

THE PITCH

ERASMUS+ 2018 - 2020



THEATRE OF IDEAS





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of the European Union

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eManual

C1 KRAKOW

Theatre Pitching for Employment



“People Like us”

In memory of Andrzej Białko
Director of MULTIKULTURA

AUTHORS

Andrzej Białko

Ivan Hromatko

DESIGN & PHOTOS

Ivan Hromatko

EXECUTIVE EDITOR

Ivan Hromatko

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Contact us at: ihromatko@cekate.hr

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

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, O.C.E.A.N., 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)

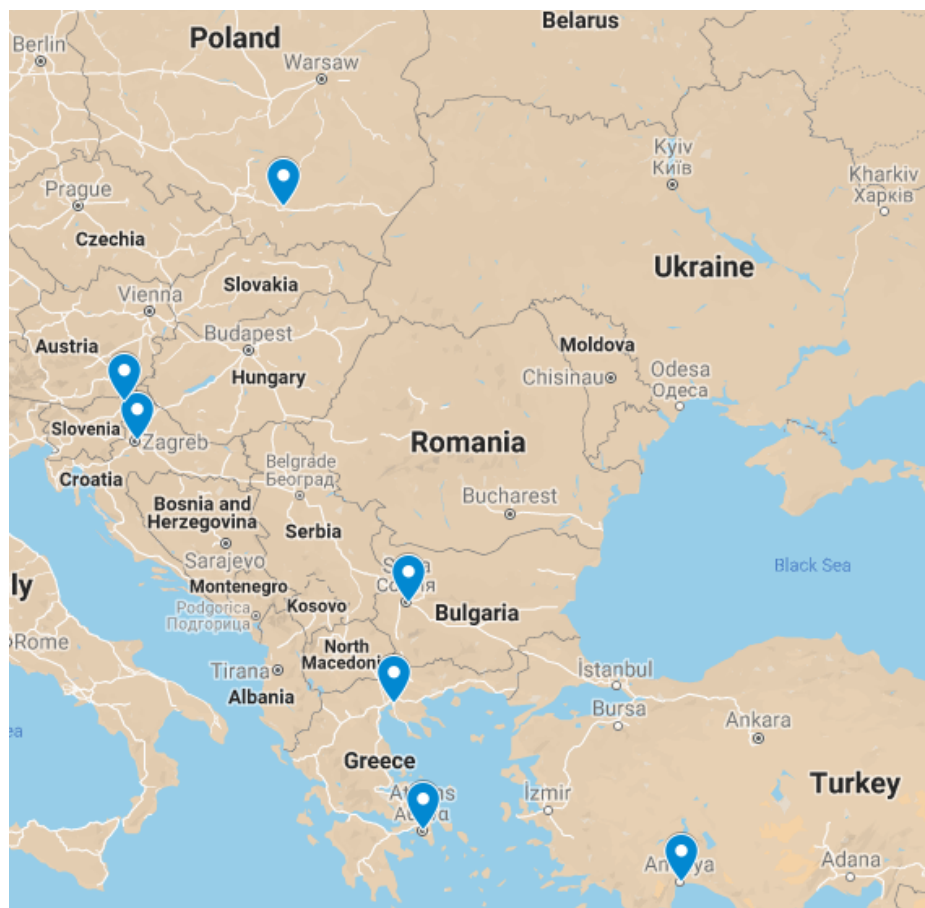


Figure 1 Towns of partner organisations

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
	O.C.E.A.N.	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 **“People Like us” held in Krakow, Poland.**

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 Krakow: Description of method shared at the “People Like Us” workshop

The first workshop of “Theatre Pitching for Employment” partnership was set by partners in Krakow, Poland and we were the hosts. As planned, this was no ordinary workshop. It was a workshop that will not end with the usual in-circle presentations by participants, but rather a workshop that will end with the so-called “Pitching Forum” - a live video broadcast of all participants showing their new presentation skills and pitching their project ideas to the audience on our YouTube channel.

So, our task was to teach the participant with one or more methods that we use in working with marginalized groups by means of (performative) arts - one that would expand the knowledge of our guest (educators from other partner organizations) and that would be useful in the development of their project idea (about the marginalized group in the local community) and, finally, in their live “pitch”, live presentation in our YouTube “Pitching Forum”.

The workshop “People Like Us” was held from 11th until 15th of March 2019 in a special venue – a restaurant boat anchored in the Vistula river which is so important for the life, identity, and landscape of Krakow.

During our preparations, we decided to combine two of our most valuable educational assets: the drama practitioner’s approach of one of the most famous artists and theatre directors from Krakow - Tadeusz Kantor - with a method of collaborative writing that we have been using in art and social work with marginalized groups for years. I describe those two approaches in more detail in the following chapters, after which you can find concrete exercises that will help you build, step-by-step, your own workshop (or educational event) based on our method.

Presentation of the art of Tadeusz Kantor the Polish master of vant-garde theatre

Our organisation, MULTIKULTURA, popularizes the theatre methodology of Tadeusz Kantor, the greatest artist of Poland in the 20th century, whose activity covers the whole of Europe. We produced several documentary films presenting the registrations of his performances and stage work with actors.

The project “Pitching for Employment” is an artistic undertaking of an innovative nature, therefore the art of Tadeusz Kantor fit very well with its methodology responding to the challenges of modern times. It also gives a possibility of influencing Polish avant-garde on contemporary artists internationally.

Tadeusz Kantor personally created his performances by himself. He wrote the script and composed all the actions spontaneously directly on the stage. Music and stage design were also created there. He often made corrections from day to day changing details and statements by adjusting individual scenes. He rarely used hints from actors

or outsiders. His autobiographical works are fully author's. He recreated scenes from his own life as he remembered them, which is why Sam was the author of everything that was happening on stage. Tadeusz Kantor has never employed professional actors. Usually, they were people of completely different professions: carpenter, plumber, even two jewellers. His wife acted in most of the performances. In one of them she assumed the role of the Polish marshal Józef Piłsudski.

Tadeusz Kantor himself trained his actors to perform a particular role. During each performance, he was always with his actors on stage not as an actor but as an orchestra conductor. He pointed to the next actors at which point they were to enter into action on the stage.

The actors become very dependent on the presence of Tadeusz Kantor on the stage with them. After he died on 08.12.1990 in Kraków many theatres and festivals proposed the actors of theatre Crocoteka to perform the plays that they knew so well. Unfortunately the actors never decided to play without the master.

Tadeusz Kantor with his theatre Crocoteka belongs to a group of very few artists Polish artists, such as Stanisław Wyspiański or Stanisław Ignacy Witkiewicz, who determined the European culture. The international popularization of the heritage of the Polish culture, always present in his art contributes to the promotion of knowledge about the history of Poland. Tadeusz Kantor's autobiographical performances present the multicultural Polish community as well as political and social changes. Tadeusz Kantor's art has an international dimension, and since 1959 it has been in close relations with the European artistic World. During 30 years of work, Tadeusz Kantor was present in all European countries through his exhibitions, ambalages, happenings and theatre performances, produced with art centres in Berlin, Paris, London, Barcelona and many other European cities. In recognition of his creativity, he received distinctions in Germany from the Goethe Foundation - Prix Rembrandt, 1978 and Bundesverdienstkreuz from the President of West Germany Richard von Weizsäcker, 1990.

In New York, Tadeusz Kantor received the prestigious OBIE and the Prix Pirandello three times. Tadeusz Kantor was also honoured with the highest decorations of France, Japan, England, Italy and Poland. At the moment, there is a renaissance of Tadeusz Kantor's art in Europe, as evidenced by the presence of his art at the European festivals. Multikultura together with the Ministry of Foreign Affairs in Poland published a complete, multilingual thematic collection documenting Tadeusz Kantor's performances and paintings.

Tadeusz Kantor's theatrical performances have been enriched with a recorded history of their production, fragments of rehearsals in Germany, Poland, France and Italy, and comments by Andrzej Wajda, Marek Rostworowski, Carl Gerchard Schmidt, Barbara Ciegler, Dr. Dietrich Mahlow, prof. Hans-Thies Lehmann, Annett Krake, Dr. Michael Kluth, prof. Luigi Marinelli, Antonia Sferlazza and the actors of the Cricot 2 theatre. Multikultura produced a complete, multilingual thematic collection documenting Tadeusz Kantor's performances and paintings.

The performances of Tadeusz Kantor's have been presented at foreign festivals, exhibitions and symposia in the original version, incomprehensible to most

participants. However the theatre was always understood by the foreign audiences. He was especially popular among the Japanese audience⁵.

Collective Poetry Writing

Following the Kantor approach, we have enriched the international participants of "Theatre pitching for employment" workshop by MULTIKULTURA's methodology of collective poetry. We have been delivering this intergenerational on-line collective poetry writing and translating method for the last ten years (for more visit: www.eMultipoetry.eu).

In the framework of this activity we produced the internet portal www.eMultipoetry.eu that is designed to offer opportunity to explore art of collective poetry writing simultaneously on the internet. The collective poetry writing is moderated on-line by already recognized poets with good experience. The participants of the collective writing are usually the first time poetry writers who are getting their first chance to publish their work.

The following procedure is practiced in frame of the eMultipoetry creative method:

The moderator and participants meet every Tuesday at 8PM. First each of the participants propose a subject of the poem to be create collectively. The group votes on the proposal until the subject is chosen. Once the group have the subject selected the moderator collects the subsequent verses proposed spontaneously by each of participants.

The moderator may select the proposed line himself or he may also ask the group for voting to select a particular line already proposed. It is also the moderator's role to moderate the concrete line in order to feed the words into the already created context. It usually take one hour to produce the new poem. The creative writing of poems is usually moderated by the already recognized poets with good experience and collection of their published books.

The participants are usually young people therefore it can be considered as the intergeneration collaboration of trainers for the young generation of poets. Selected poems with the translation to English are published on the internet but also they are projected every night on the walls of the building in the very centre of Kraków.

The local inhabitants as well as the tourist enjoy reading the poems published on the walls. Since 2012 MULTIPOETRY is also the first joint project implemented in

⁵ The list of theatrical productions of Tadeusz Kantor: "Cicha noc" „O douce nuit" rel. L. Champonnois, Avignon, 1990 r. 40' // „Manekiny Tadeusza Kantora", redl. Andrzej Sapija 1983, 23' // „Wielopole, Wielopole", redl. Andrzej Sapija 1984, 60' // „Teatr Śmierci. Tadeusz Kantor – – artysta, heretyk, prowokator", real. Michael Kluth, 1997, 58' // „Kantor tu jest" real. Dietrich Mahlow 1968, 40' // „Marek Rostworowski. Lekcje z Kantorem.", real. M. Skiba, 1997 // „Veit Stoss bin ich – Tadeusz Kantor", Real. A. Białko, 1996, 40' // "Krótka lekcja" „Une tres courte lecon", 1988 r., real. J. Bablet, CNRS Audiovisuel, 40' // „Das Theater des Todes. Tadeusz Kantor – Kunstler, Katzer, Provokateur der Welt", real. Michael Kluth, 1997, 58' // „O douce nuit" rel. L. Champonnois, Avignon, 1990 r. 40' // „Une tres courte lecon", 8 IX 1988 r., real. J. Bablet, CNRS Audiovisuel, 40' // „Marek Rostworowski. Lekcje z Kantorem.", real. M. Skiba, 1997 // „Veit Stoss bin ich – Tadeusz Kantor", Real. A. Białko, 1996, 40'

collaboration with UNESCO Cities of Literature: Dublin, Edinburgh, Iowa, Melbourne, Norwich and Reykjavík. Multikultura organizes poetry festivals with public presentations in Kraków, Granada, Paris, Athens, Rimini, and other European cities. The number of participating countries and individual poets from all over the World is growing on daily bases. Everyone is welcome to participate in the collective poetry writing on the chat by logging on the www.eMultipoetry.eu website. This activity is also continue in the recent project <http://www.epublisher-platform.eu/poems> that allow young poets for innovative publication of their first poems projected on the city walls.

Poetry Writing Video Games

The platform also contain interactive video games [with special video graphics design](#) that consist of video and audio puzzles. Games inviting to poetry writing contest with possible presentation on the city walls. Games provoking to create international contacts applying the new ways of communication with new art expressions by altering the components like: theatre, songs, poetic versus, music and images. The friendly user interfaces on the website create and support learning while playing. Quizzes and problem settings reflect the presented knowledge and promote learning effects.

The application of newest ICT technology establish and support the sustainability of direct contact between international participants by promoting poetry within modern media, such as radio, TV, Internet, video games and also cellular phones. This also support understanding of and facilitate accessing to different cultures. The online tools can be effectively used by schools, educational and training centres, for solving conflict situations caused by prejudice resulting from cultural differences.

The video games developed by the project also support the special needs of some disadvantaged groups who are interested in poetry as a way to support their individual identity and cultural diversity.

The structure of the games allow to include cultural elements of the personal experience of the participants. For example the local homeless people in Kraków are also represented as a separate group. Their poems are projected every Monday on the city walls.

The Five Educational Cycles in the eMultipoetry Service:

1. The teaching of writing based on the MELIP (Multilingual European Library of Poetry).
2. The teaching translating based on the MELIP Library.
3. The teaching as independent creative activity and self-education based on the IPOGS (International Poetry Online Games Site).
4. Directing the creative process in working groups and classes based on CHAT and COMMUNITY areas.
5. The promoting and facilitation of the MELIP (Multilingual European Library of Poetry) Library.

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.

Collaborative writing – step by step

Collaborative poetry writing differs from the “usual” poetry writing primarily in its sources of production. Instead of the individual, the group is the source of creation.

In order to organise a successful collaborative poetry writing group, you will need specific prerequisites:

- Social awareness in the group
- Democratic and inclusive decision making
- Moderator (preferably an experienced poet) who will yield executive power and right of veto⁶

If any of these are missing, the facilitator should make an effort to include them (e.g. organise a social awareness workshop before starting with collective poetry writing).

⁶ Individual authors from the group can be named for each verse of the poem that they written (and that got accepted), but the moderator can make the decision in cases when the group cannot decide in a democratic manner

Step 1: Propose a topic, or the title, of the poem, (it should be as open as possible)





Step 2: Group discusses and votes on the topic/title that they prefer. *** If a democratic decision cannot be made, the moderator decides.

Step 3: Moderator asks the group to give the first verse of the poem

multikultura@v

30 seconds

although there's
a lot at stake
when you know
there's no mistal
pitcing is
a piece of cake.

Step 4: Members of the group discuss and vote for the best verse

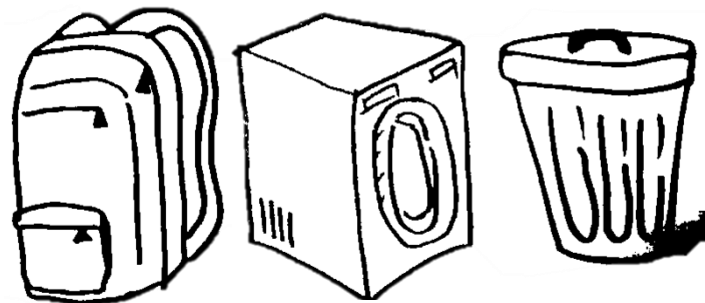


Repeat steps
2-4 until the
group and the
experienced
poet are
satisfied with
their poem



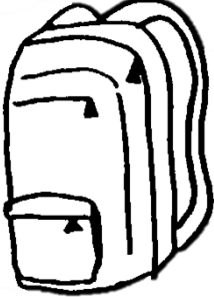
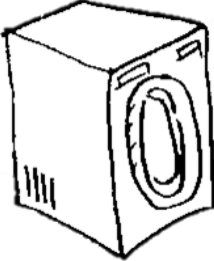

Tips & Tricks for educators (based on creative evaluation)

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.



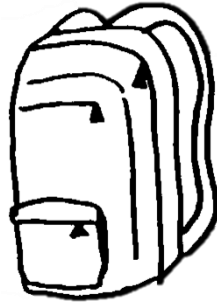
The process is quite simple.

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:

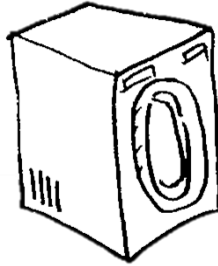
	BACKPACK	Everything that was useful and we will “carry” with us back home, as those things were useful for us: <ul style="list-style-type: none"> - Professionally - Personally - Other (anything else that does not fit professional or personal experience)
	WASHING MACHINE	Everything that has potential, 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: <ul style="list-style-type: none"> - 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: <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:



PERSONAL	PROFESSIONAL	OTHER (ANYTHING ELSE)
<ul style="list-style-type: none"> • New friends • Friendly attitude • I met new people and I'm glad for this! • Respect towards different ideas • Friendship • Friendship • Happiness • Enjoyment • Enjoy • A piece of cake! :) • Free the pigeon • Fun 	<ul style="list-style-type: none"> • 1st Pitching Poem • Michael (the poetry sessions) were very professional • Collaboration poetry writing • Collective poem writing • Creative writing in my teams • Group project that involves everyone • Great team work • Nice group cohesion • Interaction • Adaptation of program to the needs of the participants • Teamwork & collaboration work • Exercises • Opportunities for personal expression • Democratic decisions • Impressive creative outcomes for the first time • Creative atmosphere • Energizers • Exercises • Many physical exercises <p>Exchange of good exercises Group exercises led by different people</p>	<ul style="list-style-type: none"> • Well-equipped technical support (except wifi) • The project coordinators (Zagreb!) know this job! :) • Good basis for future improvement



PERSONAL	PROFESSIONAL	OTHER (ANYTHING ELSE)
<ul style="list-style-type: none"> • More organisation • More punctuality • More time to use theatrical games • More free time • More group feedback about individual pitching • Better preparation of the whole workshop & program • More comfortable to pitch • More organised • Misunderstanding & Miscommunication • Less winning • Local participants should be part of the group all the time 	<ul style="list-style-type: none"> • Deeper closing & opening of the day • Jury should be informed about the criteria in order to give precise points • Motivated participants • More local participation • More information • Focus more on theatre and not only on Pitch • More oxygen • More issues to pitch (not only these three) • Pitching topics can be more than three • Respect the rules more • Michael (the poet) led the poetry sessions. So, he had the opportunity to meet all the participants and should be in the jury! • More info about local problems • Meetings with more local risk groups • More work & focus • More informed jury • It should be less reading during the Pitching forum • More focus on theatre activities • Less intellectual more artistic • Pitching forum protocol 	<ul style="list-style-type: none"> • Theatre action • More theatrical exercises • Less negativity in energizers • More physical action



PERSONAL	PROFESSIONAL	OTHER (ANYTHING ELSE)
<ul style="list-style-type: none"> • More availability in energizers • Too many energizers • Some days we had to many energizers. It should be balance. The energizers are for waking people up. Sometimes it took too much time • Agony • Agony • Not enough air in the room • The windows were all closed! • Bad air conditioning, no fresh air! 	<ul style="list-style-type: none"> • Presentations that are not adapted to the program and not visualised • Not understanding • Partners doing host job • No moderator of the whole program • No information for the local situation • No InfoPack with short presentation of the participants and their organisations • Not professional situations & reactions • No responsibility of the host • Not over lecture over explained • Difficulties in cooperation • We received the programme late • Lack of main facilitator • No info from the host • No communication • No topic preparation • Less information about the method of hosting organisation 	<ul style="list-style-type: none"> • All week the wifi for iphone did not work • Program improvisation • No free time for exploring the city • Expensive coffee breaks and lunch • Expensive coffee breaks • No daylight • No fresh air!

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, transcribed⁷ as they were presented (participants had 30 seconds to present their pitch):

Hello everyone, I am X, I just want to say something that you maybe don't know. The percentage of homeless people in Krakow is big enough. ... [not clear].

Hello, my name is Sandra, I am coming from Bulgaria and I am working in NGO field. Many of you know that there is a lot of homeless in Krakow, but unfortunately many of them unemployed, maybe talented but still unemployed. At the same time there is many students who are not really interested in poetry and in this kind of art, that's why I want to purpose to you support – my project calls Don't bite. In this project polish poets will go to Polish schools and together with the students they will discuss the poems, speak about poetry. If you will support this project you will create new workplaces for poets, and you will make poetry more popular. Thank you.

Hello, I am Maria and I am here to open new ways for people with disabilities. Less of 18% of citizens of Krakow are people with disabilities. But their life is so difficult because they rejected from the others. So, at first, they need more volunteers to help them to go to the banks and hospitals, everywhere. In conclusion, I suggest activities like a theatre, there they can express their feelings and get support.

My name is Urshka and I come from Slovenia. We all know that we can successfully deal with different problems which we have in places where we live. That's why I suggest to municipality of Krakow to establish an organization, which will take care of homeless people with 24 hours

⁷ Transcription thanks to Bulat Nigmedzianov from Akdeniz University.

support. I strongly believe that this kind of support will help to reduce problems of homeless people in Krakow.

Hello, my name is Zdrava and I am coming from Sofia. I am social worker and I have many friends with different disabilities. One of the things which I know from them, one of the biggest challenges they face, is finding job. Jobs which responding to their need and their skills. That's why I would like to create online platform, virtual meeting-point, where people with disabilities will find future potential employees. It will be called DAM, because I truly believe that disabilities matters. Thank you.

Hello, my name is Rana. Improving lives of blinded persons very important to me. Imagine, that you going to work with your eyes closed. It would be dangerous, would it not? But not, if you have bed wipes. Bed wipes – are your eyes in your ears. They will tell you when its safe to cross the road. Well, for more information here are my cards. You can also test the program and thanks for your attention.

Hi, I am Ivan and I am coming from Zagreb, Croatia. I am first time in Krakow, and I didn't know that here are 1035 people with disabilities and some 80% of them use a wheelchair. Now we can all assume that getting around in wheelchair in historical city Krakow can be difficult. When we know it, when really experience it, with virtual reality technology now we can. My project virtual wheelchair experience, it will allow us to experience wheelchair, and people with wheelchair can experience walking, and together we can experience flying. Just imagine unlimited possibility with being inclusive and virtual reality software.

My name is Karmen. Intuitional support for the families of children with disabilities in Poland is minimum. How we can improve that? I am suggesting considering bank of volunteers. They will provide psycho-social activities, creative, educational, career interaction with children to be active and social and involved into society. Please support our volunteers – polish children with disabilities need our hearts!

Hello, my name is Kristof. I live in Krakow and I like this city. But many people are homeless. There are many reasons why people are homeless. Luck of work, luck of education, alcohol, drugs. I think there is not one solution to help them. We need cooperated government, municipal organizations and NGOs, and also individual people should work together to help homeless people.

Hello, I am Beatrice. Krakow is considered by UNESCO to be the city of poets. Poetry seems to be of low significance – our online platform will turn things around. It provides undeniable proof that creative mind of the poet can directly into consumers subconscious emotions and needs when creating adverting slogans. We can guarantee that your products, services and ideas will sell like hot cakes. Krakow poets make no mistakes!

Hello, this is Ayche, from Turkey, from Akdeniz University. We know that according to UNESCO Krakow is city of poetry. However, there are many young and unemployed poets in Krakow. In order to provide them job opportunities I have an idea. I will create a web-site – online digital platform, for the purpose of bringing together unemployed poets with the companies that are looking for some professionals to write some advertisements. So, employing of young poet in our company isn't it romantic? Thank you.

Hi, my name is Tim. As you know 2000 homeless people are in Krakow. So, what we can do to reduce the number of homeless people? First of all we should give them the simplest job so they can earn for a living, The second, organization should give them small flats where they can live. We have financial feedback from the government and social organization, so together we cab fight against the homeless in Krakow.

Hi, I am Petra and I am coming from Greece, Athens. I am a psychotherapist. My idea is not open to a literature and poetry. The health system of Krakow, especially mental hospital and structure – the poems will be used from group analytic process in order to help the members of our group and our analytics to express their feelings to recover their trauma and gain their awareness and confident. Thank you.

Hi, my name is Adam. As you know, many people spend their time in front of their phones. So, with the lower chances of getting their homework done, so me and my organization prepared an app which is blocking their devices. Its good for parents, because they can control their free time. We are working with Krakow government and National associations. We want to help young people to fight with addiction.

Hello, I am Kiki. As we all know Krakow is the city of poetry. Several hundred poet lives here and are treated as same divine beings. Its good

of course but we must feed our stomach also. So, my suggestion is to help them, especially to the young ones to start their careers – is to organize numerous poetic XXXX, that will be embraced and supported both by manufactures and publicist. Any volunteers, please?

Hi, I am Rabia, from Akdeniz University, Turkey. As you know Krakow is not only UNESCO city for poetry, but also for disabled poets. So, I have an idea to get them reached by local society and have relationships with the society. We will develop a digital platform and community of practice. In this platform they can share their ideas, their plans and their support to each other. Please join community of practice. Thank you very much!

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 language⁸, 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

⁸ 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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Contact us at: ihromatko@cekate.hr