

THE PITCH

ERASMUS+ 2018 - 2020



THEATRE OF IDEAS





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eManual

C5 THESSALONIKI

Theatre Pitching for Employment



“LIGHTS ON. Ready – Set – Pitch”

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Theatre of Ideas: What is eManual theatre pitching for employment about?

by Ivan Hromatko, PhD

This eManual is created with the “Theatre Pitching for Employment” (2018-2020)¹ international partnership for adult, non-formal education funded by Erasmus+ (for more information about Erasmus+, please see [Annex II](#)). “The Pitch”, for short, the partnership is comprised from partner organisations who do educational and/or social work with some of the marginalised group(s)² and combine nonformal education and performative arts in their work.

Partnership consist of seven (7) partner organisations from Bulgaria, Croatia, Greece, Poland, Slovenia, and Turkey. Partner organisations range from NGO’s (Aratos, ICCC, Ocean, Multikultura, Prizma), to cultural centres (CeKaTe), and universitites (Akeniz Uni) located in Zagreb (Croatia), Athens (Greece), Thessaloniki (Greece), Antalya (Turkey), Maribor (Slovenia), and Krakow (Poland)

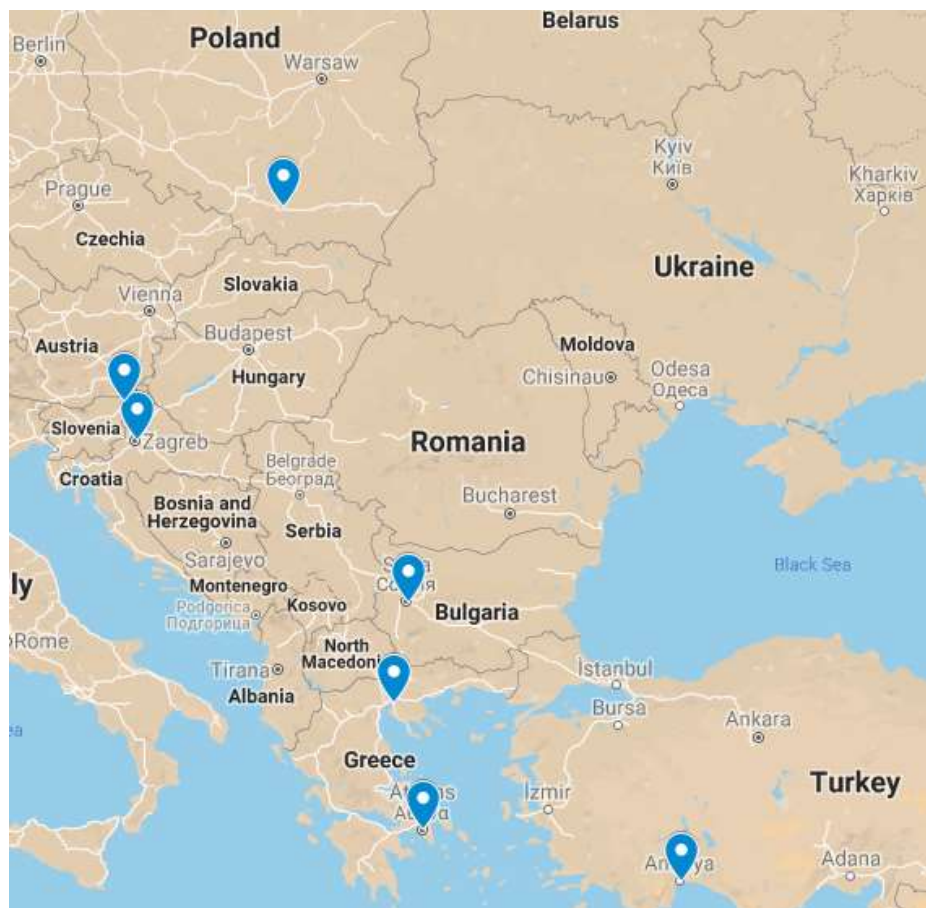


Figure 1 Towns of partner organisations

¹ Funded by European Commission’s programme Erasmus+ (for education, training, youth and sports), this partnership started on 1 November 2018 and ends on 31 October 2020.

² Such as: people with disability, unemployed youth, minorities, refugees etc. All of those groups that our organisations work with are discriminated on the labour market and in need for raising their employability skills.

	CEKATE	ZAGREB	CROATIA	WEBSITE
	AKDENIZ UNI	ANTALYA	TURKEY	WEBSITE
	ARATOS	THESSALONIKI	GREECE	WEBSITE
	ICCC	SOFIA	BULGARIA	WEBSITE
	MULTIKULTURA	KRAKOW	POLAND	WEBSITE
	OCEAN	ATHENS	GREECE	WEBSITE
	PRIZMA	MARIBOR	SLOVENIA	WEBSITE

The main idea for the partnership came from experience of these organisations: working in this “field”, we *know* that organisations working with marginalised groups benefit from sharing their methods and practices in an international setting. However, we also know that these organisations, working with marginalised groups who are socially stigmatized and “silenced”, should use this international experience to innovate and develop an approach that gives these marginalised groups a “voice”. We find that this element of raising publicity is equally important as providing education for marginalised groups and those who work with them – the educators who are staff members or volunteers in partner organisations.

Therefore, we decided to combine our practices and methods (our everyday work with marginalised groups that includes nonformal education and elements of performative and theatre arts) with one of the most popular presentation method called “pitching” (for more information about this presentation method, please see [Annex I](#)). Of course, in order to reach the widest possible audience (with limited budget), we combine our work method, pitching presentation and digital promotion via livestream that we named “Pitching Forum”.

We find that pitching is perfect for achieving our goals, as it is entertaining and can be used for online promotion (livestream), it gives us an opportunity to test the knowledge and skills that our learners get during our educational activities, and helps us empower and motivate participants who come from marginalised groups. Each Pitching Forum is also held with a jury of local experts on the topic of marginalised groups and/or employment. This ensures that Pitching Forum is highly educational experience for all participants.

With this set up, partner organisations and their participants are taught to “pitch” (present) themselves and to “pitch” their project ideas about the problems of a marginalised group in the local community that could be overcome with the help of the EU.

In other words, partner organisations aim to develop a specialised type of pitching, called theatre pitching and to share this practice with educators – both within the partnership (our staff members, volunteers) and outside (educators, facilitators, professionals, amateurs and volunteers working with these individuals and groups) – as well with members of marginalized groups (with hopes of impacting their self-esteem and employability skills)³.

The priorities of our partnership include the main, horizontal priority (a) social inclusion; and two additional priorities tied to the field of adult education (b) extending and developing educators' competences, and (c) increasing the demand and take-up through effective outreach, guidance and motivation strategies

By focusing on these three priorities our partnership aims to achieve these objectives:

- Sharing educational practices among partners
- Empowering and motivating participants
- Development of basic skills (Key Competences): communication in foreign language, learning to learn, cultural awareness, social and civic competence
- raise participants' presentation skills (both verbal & non-verbal)
- Long term objective: raising visibility of marginalized groups and motivating them to join education and labour market
- Long term: developing pitching method and network in EU

In order to achieve those goals, seven versatile and complementary partners – all of which work in nonformal education, but in their own, specific way (from a University to a “bread” house) agreed to work together and organise seven international activities of non-formal learning, i.e., theatre pitching workshops with 84 participants, including individuals from marginalised groups (people with disability, minorities and alike). Partners agreed that each partner organisation will host an educational event (workshop) that will be structured in accordance with theatre pitching general process, and focused on sharing the local, specific method - by which the host will enrich the knowledge and skills of educators from other partner organisations.

Having the theatre pitching structure of the workshop means that after each educational theatre pitching workshop, participants get to present their ideas (projects) and themselves at the final “Pitching Forum” which will be open for the public and

³ The acronym of the project is based on a famous presentation method, so-called “pitching”, or, a method of short presentation which is usually used in business and which serves for a quick presentation of a person, project or organisation. The method itself limits the “pitch” (pitching of an idea) to a very short time (3 minutes or less, which helps presenters to learn how to present themselves, their project or organisation in a focused, interesting and active manner. In that, theatre, drama and acting skills are of a crucial importance. Individuals who do not possess such skills have difficulties presenting themselves to potential employers, and when we add negative prejudice which people from marginalised groups experience in the labour market – these flaws become an unbridgeable gap that demotivates them from participating in the labour market.

livestreamed online (YouTube livestream video and shared via social media). These Pitching forums are crucial in our effort, as they will become “theatres of ideas” in which participants will present their ideas for projects that will benefit the local community and help connecting the local community with the EU.

In our effort not to “just” act educationally, but also to raise visibility of the problem of employability of marginalised groups, partners agreed that, alongside our online Pitching forum and video presentations, each partner organisation will publish an eManual online – so that our experiences and methods can be disseminated outside of the partnership even long after our partnership activities have ended. This eManuals should be short publications that will enable all those who are interested to recreate (or build their own) theatre pitching process and implement this useful method in their own work.

Therefore, we can conclude that sharing of practices is at the very core of our partnership and we are happy to share with you our experiences and knowledge that we gained during “The Pitch” Strategic Partnership for adult education – via livestream Pitching Forum, educational videos, and eManuals.

In this eManual, we will present the reader with the step-by-step guidelines on how to create your own theatre pitching forum and workshop, with tips & tricks, and examples of exercises that you can use in building your own theatre pitching platform (and avoiding that which we will find as redundant – based on the evaluation on our workshop **“LIGHTS ON. Ready – Set – Pitch” held in Thessaloniki, Greece.**

We hope you will find it useful and inspiring and feel the need to share it further.

Building your own Theatre of Ideas

by Ivan Hromatko, PhD

In order to keep our diverse methods compatible with the “pitching” method, each of the educational events of our partnership is built within the same framework. This framework includes some core elements that should be repeated at each workshop but it also has to have enough space for the local method of the host.

This basic framework of “Theatre pitching forum” is based on the drama-action research model that was developed by Ivan Hromatko for his PhD. This model was built on an interdisciplinary bricolage of theories by sociologists Berger and Luckmann (sociology of knowledge and social construction theory), and Goffman (dramaturgical perspective); anthropologist Victor Turner (modern version of rite of passage); and the legacy of psychologist Kurt Lewin (action research). This bricolage enables us to create an environment necessary for research of deep social divide (such as the “Us” and “Them”, the “Normal” and the “Stigmatised”) – from the meta, theoretical level all the way down to the implementation in the field (for more information about drama-action model, please visit and/or download [here](#)). Basically, the process consists of:

1. Investigation: What is the problem or challenge we want to explore? What is the best course of action/idea that could help solve the problem/challenge?
2. Planning: How can I present my project idea in the best way?
3. Action: Playing out the proposed plan and presenting our ideas (pitching ideas)
4. Reflection: Discussion and review of presented ideas

Translated into an educational process, each theatre pitching workshop should start with investigation. Participants should be invited to investigate the external (the local context or the local problem of marginalised groups – the topic about which they will develop project ideas) but also of the internal (the workshop participants and different cultures present). Participants should explore the subject and develop their project ideas. Of course, this can be done at the workshop or before the workshop. What is important is that each participant should be given a specific time for their presentation. We used 30 seconds per participant (roughly around 70-80 word presentation), but it can be longer (1-3 minutes is usual).

After the investigation, participants should focus on planning. In this part of the process, they are invited to develop their project ideas (or presentations of self) that they present (“pitch”) at the Pitching Forum. While planning about their projects, they should also be focused on improving their presentation skills. In other words, they should be planning their “pitch” – how will they present their project? These are theatrical or presentational skills (body posture, gesticulation, non-verbal communication, verbal communication etc.). Participants should be helped with exercises stemming from drama practitioners methods (e.g. by Augusto Boal), they should practice and test their presentations, while getting feedback from the facilitator and other participants (making their presentation short – to fit the 30 second timeframe – more clear and more convincing).

Every drama-action model based educational process has to include a time for real “action”, meaning, participants have to act, test and present that which we are learning

about (not just “talk” about their ideas, they have to act on them and present them). This is the time for Pitching Forum which is the culmination of the whole process. It is an online livestream presentation of the projects that workshop participants pitch to the live audience. Of course, this is an extraordinary and empowering experience in which participants (most of whom had no experience in live presentations and some of whom are members of marginalised groups) show their skills and present themselves – which is extremely important skill on the labour market. So, in order to inspire others, to raise the visibility of pitching presentation method, and to disseminate the results of our activities, each workshop should end with an action - “Pitching Forum” - livestream promotion platform that also enables participants to present their ideas and their newly gained skills. Participants are joined by a jury of experts who will assess participants’ project ideas and their presentations (for an example of a jury score sheet, please see [Annex III](#)).

At the very end of the process, participants are invited to reflect on their experience. This is evaluation of what have they gained from this experience on professional and personal level, if anything. This is then collected and used to improve the future workshops and presented in this eManual as tips & tricks for others interested in developing their own theatre pitching workshops.

Therefore, the basic structure of the workshop should follow the basic “flow”:

1. INVESTIGATION
 - a. Theatre pitching introduction workshop
 - b. Definition and exploration of a local issue related to marginalized groups
2. PLANNING
 - a. Development of personal and group drama practices and skills
 - b. Development of personal pitching skills
 - c. Practice
3. ACTION (Pitching forum – livestream)
 - a. Presentation of a local issue with use of drama practices and pitching
 - b. Pitching ideas
 - c. Jury evaluation
 - d. Reflection by the jury
4. REFLECTION
 - a. Viewing the Pitching Forum video as reflecting on presentations
 - b. Evaluation by the participants, focused on their professional and personal gains (we use the so-called “Backpack evaluation”; described in [Tips & Tricks for educators](#) section of eManual)
 - c. Online evaluation with survey form

With this basic framework, each organisation can easily create their own theatre pitching educational process and Pitching forum, and include their own local method and local topic in the process. This can then be transferred to others and evaluation

(reflection) can be used to improve the next workshop – making our theatre pitching and Pitching Forum more “participant friendly”⁴.

⁴ When working with marginalised groups, it is crucial to develop an educational process in which the participants feel safe and included.

Theatre Pitching in Thessaloniki: Description of methods shared at the “LIGHTS ON. Ready – Set – Pitch” workshop

by Vasileios Tsikaras

This was the fifth workshop of the “Theatre Pitching for Employment” partnership, called “LIGHTS ON. Ready – Set – Pitch”. It was organised by a partner organization ARATOS (Politistiko Somateio Aratos) association, in Thessaloniki, Greece starting from 2nd December 2019. It was hosted by a director-actor-playwright and journalist Vasilis Tsikaras. Held at Aratos Theatre, main base of ARATOS Association. ARATOS also gave “warm up” time by Kyriaki Spyrou (staff/actress) and Maria Vlachou (staff/actress).

During a five-day workshop, the participants had maximum 1' to express their thoughts about workshop's issue. Finally, they created a 18 min 22 secs PITCHING Forum (link <https://www.youtube.com/watch?v=ISX7--uhAQo>).

Participants worked in improvisation and expressed their feelings trying to bridge their differences, work together, "dig" inside them, feel more comfortable & expressive.

THE PITCHING Forum was held on 6th December 2019 and it involved people from Greece, Slovenia, Turkey, Bulgaria and Croatia, and which is thematically concerned with increasing the employability of unemployed.



Few weeks before ARATOS informed the participants about the main theme of THE PITCH. A different country, a different town, a different way of approach, a common issue.

Few weeks before ARATOS informed the participants about the main theme of THE PITCH.

Description of the local issue: The residents of Thessaloniki believe that their city can grow by grabbing opportunities via Arts and Tourism. Most people say that theatre can give lot of answers. They add that Thessaloniki is traditionally a city of Arts and tourism. Let's talk about Arts and Tourism using only theatrical methods and technics.

Many people also claim that if the city becomes open in these two areas, many other activities and opportunities will be activated. Do you believe in that? Can you make an ideal world of Arts or Tourism in our town? Let's find the big Idea! Come closer. The lights are on!

About Thessaloniki: Thessaloniki is a multicultural city and an open-air museum; a place with a long history and numerous open-air monuments. This open-air museum is also a proud contributor to the arts: among locals there have been significant artists in the fields of painting, poetry, prose, cinema, theatre, photography and music. Its great cultural heritage is very much alive in melodies, exhibitions, galleries and vibrant discussions among intellectuals and philosophers.

The participants had the opportunity to search, think and have an Idea about...**THESSALONIKI**.

THE POSTER OF THE WORKSHOP



Lighting on a Different Pitch

LIGHTS ON. Ready – Set – Pitch workshop was held within the drama-action model, but imbued with exercises from Gestalt, Stanislavsky, Boal, Grotowski. This model was designed by Vasilis Tsikaras.

Welcoming the participants to the theatrical workshop, Vasilis Tsikaras (president of the host organization ARATOS) introduced the general framework to the participants. Wearing a baseball hat, tried to explain what is THE PITCH as a game and how this game could make us good Pitchers in-front of a future employer.

Be stable, be calm, don't be stressed, just be yourself and express your wiliness.

It was clear from the beginning that the emphasis of the workshop was put on theatrical education and reaction to situations in real life. The main goal for the participants was to "break the ice", throw down the "fourth wall" and express themselves on the stage, doing things even more crazy than daily life permit us. That is the first step to express emotions, feelings, thoughts. Be free. Don't care. Theatre is safe! Our circle is safe!

In order to find a "step by step" way to feel completely FREE in a PITCH condition, we used drama and theatre that host organisation **ARATOS** uses in education of its students, with addition of expedient preparation for the final **PITCH**. Basically, we applied theatre to a social issue, in order to help people, express their feelings. First step is to make a neutral area! A trust area!

The participants started to "break the ice" by participating in the Gestalt circle. Gestalt circle is a circle that every participant creates by sitting down on floor and feel comfortable.



What is the meaning of this circle?

Gestalt circle means trust.

Gestalt circle means freedom.

Gestalt circle means share.

Gestalt circle means expression.

And the circle begins with the beginner of this clock.

"What I am feeling now?"

"What was our day?"

"What do we bring? "

"Who we are?"

"How do we feel?"

"What do we think?"

"What do we really want?"

Emphasis is on "I" (me), sharing to "we" (us).



Examples of exercises (and/or steps)

Each partner in this partnership uses a different, local approach and knowledge to work with and reach their target groups (marginalised people of various kinds).

In doing so, and in the open and sharing spirit of Erasmus+, this partnership aims to share our methods, exercises and approaches with anyone who is interested. With that in mind, each partner organisation (and their workshop facilitator) is asked to share their knowledge and to describe their method (or parts of it – exercises, steps) in this eManual in an easy to read manner, so that others outside of our partnership can re-create, use, adapt and expand their method.

We find this to be crucial in our work since, by publishing these eManuals after each sharing of practices among partners we not only preserve this knowledge (published in this eManual) but also inspire others, expand our potential for work and network with “outside” individuals and organisations that are compatible or interested in our work.

So, in order to help you recreate, adapt or improve on our method, here are some of the exercises the host presented during this workshop.

ARATOS and R.IM. (Rapid Improvement) methodology

RIM methodology in theatre brings people together in an intense way. It teaches the participants how to find the theatre action (solution, expression) but also tries to create an environment that anyone can relate to. This is of the highest importance as awareness of shared, mutual environment brings people together and they are more open to collaboration and mutual communication. RIM method is helped with elements of Gestalt and Augusto Boal practices, as Gestalt brings people together through verbal “sharing” and Boal helps participants to express those feelings in a proactive way - way of (re)action. We find those two approaches complementary and beneficiary for our goals of inclusion, as Boal method in theatre mixes the roles of actors and audience (Boal, 1993; Boal 2002), while Gestalt tries to bridge the differences and heal people by sharing in a team - by building a safe environment (Ginger, 2007). This combination was used to produce a performance, with addition of few other famous drama practitioners’ exercises.

Namely, alongside Gestalt method (a team and a problem) and Boal method (Theatre of the Oppressed, Invisible theatre), we combined Grotowski (Objective drama) and Stanislavski system (concept of emotional memory to which an actor focuses internally to portray a character’s emotions on stage).

STAGES OF LTT C5 workshop

In this WORKSHOP we had to follow some stages:

- Change your mood
- Release yourself
- Trust your skills
- Find a theatrical character and tailor his profile
- Work with others
- Play
- Release your talent
- Prepare yourself for a good **PITCH**



Analytically: Steps of LTT C5

STEP 1 - WORK ALONE

We asked from the participants to find a character from daily life or a character from theatre and cinema. Characters like misery man, niggard, lazy, nervous, helpful, tricky, enthusiastic etc..

From one point we have this new character. From the other point we have our...character. So, the goal was to put these 2 characters in collaboration and finally we make a new one.

Give and take. Make a character by giving him/her some of your skills.

EXPLORE YOUR NEW CHARACTER. Make the profile.

From the beginning you get the message.

The Pitch is for only one. For You!



STEP 2 - EXPLORE THE ISSUE OF WORKSHOP

Every participant had to bring the Ideas about the workshop and the local issue. By exploring the issue of the LTT C5 workshop the participants tried to introduce themselves, to underline the positivity of their Ideas and finally to make a space for the new character they created! Can this character be a part of this Idea? Can this Idea be a part of a theatrical action? Can this new character present this Idea and participate in a theatrical action?

It is the time to be a part of the theatrical way of work.



STEP 3 - WORK WITH OTHERS

The next step was to create teams. Each group had participants from all countries. The teams did not change for two days. We wanted to stimulate the element of confidence that brings faster release into a more restricted environment (small groups) and the creation of solid actions. The teams went through trials. Creating plays, scripts, video clips (song).

Working with others make us feel more comfortable and creative.



STEP 4 - BE A STAR

One more stage concerned the participants complete release, giving them the impetus to prove us that they could become...a star. To show us the talent that lies within. To sing, to move, to express as the great singers and actors do. Songs were selected and our teams presented their own video clips. The experienced were great. Participants underlined at the end of the workshop *“I couldn't believe that I can do that. I realised that I can do more things with less fear and hesitation”*.



It is one of the best exercises to express your talent.

STEP 5 – TIME FOR PITCH

The last stage was the separation time.

Participants said “good bye” to the teams were belong for 2 days and started to work on the pitch preparing their presentation. All they needed was to use the skills they had trained the previous days.





At the END you are alone. You know it from the beginning. The Pitch is for only one. For You!

DAILY REFLECTION IN 1 MINUTE (one more exercise)

Every day at the end of the daily program every team had to present in 1' the reflection of the day. What we did today? Show us!!! Improvisation, imagination, creativity. This theatrical play of 60 seconds shows what is expecting us in the coming PITCH (1 minute maximum for our speech).



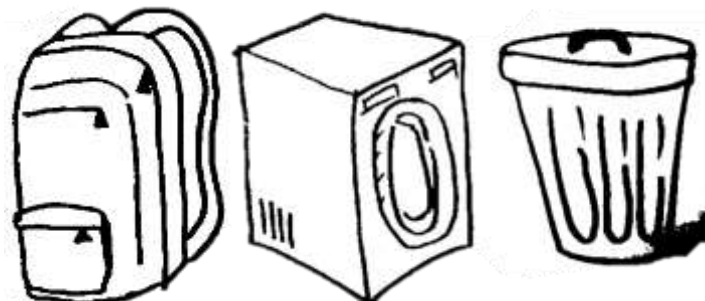
PITCHING Forum

The finishing of the **Pitching Forum** of Thessaloniki it was also the end of the workshop. The participants did their best and some of their Ideas were great!!! The **LTT C5** workshop was completed and the Aratos team consider it was successful workshop as the teaching influenced and assisted the participants.



Tips & Tricks for educators (based on creative evaluation)


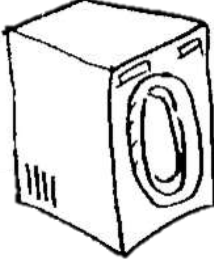

Every educational event of Theatre Pitching for Employment partnership ends with participants evaluating their experience in a simple and creative way. The immediate evaluation exercise used at the workshop venue (immediately after the workshop has ended) is the so-called “Backpack-Washing Machine-Waste Bin” exercise. This evaluation tool is designed so that it provides fun, colourful and visually clear representation of the experiences of the participants of the workshop. They can also be seen as tips & tricks for anyone else who is interested in developing their own Pitching Forum and theatre pitching educational workshop.



The process is quite simple.

Participants are asked to define their experience by dividing it into three groups: Backpack (positive/useful experience), Washing machine (neutral/unclear

experience), or Waste bin (negative/wasteful experience). These basic groups are then divided into further three sub-groups focused on professional, personal, or any other aspect of their experience. Basically, they are asked to show the “do’s and don’ts” for anyone who will organise theatre pitching workshops and Pitching Forum. Each symbol “collects” one group of information and/or type of experience:

	BACKPACK	<p>Everything that was useful and we will “carry” with us back home, as those things were useful for us:</p> <ul style="list-style-type: none"> - Professionally - Personally - Other (anything else that does not fit professional or personal experience)
	WASHING MACHINE	<p>Everything that has potential, but still needs to be worked on (washed in a washing machine). However, those things were good enough that we want to keep working on them and find out their usefulness for us:</p> <ul style="list-style-type: none"> - Professionally - Personally - Other (anything else that does not fit professional or personal experience)
	WASTE BIN	<p>Everything that was not good and should be “left behind” or thrown away as it has no purpose for us:</p> <ul style="list-style-type: none"> - Professionally - Personally - Other (anything else that does not fit professional or personal experience)

Participants should be encouraged to include their personal perspective and to answer honestly, as their feedback will help the facilitators to develop better workshops and educational events in the future. They should use simple terms or simple sentences to describe their experiences. In order to help them be short and concise, it is advised to use posted colourful papers and markers that leave less space for long descriptions. However, participants can express themselves in different ways and this should not be completely avoided. So, even though it is advised to tell participants to keep their expressions short, it is equally important to leave them enough freedom to express themselves in different ways (if they prefer, they can draw images and/or symbols, write in longer sentences etc.).

Once the participants are ready to share their experience, participants should be divided into three groups. The groups rotate and change their focus (Backpack, Washing machine, Waste bin). In the end, each group sums up the answers they found in their group and present the conclusions to everyone. These conclusions can then be made into “word clouds” using one of many free online tools (such as <https://wordart.com/create>). The end result could look something like this:



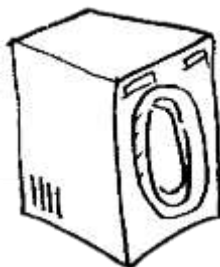
BACKPACK





PERSONAL	PROFESSIONAL	OTHER (ANYTHING ELSE)
<ul style="list-style-type: none"> • Maria = excellent host • Greek hosts • New experience • New experience • Having quality time with my team • Building self confidence • Sharing tips and suggestions between each other • Co-working • Friends • Improved self-esteem • New friends • Collaboration with others • Meet & Greet with people from abroad • Exchanging ideas • Positive energy • Hospitality of the ARATOS team • Food tasting • Very good atmosphere • Cooperation • Team work and collaboration • Cooperation between participants • Meeting new people • Really enjoying it • Relax in front of people/public • Confidence • Fun • Learn how to be more artistic 	<ul style="list-style-type: none"> • Reflections about the previous day • Exercises • Small teams for assignments • Clarity • Pitch at the end • Constantly changing roles • Dance performance • Guided tour through the city • New methods • New techniques • New exercises • City tour • Energizers • Voice training • Pantomime with paintings • Video clip acting • Helpful organisers • Energizers • Performance • Working in multicultural teams • Energizers • Music • Exercises • Learning to control good voice • Learning to use body language when performing • Morning exercises • Breaks with coffee • Performance and team work (games, pictures, video clip) • Good place for performance 	<ul style="list-style-type: none"> • A lot of fun and laughing • Energy

<ul style="list-style-type: none"> • Cooperation between team members • Collaboration between host and all participants • Knowledge • Experience • Fun • Memories from Thessaloniki • New experiences • Fun • Friendship • Good vibes • Good memories • Positive energy from people • Experience with people in wheelchairs • Nina and Stella were great examples for us and always broke the ice • Vasilis was a great leader and host 	<ul style="list-style-type: none"> • Humour • Music • Massage • Improvisation • Workshop process based on theatrical activities • Development of artistic skills • Concrete techniques for presentation: voice, posture, diction • Creative ambience • Breathing and voices exercises • Shows (performances) • Be on stage • Enough time to rest • That you gave us an unique opportunity to be like actors, on stage and to taste which problems are actor facing • You shared with us real theatre world and gave us the best of yourself to teach us and to transfer your own skills • You transferred your knowledge and made us to be creative, to make something out of nothing 	
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PERSONAL	PROFESSIONAL	OTHER (ANYTHING ELSE)
<ul style="list-style-type: none"> • Participants • Cold venue • Lunch at 16h • We don't to put everything on Facebook • "What I hate about me" 	<ul style="list-style-type: none"> • Clear instructions • Communication with the OC • Instructions for the Pitch forum • Instructions for energizers • Selection of appropriate energizers • Structure of the Pitching Forum • Information on how to perform the Pitching forum • A bit chaotic organisation 	

	<ul style="list-style-type: none">• Confused explanation of instructions• Feedback should be about how we felt, not what we did• More energetic energizers!• More rehearsals or at least one general rehearsal• We work in teams, each team member should be aware of that• Use of telephone and cigarettes• Maria had good warmup exercises• Kiki had interesting voice exercises	
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PERSONAL	PROFESSIONAL	OTHER (ANYTHING ELSE)
<ul style="list-style-type: none"> • Stress • Cold venue • Waking up early • Late lunch time • Cold venue • Cold venue • Cold venue • Using personal phone during work • Cold weather in Thessaloniki • Cold venue • Dark venue for active participation • Stress before the pitch • Fear • Stress before the pitch • Fear from the unknown • Psychological Blockade • Performance tension • Hiding feelings • Tiredness • When the group went to a bar/restaurant to eat, 2/5 days they chose a place inaccessible for wheelchair of a first class 	<ul style="list-style-type: none"> • A lot of pressure for acting • Low interested participants for this education (few of them) • Impatience for people who are not good at something • Restaurants were not adjusted for wheelchair so few times we couldn't eat all together • Being late • Being on time • Being late • Being aware of what we post for the wider public • We don't need to use all pictures on Facebook • Being late • Being late • Too much stress and overreacting about pitching has pressured participants 	<ul style="list-style-type: none"> • Thank you • Difficulty to have accessibility for people with disability

Projects that were pitched at this workshop

Each of the workshops ends with a Pitching Forum – our own platform where participants get to test their skills and pitch their ideas (and themselves) to an online audience.

More precisely, in order to promote Erasmus+, EU, participants skills and their pitches, every Pitching Forum is broadcasted live via our YouTube channel. Audience can join the programme live or they can view our Pitching Forums via a link [here](#).

Here are the projects that participants were pitching in this Pitching Forum, transcribed⁵ as they were presented (participants had 30 seconds to present their pitch):

Fruit tasting tour

Hello everyone. Kalispera. Welcome to Thessaloniki on my fruit tasting tur. I'm Dimitra, Greek goddess. Protector of the field and earth. I will give you fruits and I want you to close your eyes and imagine orange tree growing from its roots. Now smell the fruit and imagine sun coming into your life. Take a deep breath and taste the fruits of the Gods. Because the best ones come from the trees of the Greece.

Modern antique

Good evening. My idea is to blend ancient tradition and contemporary culture into a unique concept of fun and learning. Touristic guides would be popular characters from the entertainment world such as Indiana Jones, Lara Croft, Larry Daley from the movie Night at the museum. The main driver would be to involve as many young people as possible in the historical world and to increase youth interest in museums, history, and, above all, culture.

Pitch audition

Hello employers! Let's make PITCH audition for unemployment here in Thessaloniki! Can you fix your car alone? Can you build White tower alone? No you can't . But I know who can. We can! Give us opportunity that we show what we can. Society can't live without us. We are in Thessaloniki, in Greece, in European

⁵ Transcription thanks to Natalija Žunko from PRIZMA Foundation.

Union. I have an idea! You can start by applying my idea on funds of European Union.

Phoenix Theatre City

Second biggest city in Greece, multicultural, with beautiful seasight, friendly locals and lot of tourists, but still, is It enough? It's never enough until all possible potentials are used in the Best Way. Why not to make an open-air Theatre in the most beautiful part of Thessaloniki, old town Ano Poli. It will start with Theatre dust and actor dressed in Phoenix with other professional artists, representing new life from fire, showing that change is possible. It will take time in mid-season and will be open to all citizens, tourists and dangered groups. Networking makes us stronger and more visible, with Theatre se powerful tool for awaking awareness and transferring messages. It makes us to see both - problem and Solution, more clear and more real!

Audio guides

Hello everybody. How about joining me for an audio guided tour around Thessaloniki? Migrants, revealing their perspective about places with unique atmosphere where newcomers have found welcoming homes for ages. Locals, sharing almost forgotten traditions and places which have marked their lives full of beauty and diversity. Come and join us! All generated income goes to the unemployed migrants and locals who have created the audios/

More Festivals

Hello everyone. We can boost tourism in Thessaloniki with festivals and exhibitions. We can organise festival events with open air festivals having local participants, markets with any kind of producers and some exhibitions. They can participate organisations with volunteers and people with special needs. Our festivals will have workshops of Arts and theatrical – dance – musical performances.

Art in the city

To make an exhibition, we need artists and gallery. What if the whole city was the gallery. And the process of making an art and exhibition is an event itself. Get famous artists from Greece and beyond, to paint and create on buildings, streets, walls, etc. in the sense of graffiti, but in their own style. However, it would be done according to the law, in collaboration with the municipality. And there you have, in principle, permanent exhibition throughout the whole city.

Street Show

“I have three questions for You. Do you want to discover your hidden potentials? Have fun with local people and do something good? Then the program Artist for one day is perfect for you. With the support of a professional artist, you and your new friend (homeless, unemployed, disabled etc.) will prepare a show, which you will together present it on the Streets of Thessaloniki late in the evening. Take the opportunity, believe in yourself and enjoy. It’s time

to for unforgettable vacation day in Thessaloniki.”

Events for every month

Hello everyone. Do you want to experience how and where Aristoteles lived? In Thessaloniki you can visit a lot of museums and theatres. I think they can work together very well with organizing the culture and archeological nights at museum, for all people, especially for tourists. Support my team of experts and unemployed actors and artists to perform these kinds of events each month.

Dance for all

Self-confidence it’s important, for long-term unemployed people from different countries. What if people could improve their expression through dance workshops? I can help you with professional dancers from Thessaloniki. Through the combination of various dance styles you will work on your expression. You will grow your spine, self-confidence and improve your style. This is the first step to be better self and the way to shine bright.

Thessaloniki Living Library Tour

Hello. Are you ready for an awesome experience in Thessaloniki? Join me at living library tour. Follow me to the dark sides. Meet the homeless people. Get into their shoes for one day. Listen to their unique stories. They are interesting living books. Give a chance to homeless people to SPEAK and STAND UP.

Volunteering

Hello. I have an idea. We can set up an organization which aims to help tourists in Selanik. Young Greek people, as volunteers, will welcome tourists in historical points and museums and give information. This will be useful for tourists and volunteers. By the way, young volunteers can practice English and tourist can get information from them.

Competitions

Art days at Thessaloniki are starting! Every year we plan to have art days at Thessaloniki. We will develop a web application for it. Artists from all over the world will upload their works about Thessaloniki on our web application. The 5 works with the most votes in each art category will win our competition. Winners will come to Thessaloniki and they will present or show works. Also the most famous artists in the world will be invited. Art days will be open to the world. Let's do it together!

Tourism and Theatre

Here I am. My proposal is to combine the theatres of Thessaloniki with tourism. Usually in order to decrease the unemployment of actors. Usually tourists use an office to visit Greece as a group. So, I suggest tourist offices to collaborate with theatre companies. In any case every foreigner who comes to Greece will have the opportunity to see a performance and theatres will always have work to provide

and actors will have a secure income per week.

Festivals

Welcome to Thessaloniki. Our town is in great meet of festivals. The impact is essential. Since they unemployed citizens are

searching for employment they can come all together. Ancient festivals, Live library tour, Fruit festivals. And it's my life experience to work in this project.

Silver Card

Hello everyone. Thessaloniki is a real destination for elders coming abroad. Our city is big but easy to get around. My idea is to get a discount card for silver tourism. With this card will have 60% discount for holders to see Arts. Also it is time to give accessibility to people with disability. Finally, this proposal will be more known from media targeting more audience.

AR Tourism

My idea is promoting Tourism in Thessaloniki through theatre and storytelling with the contribution of Augmented Reality (AR). With the use of professional actors and state of the art technology, we will bring Historical and Mythological events and stories back to life, in front of the tourists eyes by using their AR applications (tablets. mobile phones). It will be the canvas for artistic creativity and job opportunities for Greek artists and AR developers.

The Game and the Key

*Have you ever played treasure hunting as a kid? Whatever your answer is, Come and join us to discover our city, Thessaloniki, through an adventurous and playful journey! You, as players, have to decide about the theme, the difficulty level and the modules as well as the day and time which suit you best. We, on the other hand, provide you with the proper tools, costumes and instructions so as for you to become the next winner of our city key. You can see our contact details here and remember that more than two hundred young artists, scientists, handcrafters and actors are available out there, for you to discover the city's treasures. So... don't miss to play! Don't miss to gain!****

ANNEX I: What is “pitching”? And what is theatre pitching?

For those readers who haven't yet met with “pitching” or “theatre pitching” their first question probably would be “what is “pitching” anyway? Even though it is a well-known presentational tool in business environment, my personal experience among formal and nonformal education workers (professors, teachers etc.) is that we are not so well familiar with “pitching” and its educational potential. Coupled with the fact that “pitching” has various meanings in English language⁶, this comes by no surprise. So, the first task of this eManual is to explain what is “pitching” and then to build on that and to explain why pitching is so important when we talk about raising employment.

As defined in the Merriam-Webster dictionary - to pitch - “is to present or advertise especially in a high-pressure way”, to “promote”, “to attempt to persuade especially with a sales pitch” or “to present (a movie or program idea) for consideration (as by a TV producer)” (Merriam-Webster, 2019). Among a variety of other definitions, this one is most suitable in the context of this eManual and the goals of our educational partnership – since we are focused on developing presentation skills of those particularly vulnerable on the labour market – members of various marginalised groups, as well of educational professionals and volunteers working with those groups.

In our context of labour market and presentation skills, “pitching” is a presentation technique often used in sales and especially in film-making, which can be translated into any other job situation (since we all have to “sell” ourselves or our projects to potential employers). Steiff defines “pitch” as a “concise verbal (and sometimes visual) presentation of an idea for a film or TV series generally made by a screenwriter or film director to a film producer or studio executive in the hope of attracting development finance to pay for the writing of a screenplay” (Steiff, 2005, str. p.58) Basically, pitching is a form of selling your “story” or idea to others in a very short time.

Pitching got its first global reputation for being a presentation method in filmmaking (Hollywood) when directors, writers or others tried to get the attention of very busy “big shot” Hollywood investors that would fund their new movie idea. In recent years, it is mentioned often together with start-ups, grant projects and contents of young people trying to learn how to pitch their ideas. There are many variations of pitching, but they all remain fast and focused on sending a clear and appealing idea.

Some of the basic (and most important) tips by experts include: be excited, keep it simple, know your numbers, address change, know the answer to the question why (Jones, 2019). Put in a context of job interviews, pitching becomes that which the interviewee uses to present him/herself (words, posture, gestures, smile, knowledge, eloquence etc.) - and get a job. With ever racing labour market, the importance of quick presentation has been recognized and communication specialists talk about the “elevator pitch” and psychologists put emphasis on first impressions. As Rowh from

⁶ Merriam-Webster dictionary online (Merriam-Webster, 2019) defines pitch, as a verb, with fourteen different meanings of which we chose the one related to sales and job interviews.

the American Psychological Association puts it: "Whether a job interview or in a lab setting, how you look and act can matter as much as your ideas." (Rowh, 2012, str. 32)

Perhaps providing one famous example of a pitching exercise will help the reader better understand what it is and how it works. It is the aforementioned "Elevator pitch". The premise of the exercise is that you have an idea for a project (website, start-up, whatever you think is worthy of investment) and one day you walk in an elevator. To your surprise - Bill Gates is also in the elevator. Knowing of him, you decide that this is your chance to present your project idea. As the elevator goes up, you have 10 seconds (or 30 or more seconds, depending on the necessities of the exercise) to get his attention and set up a meeting. As Seth Godin said:

The best elevator pitch doesn't pitch your project. It pitches the meeting about your project; it's a little fractal of the entire story, something real. (Hoffman, 2018)

So, your pitch is the first impression that needs to interest the investor in you and in your idea. They should feel you are genuine and that your idea is plausible and has potential.

Regardless if it is an exercise, an informal contest or if it is a formal sales pitch in which a person is offering a product or service – these individuals are inevitably pitching themselves and their ideas (or products) to others.

So, pitching is a presentation exercise that is relatable to one's employability skills, or, their ability and skill set that makes them a desirable "commodity" on the labour market. Those skills are not just those verified with a university diploma – many of them are so-called "soft skills" and one of them is being able to present yourself in a way that will interest your potential employer or a person who will fund your idea or project.

OK, pitching is a presentation exercise or skill that can strongly influence employability levels of an individual. So, why add theatre element to it?

Well, anyone who has looked for a job knows that a big part of "landing" a job is giving a great presentation of self at the job interview. Of course, great presentations come with practice. However, there are individuals and groups on the labour market that suffer from social prejudice and stigmatisation that makes their employability more difficult. Their exclusion can be so severe that it makes them avoid being on the labour market all together (and remain unemployed and stigmatised). Social exclusion based on prejudice usually precedes the individual and exists for several generations, which often means that members of these groups lack basic skills (in an effort to avoid social prejudice and stigmatisation, they might have dropped out of elementary or high school and have never learned some of the basic skills required at the labour market). These individuals and groups are usually referred to as vulnerable or marginalized groups. They are also one of the main target groups of our efforts in developing pitching method and especially theatre pitching.

The main reason to include theatre practices, and performative arts practices, in pitching is the open and versatile communication that is made available in theatre setting and with performative arts (drama) practices. These versatile communication channels enable educators to work even with marginalized or stigmatized groups and individuals who don't have the basic communication skills (mother tongue etc.). Not less important is the ability of theatre and performative art practices to communicate across language barriers (with use of non-verbal language, of gestures, posture, voice, sounds, movement etc.) – as we aim to provide the reader (educator) with concrete practices that can be used in any cultural or social setting and with groups with mixed languages (e.g. Roma and Croats).

In other words, adding theatre element in pitching is important because theatre practices and exercises go beyond that which is deemed “normal” in everyday life and enable us to take the meta-position toward presentations of self and communicate in a more open and clear way – even when we do not speak the same language or even when we work with marginalized (and often not educated) individuals. Performative arts and theatre (drama) practices provide us with “natural tools” for improving individual's presentation and communication skills and, thus, their employability skills. Theatre enables us to see how one presents him or herself, to become aware of our body, voice, gestures, posture and thousands of other details – all of which can make or break the job interview. Especially so if the person being interviewed is a member of a group that is being stigmatized in that given society or culture. Certainly, being able to present yourself in front of an audience, in a fast-changing format and in English language is an experience which develops personal skills, motivates and empowers participants for the labour market. This can be provided with pitching. But theatre pitching can provide a deeper insight and enable individuals who do not necessary feel comfortable communicating in verbal language to present their ideas and themselves in a way much more suitable to them.

Of course, it is not as simple as that. Communication experts are divided when it comes to theatre pitching. One the one hand, experts find that it has its obvious advantages, but repeatedly call for caution when using it. One of the main reasons, it seems, is that *pitching* is about ideas and adding activities such as theatrical performance might only serve to distance us from the ideas and dilute the very core of pitching presentations. Or, as Andrew Bloch put it in a discussion about pitch theatre held back in 2011:

I'm not a massive fan of pitch theatre and will always opt for winning based on the strength of our ideas as opposed to gimmicks. Having said that, it is important to stand out and make an impression, and sometimes that requires doing something a bit more out of the ordinary. (Sudhaman, 2011)

Definitely, theatre and performative arts are the places where we can, and often do, have out of the ordinary experiences. However, as Sudhaman quote shows, it is important to remember that there are no “magical” solutions in educational process. Each workshop facilitator should decide and plan their activities and use theatre pitching only if they have a clear goal and know how to use it. Otherwise, simple

pitching could suffice (or even some other method that the facilitator prefers). Pitching forum and theatre pitching should be used when there is a public element to the educational process – “Pitching” to an external audience.

ANNEX II: What is Erasmus+?

As defined on the official Erasmus+ page, “Erasmus+ is the EU's programme to support education, training, youth and sport in Europe. Its budget of €14.7 billion will provide opportunities for over 4 million Europeans to study, train, and gain experience abroad.” And help EU achieve “Europe 2020 strategy for growth, jobs, social equity and inclusion, as well as the aims of ET2020, the EU's strategic framework for education and training.” (European Commission, 2019)

It is Europe's prized educational programme that provides opportunities for sharing knowledge and creating innovation between individuals and various organisations – ranging from universities to nongovernmental organisations, private companies, and even non-formal groups.

By doing so, EU, European Commission and Erasmus+ help in:

- Reducing unemployment, especially among young people
- Promoting adult learning, especially for new skills and skills required by the labour market.
- Encouraging young people to take part in European democracy
- Supporting innovation, cooperation and reform
- Reducing early school leaving
- Promoting cooperation and mobility with the EU's partner countries

Erasmus+ is perhaps most famed for its exchange of students programme, but Erasmus+ provides programmes for all age groups – including adult learners (one example of such project is this one). So, everyone is welcome in Erasmus+ and everyone can realise their educational goals and expand their work through this very open and motivational programme.

For more information on Erasmus+ please visit their official webpage [here](#).

ANNEX III: Pitching Forum – Jury Scorecard template

PITCHING FORUM	DATE:	TITLE OT THE EVENT:
JURY MEMBER	NAME AND SURNAME	ORGANISATION
PARTICIPANT	NAME (AND SURNAME)	ORGANISATION
PROJECT TITLE		
SCORE CARD		SCORE (lowest 1– highest 5)
IDEA	(the idea has) CLARITY	1 2 3 4 5 Not applicable
	(the idea has) RELEVANCE	1 2 3 4 5 Not applicable
	(the idea brings) INNOVATION	1 2 3 4 5 Not applicable
	(the idea is) REALISTIC	1 2 3 4 5 Not applicable
	(the ides has clear) SUSTAINABILITY	1 2 3 4 5 Not applicable
	(the idea has added value) EU POTENTIAL	1 2 3 4 5 Not applicable
	AVERAGE SCORE (a)	
PRESENTATION	DICTION	1 2 3 4 5 Not applicable
	ENGLISH LANGUAGE	1 2 3 4 5 Not applicable
	ACTING SKILLS	1 2 3 4 5 Not applicable
	THEATRICAL PERFORMANCE	1 2 3 4 5 Not applicable
	BODY POSTURE (shows self-esteem, confidence)	1 2 3 4 5 Not applicable
	AVERAGE SCORE (b)	
TOTAL SCORE		

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