

impro

WISEpath 2.0

Fundacja Innowacyjnej Edukacji  
Murzasichle, 12-18.03.2020



Erasmus+

**“It is forbidden to walk on the grass. It is not  
forbidden to fly over the grass.”**

Augusto Boal



## *...about the project*

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Project "improWISEpath 2.0" was a multiply effect of the mobility of youth workers, that was implemented in November 2018. The project was a respond to current challenges co-related with social exclusion and radicalisation among youth. The project was based on three methods- pantomime, improviastion and drama. Universal and efficient tools that are mostly based on theatrical and non-verbal communication. Moreover all the project was based on the experiential learning and holistic approach.



# Previous edition

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Publication:

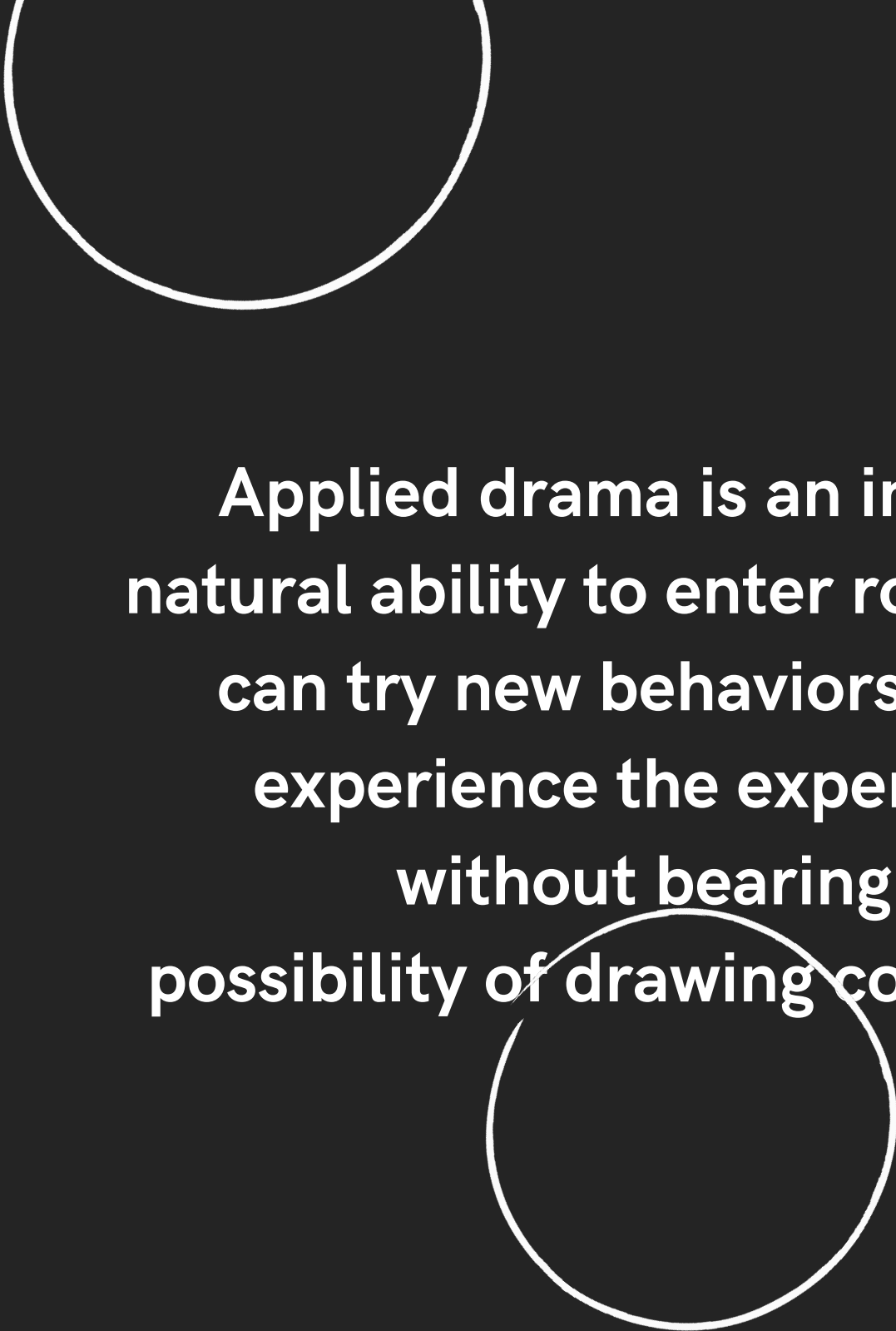
<https://www.salto-youth.net/tools/toolbox/tool/improvisation-and-drama-improvisopath-part-1.2493/>

Photo gallery:

<https://tiny.pl/tp3j1>



Applied drama



**Applied drama is an interactive method of working with a group using our natural ability to enter roles. Participants enter a world of fiction where they can try new behaviors. The improvisations used in the drama allow you to experience the experience in safe conditions, in the so-called role cloak, without bearing the real consequences of their actions, but with the possibility of drawing conclusions from them. Searching for strategies helps strengthen the sense of agility of your actions.**

# WHY DRAMA IS EFFECTIVE?

## 01

We have cognitive curiosity (motivation),

Unusual situations stimulate the activity of the neural network and thus initiate the learning process. Everything that is new, unknown, unusual, mysterious, not fully explained, attracts our attention ... So it is with entering roles and exploring the world of fiction.

## 02

We feel safe.

The fact that the participants act in the role cloak - that is, they are not themselves during exercise makes them feel safe. They give themselves more space for experimentation and greater consent for possible mistakes. In addition, the structure of drama workshops is structured so that from play, warm-ups gradually go to work on serious topics / selected problem.



03

We work in a group

Drama workshops are always conducted in groups. Thanks to this, you can work on participants' potential, draw on their diversity, discuss experience in roles together and discuss their application in the real world. In addition, thanks to the group, learning is based not only on our own experience, but also on observing others.

04

Cognitive knowledge is combined with emotions and body activity

Dramatic experience - in roles, it involves both the body, mind and emotions

05

We solve problems and process information

Each drama exercise has an outline of conflict, problem, and difficult situation. Participants in the roles analyze them, look for solutions, generate and test their ideas ...



## 07



We can relate new information to our own experience

The world of fiction in drama is chosen so that it refers to the real world of workshop participants. There are similar problems and mechanisms in it, but the relationships take place in a different environment. The roles are also different - nobody plays "themselves" - thanks to which the perspective of the participants playing them expands.

## 08



Acquired knowledge has practical significance


Drama workshops are based on the Kolb Cycle. Participants, after an experience in the world of fiction, discuss it and then seek to translate into their lives - the application of acquired knowledge and skills in their world.



EDUCATE WITH DRAMA



# Key elements



During educational workshops or longer project activities, participants take part in many processes: learning a given topic (substantive process), personal and relational development (building relationships with the group) and possibly other, depending on the type of activities. Each of these processes follows certain rules - the educational drama process also.

To bring out his power, take care of several important elements



# Remember to keep the structure of the drama workshop



Based on the structure of drama created by Gavin Bolton, we begin work on a drama workshop by building a group (getting to know each other, integrating, learning the expectations and needs of the group, contracting). Then we move on to drama introductory exercises - warm-ups, thanks to which the group begins to feel even better with each other, but also enables each participant to undergo their individual learning process being in the role and exploring it - from creating stereotypical characters and theatricalization their behavior to consciously enter the role, build character and test new solutions. If the group is ready, we go to work on the given problem-need.





## Use the Kolb cycle

Drama workshops are based on the Kolb series - both entire classes and their individual modules. Participants after experience in the world of fiction discuss it and then look for translation for your life - applications knowledge and skills acquired in your world. Thanks in this way, the teacher engages people of different styles learning (both auditory, visual, and and kinesthetics) and creates space to apply the acquired competences in practice

David Kolb published his learning styles model in 1984 from which he developed his learning style inventory. Kolb's experiential learning theory works on two levels: a four-stage cycle of learning and four separate learning styles. Much of Kolb's theory is concerned with the learner's internal cognitive processes. Kolb states that learning involves the acquisition of abstract concepts that can be applied flexibly in a range of situations. In Kolb's theory, the impetus for the development of new concepts is provided by new experiences.\*

\*<https://www.simplypsychology.org/learning-kolb.html>

## Kolb's Learning Styles and Experiential Learning Cycle

"Learning is the process whereby knowledge is created through the transformation of experience" (Kolb, 1984, p. 38).

Concrete experience



Reflective  
observation



Abstract  
conceptualisation



Active  
experimentation





# 1. Concrete Experience

a new experience or situation is encountered, or a reinterpretation of existing experience.

# 2. Reflective Observation of the New Experience

of particular importance are any inconsistencies between experience and understanding.

# 3. Abstract Conceptualization

reflection gives rise to a new idea, or a modification of an existing abstract concept (the person has learned from their experience).

# 4. Active Experimentation

the learner applies their idea(s) to the world around them to see what happens.



Adapt the  
fictional world to  
the needs of the  
group



The fictional world in which we work in drama should be tailored to the needs and problems of the group we work with. Also one that is known to its participants, so that they can explore the topic, not the ideas associated with the environment or role (unless this is the purpose of the class).





Erasmus+



## Get out of the role



End each dramatic experience with a role-leaving ritual. This will allow participants to clearly separate the world of fiction and reality, leaving emotions and experiences associated with the role in the world of fiction and focus on discussing this experience.



*Be open to the  
group*



Watch and explore how individual drama exercises affect a group, like she is behaving and what her needs are. If something goes wrong with you think, stop over it and discuss it with the person you co-run the workshop with, another drama practitioner or drama supervisor.







*Practice drama  
carefully and  
strengthen the  
world*

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Members of the Association, graduates of our courses and development programs have been working with drama according to the above principles for years. They reach groups that need support: blocked and socially inactive youth in smaller towns, people discriminated against in the classroom or peer group, adults who need support in working with children or youth etc. Our experience shows that careful drama practice - when we take into account the needs of the group, but also the competences, experience and limitations of the leaders - it strengthens the world. He builds in us, among others sense of openness on diversity, social sensitivity, development of social competence and sense agency.





Improvisation



One of the ways a trainer or drama trainer can go with is improvisation in the world of features. That it would be effective and engage the key participants is to introduce them into this function. In the following article, based on my ten years of experience with drama, I describe two proven techniques: role cards and stimulators - both allow you to enter the path of improvisation.







Improvisation, or improv, is a form of live theatre in which the plot, characters and dialogue of a game, scene or story are made up in the moment. Often improvisers will take a suggestion from the audience, or draw on some other source of inspiration to get started. Improv is unique in that if you see a performance, that's it... there will never be another show exactly like it ever done again. Improv is different every time. Improvised shows can differ between different improv troupes, depending on their training, their goals, and their style. Sometimes improv is purely comedy-based, while other times it can be a mix of both comedy and drama, or just drama. Like scripted theatre – without the script, with the actors acting, directing themselves, writing the plot, and interacting with each other all at the same time without previous planning. Improv is spontaneous, entertaining, and fun. But like all great things, you'll have to see it first hand to fully experience and appreciate it.

# Improvisation Exercises





Improv works cumulatively, so that a group ordinarily starts with a simple task and moves on to more challenging assignments once they've loosened up and begun to trust one another. Kulhan offers these two simple introductory examples:



Example 1: The Trust Fall

Participants are arranged in a circle. One person is chosen to be the "faller." The faller is instructed to fall backwards, arms and legs outstretched, into the arms of the other participants. The other participants are instructed to catch the faller by placing their hands on the faller's arms and legs. The faller is then instructed to fall again, and the other participants are instructed to catch the faller again. This exercise is repeated several times, with different participants taking turns as the faller.

This exercise is designed to build trust and communication among group members. It is a simple task that can be done with a group of people of any age or ability. The exercise is often used in team-building exercises and in the first session of a group therapy or support group.

# One-Word Story

In this exercise, a group of individuals tells a cohesive story one word at a time. It starts when one person says a single word, and unfolds when someone else in the group offers up another word. Groups can do this in circles, so the participants know when it's their turn to talk, or at the will of the teacher, adding a randomness to the exercise. The improvising continues until the group has created a story. "It takes a lot of focus, concentration, adaptability, flexibility, attentive listening, etc., just to create a single sentence ... let alone a whole story," Kulhan says.





# Conducted Story

This is more advanced than the one-word story. Here, participants form a line with the teacher up front, who behaves like the conductor of a line orchestra. When the conductor points to a student, that person talks for as long as the conductor remains pointing — perhaps just a couple of words, or maybe a few sentences. But as soon as the conductor turns to another student, the first talker must stop immediately and allow the second speaker to take over the narrative. The conductor moves haphazardly, forward and back through the line, lending even more unexpected twists to the story.





# Shakeout Exercise

Together, the teacher and class stand at their desks and count backward from eight to one — then seven to one, and six to one, etc. — saying the number out loud as if it's the most important word they've ever heard. While counting, they also shake their right hands in keeping with the number. Then they do the same series of countdowns while moving their left hand, then their right leg, and finally their left leg. "It's superpowerful," says Criess, "and doing it together can teach kids and adults it's OK to look foolish in front of each other."





# Living Wax Museum/ Historical Talk Show

Students pick an important historical figure to research, and later “become” that person, improvising answers to questions posed by fellow classmates, visiting parents or the talk-show “host”.



Pantomime





**Mime is the most ancient performing Art in the world and, still today, attracts people in a very deep, intuitive way. Why? In its portrayal of emotion, thought and experience through the body, mime transcends cultural barriers because it is based on expression and not on appearance. Mime is a spontaneous language.**

- <https://www.worldmime.org/>



Mime has similar origins to both drama and the dance. When the storyteller was at a loss for words, gesture took over. Because of its character as an instinctive part of the makeup of a human being, mime must, of course, have existed in some form as long as recognizable men have walked the earth. It must very early also have been a dramatic art used to entertain or interest the audience, just, as early, in fact, as the tribal gatherings around the campfires of primitive people. We can be sure of this because of what we know of the brilliant mime and mimicries of many African tribes and Australian aborigines.

When we get to Greece and Rome, we are on firmer ground. Aristotle in the Poetics writes forcefully about what he terms imitation. "Imitation is natural to man from childhood, and it is also natural for all to delight in works of imitation." From this is a short step to an audience delighting in a performance based on imitation - mimicry and its higher developments. Dance and mime were then, as now greatly intermingled. The famous Phrygian dances of the Greek warriors, for instance, were partly a mimetic representation of different kinds of fighting. The importance of pantomime in Greek drama was underlined by the fact that the number of plays was severely limited, and therefore, much of the action had to be wordless.



Long before the seventeenth century, Europe had seen the start of a vitally important theatrical movement. Characters with some similarity to those of the ancient Roman mimes were appearing in a new form. Some authorities believe that the link between the Pappus, Maccus and Bucco of Roman days and the fifteenth-century Pantaloon, Clown and Punchinello is firm and complete. Along with these possible descendants came another - Arlechino (or Harlequin), who is supposed to be a memory of the god Mercury. Italian and Sicilian players were especially adept at this new type of mime play, which was called Commedia dell'arte all'improvviso - a comedy improvised by professional actors. Its influence spread all through Europe.



In the nineteenth century, two supreme and very different Pierrot-Clown protagonists emerged: Jean Gaspard Debureau in France and Joseph Grimaldi in England. Debureau became famous through the Theatre des Funambules, was sought after by society, shouted for by his public, and eventually enshrined in history and legend. Debureau and his successors were subtle players, distilling understanding and sensitive feeling into their often rather muted performances. Grimaldi, on the other hand, had to broaden the technique to be successful. By his individual personality, he became the forerunner of the modern clown tradition in theatre and circus, so much so that clowns are sometimes termed as Joeys in memory of him.

What has happened to Mime in the twentieth century? Although, the vogue for Pierrot and the mime plays had died down in Paris after World War I, the art of mime still fascinated theatre people. From time to time various theatrical directors of genius included mime training for their actors. One of these is the illustre Jacques Copeau. One of his students was Etienne Decroux, who admired the idea of pure mime and was considered today to be the great teacher and theoretician, and "Father of Modern Mime."



What are the present trends in the theatrical mime, and what kind of future can it have? There is Adam Darius who became inspired with Les Enfants du Paradis; in Poland The Wroclaw Pantomime Theatre, the Theatre on the Balustrade in Prague with Ladislav Fialka; The Theatre of the Deaf, who study acting, modern dance, and mime. Some of them worked with Marceau, the influence of mime in the work of the Living Theatre and Grotowski's work, and some of the actors of the Open Theatre who studied mime under Moni Yakim in New York, the American Mime Theatre that has been very active in the last 23 years directed by Paul Curtis, the Celebration Mime Theatre of Tony Montanaro, Claude Kipnis and others.





And of course, the International Mime Festival held in the summer of 1974 at Viterbo College in La Crosse, Wisconsin presented some of the actual mime workers of today. Names such as Dimitri from Switzerland, Mamako Youneyama of Japan, Geoffrey Buckley of England, Antonin Hodek, USA, Robert Shields and Lorene Yarnell and Memagerie Mime of San Francisco, Yass Hakoshima, and Samuel Avital, who is a direct link to the great mime teachers of the 20th century, and who embodies in his work the spiritual aspect of the creative artist, in his Le Centre du Silence, Boulder, Colorado. \*

\*[http://www.bodyspeak.com/index.php?option=com\\_content&view=article&id=141&Itemid=216&fbclid=IwAR1onvO\\_KxdtCYkjftnD\\_ups7a-A5zoK0EP167B7lPgosm6R-RlxdMjhvc0](http://www.bodyspeak.com/index.php?option=com_content&view=article&id=141&Itemid=216&fbclid=IwAR1onvO_KxdtCYkjftnD_ups7a-A5zoK0EP167B7lPgosm6R-RlxdMjhvc0)

A stylized sunburst or starburst graphic composed of numerous white, hand-drawn lines radiating outwards from the center. The lines vary in length and angle, creating a dynamic, hand-drawn effect. The graphic is centered on a dark gray background.

# Examples

OF PARTICIPANTS'  
WORKSHOPS



# Topic: Social inclusion

*Aim: Increase awareness of young people about social inclusion*

Group: 10 people

Learning outcomes for participants:

- Sign Language for communication
- Living a moment from in the life of a Blind people
- Getting familiar with daily life difficulties of people with physical disabilities



The aim of first activity is to feel problems of people with physical disabilities. Participants have to create a line and pass small ball to each others from the beginning of the line to the end by using only their neck and breast without help of their hands. If the ball accidentally falls down, activity start again from the first participant. When the last person in the line receives the ball he / she has to send it till the beginning of the line again, and then activity is finished.

Second activity is about communication of deaf-mute people. Participants, without verbal communication, should create a line according to their age from the youngest to the oldest ones. They can use only their gestures to communicate with each others and explain, when they were born. Team work is very important in this exercise in order to avoid any mistakes with dates of birth. As a result participants should successfully create a line according to their age.

During the third activity, participants should make circle and interact with each others with closed eyes. Turn by turn two of them will be invited into the middle of the circle with a task to recognize each others by touching their partners. If one of them successful recognizes another one, they hug and come back to their position to the circle. If participant doesn't recognize his / her partner, they escape from each other by using theater acting and come back to their positions too. The exercise is finished when all the participants were involved at least twice.



1. Questions for the first activity :

- How did you feel to not be able to use your hands ?
- How important was team work in this exercise for you?

2. Questions for the second activity :

- How difficult was not to use verbal communication for you?
- Are you satisfied with the team work?
- Did you develop non-verbal communication during this exercise?

3. Questions for the third activity :

- How difficult was not use your eyes to move on circle and to find your partner ?
- Did you feel safely while moving in the circle?
- Did you feel connected to the way of living of people with visual impairment?

Materials needed:

Small ball, material to close eyes of participants, speaker and music.

# Topic: Emotion & expression through theatrical methods

Aim:

- Developing the ability to understand own emotions
- Enhancing the skill to recognize others' emotions
- Increasing creativity in emotional expression



Target group:

workshops are universal, can be implemented in a group of any age and background; it is important that participants know and trust each other or have experience in theatrical activities.

Learning outcomes for participants:

- Better understanding of own and others' emotional state
- Developed creativity in emotional expression
- Gained knowledge about the role of emotions in everyday life (intrapersonally, interpersonally and socially) as well as about the process of emotion forming





The workshop consists of 3 activities and ends with debriefing. It lasts 1,5 hour.

Workshops start with standing in the circle and the questions to participants 'How do you feel at the moment? Please describe it with one word'. Participants, one by one, share their feeling.

### I. Energizer/100% dance (intro to experiencing different levels of emotional intensity)

Instruction to participants: Everyone, please find your own space and stand in zero position (zero position: the body weight equally on two legs, straight posture, arms hanging freely). Close your eyes. Take a deep breath in, exhale. Focus on your breathing. Feel the ground you stand on. Feel the pressure of the floor on your feet. Feel your weight. Feel your arms hanging, how light they are. Could the wind move them? Feel how heavy is your head. Feel how your neck supports it. Listen to the music.

Imagine that your Energy is like a battery. When it's 0%, your body doesn't move. When it's 2%, it starts slowly moving. When the % is rising, you move more and more. Now you have 0% of energy level.

Do you feel how heavy your body is? Start using the 2% of your battery. When you're ready, just start slowly moving with the music. You can do it with eyes closed or open, as you prefer.

10%... 25%... 40%... 50%... Half of your energy... 65%... 75%... 80%... 90%... 100%... Are you sure you use all of your energy? Dance wildly, nobody is looking at you, just focus on your body and let it go freely.

Optional: Percentages can go down if it is better to calm the group.

II. Circle of contrasting pairs: the group forms a circle, their task is to individually think of a contrasting object and an emotion that doesn't fit with the object, e.g. PUPPY - ANGER, ACCIDENT - EXCITEMENT. Participants, one by one, in the circle say the chosen word applying the contrasting - distant emotional state at first on a really small intensity, then the rest of the participants repeat it and increase the intensity of the emotion, so when the circle closes the expression is exaggerated.

### III. Embrio development and exchange of emotional state with a partner

Instruction to participants: Now, please find your own space in the room and lie down in a comfortable position, just like you were lying in your own bed. Close your eyes, release your muscles. Think about how you feel at the moment. How did you sleep last night? What happened in the morning? Did you like the lunch? Did you take a rest during the break? How your body feels? What emotions are inside of you? Think about a specific emotion.

Now, associate your state with something more concrete. What could be the object that represents the best your current state? What is the thing that resonates with you the most? It can be an object like a tree or a stone, an abstract concept like love or an animal. It can be literally anything.

#### Materials needed:

Loudspeaker

Soundtrack (three songs of different level of intensity; one for slow dance, one for quick dance (1st activity); one slow for embrio activity).

Optional: auxiliary flipchart with intra-, interpersonal and social tasks of emotion; paper sheets with keywords: stimuli, body state, emotion, thoughts; yoga mats / mattresses

#### Sources of the theoretical part:

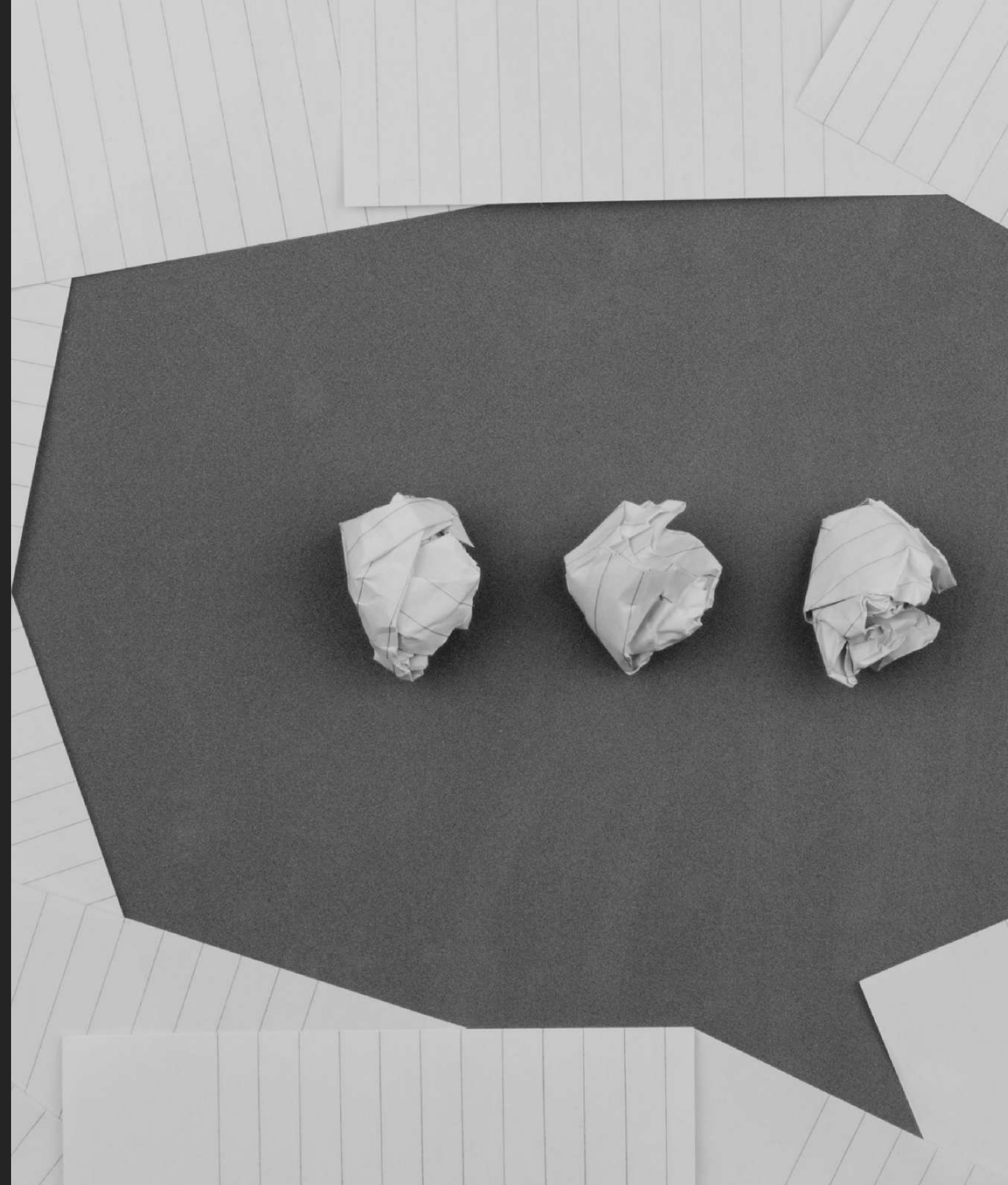
Hyisung Hwang & David Matsumoto; San Francisco State University; <https://nobaproject.com/modules/functions-of-emotions>

Stanley Schachter and Jerome E. Singer; Two-factor theory of emotion; [https://en.wikipedia.org/wiki/Two-factor\\_theory\\_of\\_emotion](https://en.wikipedia.org/wiki/Two-factor_theory_of_emotion)

# Topic: Non-verbal Communication

*Aim:*

*-To empower young people with communication tools by working with emotions*





2 different games which are connected to the topic of the workshop.

- Dance Game

All participants are standing in a circle meanwhile one of them goes out of the room. They choose one person who will be showing some movement and all the others should repeat it. Then another person becomes a leader. So they start dancing and a person who was behind the door enters a room, stands in a circle and should guess who is leading the dance. When she/he guesses-they change roles.

- Gibberish

This game is about creating a story by using gibberish and body language. Gibberish is a non existing language, totally improvised. The game shows that there is no language barriers between us. All participants are standing in circle. One person approaches the other selected person, trying to say a story using only the body and gibberish language. After other person responds, choose different person and a story.

Main Activity: Sculptures of emotion

People are randomly walking in the room and when we say some specific emotion they stop and start slowly creating sculpture of this emotion. At the moment they are ready they freeze. We propose the next emotions here: happiness, fear, shyness.



The next step is when participants are walking again and when we say emotion they start making a sculpture while looking for a partner by using eye contact. Then they should create emotion together using mirroring. Here we propose such emotions: sadness, excitement, passion.

Then we divide a group into 2 small groups and they create a sculpture about emotion all together in their group. In this case they should be like a one organism and feel each other by trying to find a source of emotion. For one group we propose war, for another - peace.

Then we create imaginary line which represents mirror and 2 groups are on the both sides of this mirror. The task is to create a sculpture trying to reflect a person who is standing in front. When they stopped - the line disappears and together they start slowly creating the same emotion and become one organism.

Questions for debriefing:

- 1.What is communication for you?
- 2.Which methods of non-verbal communication do you know?
- 3.Which barriers did you have while doing the exercise?
- 4.How can we apply these methods in the work with young people?



## 1. Greeting

## 2. Energizers

### - Dance Game

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Materials needed:

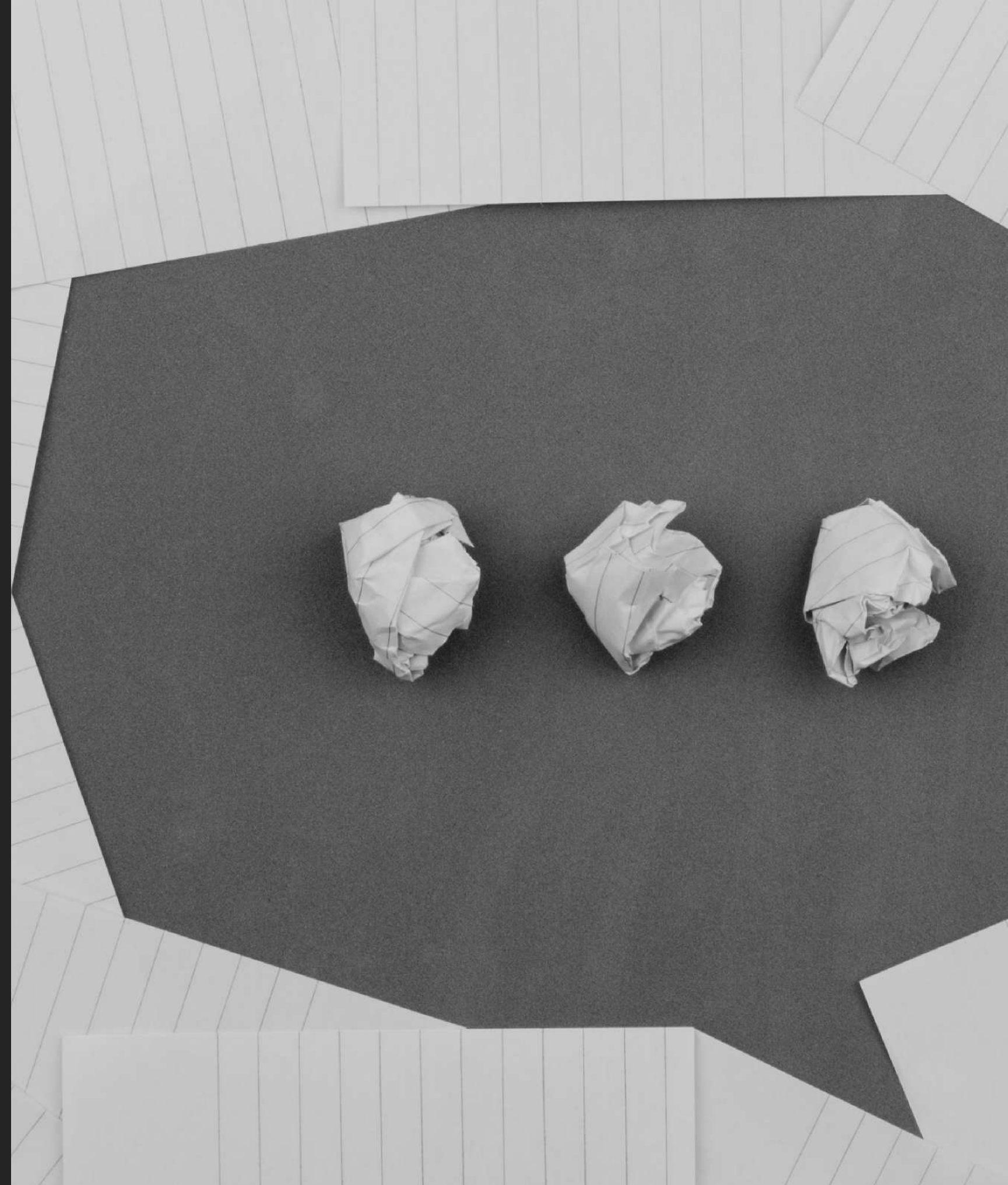
Music  
Speakers



# Topic: Don't be afraid of communicate yourself

Aim:

-To encourage communication, both verbal and non verbal, and make people understand that communicating ourselves and showing our emotions is not a bad thing even if sometimes we are afraid of feeling vulnerable.



Target group:

This workshop is directed to a group of 14/20 people that are interested on this topic with the only restriction that the youngest people can't be younger 14 years old.

Learning outcomes for participants:

We search to create a safe space of communication between the participants and to make them think about how freely they think they communicate themselves.





## WARMING UP:

-We start sitting in a circle speaking with the participants about the topic, how are we going to develop the workshop and giving some information about what is the communication, which types of communication are and what do they think it is to create a small debate.

-Then we stand up keeping the circle, we give each other hands and look at each other, recognising them. Then we close our eyes and we propose to find a question about our own communication to reflect about it during the workshop.

## ACTIVITIES:

-Now we are going to divide in groups of three and each of us is going to have a specific task: Two of us are going to have the role of "heart" and "brain" and they are going to be at each side of the last person whose task is to have a question or decision with him/herself and the brain and the heart have to give arguments to create a conflict on this person.

For example:

\*Should I go on a travel alone?

\*Heart: Of course, it's going to be a magnificent experience, you will learn a lot.

\*Brain: But where are you going? Could be dangerous!  
Each person will be in a role for 2' and then they rotate until each of them has made every role (3 rounds).

-For the next activities we are going to divide the group in two big groups and each of the groups has 5' to prepare a 1' little story that is going to be represented by mimics and corporal expression (without speaking or onomatopoeia) to the other group, and the task of the group that is watching is to figure it out what's happening and which is the story.

Both of the groups will have 1' to represent the story while the other group is trying to figure out what is happening and if they don't get it out they have an extra 30'' to keep trying.

-The last activity is going to be about music. We are going to maintain the two big groups of the last activity but now, we are going to give to each group a paper with 10 random words that are not connected one with each other at all and they will have 10' to create a more or less 1' song with those words, they are going to be able to use their bodies if they want to accompany the song with any melody.

Once they have finished they will show their songs to the other group.

## ENDING:

-Now we are going to sit in a circle very close from each others. One of the organizers is going to have a ball of wool and the task for this exercise is to say something that we have felt during the workshop, could be a word or a feedback sentence or whatever you feel, just be free to share, to communicate yourself. Once you have spoke find someone you want to throw the ball in a way that is going to be a piece of rope connecting you both. The idea is to create a net of communication and a safe space between al lof us. Once we have all finished, we are going to have our beautiful net created and we are going to close our eyes and fell the connection between al lof us throught the rope, then we are going to cut a piece of rope and made a bracelet to remember each others sharing.

-Last but not least, we will ask the participants how do they feel, what do they think about the communication, if they think that they communicate themselves in a proper way and what do they want to change about their ways of communicating. (Questions time)

## Materials needed:

2 Papers and 4 pens, a ball of wool and the two papers with the words for the song ready to give them.

We used this defininition "Communication: Is the conscient action of exchanging information between one or more people with the aim of transmit information or different opinions."

We search some vial explanations of the term and we drew it to show to al lof the participants.

<https://yotambiencomunico.files.wordpress.com/2013/01/comunicacion-3.jpg?w=519>

We also researched the ways of communicating ourselves:

-Verbal: Oral and written

-No verbal The one that is guided with the senses.

-Paraverbal: The one that refers to variations in the use of the voice. It is the way things are said by introducing nuances and intonations while speaking.



# Mateusz Górecki

*Project's coordinator and  
drama supervisor*

"Our responsibility as educators is to give our participants a safe, educational space where the learning goal could be achieved through monitoring the individual's growth and the development of self-awareness "



The combination of **hard**  
work and **smart** work is  
efficient work.

- Robert Half



# Erasmus+

The Erasmus+ programme aims to boost skills and employability, as well as modernising Education, Training, and Youth work. The seven year programme will have a budget of €14.7 billion; a 40% increase compared to spending levels between 2007 and 2013, reflecting the EU's commitment to investing in these areas. Erasmus+ will provide opportunities for over 4 million Europeans to study, train, gain work experience and volunteer abroad.

Erasmus+ will support transnational partnerships among Education, Training, and Youth institutions and organisations to foster cooperation and bridge the worlds of Education and work in order to tackle the skills gaps we are facing in Europe. It will also support national efforts to modernise Education, Training, and Youth systems. In the field of Sport, there will be support for grassroots projects and crossborder challenges such as combating match-fixing, doping, violence and racism. Erasmus+ brings together seven previous EU programmes in the fields of Education, Training, and Youth; it will for the first time provide support for Sport.

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