THE PITCH

THEATRE
OF
IDEAS

eManual

C2 MARIBOR

Theatre Pitching for Employment

"Discover your why"

AUTHORS

Natalija Žunko

Ivan Hromatko

DESIGN & PHOTOS

Ivan Hromatko

EXECUTIVE EDITOR

Ivan Hromatko

Published in April 2020

Maribor, Slovenia & Zagreb, Croatia

Contents

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 universites (Akeniz Uni) located in Zagreb (Croatia), Athens (Greece), Thessaloniki (Greece), Antalya (Turkey), Maribor (Slovenia), and Krakow (Poland)
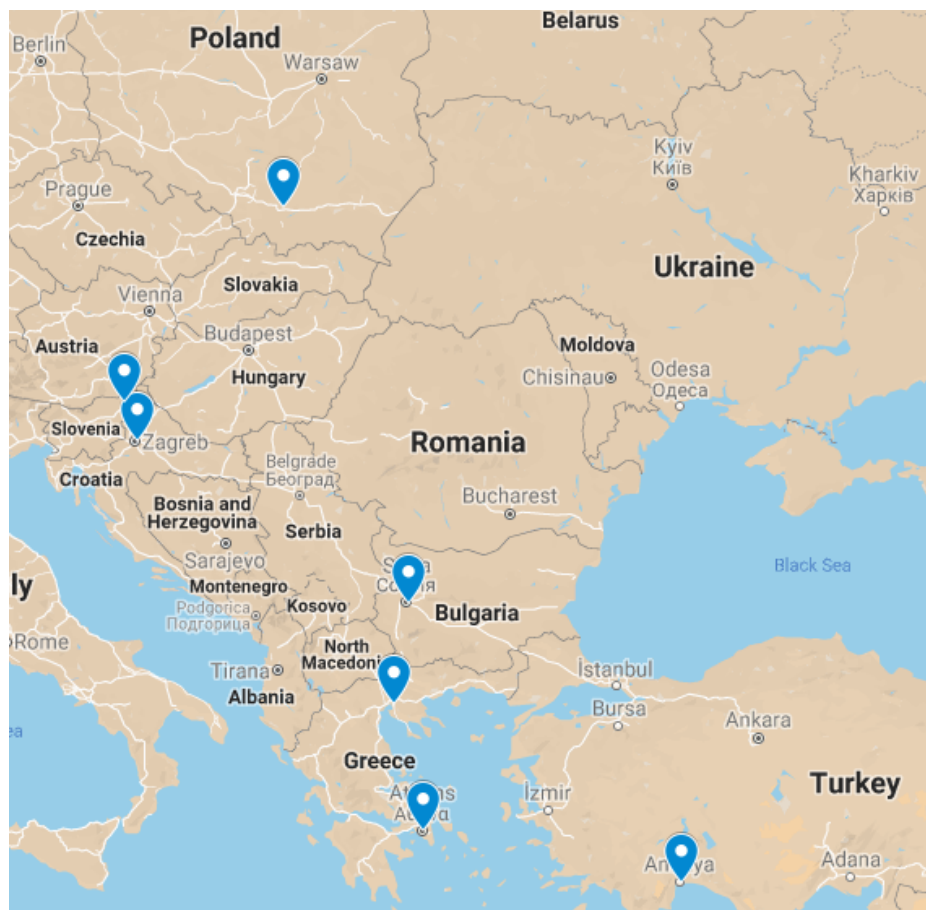
Figure 1 Towns of partner organisations

---

[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 **"Discover your why" held in Maribor, Slovenia.**

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 asses 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].

Theatre Pitching in Maribor: Description of methods shared at the "Discover Your Why" workshop

The third workshop of "Theatre Pitching for Employment" partnership called "Discover Your Why" was hosted in Maribor by PRIZMA Foundation, partner from Slovenia. It was held from 9th until 13th of September 2019 in a building called Tkalka. Tkalka is far broader than the walls of the building in the center of Maribor. Tkalka (Weaver) is synonym for cooperation, connection, co-creation and new opportunities, which were also the red thread of the entire workshop.

The main aim of the workshop was to empower the participants (educators from other partner organizations, long term unemployed young people) how to use methods/tools useful in the development of their project idea how to deal with long-term youth unemployment in Maribor and finally improve their competences for live presentation »pitching« at the end of the workshop in so-called »Pitching Forum« broadcast to the audience on our YouTube channel.

The process of the workshop was designed by the project team of the host organization PRIZMA Foundation. The following headings reveal the main themse and description of the approaches used to discover personal characteristics & potential for purposeful and fulfilled career development of young unemployed people.

What's the reason for getting up in the morning?

Most of us struggle with this question throughout our lives. Even if we know what we want to dedicate our life to, the practical path forward is not always so clear. Many people, especially young ones, continue to chase after corporate ladders, higher salaries, and bigger-sounding titles in the wrongful assumption that this will eventually bring them some sort of fulfilment.

It is not enough to tell young people, especially those who are looking for employment—that they need to find and follow their purpose. In order to bring more meaning into our societies, we also need to consider *how* each of us can find our purpose and *how* we can pursue it.

One of the most notable strategies in finding one's purpose is the Japanese concept of **Ikigai.** Ikigai essentially means "a reason for being." It's made from two Japanese words: iki, meaning "life" and kai, meaning "effect, result, worth or benefit."

The word "ikigai" is usually used to indicate the source of value in one's life or the things that make one's life worthwhile. The word translated to English roughly means "thing that you live for" or "the reason for which you wake up in the morning."

Broadly speaking, Ikigai lies at the intersection of what you are passionate about, what you are good at, what can allow you to earn a living, and above all, what the world needs. It is a combination of passion, vocation, and mission.

Conducting the Ikigai process involves identifying each part of the intersection and the sum of all the components. But it's important to note that this process is never successful as a one-time exercise. Finding one's Ikigai is about lifelong self-reflection and experimentation. You may identify more than one Ikigai, and your Ikigai may change as your identity and circumstances evolve over time.

But the Ikigai equation doesn't just consider *you* as a variable. It also takes into account how your passions align with what the world needs. At a certain level, it's about aligning your interests with the skills and careers that are in demand in the workforce. But even more, it's about aligning your drive with the needs of society.

Many of us overlook how having a positive impact on other people's lives can be a true source of fulfilment. Backed by scientific evidence, it is long known that helping others contributes to increased happiness and well-being. So when thinking about building a purposeful and gratifying career, we have to consider not just what we can do to improve ourselves, but also how we can use our abilities to better the world.

As the film The School of Life points out so brilliantly, we would all get much more clarity in life if we asked ourselves not "*What do I want to do for a living?*" but rather "*What do I want my mission to be?*" History has demonstrated this is the first step towards accomplishing the extraordinary.

This is where the value of having a purpose goes beyond individual well-being and becomes a powerful force for social inclusion of vulnerable young people and humanity at large.

What's the monster?

Whether or not we like to admit it, most of us blow our problems out of proportion. Instead of recognizing them as fleeting moments, mishaps, or complications, we let them define and control us. And we quickly enter a negative tailspin: 'I'm useless.' 'It's part of my addictive personality.' 'I've got low self-esteem.' 'She's dependent.' 'He's a depressed person.'

Many such statements are often heard from/for young people, especially the unemployed, which has a significant impact on their social inclusion, position in the labour market and their career development.

A lot of problems of young, unemployed, socially **excluded persons are rooted in negative thought patterns, of which we can also identify and reframe. It's important that they understand and acknowledge their negative thoughts and put in the work to replace them with more positive thoughts.**

Young vulnerable people have to become aware that: "The person is not the problem, the problem is the problem." We can achieve this by using **storytelling** approach of **externalizing conversation** about the problem. By asking externalizing questions we can help young people to better understand, identify, and then change their patterns while facing the problem.

Externalizing the problem through storytelling helps to tell the story of the problem and gain a better perspective: rather than personalizing it. It helps to put some space between personality and the problem. By doing this, we can get more space in taking positive actions against the problem.

Storytelling is useful and effective approach aiming at empowering young people to believe, talk about and create new life stories, based on the goals, aims and desires they have in career and other aspects of life.

Who are you?

Our social divides are defined by socio-economic, political, and cultural differences and, sociologically speaking, the notion of the 'stranger' is defined by the remoteness we may feel from those others who live near us. A 20-year old student from Slovenia might find it easier to connect with another 20-year-old from Turkey than a 55-year-old unemployed factory worker from his/her neighbourhood.

Surrounded by images and fragments of information about others, we are left to our own imagination and assumptions or, just as often, to our prejudices and stereotypes.

Living library is a tool aims to create **constructive personal dialogues between people** who would normally not have the opportunity to speak to each other. It gives people an opportunity to speak in private and personally to a 'stranger' in a structured, protected, yet practically unconstrained environment.

The Living Library works just like a normal library: visitors can browse the catalogue for the available titles, choose the book they want to read, and borrow it for a limited period of time. After reading, they return the book to the library and, if they want, borrow another. The only difference is that in the Living Library, books are people, and reading consists of a conversation.

The Living Library attempts to challenge prejudice by facilitating a conversation between two people: Books and Readers. Books are volunteers who have either been subjected to discrimination themselves or represent groups or individuals within society that are at risk of suffering from stereotype, stigma, prejudice or discrimination. Living Books often have personal experiences of discrimination or social exclusion that they are willing to share with Readers. Most importantly, Books give Readers permission to enter into dialogue with them, in the hope that their perspectives and experiences will challenge commonly held perceptions and stereotypes and therefore affect the attitudes and behaviours of wider society.

Living Library has the potential to change the feelings, perceptions and opinions we all hold about each other. The diversity of our communities is celebrated, the language and labels of stereotype are undermined and challenged, and new attitudes and behaviours are shaped by new and personal experiences. Above all, the Living Library has the potential to affect the way we all see the world, each other, and the future that we share.

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.

Exercise 1: IKIGAI – the art of finding meaning in life

Ikigai

A JAPANESE CONCEPT MEANING "A REASON FOR BEING"

Satisfaction, but feeling of uselessness

What you LOVE

Delight and fullness, but no wealth

PASSION

MISSION

What you are GOOD AT

Ikigai

What the world NEEDS

PROFESSION

VOCATION

Comfortable, but feeling of emptiness

What you can be PAID FOR

Excitement and complacency, but sense of uncertainty

SOURCE: dreamstime

TORONTO STAR GRAPHIC

IKIGAI is a good tool for personal planning, finding obstacles and ways to get through them successfully. It helps discover values, effect, result and usefulness as overlap of passion, mission, profession and vocation. Finding one's Ikigai is lifelong self-reflection and experimentation. Each Ikigai may change as our identity and circumstances evolve over time.

How can we discover our IKIGAI?

1. Step: Facilitator distributes **PERSONAL IKIGAI CANVAS WORKSHEET** to each participant.

2. Step: Facilitator explains and presents IKIGAI worksheet to the participants. Facilitator reminds participants to be mindful, to pay attention to their behaviour, thoughts, reactions of others and their needs.

3. Step: Participants write answers to the questions on the worksheet. If necessary, facilitator helps participants with sharing some examples of answers.

4. Step: Some participants probably need more help in a form of one-on-one guidance and consequently more time while thinking and writing about their feelings, relationships, goals, etc..

5. Step: Facilitator invites participants, those who want, to present their IKIGAI answers. Facilitator encourages discussion with questions e.g.: Was there anything in common? Which of what you heard might be useful for your IKIGAI as well?

6. Step: At the end facilitator emphasizes that personal IKIGAI can be reviewed and modified anytime.

Exercise 2: Externalizing the problem - Discover your Monster

1. Step: Draw your problem – Picture your "monster"

   Facilitator encourages participants to think of an issue that is bothering them regularly in a disruptive way: it can be a problematic habit, a pattern, a fear, and so on. Participants try to draw it. It can be an animal, a person, a thing, a
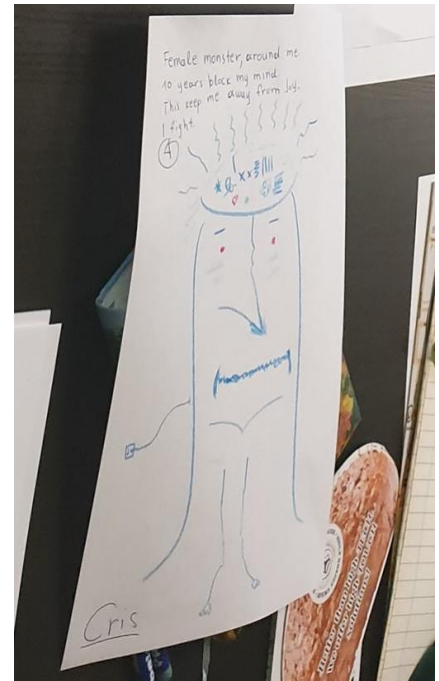
2. Step: Describe your "monster" – work in pairs

   Facilitator invites participants to explore their colleague's story by asking externalization questions:
   How would you call the problem affecting your life?
   If you could describe it, how would it be?
   Would it be a male of a female?
   Would it be young or old? Does it speak?
   If yes, what does it say?
   When did the problem appear in your life for the first time?
   What are the aims the problem has for you and your life?
   What are the aims the problems has for you and your life?
   On a scale from 0 to 10, where "0" means that the problem does not affect your life at all, and "10" means that the problem affects your life completely, where would you put the problem in your life?

3. Step: Sharing ideas on solution building

   Facilitator explains that externalizing the problem helps participant to put some space between him/her and the problem and that, by doing this, he/she can get more space in taking actions against the problem. Starting from this idea, ask each member of the pairs to share to the group how, on the basis of their partner's story, they would help him/her to solve his/her problem.

Exercise 3: Living Library – Who are you?

1. Step: Each participant draws a poster with symbol and 3 topics that characterize her/his life. Posters are hanged on the wall.

2. Step: Each participant sticks on his/her shirt a post-it slip with the same symbol she/he drew on the poster.

3. Step: Participants look at posters and their topics. Based on the most attractive topic, each participant finds the poster's author using symbols and asks him/her 5 questions related to the chosen specific topic. It is recommended that each couple does this in a quiet place that conversation is not disturbed by others. This step can be repeated until each participant experiences both roles (author/one who asks) at least once. Based on the questions asked by the participant authors become living books.
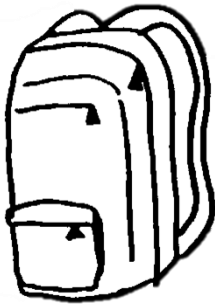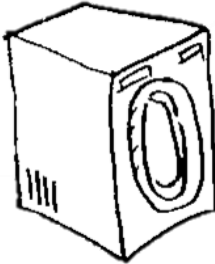
Tips & Tricks for educators (based on creative evaluation)

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.
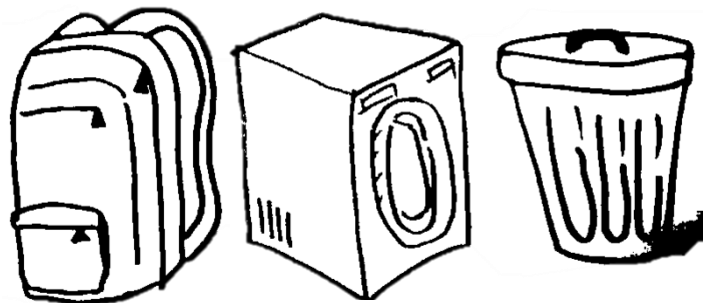
The process is quite simple.

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	Everything that was useful and we will "carry" with us back home, as those things were useful for us: - Professionally - Personally - Other (anything else that does not fit professional or personal experience)
	WASHING MACHINE	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: - Professionally - Personally - Other (anything else that does not fit professional or personal experience)
	WASTE BIN	Everything that was not good and should be "left behind" or thrown away as it has no purpose for us: - 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:
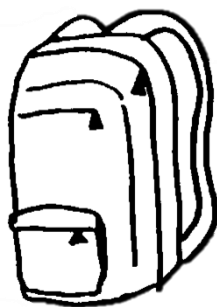
BACKPACK
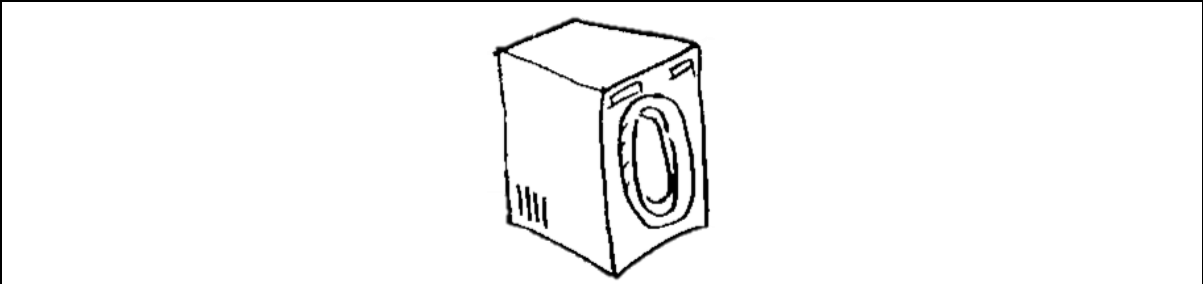
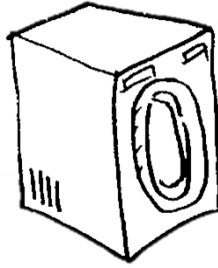## WASHING MACHINE

WAISTE BIN

This is very useful when we want to present relatively large data set and focus the reader on the most important (larger) texts.

However, as this evaluation sections aims to serve as tips & tricks for educators, we will present participants feedback in a more readable manner:

PERSONAL	PROFESSIONAL	OTHER (ANYTHING ELSE)
• New friends • Fun new friends • New friends • New skills • Positive mood • Positive mood • Meeting different and interesting people • I met wonderful people • Natalija, Ursa, Žan, David, Guacamole, Anna Elevator, Egg, River • I met fun, new friends • Friends, icons, laugh • I became more creative • More confidence • Johari window & IKIGAI were useful to discover things/skills about ourselves that we did not notice before • Learning from the pitches of the others (strengths & weaknesses) realising the parts of you that need work • More confidence for presenting ideas • General understanding on shaping our thoughts, saying them in the simple way • I feel motivated!	• Working in the city • Different cultures - similarities and differences • Working outdoors • Having an outdoor day was a great idea • The second day (outdoor activities) were useful. They were aimed to improve teamwork skills • Everything was great: Storyteller activity, teamworking • IKIGAI, HOSPITALITY - I will take all that to my organisation • Hospitality • Good organisation • Experience, ideas, professional organisation, Prizma's offer + mission • The structure of the pitch (content, structure, short and simple, to the point • Next exercises • Innovative way of thinking • New networks for cooperation • New methods to test and develop skills • The content of the programme • New methods for my work	• Pohorje (outdoor) trip • Lovely Maribor Pohorje • Politeness

| | New skills Sharpening soft skills New skills | |

PERSONAL	PROFESSIONAL	OTHER (ANYTHING ELSE)
- Improve the body language and social skills - It was wrong to start speaking before I got to my position to pitch in the pitching forum - I should speak more with my body and less with my hands - The personal attitudes to present myself - Work on my social skills	- Time limits - We need better use of words to get to the point of our idea in 30 seconds - The methods that are out of the aims of the pitch - Some workshops weren't connected with the topic - Johari window should be done on the last day - A deeper analysis of the causes of unemployment of Slovenia - Using techniques to decrease the tension before the Pitch - More exercises connected with theatre - Theatrical games and actions - More action - Theatre action - More action - Less presentation - Higher level to organic games - More interactive ideas - The organisation was good but I miss action - Presentation skills - It would be nice to have all 3 evaluation, the feedback reports may be shared with participants	- Workshop after lunch is difficult - Everything was great, thanks Prizma

	• About the pitch - that someone would give us more advice, look at our pitches, tell us more about nonverbal communication • While rehearsing the pitch, we should record it at least once, to evaluate ourselves on screen • having a feedback session after the activities on Pohorje mountain • More feedback	

PERSONAL	PROFESSIONAL	OTHER (ANYTHING ELSE)
• Anxiety • Personal nervousness • Being shy to act in my presentation more • Shyness • Closed up • Not talking to all participants • A tightness of a first class	• Too much focus on activities related to judging & assessing others • Drawing workshop • Less drawing, I think it is not important • To be on time • My presentation can be reduced by few words • Time limitation in presenting our pitch • 30 seconds • 30 seconds	• Waiting • Being late • Extra food (waste of food) • Coffee • Two pens

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, transcribed[5] as they were presented (participants had 30 seconds to present their pitch):

***

Hi, I'm Rosie from Bulgaria and I want to assist long-term unemployed youth of Maribor to overcome fears, insecurities and to discover their real potential through a great VR (virtual reality) solution. That's the unique Egg of Purpose simulator, where they can enter and solve real- life situations, explore different crafts, get professional assistance and learn vital skills. Let them break the egg and fly high! Because young people deserve it!

***

Hi everyone my name is Žan. It's nice to meet you all. I recently graduated from faculty of Commercial and Business Sciences which is located in Maribor. I'm currently unemployed so I am here to get a job opportunity. One of my greatest passion are sales. I love selling different kind of things and services since I was a little boy. I always try to convince people to buy my potential product or service and how can it benefits their life. I am highly driven, committed and motivated person. I would love the opportunity to put my expertise to work in every commercial or business oriented company. If you have any further questions please don't hesitate and feel free to ask me.

***

TOP 10 SKILLS

Hi, I am Rabia Vezne from Turkey. My suggestion for long-term employment problem is about improving top 10 skills. These skills are chosen by employers and announced in the report of World Economic Forum. Here are the skills: Critical Thinking,

---

[5] Transcription thanks to Natalija Žunko from PRIZMA Foundation.

Complex-problem Solving, Creativity, People Management, Emotional Intelligent, Cognitive Flexibility, Service Orientation, Negotiation, Coordinating with Others, Judgement and Decision Making.

Please come and join our free workshops held by 6 European partners at PRIZMA Foundation. Thanks for your attention.

***

Hello, my name is Ayca from Turkey, Akdeniz University.

This week, we are here for an Erasmus+ project with the aim of offering suggestions for the youth unemployment in Slovenia.

I have a project idea. My idea is to create an online training module which will include courses that are designed to improve the top ten skills listed by the World Economic Forum.

This online training module will be free of charge and it will be at the service of Slovenian youth who would like to improve their competences before their job interviews.

Thank you.

***

Hi I am Atanaska and would like to address the youth unemployment in Slovenia with a visual game whose aim is to support college students into taking the right career direction.

The game is based on the therapeutically potential of the bread making and involves:

1. Testing competences in problem solving

2. With the support of professionals from different sectors defining goals, wishes and a potential plan of action

Thank you!

***

Hy I am Mateja

I am specialized for HR management and business organization. My goal is to ensure that the company is effectively using its personnel to achieve its stated goals, while also ensuring the workforce is operating at a high level of productivity and efficiency.

If you like to see how i could help your company and the benefits we can achieve. Give me a call so, we can create a HR model that will fit your company.

***

My name is Petra and I studied Psychology in the University of Maribor. During my studies I went on Erasmus programme and did one semester studying in Spain, I did a lot of volunteer work and traveling. I gained a lot of leadership skills, worked in different teams, I learned to be patient with others and how to listen. If I would have to say just few words about me, it would be that I am open minded, responsible, understanding, reliable and always ready for a new challenge.

***

Hi. My name is David. I graduated trumpet at academy of music in Ljubljana. Alongside performing with top class musicians (such as Allen Vizzutti for an example) my passion is to teach music. I volunteer and substitute in different orchestras. I lead their brass section and I (really) love to help young people to integrate into the orchestra. I have accumulated many skills over the years, that i could transfer to the youth in Maribor, and I would love the opportunity to do so.

Thank you very much.

***

Hi,

I am Ivan and I propose to Maribor's municipality to install a network of solar powered smart benches all over this beautiful city. This network of smart benches will provide tourist information in an interactive way and create jobs for various skilled workers: from system operators, to copyrighters, and maintenance crews. All of this could be employed from a pool of Maribor's unemployed youth.

Thank you.

***

Hi, speaking from personal experience, I wish I got opportunity back in high school on grounding ideas about myself, recognising personal interests as well as competences and specifying professional occupation. So my suggestion is to sum up all the mentioned topic in a series of a deep orientational interviews and to implement them in high school teachings. Thank you.

***

My idea is to create a platform based on what each company requires and on specific personal characteristics as well. Namely, it will contain the ability in planning, and leading, the sense of

teamwork and consistency. Moreover, it will emphasize on skills like the ability to socialize, honesty and politeness. Such platform will present the companies available across Europe. It's main point will be to offer an abundance of chances to unemployed people as they will be able to know about vacancies not only in their country. Meanwhile, people will have the opportunity to find a job based not only on their knowledge but on their personalities as well.

***

My idea is to form analytic experiential groups, consisted of young unemployed people, 1 year's total duration, which will meet for 2 hours every week. The coordinator of each group would be a special analyst and a consultant of vocational guidance. These groups meetings will take place in

every neighbourhood (Youth Centres) and the methodology that will be used shall contain: verbal and non-verbal expression, creative writing, artistic expression (drama, music, dance etc.) and the aim will be for the participants to gain experience, raise self-confidence, acknowledgement of their competencies and self-promotion of them, raise self-awareness with parallel briefing about current labour market needs, The ultimate goal will be the formulation of more comprehensive and fully featured CV's and the sharpening of their soft skills.

***

Do you want an employment or a job? Ask yourself.

Why am I here? How i will find my dream job? Don't expect the sky to drop it.

Use the power of your mind. Make your hobby your work to increase your profit.

Discover your hands and use them. How i will do it?

There are three steps.

1. Imagine

2. Trust

3. Be a risk taker!!!

To the point.

Be a follower in success.

Thank you

***

Fear is the key. Define your fears before you define your skills. Raise the flag of your difference. Compete the machines.

The great candidate in the future labour market. Smash your fear and learn the machine. You have been educated to build the right mindset to do this.

Exercise in believe in you and get in action. Focus on you and don't forget. We suffer more in our imagination, than in reality. (Seneca)

Thank you for your attention.

***

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 language[6], 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 prised 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		

References

Council of Europe – Youth Department (2011). *Don't judge a book by its cover! The Living Library Organiser's Guide 2011.* Retrieved 6.9.2019 from coe.int: https://rm.coe.int/16807023dd

Erasmus+ Programme of the European Union. (2019). *The Storyteller Curriculum "Working with Stories".* Retrieved 3.2.2020, from Learnstorytelling.eu: http://learnstorytelling.eu/en/course-curriculum/

European Commission. (2019, 10 24). *What is Erasmus+?* Retrieved from European Commission: https://ec.europa.eu/programmes/erasmus-plus/about_en

Hoffman, A. (2018, 3. 18). *You Have Ten Seconds to Convert Bill Gates; Here's What to Do*. Retrieved 2. 4., 2019, from TrafficGenerationCafe.com: https://trafficgenerationcafe.com/bill-gates-conversion/

Jones, K. (2019, 2. 4.). *Everything you need to know to win a pitching contest*. Retrieved 2. 4., 2019, from Shortpress: http://www.shortpress.com.au/everything-you-need-to-know-to-win-a-pitching-contest

Kolmodin, M. (2018). *Personal IKIGAI Canvas - A tool to facilitate personal growth to find happiness and the meaning of work.* Retrieved 20.12.2019, from dandypeople.com: https://dandypeople.com/blog/personal-ikigai-canvas/

Merriam-Webster. (2019, 03 06). *Dictionary: Pitch*. Retrieved from Merriam-Webster: https://www.merriam-webster.com/dictionary/pitch

Rowh, M. (2012). First impressions count. *gradPSYCH Magazine, 11*, 32.

Steiff, J. (2005). *The Complete Idiot's Guide to Independent Filmmaking.* New York: Penguin Group.

Sudhaman, A. (2011, 7. 3.). *Deconstructing The Pitch: Is pitch theatre a good idea?* Retrieved 2. 4., 2019, from The Holmes Report: https://www.holmesreport.com/long-reads/article/deconstructing-the-pitch-is-pitch-theatre-a-good-idea-

Wolk, E. (n.d.). *3 Basic Steps to Begin Your Participatory Action-Research Project*. Retrieved 2. 7., 2019, from goingpublicwithteaching: https://www.labnol.org/internet/search/find-publishing-date-of-web-pages/8410/