINING AGENDA

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## NAME GAMES

Name round  
Name ball

## GETTING TO KNOW

Speed Dating

## PRESENTATION

Me through a collage

## TEAM BUILDING

Blind snake

## GENDER – STEP1

Gallery

2

## GENDER – STEP2

Skim Reading

## WARM UP

Myself in the space

## TRUST

Myself among others

## IMPROVISATION

Step by step

3

## GENDER – STEP3

Women who run with Wolves

4

## IDENTITY – STEP1

Mandala

## IDENTITY – STEP2

Characteristics  
Creation of your spot  
Space creation  
Sensorial orientation  
Sensorial dinner

5

## SPACE CREATION

Create-experiment  
Image and position in the space

## TOPIC

Rondo

## LABYRINTH

Technical session  
Work in groups

6

## LABYRINTH

Implementation

7

## LEARNING

Statues  
Silent debate  
Collective writing

## EVALUATION

Stations  
Circle of words

# ACTIVITIES INDEX

The Index of Activities is conceived to present the activities not in a chronological order but in alphabetic order, according to the topic addressed, including the reference page number.

**TOPIC ADDRESSED:**  
 Group Dynamic - indicated with: GD  
 Gender Issues: GI  
 Methodologies Testing and Upgrading - indicated with: TiA  
 Final Evaluation - indicated with: FE

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# **TOOLKIT OF THE TRAINING COURSE**

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# NAME GAMES

<b>TITLE</b>	<b>NAME ROUND</b>
<b>TOPIC/S</b>	Name game
<b>AIM</b>	To learn each others' names
<b>TOOL TYPE</b>	Name game, ice breaker
<b>DURATION</b>	10 minutes
<b>MATERIAL</b>	/
<b>DESCRIPTION</b>	<p>Participants are gathered in circle and welcomed to the training course.</p> <p>The facilitator explains that a name introduction is starting. Therefore, each participant, when their turn comes, should make one step closer to the centre of the circle, say their name and the pronoun they want to be called with.</p> <p>The activity continues in the same way, till everyone has said their name.</p>

<b>TITLE</b>	<b>NAME BALL</b>
<b>TOPIC/S</b>	Getting to know each other and group creation
<b>AIM</b>	To activate and facilitate the participants interaction
<b>TOOL TYPE</b>	Ice breaker/Name game
<b>DURATION</b>	15 minutes
<b>MATERIAL</b>	Different balls in different colours
<b>DESCRIPTION</b>	<p>The group is asked to stand in circle and one plush balls is introduced by one of the facilitators.</p> <p>The facilitator explain that first person starts, passing the ball to someone else. When passing the ball, the person should say loud their name. The activity follows the same way till everyone has passed the ball saying their name.</p> <p>Then, is explained that a second round starts, but this time the person passing the ball has to say loud the name of the person receiving the ball. The activity follows the same way till everyone has passed the ball saying the name of the receivers.</p> <p>Then, is explained that a third round starts: participants are still standing in circle. One person starts passing the ball, but when the ball is passed the next person on their right, they should say loud their name and the name of the four people before them. The activity follows the same way till everyone has passed the ball saying the name of the four people before them.</p>

# GETTING TO KNOW

<b>TITLE</b>	<b>SPEED DATING</b>
<b>TOPIC/S</b>	Group interaction
<b>AIM</b>	To ease the participants interaction and exchange
<b>TOOL TYPE</b>	Getting to know each other activity
<b>DURATION</b>	45 minutes – the duration depends on the n. of appointments fixed
<b>MATERIAL</b>	Questions for the discussion, A4 papers and pens/markers
<b>DESCRIPTION</b>	<p>The workshop includes the following steps:</p> <p><b>Step 1. Appointments</b> Participants receive an A4 paper and a pen. They are asked to draw on the paper a clock with 12 hours, corresponding to the 12 questions of the Handout below (but it's possible to include how many questions as preferred, if time allows). Participants are asked to take, for each hour, one appointment with a different person (possibly, no more people in the same meeting are allowed).</p> <p><b>Step 2. Meetings</b> When the facilitator says, for example: "it's 1", all the participants should search for the partner in the appointment scheduled for 1 o'clock. During the appointment with the person, it's possible to take key words or small notes on the clock, corresponding to the question asked. Each appointment has a maximum time of 3 minutes. After the time it's over another appointment is called. The activity follows in that way till the end of all the appointments.</p>

# PRESENTATION

<b>TITLE</b>	<b>ME THROUGH A COLLAGE</b>
<b>TOPIC/S</b>	Group interaction
<b>AIM</b>	To ease the participants interaction and exchange
<b>TOOL TYPE</b>	Getting to know each other activity
<b>DURATION</b>	60 minutes
<b>MATERIAL</b>	Many magazines and news papers, scissors, coloured A4 papers, glues, markers in different colours
<b>DESCRIPTION</b>	<p>The workshop includes the following steps:</p> <p><b>Step 1. Instructions and preparation</b></p> <p>The facilitator explains that now will be used the technique of the collage to present ourselves to the rest of the group. Therefore, the different magazines are put in the middle of the workshop room, with scissors, coloured A4 papers, glues, markers in different colours. Participants have 20 minutes to go through the magazines and news papers to select the photos and the pictures to describe themselves. They are completely free to choose what to share with the group during the presentation, as well as to choose the way to create their collage. Then, extra ten minutes are allocated to finalize the collage.</p> <p><b>Step 2. Presentations</b></p> <p>Participants are gathered in circle and one by one have maximum a couple of minutes to present themselves through the collage they have realized.</p>

# TEAM BUILDING

TITLE	BLIND SNAKE
TOPIC/S	Team work, group dynamics and cooperation
AIM	<ul style="list-style-type: none"><li>• To encourage the group dynamics analysis</li><li>• To reflect about the different roles in the group and the importance of cooperation</li></ul>
TOOL TYPE	Team building
DURATION	90 minutes
MATERIAL	Blindfolds (one for each participant), a big space (possibly outdoor) where realize the activity
DESCRIPTION	<p><b>Setting:</b> for this activity is needed big spaces outside, e.g. gardens or fields. Facilitators should have prepared in advance the path with some obstacles and materials in between (e.g. a chair ...).</p> <p>The workshop includes the following steps:</p> <p><b>Step 1. Instruction and group meeting</b> Participants are divided in four groups, each one is assigned to a facilitator who explains the task. They have five minutes to find their way to communicate and to pass the instruction to the person in front of them (the activity will be then performed in silence).</p> <p><b>Step 2. Snakes</b> Participants of each group have to create a line (each person should have in front the shoulders of the other person and with their harms should touch them). Then, all the group members are blindfolded, apart from the last in the line that is following the mute instructions of the facilitator who explains which is the path to follow. The activity starts.</p> <p><b>NOTE:</b> for all the steps of the activity, being participants blindfolded, it's extremely important to transmit the feeling we are working in a safe space and to keep a great care on the personal emotions of each person. For this reason, facilitators leading the activity should take a great care on the way they use their voice, they transmit the tasks and to have a strong attention on the participants feelings and reactions. Moreover, it should be underlined that it's important to push our limits, but if in one moment during the activity we do not feel comfortable, we can take a small break and step out.</p>

## DESCRIPTION

### Step 3. Changes

After some minutes the last person in the line changes (and is then blindfolded). Thus the first person in the line that was previously blindfolded, passes at the end of the line, without blindfold and will be the one guiding the group and following the mute instructions of the facilitator showing the path.

The activity has a limited time at disposal (approximately 30 minutes), thus facilitators should check the timing, so that all the group members (willing to) can guide and be guided.

### Step 4. Debriefing

At the end of the activity is foreseen a debriefing with a specific focus on group dynamics, cooperation and leadership. Below the list of key questions that can be asked:

- How do you feel?
- How was to follow someone, being blindfolded?
- How it was to lead someone blindfolded?
- Did you notice something remarkable during the activity?
- How was the team work?
- What were the dynamics within your group?
- Did someone took the leadership?
- How was the cooperation within your group?

# GENDER – STEP1

<b>TITLE</b>	<b>GALLERY</b>
<b>TOPIC/S</b>	Gender
<b>AIM</b>	To reflect on different gender-related key-words and sub-subjects
<b>TOOL TYPE</b>	Individual reflection, exhibition
<b>DURATION</b>	60 minutes
<b>MATERIAL</b>	Printed photos, ropes, tape, scissors, paper/notebooks and pens
<b>DESCRIPTION</b>	<p><b>Setting:</b> the room is set as a museum hosting an exhibition (with photos and definitions). Soft music on the background. The workshop includes the following steps:</p> <p><b>Step 1. Gallery</b> Participants are entering the room and can move freely in the space, having a look at the different photos and definitions. They are asked to mingle in the space, to carefully look and to keep note, on their notebook, of what are the most surprising, striking or impressing elements for them.</p> <p><b>NOTE:</b> it would be nice to leave close to each image a set of post-it, in order to also give participants the possibility to add comments on the post-it and that can be read by the others. They can express what they think about the photos and definitions or also leave feedbacks, feelings, impression and comments.</p> <p><b>Step 2. Debriefing</b> It follows a debriefing to reflect on the activity, below the list of key questions for the debriefing:</p> <ul style="list-style-type: none"> <li>• Please share one key word to describe your feelings while you were watching the photos and the definitions</li> <li>• What are the elements surprising, striking or impressing you the most? Why?</li> <li>• Do you want/feel to share extra feedbacks, impression or comments?</li> </ul> <p><b>NOTE:</b> it would be useful to include in the debriefing the reflection about the way we do use “definitions”, with the emphasis on the importance of developing a critical approach toward them, keeping also a flexible and open minded approach. This, even more with the gender-related terminology, which included words and definitions fluid and in permanent evolution.</p>

# GENDER – STEP2

<b>TITLE</b>	<b>SKIM READING</b>
<b>TOPIC/S</b>	Gender, sexuality, patriarchy, power, discrimination
<b>AIM</b>	<ul style="list-style-type: none"> <li>• To “desacralise” the object of book and the act of reading</li> <li>• To empower people from any background through collective reading</li> <li>• To allow access to intellectual knowledge</li> <li>• To raise awareness on gender-sensitive issues</li> </ul>
<b>TOOL TYPE</b>	Reading and debate activity
<b>DURATION</b>	The book (Printed out copies of each chapter of the book), pens, paper, coffee and tea
<b>MATERIAL</b>	180 minutes
<b>DESCRIPTION</b>	<p>The workshop includes the following steps:</p> <p><b>Step 1. Book and author short introduction</b>            An introduction of the book, the method and the author are made. As this book requires a background and context and can be triggering for some people, this is expressed at the beginning. The facilitators should make a strong warning on some of the contents contained in the different chapters because some of them, can be quite touching.</p> <p><b>Step 2. Reading and discussing</b>            Following the introduction, the participants are divided into small groups and are given 45 minutes to read the chapters in their groups. Once reading is done, the group is given another 45 minutes to discuss the chapter with its main points and highlights, noting 3 of them on a flipchart. Besides this, they are also asked to point out any personal comments or questions that arise on a separate flipchart, which can be discussed later on.</p> <p><b>Step 3. Chapters and highlights presentation</b>            When all groups are ready, they are asked to present their chapter and its content in brief, along with the 3 highlights they agreed on, in plenary. During this part, all chapters of the book will have been summarised and the whole book will be “visible” to all the participants with the separate chapters connected to each other not only in terms of forming the whole book in the order of the chapters, but also the connections among topics of different chapters as well.</p> <p><b>Step 3. Collective group discussion</b>            With the book re-formed and analysed by the whole group, then a discussion/debate session of 60 minutes is held in order to go deeper with the personal questions already noted by the participants, as well as the topics that were already being discussed.</p> <p>Handout below.</p>

# HANDOUT - TIPS

## GENERAL TIPS FOR FACILITATORS

**Target and adaptability:** this activity can be adapted to every specific group of people (youngster, people with disabilities, etc...). You just need to take in consideration the difficulty of the book (it can work with comics for example).

**Terminology – book selection:** we need to think about the volume we ask the participant to read and the difficulties (specific vocabulary, thematic, etc.).

**Warning:** this book is politically very engaged. It can also be triggering (with rape and violence story), it should be taken into account depending on the group.

**Debriefing:** the session requires a strong debriefing at the end to allow participants to discuss their feelings and reflections, due to the somehow violent nature of the book.

**Final collective group discussion:** the discussion at the end can be made with a fishbowl with the questions raised by the participants.

# WARM UP

TITLE	MYSELF IN THE SPACE
TOPIC/S	Team building, Space, Individuality
AIM	<ul style="list-style-type: none"> <li>• To explore space awareness, body awareness, self awareness</li> <li>• To understand and observe the space, myself in the space and my individuality among a group in the space</li> <li>• To start utilising a space through body expression and movement</li> </ul>
TOOL TYPE	Body movement, corporal expression, embodiment
DURATION	45 minutes
MATERIAL	Music, Speakers
DESCRIPTION	<p>The workshop includes the following steps:</p> <p><b>Step 1. Introduction</b> The facilitator introduces, with a small narration, the three co-travellers. The heart, the brain and the body. This is explained that, in this part of the workshop, we are dealing with our body and the stories that it can express in a given space.</p> <p><b>Step 2. Walking around the given space</b></p> <ul style="list-style-type: none"> <li>• <b>The boat:</b> the facilitator asks the group to start walking, freely in the workshop room. Then participants are invited to start observing the empty space and to try to cover it in a way like moving on a boat, to keep the balance</li> <li>• <b>Stop and go:</b> when the facilitator calls "Stop", the group stops immediately keeping the body position and when the facilitator says "Go", the group start walking altogether, once again</li> <li>• <b>Speeds:</b> the facilitator introduces the concept of "different speeds" in the walking, explaining that 1 is very slow and 10 is very fast. Participants are guided during their walk and while walking, they apply the different speeds said by the facilitator.</li> </ul> <p><b>Step 3. Starting to observe the space and details while moving</b></p> <ul style="list-style-type: none"> <li>• <b>Colours:</b> the facilitator explains that now, while freely waking in the space, different colours will be said. The task is to search in the space (on the floor, walls, other participants ...) the colour said. When the colour has said, participants have to keep all their focus on the colour, since the facilitator will tell them they can keep going, freely and once again, in the space</li> </ul>

## DESCRIPTION

- **Shapes and patterns:** the facilitator explains that now, while freely waking in the space, participants should find different shapes or patterns (around them or even on people eg. a tattoo). When the shape or pattern has said, participants have to keep all their focus on it, since the facilitator will tell them they can keep going, freely and once again, in the space.

### **Step 4. Be free from your rock**

Participants are asked to keep walking in the space. Then, after moving and following instructions, the participants are asked to freeze where they are and to close their eyes. There is a small narration that suggests the visualisation of our body inside a rock. There are questions to encourage the clear observation of our personal rock, which we intentionally choose to put our bodies inside causing some kind of petrification.

**NOTE:** it is important in this point to clarify that, even though we might feel challenged, is important to keep breathing and to keep the focus, because it can be very challenging in some cases and for some people. Moreover, it should be underlined that it's important to push our limits, but if in one moment during the activity we do not feel comfortable, we can take a small break and step out.

After the visualisation and embodiment of the rock and our bodies inside it, the instruction is to listen to the music and when I feel ready and I decide it, I start cracking my rock, cleaning myself from it and when ready I can open the eyes and move freely in the space dancing.

The song suggested in this specific session was "Bajame" by Konstantis Pistiolis.

# TRUST

TITLE	MYSELF AMONG OTHERS
TOPIC/S	Team building, Trust
AIM	<ul style="list-style-type: none"> <li>• To explore body awareness, self awareness, contact</li> <li>• To understand my body and the touch on my body</li> <li>• To explore the amount of self control needed and the care offered by others</li> </ul>
TOOL TYPE	Trust, contact
DURATION	45 minutes
MATERIAL	/
DESCRIPTION	<p>The workshop includes the following steps:</p> <p><b>Step 1. Small group creation</b> The group is separated, in a creative way, in four (4) smaller groups and the participants are asked to make four small circles.</p> <p><b>Step 2. Hands on my body</b> The facilitator explains the functioning of the activity: one person is in the centre of the small circle with closed eyes. The members of the circle simultaneously touch the body of the person using one or two hands for some seconds. When they remove the hands the person is asked to say how many hands touched them. The group members shows how many hands were touching the body. Then, participants, one by one enter the circle to repeat this exercise until everyone has done it.</p> <p><b>Step 3. The Drunken Bottle</b> The facilitator explains the functioning of the activity: one person is in the centre of the small circle and the suggestion is to keep their body straight and firm and fall in one direction, leaving their balance state. The members of the circle are ready to receive the falling body with their hands and to gently push it to another direction. The transfer from one receiver to another should have a flow. Then, participants, one by one enter the circle to repeat this exercise until everyone has done it.</p> <p><b>Step 4. The Billiard ball</b> The facilitator explains the functioning of the activity: one person is standing in the centre of the circle with eyes closed. The person receives an input from one member of the circle with specific direction and speed that they should adopt. The person/billiard ball moves with the input until they meet someone else that changes their velocity and/or direction. The proposal is to initiate this activity in a circle but it can also pass in a next level of exploring the open space this way.</p>

## DESCRIPTION

### Step 5. Running towards the group

The facilitator explains the functioning of the activity: the group is gathered in one part of the space. One member goes on the opposite side and stays with the eyes closed and when they feel ready, they start running towards the gathered group with the eyes closed. The group is there to receive the incoming body in a safe way.

**NOTE:** in this type of exercises, when touch and trust are involved, it is suggested to clarify the concept of the consent. Consent about the body parts that are allowed to be touched and about the closeness or distance that each person needs to feel safe but also to have the opportunity to explore the comfort and expand it.

# IMPROVISATION

TITLE	STEP BY STEP
TOPIC/S	Improvisation
AIM	To develop skills, self-confidence and attitudes to improvise on the stage
TOOL TYPE	Clowning technique
DURATION	90 minutes
MATERIAL	/
DESCRIPTION	<p>The workshop includes the following steps:</p> <p><b>Step 1. Brontosaurus</b></p> <p>Participants are standing in the circle and the facilitator introduces “the brontosaurus”. The brontosaurus is something imaginary, thus each participant can choose how to represent it. The first participant has to send the brontosaurus to the person on their right. When passing it, with a body movement, the person receiving should say “What is that?”, and the person passing reply “A brontosaurus!”. The person receiving replies “What?” and the person passing reply “A brontosaurus!”. Then, the person receiving says “Ahhh, a brontosaurus” with appreciation an understanding and makes a movement to receive the brontosaurus.</p> <p>Then, participants start moving in the space and they have to repeat the activity, passing the brontosaurus to someone else. The person passing it and also the one receiving, have to use the same sentences, but this time, they can choose the intention and the emotions behind the actions.</p> <p><b>Step 2. Yes and no</b></p> <p>Couples are created. One person inside the couple should make a proposal (whatever type of proposal) to the other trying to persuade the person to do something. The other person should answer to all the proposals, with a “No”. The activity last couple of minutes, then the roles are changed and other two minutes are allocated.</p> <p>Then, the roles are switched once again. One person inside the couple should make a proposal (whatever type of proposal) to the other trying to persuade the person to do something. The other person should answer to all the proposals, with a “Yes”. The activity last couple of minutes, then the roles are changed and other two minutes are allocated.</p> <p>Then, the two members of the couples have to build something more from a proposal launched by one of the two. In this case, there is no switch in the roles, but only a collective building in the speech and in the actions/movements.</p>

## DESCRIPTION

### Step 3. Groups improvisation

Then participants are asked to sit in circle. Each person should write a word on a piece of paper (they can chose whatever word). All the pieces of papers are then collected and put in an hat.

Small groups of three/four people are created. One by one, each group has to go on the stage and stand behind the curtains closed. One of the facilitator joins them with the ht asking to pick up three pieces of papers (thus three words) and to build an improvisation of maximum two minutes on them. The group has few seconds to choose how to get organized and then, they have to exit from the curtain and start the improvisation.

### Step 4. Collective theatre machine

If there is still some time left, it's possible to add, as a collective closure, the theatre machine. Here the first person goes to the middle of the workshop room, stops, repeating mechanically the same sound and gesture.

Then the second person arrives in the middle of the workshop room, stops closer to the first person, repeating mechanically another sound and gesture.

The activity follows in that way till every person is on the stage and it's created a big machine with different movements and sounds.

### Step 5. Debriefing

Participants are now sitting in circle in the workshop room and a plenary discussion to analyse the main elements of the activity starts. Below the main questions that can be asked:

- How do you feel?
- Can we make a recap of the different steps of the activity?
- Why we did such a type of activity in this specific moment of the training?

# GENDER – STEP3

TITLE	WOMEN WHO RUN WITH WOLVES
TOPIC/S	Gender sensitive issues
AIM	To tackle gender sensitive issues, through the use of storytelling and the analysis of the main archetypes behind the stories
TOOL TYPE	Work in group, storytelling technique, acting out, image theatre and group discussion
DURATION	320 minute
MATERIAL	<p>Indoor, workshop room. For the storytelling performances it can be forecast an itinerant storytelling where each story is represented outdoor, in a different space.</p> <p>Stories printed, speakers, music, flipcharts, markers, paper sheets and pens</p>
DESCRIPTION	<p>The workshop includes the following steps:</p> <p><b>Step 1. Entrance</b> Participants are gathered outside the workshop room and they are informed they have to enter one by one, they can walk inside the workshop room and stop when they find a place where they feel comfortable. At this point they can sit on the ground. While participants are entering and finding their place, there is a soft music as background. The facilitators are sitting in the middle of the workshop room, back to back and in silence.</p> <p><b>Step 2. Atmosphere and groups</b> When everybody is in and has found a comfortable place where to sit, participants are asked to close their eyes and two facilitators start reading a piece of storytelling, including also some sounds to give the rhythms and using musical instruments. In the meantime, another facilitator is in charge of the sub-group creations. Participants are divided in three groups, leaving natural elements in front of them (leaves, stones and sticks of wood).</p> <p><b>Step 3. Introduction and stories selection</b> When the storytelling it's over, participants are asked to open their eyes and to group, in silence, according to the natural elements they have found in front of them. When the three groups are created, one of the facilitator presents the activity. It's explained that each group has to pick up a storytelling piece from the hat in the middle of the workshop room. Then, within each group, the following tasks have to be performed:</p> <ul style="list-style-type: none"><li>• <b>READING:</b> read well and own the story in all its parts</li><li>• <b>CHARACTERS:</b> identify who are all the characters of the story</li><li>• <b>ARCHETYPES:</b> discuss within the group and identify what stands behind each character (what each character represents) and element/symbol (what each element/symbol represent).</li></ul>

## DESCRIPTION

### Step 4. Work in groups 1

The work in group starts and participants have to finalize the task assigned, above explained. For the work they can choose the most suitable place where to work. Then, once this phase it's over, all the groups are gathered in the workshop room for the presentation of the next step. Now it's explained that, each group has some time at disposal to prepare a storytelling performance to present the story to the other groups. Few more elements are also shared about the storytelling technique for the representation: participants have to give a higher priority to the use of the voice while telling the story, even though they can also use their body parts, body components, they can move in the space and act it out while narrating their story.

### Step 5. Work in groups 2

Participants are back to their own group and the work starts once again in order to finalize the task assigned, and explained above. For this part we suggest to allocate a reasonable amount of time, as for example, 30 minutes. In fact, groups need some time to prepare the performance, but in the meantime, the crucial point is not to be focused only on the representations but on the story analysis (happened before in the smaller groups and then, afterwards in the plenary at the end of the representation).

### Step 6. Representations

Group by group goes on the stage to represent the performance. After every performance it's over, the actors are asked to remain on the stage and the facilitator asks the following questions:

- What is the story about? - asked to the audience
- What are the main characters? - asked to the audience
- What are the main archetypes represented in the story? - asked to the audience and to the actors.

### Step 7. Group discussion

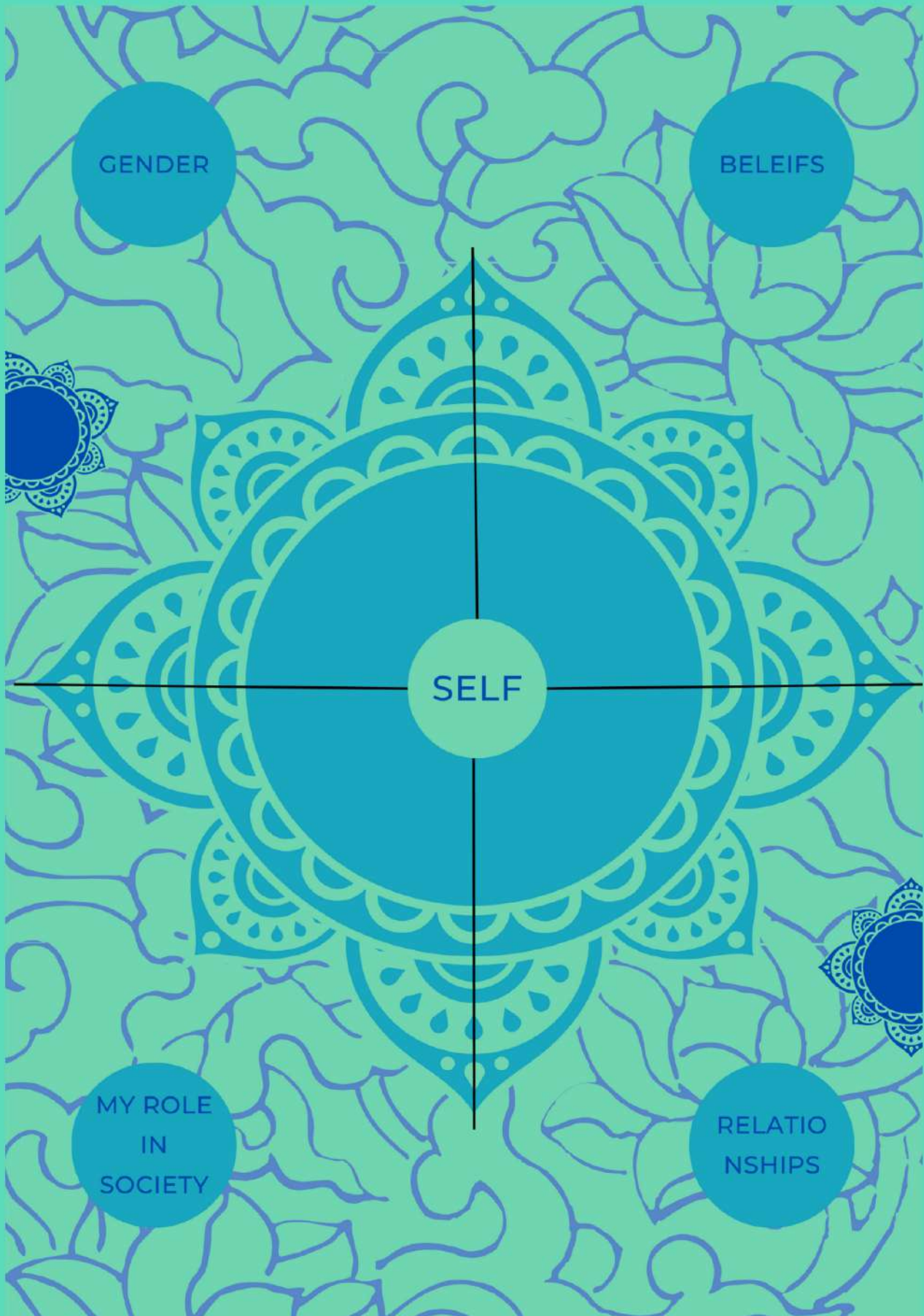
All the groups are now sitting in circle in the workshop room and a plenary discussion to analyse the main insights of the activity starts. Below the main questions that can be asked:

- Did you have the same understanding of the archetypes within your group?
  - Do you think those symbols are universal?
  - Do you see any similarities with the everyday life?
  - Do you think these archetypes impact the everyday life?
- 
- Why and how did you choose the space?
  - How did you choose to create the atmosphere?
  - Did you think about your audience while preparing?

# IDENTITY – STEP1

TITLE	MANDALA
TOPIC/S	Identity
AIM	<ul style="list-style-type: none"> <li>• To encourage the self-reflection about the individual and multiple identities</li> <li>• To reflect on how, our personal identity has been developed through the life's experiences and how they have contributed to shape it or modify it</li> </ul>
TOOL TYPE	Individual exercise
DURATION	90 minutes
MATERIAL	All the possible materials needed to decorate the four spots (depending on the type of spots, the materials at disposal and the personal creativity!)
DESCRIPTION	<p><b>Introduction:</b> the word “Mandala” comes from Sanskrit language and means circle. A Mandala can be described as any form of circular geometric design that contains symbols of a person's inner self, guiding principles, values and ideas about the world.</p> <p><b>Preparation - Mandala</b> Facilitators have to draw a simple and uncoloured Mandala model (as the one below on the Handout) on a big piece of paper (one for each participant). The Mandala has to be divided in 4 quadrant: Gender, Beliefs, My role in society, Relationships. The 4 quadrants have a common core inside the centre, which is the Mandala, representing the Self.</p> <p><b>Preparation - Spots</b> Facilitators need to create in advance the 4 spots, where the participants should pass through and that represent: Dreams, Conflicts, Childhood, Work. Each spot needs a proper setting and has to be decorated to better describe what is about. It has to be created a different atmospheres (different types of music, of materials and decorations).</p> <p><b>Mandala</b> Participants are explained that the activity has to be plaid individually and in silence. They can mingle from one spot to another (without a specific order and spending there the time they chose), filling in the quadrants of their Mandala with reflections, thoughts, feelings and comments.</p> <p><b>Handout below.</b></p>

# HANDOUT - MANDALA



# IDENTITY – STEP2

TITLE	CHARACTERISTICS
TOPIC/S	Individuality, self awareness, self presentation, stereotypes
AIM	<ul style="list-style-type: none"> <li>• To reflect on individual and multiple identity</li> <li>• To consciously choose which parts of my identity I want to share and expose to others</li> </ul>
TOOL TYPE	Individual exercise, work in group, image theatre
DURATION	45 minutes
MATERIAL	A4 papers, small papers, markers, pens, paper tape
DESCRIPTION	<p>The workshop includes the following steps:</p> <p><b>Step 1. Secret Super talent</b></p> <p>The group is separated in two smaller groups. Both groups receive small papers, pens and paper tape. The instruction is to think of a secret super talent that each one has and to write it on a small paper. After sharing the talents in their smaller groups, the participants are asked to mix their talents among them and stick the papers on themselves as labels. One group starts the presentation in silence, while the other group is asked to guess which talent belongs to each member of the presenting group and to put the correct talent to the correct person. Then the second group is presenting in the same way and the first group has to guess and re-label correctly.</p> <p><b>Step 2. Strong points</b></p> <ul style="list-style-type: none"> <li>• <b>Individual work:</b> each participant takes two A4 papers and markers or pens and they are asked to write a list of fifteen (15) things that define their identity. This list should not be shared and it will be used as an opportunity for self reflexion. The points that define the identity, are not supposed to be strong or weak, but they should be significant of the identity of the person</li> <li>• <b>Individual work:</b> each participant is now invited to choose five (5) points from the previous list that they feel comfortable sharing with the group. The instruction is to write each point on a smaller paper and then to put those strong points on their body by sticking them where they “fit” the most</li> <li>• <b>Presentation and sharing:</b> in the end the whole group is forming a line and each participant leaves the line, stands in front of the group and then walks in front of everybody, presenting themselves to everyone like in a catwalk.</li> </ul>

<b>TITLE</b>	<b>CREATION OF YOUR SPOT</b>
<b>TOPIC/S</b>	Identity, Self-awareness, Reflection
<b>AIM</b>	<ul style="list-style-type: none"> <li>• To stimulate creativity</li> <li>• To reflect on the impact self-identity has on space and vice-versa</li> </ul>
<b>TOOL TYPE</b>	Individual exercise, space appropriation
<b>DURATION</b>	30 minutes
<b>MATERIAL</b>	The notes with the 15 characteristics that define your identity
<b>DESCRIPTION</b>	<p>The participants need to walk around and find a spot that speaks to them. It can be a spot where they have experienced something since arriving in the training course or a spot that reminds them of someone or something. They are asked to place inside the 15 things that define their identity.</p> <p><b>NOTE:</b> if two or more people choose the same spot, let them decide if it will be shared or if someone picks a different one.</p>

<b>TITLE</b>	<b>SPACE CREATION</b>
<b>TOPIC/S</b>	Identity, exhibition, scenography
<b>AIM</b>	<ul style="list-style-type: none"> <li>• To transform the personal spot into a small exhibition</li> <li>• To reflect on how identity can be visually exposed</li> <li>• To stimulate creativity and self-expression</li> </ul>
<b>TOOL TYPE</b>	Individual exercise, space creation
<b>DURATION</b>	90 minutes
<b>MATERIAL</b>	Pens, papers, any material suitable for space transformation
<b>DESCRIPTION</b>	<p>The workshop includes the following steps:</p> <p><b>Step 1. Space preparation</b>            After experiencing their own spots in the previous activity, the participants need to prepare their spots to be shared with others. They should not be part of the exhibition but find a way to share the essentials with others.</p> <p><b>Step 2. Visits</b>            The participants are asked to visit individually the exhibitions and experience the way in which the others presented their spots.</p> <p><b>NOTE:</b> it is an essential activity for labyrinth preparation, a process that involves creating a shared understanding and interpretation of personal experiences. It focuses more on conceptualising identity and expressing it visually. This activity allows the participants to reflect on how to send a personal, intimate, and delicate message and how to interpret the same message from other people.</p>

<b>TITLE</b>	<b>SENSORIAL ORIENTATION</b>
<b>TOPIC/S</b>	Different perspectives, sensorial awaking, emotions, connection
<b>AIM</b>	<ul style="list-style-type: none"> <li>• To explore the space with other tools</li> <li>• To explore other people without using the eyes and to share moments</li> </ul>
<b>TOOL TYPE</b>	Mobility and orientation tool, non visual and non verbal communication tool based on experimentation
<b>DURATION</b>	30 minutes
<b>MATERIAL</b>	Music, Darkness
<b>DESCRIPTION</b>	<p>The workshop includes the following steps:</p> <p><b>Step 1. The “clock” orientation</b></p> <ul style="list-style-type: none"> <li>• <b>12 o’clock and turning:</b> the participants are spread in the space and they are invited to imagine themselves in the centre of a clock, always having 12 o’clock in front of them. The instruction is to turn ourselves looking at another part of the clock (e.g. turn at three o’clock – 90 degrees to the right, at six o’clock – 180 degrees). When the body turns, then again in front of each person is 12 o’clock. And the activity continues until the group moves according to the indication</li> <li>• <b>Eyes closed - standing:</b> the participants are invited to close their eyes and try to orient themselves according to the clock without any visual reference</li> <li>• <b>Eyes closed - moving:</b> the group starts walking with the eyes closed in the space and while moving they are asked to change their orientation in the space according to the clock.</li> </ul> <p><b>Step 2. Exploring</b></p> <p>The participants are then moving with their eyes closed and in silence for the whole part of the activity (if there is the possibility of darkness it is interesting to explore with literally the lights off). The exploration of the space follows the instructions below:</p> <ul style="list-style-type: none"> <li>• Explore the perimeter of the space</li> <li>• Find the centre of the space</li> <li>• Find a person and make a couple</li> <li>• Identify the person by touch</li> <li>• Separate and go to the perimeter</li> <li>• Start walking in the space and reunite with your previous couple</li> </ul> <p><b>NOTE:</b> the place should be empty and with clear limits of the safe perimeter to move inside. Facilitators should constantly keep a great attention to the safety and protection of participant during the whole activity.</p> <p>In this specific project, this activity was connected with the next step, which was a sensorial dinner. The people one by one were blindfolded before leaving the activity room and they were asked to find their shoes and to follow a rope until they would meet someone to escort them to their places for the dinner.</p>

<b>TITLE</b>	<b>SENSORIAL DINNER</b>
<b>TOPIC/S</b>	Different perspectives, prejudices, sensorial awaking, emotions
<b>AIM</b>	<ul style="list-style-type: none"> <li>• To challenge perspectives and prejudices by transforming a daily life activity</li> <li>• To develop senses to know better the world around us and sharing with other people</li> </ul>
<b>TOOL TYPE</b>	Experiential activity including the sense
<b>DURATION</b>	120 minutes
<b>MATERIAL</b>	<p>In order to leave the space for a full exploration with the senses, the activity needs two separate space (indoor or outdoor): one for the introduction of the activity (while the participants are not blindfolded) and one for the dinner (while participants are blindfolded).</p> <p>Blindfolds 1 x participant, background music, 1 tables for the “water spot”, 2 bowls of water (one warm with soap, one cold without soap), towel, paper and pens, tables or blankets for the dinner space, tomato 1 x participant.</p>
<b>DESCRIPTION</b>	<p><b>Preparation before the activity:</b></p> <ul style="list-style-type: none"> <li>• Fix the menu in advance with the cooking team (n. of dishes, type of food, spices, texture, drinks).</li> <li>• Prepare two separate space. They can be indoor or outdoor.             <ol style="list-style-type: none"> <li>1. <u>Space 1 – intro space</u>: prepare a calm atmosphere setting (back ground music, blankets where to sit in circle, incense, flowers...)</li> <li>2. <u>In between space 1 and 2 - Water spots</u>: prepare 1 or 2 table with 2 or 4 bowl of clean and warm water, one with soap and one without soap.</li> <li>3. <u>Space 2 – dinner space</u>: prepare different tables or blankets for max 3 or 4 people.</li> </ol> </li> </ul> <p>The workshop includes the following steps:</p> <p><b>Step 1. Welcome and introduction</b></p> <p>Participants are gathered in the space 1 previously prepared with a calm setting. The facilitator introduces the activity inviting the group to a sensorial experience during the dinner. Participants are invited to keep the silence, until the facilitator will tell them differently. It is important to specify that participants are blindfolded and they will remain blindfolded also during the whole experience. If someone at one point feels not well, they can remove the blindfold keeping the focus and silence to observe what happens inside the group, in order to leave the other participants living their experience.</p> <p><b>Step 2. Sensorial path to enter the dinner space</b></p> <p>Participants blindfolded are guided one by one by a facilitator through the “water spot” to enter the space 2 - dinner space. In the “water spot”, they will pass through the 2 bowls where another facilitator will wash and dry their hands. Another facilitator will accompany afterwards the participant to the table or blanker where they can sit.</p>

## DESCRIPTION

**NOTE:** the number of tables and bowls depends on the number of facilitators and the participants. To speed up the process of the sensorial path, without letting the participants wait too much, another “water spot” with a second facilitator can be set.

### Step 3. Waking up of the senses

When everybody is in the dinner space, a tomato is putted in front of every participant and the “tomato story” is read by a facilitator to help the participant to wake up their senses.

**NOTE:** the tomato story is inspired to the “La Naranja, ubicando el cuerpo” from the “Theatre of the senses” from Colombia. The choice of the tomato was made to find a seasonal food.

### Step 4. Sensorial dinner

All the participants and facilitators are in the dinner space and the dinner is served by the facilitators and cooking team.

### Step 5. Guess the menu and presentation

At the end of the dinner, participants are invited to remove their blindfolds when they feel ready. Each group (people sitting at the same table) receives a piece of paper and a pen and they are invited to write what they think they eat (ingredients, spices etc). Afterward the cook present the menu and the dishes served can be also showed.

### Step 6. Reflections

At the end of the activity, participants are invited to reflect and share, if they feel to, what surprise them the most about the experience. This moment lasts until participants want to share. Considering it will be evening time, facilitator can adapt this reflection in the format is more suitable for the dynamic.

**Handout below.**

# HANDOUT - TOMATO STORY

WELCOME TO THIS SENSORIAL EXPERIENCE.

THIS MOMENT IS DEDICATED TO YOURSELF, THE CONNEXION WITH YOUR BODY AND YOUR FEELINGS.

PLEASE, TAKE A COMFORTABLE POSITION... A DEEP BREATH.

AND OPEN ONE OF YOUR HAND IN FRONT OF YOU. WE ARE GOING TO PUT SOMETHING INSIDE. I ASK YOU TO DON'T TOUCH IT FOR THE MOMENT AND KEEP YOUR HAND OPEN.

I WILL PROPOSE YOU SOME STEPS THAT I INVITE YOU TO FOLLOW.

GENTLY I CAN TOUCH WHAT I HAVE IN MY HAND... I FEEL THE TEXTURE... THE SHAPE... THE SIZE... I TRY TO GUESS WHAT IT LOOKS LIKE...

NOW I ROLL IT IN THE PALM OF MY HAND, AND THEN, THE EXTERNAL PART.

SLOWLY I MOVE IT ON THE DIFFERENT PART OF MY ARM. KEEPING THE CONTACT BETWEEN IT AND MY ARM. I FEEL FREE TO APPROPRIATE AND ROLL IT WHERE I WISH.

NOW I CAN SMELL IT. WHAT IT MAKES ME FEEL?

I PUT IT CLOSER TO MY MOUTH, AND THEN WITHOUT EATING IT, INSIDE MY MOUTH. I FIRST FEEL ITS TEXTURE AND TASTE.

I'LL SLOWLY CAN START TO EAT IT AS IF I HAVE NEVER EATEN THIS FOOD IN MY LIFE.

WHAT'S HAPPENING INSIDE ME WHEN I FEEL THIS EXPLOSION IN MY MOUTH?

NOW I PROJECT MYSELF INTO THE TOMATO FIELD. I IMAGINE THE SMELL OF THE FRESH SOIL, THE COLOURFUL FRUITS.

THE SUN BURNS ON THE TOMATOES, THE SKY IS BLUE AND A FEW CLOUDS FLOAT IN THE AIR... I CAN ALSO SEE A PEASANT PLANTING TOMATOES WITH DEDICATION.

HOW MANY THINGS HAPPENED BEFORE THIS FRUIT REACHED OUR MOUTHS? THE SEED, THE IRRIGATION, THE HARVEST, THE TRANSPORT, THE LIFE OF THIS PEASANT.

NOW WE INVITE YOU TO KEEP YOUR EYES BLINDFOLDED AND ALL THE EMOTIONS THAT YOU FELT DURING THIS MOMENT. AND WE ARE GOING TO CONTINUE THIS SENSORIAL EXPERIENCE WITH THE DINER.

YOU CAN TALK IF YOU WANT BUT WE WOULD LIKE YOU TO RESPECT THE MOOD OF THE OTHERS TO ENJOY AS MUCH AS POSSIBLE THE MOMENT.

# SPACE CREATION

TITLE	CREATE-EXPERIMENT
TOPIC/S	Sensorial awakening, scenography, empathy
AIM	<ul style="list-style-type: none"><li>• To design and implement an immersive experience for a small group of people</li><li>• to experiment guiding a group of blindfolded people and being guided while being blindfolded</li></ul>
TOOL TYPE	Place creation, simulation
DURATION	60 minutes
MATERIAL	Blindfolds, anything one could find useful to recreate the idea of a space
DESCRIPTION	<p>The group is split in two. Each team receives a note with a different kind of space they need to recreate for the other team. In this case, the two settings were: a police station and a Christmas market. They are also given two different areas so that they can prepare at the same time. They get 30 minutes to think of sounds, smells and textures that can recreate the space and then other 15 minutes to deliver it to the other team (at once, not one by one).</p> <p><b>NOTE:</b> this activity is essential for understanding how stimulating imagination can completely transform the space. It is also useful to reflect on the needs of a group of blindfolded people, how important the balance between trust and control is in this particular situation.</p>

TITLE	IMAGE AND POSITION IN THE SPACE
TOPIC/S	<ul style="list-style-type: none"> <li>• Creating frames</li> <li>• Exploring meanings</li> <li>• Visual representation</li> </ul>
AIM	<ul style="list-style-type: none"> <li>• To create a collective exhibition with people becoming exhibits</li> <li>• To explore the role of the body inside a frame</li> <li>• To explore the diversity of perceptions</li> </ul>
TOOL TYPE	<ul style="list-style-type: none"> <li>• Space/place creation</li> <li>• Scenography</li> </ul>
DURATION	90 minutes
MATERIAL	Anything useful around
DESCRIPTION	<p>People get 30 minutes to explore the space, find their own spot and create a frame (still image) with their body inside. They can use decoration, symbols, anything they consider to be useful. They also need to find a title for their frame and write it down on a post-it. The facilitators create a map of the moments so that can ultimately create a trail according to the physical proximity. All the group visits each frame and assign titles to what they see. The facilitators take notes and use this information for the short debriefing to follow. Possible questions:</p> <ul style="list-style-type: none"> <li>• How did you feel being watched by everyone?</li> <li>• Is vulnerability an act of courage?</li> <li>• Did you manage to transmit the message you wanted in the beginning? Why? Why not?</li> <li>• What are the roots of the different meanings we assign to space/place?</li> </ul>

# TOPIC

<b>TITLE</b>	<b>RONDO</b>
<b>TOPIC/S</b>	Subjects participants dare deepening for the Labyrinth Theatre
<b>AIM</b>	To reflect and share the gender-related subjects participants are interested to explore and deepen during the Labyrinth Theatre
<b>TOOL TYPE</b>	Individual and work in group
<b>DURATION</b>	40 minutes
<b>MATERIAL</b>	A4 papers, pens, flipchart, markers
<b>DESCRIPTION</b>	<p>The workshop includes the following steps:</p> <p><b>Step 1. Proposals</b> Participants are asked to write in capital letters one or two specific topics/s or subject/s they would like to deepen during the Labyrinth Theater. The proposals should come from each person without a discussion with the others and they are asked to leave space under each proposal.</p> <p><b>Step 2. Sharing and commenting</b> Then, the paper has to be passed to the person on the right side. The person receiving the paper, has to read the proposals and choose if to agree (adding 1 tick to the proposal) or disagree (without adding a tick to the proposal). The paper pass then to the next person and so on, till it's back to the person who initially wrote the proposals.</p> <p><b>Step 3. Summary</b> The proposals are then read, specifying the score they received. The proposal receiving the highest score, will be used as a subjects for the Labyrinth Theatre performances.</p>

# LABYRINTH

<b>TITLE</b>	<b>TECHNICAL SESSION</b>
<b>TOPIC/S</b>	Labyrinth preparation – theoretical session
<b>AIM</b>	<ul style="list-style-type: none"> <li>• To provide participants with minimum information related to dos and don'ts inside a labyrinth performance</li> <li>• To prepare the mental setting for the performance to come</li> </ul>
<b>TOOL TYPE</b>	Presentation
<b>DURATION</b>	30 minutes
<b>MATERIAL</b>	Flipchart, markers
<b>DESCRIPTION</b>	<p>The facilitator prepares several flipcharts to use as support for a (more) frontal presentation in order to clarify what labyrinth theatre is and what needs to be taken into consideration while preparing such a performance.</p> <p>The workshop includes the following steps:</p> <p><b>Step 1. History and the context</b>  The facilitator presents the history and the context in which labyrinth theatre was born.</p> <ul style="list-style-type: none"> <li>• It was developed by Iwan Brioc, a Welsh consultant in applied theatre and the Director of TheatrCynefin, a UK-based platform for community activism through theatre</li> <li>• Inspired by Enrique Vargas and Augusto Boal</li> <li>• Based on Brecht's utilitarian role of theatre – it should be strongly didactic and capable of provoking change.</li> </ul> <p><b>Step 2. Main terms</b>  The main terms are clarified. Each labyrinth performance has:</p> <ul style="list-style-type: none"> <li>• A group of creators</li> <li>• Spect-actors</li> <li>• Moments</li> <li>• Facilitator(s)</li> </ul> <p><b>Step 3. Main steps</b>  The main steps of creating a labyrinth theatre performance are presented:</p> <p><b>1.</b> Defining the aim – is it a deep, inner and outer experience for the creators? Is it a life-changing experience for the spect-actors? Is it a way to add value and promote a setting? Is it a way to generate awareness about social issues?</p>

## DESCRIPTION

2. Finding the group of creators – it depends on the aim, of course, but the better the mix of people with different skills is, the better the performance
3. Finding the suitable space for organising the performance. It should be:
  - Open to participatory activities
  - Relevant to the topic
  - Ideally, a space to host the preparation of the group of creators as well
  - Logistically fit – accessible for long hours, 2 access points (one for entrance, one for exit), SAFE, with alternatives for bad weather
4. Designing the training
  - Identify the profile of the group members
  - Dedicate long time for team building, trust, identity and space creation.
5. Deciding the profile of spect-actors
  - General public
  - Key-people from NGOs and institutions
  - Specific group of people (influencers, stakeholders, etc)
6. Implementing the training for the group of creators
7. Organise the labyrinth taking into account the logistics:
  - Provide separate entrance/exit points
  - Make appointments for each spect-actor
  - Create a common waiting room that is part of the story
  - Create obvious connections between moments so that spect-actors don't get confused
  - Ensure good communication between creators and help them design signals
  - Make sure the final spot is a place for relaxation, decompression and getting out of the character/experience.
8. Evaluation
  - From spect-actors – hot (on the spot, in the last moment) and cold (through e-mail, some days after the event)
  - From creators
  - From facilitators
  - From space owners.

TITLE	WORK IN GROUPS
TOPIC/S	Labyrinth preparation
AIM	To decide and design each moment for the labyrinth performance
TOOL TYPE	Labyrinth Theatre
DURATION	150 minutes
MATERIAL	Anything useful
DESCRIPTION	<p>The workshop includes the following steps:</p> <p><b>Step 1. Themes and transversal topics</b>  From the Rondo activity, two main subjects were identified, to become the main themes of the Labyrinth Theatre performances:</p> <ul style="list-style-type: none"> <li>• “Burning witches as a capitalist tool”</li> <li>• “Construction of desire”</li> </ul> <p>Moreover, the following extra transversal topics were proposed and prioritized:</p> <ul style="list-style-type: none"> <li>• Breaking the gender stereotypes</li> <li>• Relationships</li> <li>• Free expression</li> <li>• Identity: who are you?</li> <li>• Body politics</li> <li>• Future perspectives on gender.</li> </ul> <p>The main idea was to include the extra transversal topics inside the two main themes above mentioned.</p> <p><b>Step 2. Group creation</b>  Two groups were created: participants were asked to choose the theme they were mostly interested to work on. The only criteria proposed by the facilitators was to try to have groups equally balanced (by size) and with participants from different cultural backgrounds.</p> <p><b>Step 3. Individual work</b>  Each person gets the time to choose a spot and find an idea they want to share with the spect-actors.</p> <p><i>“It is perfectly fine if there are people who don’t have any idea – they will become connectors (persons to link the moments) or providers (persons who will sneak during the performance and provide the creators with the necessities that may appear (water, materials etc.)</i>  <i>In case two or more persons chose the same spot they share their ideas and see whether they can find a way to create a collective moment or if they can choose different spots.”</i></p> <p><b>Step 4. Spot preparation</b>  They start designing their idea and preparing the spot. In case some people need more preparatory materials, other creators that are more free can help.</p>

## DESCRIPTION

### **Step 5. Moments finalization**

It follows the finalisation of the moments, and the map creation of the labyrinth (arranging all the spots in a logical order).

### **Step 6. Connections and concept**

At the end, the group has to identifying the connections and trying the concept out.

TITLE	IMPLEMENTATION
TOPIC/S	Gender-related issues
AIM	<ul style="list-style-type: none"> <li>• To tackle gender-related issues during the Labyrinth Theatre performances</li> <li>• To equip participants with the main elements part of the methodology of the Labyrinth Theatre</li> </ul>
TOOL TYPE	Labyrinth Theatre technique
DURATION	180 + 180 minutes
MATERIAL	All the materials that the groups need to create a performance
DESCRIPTION	<p>The workshop includes the following steps:</p> <p><b>Step 1. Preparation</b>  A specific amount of time was dedicated to the preparation of the two Labyrinth Theatre. In this phase, the spaces were identified, the spots created and designed, the performances in each spot finalized and the different roles divided.</p> <p><b>Step 2. Implementation</b>  The two groups delivered the Labyrinth Theatre performances. In each performance, the participants from the other group where the audience, passing through the different spots, part of the interactive performance organized by the group of actors.</p>

# LEARNING

TITLE	STATUES
TOPIC/S	Evaluation of the Labyrinth Theatre
AIM	To run an interactive, first evaluation of the Labyrinth Theatre experiences through the use of the body posture
TOOL TYPE	Artistic, theatre tool
DURATION	30 minutes
MATERIAL	/
DESCRIPTION	<p>The workshop includes the following steps:</p> <p><b>Step 1. Introduction</b> The facilitator explains to the group that the session is conceived to have a first, visual evaluation of the Labyrinth Theatre experiences. For the purpose, participants are asked to use the technique of the living pictures, using their body to represent the experience they have passed through.</p> <p><b>Step 2. Evaluation</b> Participants, one by one, can choose a spot inside the workshop room. Here, they use their body to share their experience and feelings during the Labyrinth Theatre. They have to take a position representing their experience and feelings and keep it, as if they are statues. The other group members can stand up, join the statue, and turn around to visualize the different details.</p> <p><b>NOTE:</b> in the technique of the living pictures, we use our body to represent a feeling, an emotion or a situation, Thus, we need to take a position involving all the parts of our body and to keep them frozen, as if we are statues. The technique is very powerful because, without the use of the verbal expression, allows to share sensitive elements and feelings from the group members.</p>

<b>TITLE</b>	<b>SILENT DEBATE</b>
<b>TOPIC/S</b>	Evaluation of the Labyrinth Theatre
<b>AIM</b>	To run the methodological evaluation of the Labyrinth Theatre (thus, this time about the technique), in silence and based only on writing
<b>TOOL TYPE</b>	Artistic, theatre tool
<b>DURATION</b>	30 minutes
<b>MATERIAL</b>	/
<b>DESCRIPTION</b>	<p>The workshop includes the following steps:</p> <p><b>Step 1. Introduction</b>  The facilitator explains to the group that the session is conceived to have a second evaluation of the Labyrinth Theatre experiences. For the purpose, participants are introduced to the technique of the silent debate, which is based on the use of the writing (no talk is allowed) to reflect upon and to share feedbacks on the technique they have experimented.</p> <p><b>Step 2. Evaluation</b>  Participants, are invited to mingle in the workshop room where they find three flipcharts on the floor, markers and pens. In each flipchart is written a statement/question. They are asked to take their time, going through the statements/questions and answer in silence. They can read what was written by the others, adding links, connections and feedbacks. They can also use drawings or visual representation. During the activity, the important is to remain in silence and avoid the discussion with the others.</p> <p>Below the list of statements/questions:</p> <ul style="list-style-type: none"> <li>• Things to remember when we organize a Labyrinth Theatre</li> <li>• What would you do differently, with a public you don't know?</li> <li>• How much, is too much?</li> </ul>

<b>TITLE</b>	<b>COLLECTIVE WRITING</b>
<b>TOPIC/S</b>	Evaluation of the Labyrinth Theatre
<b>AIM</b>	To run the third evaluation of the Labyrinth Theatre experiences, through the technique of collective writing
<b>TOOL TYPE</b>	Collective writing tool
<b>DURATION</b>	100 minutes
<b>MATERIAL</b>	Paper and pen
<b>DESCRIPTION</b>	<p>The workshop includes the following steps:</p> <p><b>Step 1. Introduction and groups creation</b>  The facilitator runs a presentation of the workshop and of the collective writing technique. Participants are going to be divided in smaller groups (3 participants each, approximately) and they should share their Labyrinth Theatre's experience through collective writing. Each group member has to write about a different moment in the story (beginning, middle and end). Participants are then encouraged to use their creativity and fantasy during the writing part.</p> <p><b>Step 2. Shared writing</b>  Each participant has to write in silence and individually in their bubble, their part of the story. In this phase each person has almost 20 minutes to further develop their piece of the story, according to the section received (beginning, middle and end).</p> <p><b>Step 3. Combining sections of the story</b>  The group members gather and it starts a cross reading and rewriting of the different parts, with the purpose to make the whole text smooth.</p> <p><b>Step 4. Reading circle</b>  It follows a reading circle to share all the stories created. It can be very nice to create the proper atmosphere for this part, identifying a nice and quiet place in the middle of the nature for the reading. There can be also the option to let the groups choosing the space where they would like to have their reading (in this way, they could choose the space fitting the most with the atmosphere they want to create).</p>

# EVALUATION

TITLE	STATIONS
TOPIC/S	Final, overall evaluation of the project
AIM	To run the final, overall evaluation of the project, running the analysis of the different main elements (food and lodgement, learning, group dynamics, logistic, pool of trainers)
TOOL TYPE	Artistic and interactive session, individual work
DURATION	60 minutes
MATERIAL	All the material needed to arrange the different spaces and settings (accordingly to our fantasy)
DESCRIPTION	<p><b>Setting:</b> we need a very big workshop room that can be divided into different spaces or different rooms or spaces outside (if there is good weather). In case we are going outside, we need to take care that the spaces are separated but not too distant. Soft music and good decorations are welcomed to create the atmosphere. The workshop includes the following steps:</p> <p><b>Step 1. Welcome and introduction</b> The facilitator welcomes participants outside the workshop room. Then it follows a short introduction on the activity' tasks. After that, participants enter the different settings for the evaluation and are invited to discover the surroundings. They can stay as long as they want in each space answering the questions and expressing themselves, they can move and then be back if they want to add something.</p> <p><b>Step 2. Stations</b></p> <p><b>1. Food and lodgement</b> <u>Instruction:</u> comment with post-it and messages how the accommodation and food was <u>Methodology:</u> a drawings representing food and accommodation and post-it to leave comments and feedbacks</p> <p><b>2. Agenda reconstruction</b> <u>Instruction:</u> write or draw on the big paper what you remember from these days (activities, anecdotes, informal time ...) <u>Methodology:</u> a big flipchart with coloured markers</p>

## DESCRIPTION

### 3. Objectives achievement

Instructions: point out how much the objectives of the training were achieved. There is a rope for each objective (deepening the gender subject – discovering the Labyrinth Theatre technique). Put a cloth peg on each objective to comment how much the objective was achieved. Lower: minimum achieve – Higher: maximum achieve.

Methodology: two ropes are fixed in vertical on one side of the room, each rope represents a specific objective of the TC (on the top of the rope, stick an A4 paper where the specific objective is written) and under the ropes on the floor several clothes pegs are put.

### 4. Pool of trainers

Instruction: write a feedback, comment, suggestion you would like to leave to the pool of trainers and leave it inside the envelop

Methodology: post boxes (represented with envelopes) on the ground with pieces of paper and pens to write down the comments/feedbacks

### 5. Next steps

Instruction: draw on a piece of paper the shape of your foot. Cut it and write inside how you would like to use what you have learnt, once you are back home. Then leave the footprint on the path, where you want

Methodology: A4 papers, scissors, coloured markers and pens

### 6. Photomaton

Instruction: write on a piece of paper one key word to describe your experience. Bring the paper with you behind the curtain to take a photo

Methodology: written key words and photo.

<b>TITLE</b>	<b>CIRCLE OF WORDS</b>
<b>TOPIC/S</b>	Final, collective evaluation
<b>AIM</b>	To run the final, collective evaluation in plenary
<b>TOOL TYPE</b>	Evaluation tool
<b>DURATION</b>	/ minutes (the time necessary for each person to share, freely, their feelings, impressions, comments and ideas)
<b>MATERIAL</b>	/
<b>DESCRIPTION</b>	<p><b>Setting:</b> participants are sitting in a circle in the workshop room and the facilitator is presenting the activity. Participants are invited to take the floor one by one, saying: “something to themselves” and “something to the group”.</p> <p><b>NOTE:</b> when the turn to speak arrives, if the participant does not feel ready to express, can skip the first round, but then in the second round has to take the floor and express.</p>



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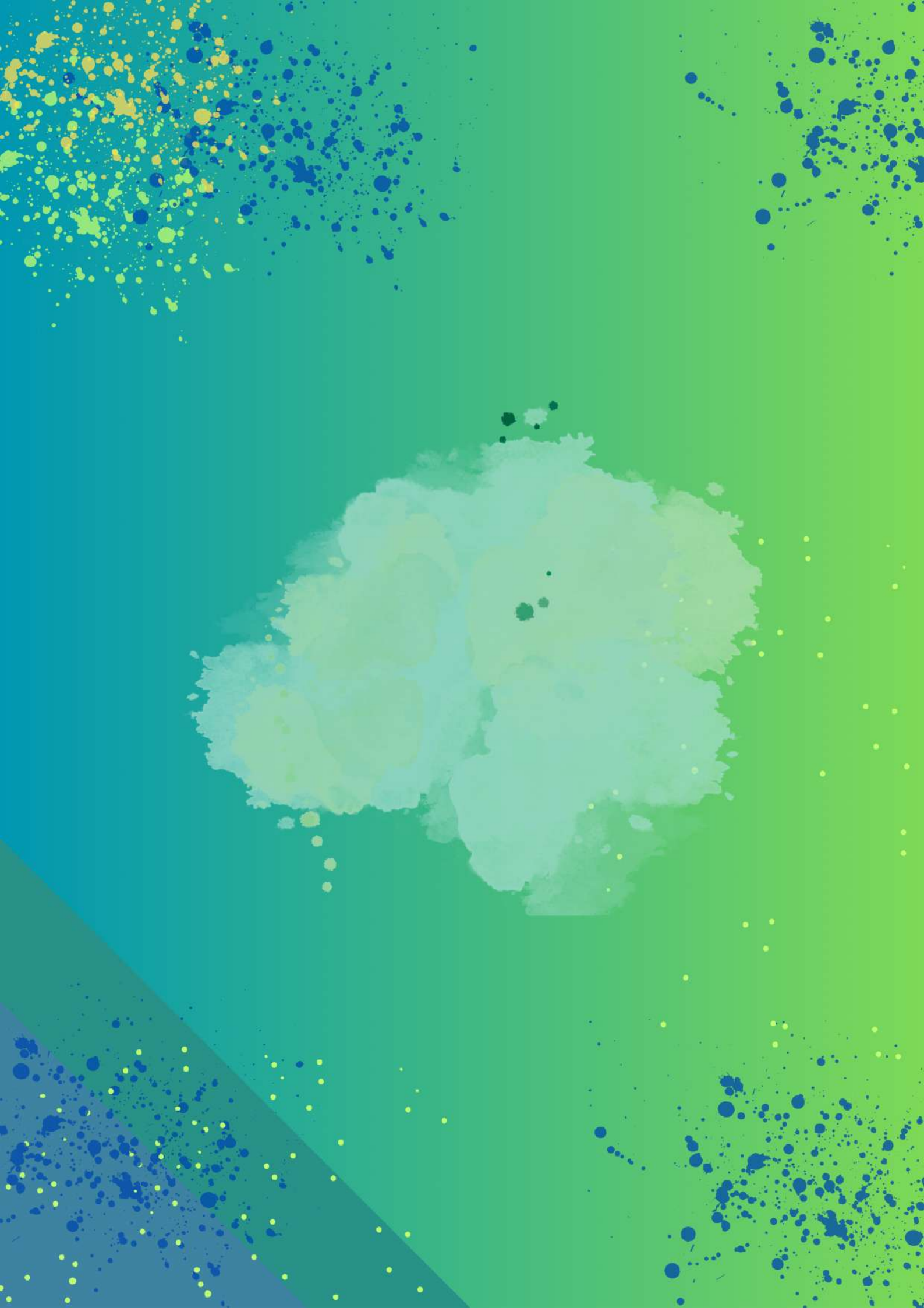
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