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TTRUE Toolkit

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DANTE

TTRUE

Theatre Training for the Re-activation
of Unemployed People

1. Introduction

What is TTRUE?

TTRUE – Theatre Training for the Re-activation of UnEmployed Adults – is an Erasmus+ cooperation project implemented in Italy, Croatia and Ireland. The project supports unemployed adults and young people who are not in employment, education or training (NEETs) through theatre-based and experiential learning.

Unemployment is not only an economic condition. It may also affect self-confidence, motivation, communication, social relationships, sense of belonging and participation in community life. The TTRUE approach therefore combines theatre exercises, improvisation, collaborative creation, reflection and group work to help participants recognise their strengths, develop transversal competences and reconnect with personal and professional opportunities.

Theatre is not used to train professional actors or achieve artistic perfection. Instead, it provides a safe and creative learning environment in which participants can experiment, communicate, cooperate, make decisions and gradually expand their comfort zones.

This toolkit presents the TTRUE methodology in a concise and practical format so that other organisations can replicate or adapt it in different adult education, employment, social inclusion and community settings.

Why theatre-based learning?

Theatre-based learning enables participants to learn through experience, interaction, creativity and embodied practice. Unlike predominantly classroom-based approaches, it actively involves participants in situations that require communication, collaboration, problem-solving, emotional expression and decision-making.

For unemployed adults and NEETs, these processes can be particularly valuable. Participants may have experienced repeated rejection, social isolation, reduced confidence or negative experiences of formal education. Theatre-based activities provide opportunities to experiment without being judged solely on performance or previous educational achievement.

Within the TTRUE approach, theatre supports:

- communication and active listening;
- teamwork and collaboration;
- self-confidence and initiative;
- emotional awareness and self-expression;
- creativity and adaptability;
- problem-solving and decision-making;
- social participation and a sense of belonging.

The emphasis is placed on participation, inclusion, personal development and the learning process rather than on artistic quality.

Objectives of the TTRUE Toolkit

The toolkit aims to:

- present a structured and transferable theatre-based learning approach;
- support organisations working with unemployed adults and NEETs;

- provide practical guidance, activities and reflection questions for facilitators;
- promote inclusive, accessible and participant-centred adult learning;
- strengthen transversal competences relevant to employability and social participation;
- support the adaptation of the TTRUE approach to different cultural and organisational contexts;
- contribute to the sustainability and wider use of the project methodology.

Who is this toolkit for?

The toolkit is intended for:

- adult educators and trainers;
- theatre facilitators and artists working in community settings;
- NGOs and community organisations;
- employment and career guidance services;
- organisations working with unemployed adults and NEETs;
- social inclusion practitioners;
- adult education and non-formal learning providers.

Previous theatre experience is helpful but not required for every user. However, facilitators should have experience in participatory group work and be able to create a safe, respectful and inclusive learning environment.

How to use this toolkit

The toolkit is designed as a flexible resource. Organisations and facilitators may use:

- the complete TTRUE learning pathway;
- selected training blocks;
- individual activities;
- shorter workshop formats;
- adapted activities responding to specific participant needs.

The proposed pathway provides a common structure, but it is not intended as a rigid programme. Facilitators may adapt the duration, activity order, examples, movement intensity, group size and final outputs according to:

- participant profiles and support needs;
- local cultural and social contexts;
- group dynamics and levels of confidence;
- available time, space and resources;
- institutional settings;
- local employment and community realities.

When adapting the programme, its core principles should be retained: voluntary participation, emotional safety, learning through experience, gradual progression, group reflection and respect for different forms of participation.

2. Adult Learning Framework

Educational Approach

The TTRUE methodology is based on a participant-centred and competence-oriented adult learning approach that combines experiential learning, social theatre, non-formal learning and collaborative creation.

Participants are recognised as active contributors who bring valuable life experiences, personal histories, knowledge and existing competences to the learning process. The facilitator does not simply transfer knowledge but creates opportunities for participants to learn through experience, interaction, experimentation and reflection.

The programme uses theatre as an accessible tool for personal development, social participation and employability-related competence building. Artistic performance is not an objective in itself. The emphasis is placed on the learning process and on participants' ability to:

- explore different ways of communicating;
- cooperate with others;
- express ideas and emotions;
- respond to unfamiliar situations;
- recognise personal strengths;
- connect learning experiences with everyday and professional contexts.

Adult Learning Principles

The TTRUE approach is aligned with the following adult learning principles:

Experience as a Learning Resource

Adults bring knowledge, skills and experiences acquired through work, family life, education and community participation. Activities should create opportunities for participants to draw on these experiences without requiring them to disclose personal information.

Active Participation

Learning takes place primarily through practical experience. Facilitators should limit lengthy theoretical explanations and prioritise exercises, demonstrations, improvisation, collaborative tasks and reflection.

Relevance to Real Life

Participants are more likely to engage when they understand why an activity is meaningful. Facilitators should help them connect theatre-based experiences with communication, teamwork, adaptability, decision-making, employment and everyday life.

Choice and Respect

Participation should be encouraged but never forced. Participants should be allowed to observe, pause or choose an alternative role. Personal boundaries, different confidence levels and individual ways of participating must be respected.

Gradual Progression

Activities should progress from simple, low-risk exercises towards tasks involving greater interaction, visibility or responsibility. Gradual progression helps participants build confidence and reduces anxiety related to self-expression and group participation.

Reflection and Transfer

Practical activities should be followed by short reflection. Participants are encouraged to identify what happened, how they responded, what they learned and how the experience may be relevant in other situations.

Theatre as a Learning Tool

Within the TTRUE framework, theatre is understood as a social and learning practice that can support communication, collaboration, emotional expression, creativity and active participation.

Theatre-based activities give participants opportunities to:

- explore different roles and perspectives;
- develop verbal and non-verbal communication;
- practise active listening and observation;
- experiment with different responses to a situation;
- strengthen emotional awareness;
- increase confidence and initiative;
- cooperate within a group;
- approach challenges creatively.

Improvisation and play are particularly valuable because they reduce the pressure to produce a single correct answer. They encourage participants to respond spontaneously, accept uncertainty and try different approaches.

Mistakes are treated as a natural and useful part of learning. The theatre space should therefore remain a protected environment in which participants can experiment without ridicule, competition or excessive focus on performance quality.

Experiential Learning Cycle

The TTRUE learning process follows a simple experiential cycle:

1. **Experience:** Participants take part in a practical exercise, improvisation or collaborative task.
2. **Observation:** They notice their reactions, emotions, communication patterns and group dynamics.
3. **Reflection:** The group discusses what happened, what helped and what was challenging.
4. **Connection:** Participants identify links with everyday, social or professional situations.
5. **Application:** They try a different strategy or behaviour in a later activity.

This cycle helps participants understand that learning does not end when an activity is completed. Its value also lies in recognising the skills used and applying them in other situations.
Reflection should remain focused and accessible. It should not become therapy, personal interrogation or formal assessment.

Emotional Safety and Inclusion

Emotional safety is a necessary condition for meaningful participation. Some participants may experience fear of judgement, low confidence, social anxiety or discomfort with self-expression. Theatre activities can increase visibility and vulnerability, so they must be introduced carefully.
Facilitators should:

- establish clear group agreements;
- create a welcoming and non-judgmental atmosphere;
- explain activities before they begin;
- encourage voluntary participation;
- avoid forced physical contact or personal disclosure;
- respect participants' boundaries;
- introduce challenges gradually;
- offer alternative forms of participation;
- normalise mistakes and nervousness;
- monitor group energy and emotional responses;
- adapt or stop an activity when necessary.

Emotional safety does not mean avoiding every challenge. It means providing manageable challenges within an environment characterised by clarity, choice, trust and appropriate support.

Competence-Based Learning

The TTRUE pathway focuses on transversal competences that are relevant to employability, personal empowerment and social participation.
The main competence areas include:

- communication and active listening;
- teamwork and collaboration;
- self-confidence and initiative;
- emotional awareness and self-regulation;
- creativity and self-expression;
- adaptability and flexibility;
- problem-solving and decision-making;
- organisation and responsibility.

The activities do not assess these competences through formal tests. Instead, participants develop them through practice and learn to recognise and describe them through guided reflection.

Role of the Facilitator

The facilitator acts as a guide, not as an evaluator or authority figure directing participants towards a predetermined artistic result.
The facilitator's responsibilities include:

- preparing a safe and accessible learning environment;
- explaining the purpose and structure of activities;
- adapting exercises to participant and group needs;
- encouraging participation without pressure;
- observing group dynamics and levels of engagement;
- facilitating reflection and dialogue;
- addressing tensions or exclusion sensitively;
- supporting cooperation and shared responsibility;
- helping participants connect learning with real-life situations.

Facilitators should remain flexible and responsive. The same activity may produce different reactions in different groups, and the planned programme may need to be adjusted according to participants' energy, confidence and support needs.

3. Target Groups and Accessibility Principles

3.1 Target Groups

The TTRUE methodology is designed for unemployed adults who may face social, emotional or structural barriers to labour market participation. It recognises that unemployment can affect not only financial stability but also confidence, motivation, identity, social relationships and willingness to participate in learning.
The methodology primarily addresses two groups:

- long-term unemployed adults aged 40 and above;
- young unemployed adults and NEETs aged 18–30.

These categories should not be treated as rigid. Participants may differ considerably in their educational backgrounds, employment histories, abilities, interests, communication styles and support needs.

Long-Term Unemployed Adults Aged 40+

Long-term unemployed adults may have experienced repeated job rejection, redundancy, changing labour market requirements or limited access to further learning opportunities. Prolonged unemployment may contribute to reduced confidence, loss of professional identity, social isolation and anxiety about returning to education or employment.
Some participants may also feel that their previous knowledge and experience are no longer recognised or valued. For this reason, the learning process should avoid deficit-oriented approaches and build on participants' existing strengths, practical knowledge and life experience.
The TTRUE approach offers opportunities to:

- rebuild confidence gradually;
- reconnect with other people;
- recognise existing and transferable competences;
- practise communication and teamwork;
- explore new interests and roles;
- participate in a supportive collective process.

Young Unemployed Adults and NEETs Aged 18–30

Young unemployed adults and NEETs may experience uncertainty about their future, limited professional experience or difficulty engaging with formal education and employment services. Some may lack confidence in communication, teamwork and self-presentation, while others may have experienced interrupted education, social exclusion or repeated unsuccessful attempts to enter the labour market.
The TTRUE methodology provides an active and participatory environment in which young adults can:

- experiment with different roles and responsibilities;
- practise communication and cooperation;

- explore creativity and self-expression;
- strengthen initiative and decision-making;
- experience achievement within a group;
- reconnect with learning in a less formal way.

Shared Challenges

Despite differences in age and experience, participants may share several challenges, including:

- reduced confidence and motivation;
- limited social and professional networks;
- fear of judgement, failure or rejection;
- anxiety related to communication and self-presentation;
- difficulty recognising or describing personal strengths;
- discomfort in unfamiliar groups or learning environments;
- uncertainty about future personal and professional pathways.

The TTRUE methodology addresses these challenges through gradual, collaborative and creative activities that promote mutual support, participation and recognition of individual contributions.

3.2 Accessibility Principles

Accessibility within TTRUE goes beyond physical access. It includes emotional, cognitive, social, linguistic and cultural accessibility. The aim is to enable participants with different abilities, experiences and confidence levels to participate meaningfully and safely. Accessibility should be considered before, during and after delivery rather than treated as an additional adjustment made only when a problem occurs.

Clear and Inclusive Communication

Instructions should be short, clear and supported by practical examples or demonstrations. Facilitators should avoid unnecessary academic or theatre-related terminology.

Whenever possible, facilitators should:

- introduce one step at a time;
- demonstrate rather than only explain;
- check understanding without testing participants;
- allow time for questions;
- repeat or rephrase instructions when needed;
- use visual, spoken or practical alternatives;
- avoid language that labels participants according to their deficits.

Positive and supportive communication should be prioritised over corrective or overly evaluative feedback.

Emotional Accessibility

Some participants may feel uncomfortable with activities involving visibility, improvisation, movement or emotional expression. Participation should therefore be introduced gradually.

Participants should be able to:

- observe an activity before joining;
- take part in pairs or small groups;
- choose a less visible role;
- use a seated or lower-intensity version;
- take a break;
- decline an activity without having to justify their decision.

No participant should be required to share personal experiences or emotions. Fictional situations can be used to create distance from sensitive topics.

Physical Accessibility

The venue and activities should accommodate different levels of mobility, energy and physical ability.

Before implementation, organisers should check:

- accessibility of entrances, toilets and common spaces;
- availability of seating;
- space required for movement activities;
- lighting, sound and sensory conditions;
- availability of regular breaks;
- accessibility of emergency exits;
- transport and arrival arrangements where relevant.

Activities involving movement should always include seated or lower-intensity alternatives. Physical contact should never be assumed and must be clearly explained and voluntary.

Cognitive and Learning Accessibility

The methodology should not rely excessively on reading, writing, memorisation or rapid information processing.

Facilitators can improve cognitive accessibility by:

- dividing complex tasks into smaller steps;
- combining verbal instructions with demonstrations;
- using repetition and predictable session structures;
- providing additional preparation time;
- allowing spoken, written, visual or movement-based responses;
- reducing the number of simultaneous instructions;
- adjusting the duration of activities to concentration and energy levels.

Cultural and Contextual Adaptation

Attitudes towards unemployment, public performance, physical expression, gender roles and group participation may differ across cultures and communities. Activities should therefore be reviewed before implementation to ensure that examples, language and expectations are appropriate for the local context.
Facilitators may adapt:

- themes and examples;
- language and terminology;
- levels of physical contact;
- forms of self-expression;
- group composition;
- the level of public visibility;
- the type of final collective output.

Adaptation should not reinforce stereotypes or assume that all members of a particular group share the same needs or preferences.

Digital and Material Accessibility

The core TTRUE activities require limited equipment and can generally be implemented with a suitable room, chairs, paper, markers and simple props.
If digital tools are used, facilitators should:

- check participants' access to devices and the internet;
- provide clear instructions;
- avoid requiring personal accounts where possible;
- offer a non-digital alternative;
- ensure that digital participation does not create additional barriers.

Facilitator Responsibility for Accessibility

Facilitators should ask participants privately about access and support needs before the programme begins and provide further opportunities to communicate needs during implementation.
They should not make assumptions based on appearance, age, diagnosis, employment status or educational background. When an adaptation is needed, the facilitator should discuss possible options with the participant rather than deciding on their behalf.
Equal participation does not mean identical participation. Acting, observing, writing, organising, supporting technical tasks or contributing ideas can all represent meaningful forms of involvement.

4. Learning Objectives and Competence Areas

Overall Learning Objectives

The TTRUE learning pathway aims to support participants in strengthening transversal competences relevant to employability, personal development and active participation in society.

By the end of the programme, participants should have had opportunities to:

- communicate ideas, needs and emotions more clearly;
- strengthen verbal and non-verbal communication;
- practise active listening and respond to others;
- cooperate within a group and contribute to shared tasks;
- recognise personal strengths and existing competences;
- increase confidence in unfamiliar social and professional situations;
- take initiative and make decisions;
- respond more flexibly to change and uncertainty;
- recognise and manage emotions in group situations;
- approach challenges through creativity and problem-solving;
- assume responsibility for individual and collective tasks;
- connect the competences developed during the programme with everyday life and employment.

These objectives are not intended as formal performance standards. Participants may progress in different ways and at different speeds, depending on their starting points, needs and levels of participation.

The emphasis should be placed on individual progress rather than comparison between participants.

Competence Areas

Communication

Theatre-based activities provide a practical environment for exploring both verbal and non-verbal communication. Participants experiment with voice, body language, facial expression, movement, space, listening and interaction.

Through these activities, participants can develop their ability to:

- express ideas and needs more clearly;
- use voice and body language consciously;
- listen actively;
- recognise non-verbal signals;
- adjust communication to different situations;
- speak and participate in front of others;
- give and receive constructive feedback.

These skills can support participants in everyday communication, teamwork, networking, job interviews and other employment-related situations.

Teamwork and Collaboration

Most TTRUE activities require participants to work with others, share attention, accept different ideas and contribute to a collective process.
Participants are encouraged to:

- cooperate towards a shared goal;
- respect different perspectives and working styles;
- negotiate roles and responsibilities;
- support other group members;
- contribute ideas without dominating the process;
- manage disagreements constructively;
- recognise the value of visible and less visible contributions;
- take shared responsibility for outcomes.

The preparation of the final collective output provides an opportunity to apply these skills within a longer-term shared task.

Self-Confidence and Initiative

Unemployment and social exclusion may affect participants' confidence in their abilities and willingness to take action. TTRUE activities provide gradual opportunities to try unfamiliar tasks, take manageable risks and experience achievement.
The programme supports participants in:

- participating more actively in group situations;
- expressing opinions and ideas;
- recognising personal strengths;
- accepting mistakes as part of learning;
- trying new roles and responsibilities;
- making choices;
- taking initiative;
- presenting themselves with greater confidence.

Progress may be demonstrated through small changes, such as joining an activity, speaking in a group, proposing an idea or accepting responsibility for a task.

Emotional Awareness and Self-Regulation

Theatre activities can help participants notice how emotions influence communication, behaviour and group participation.
Participants may strengthen their ability to:

- recognise and name emotions;
- notice physical signs of stress or discomfort;
- understand how emotions affect communication;
- express emotions in an appropriate way;
- use simple strategies to manage nervousness and tension;
- respond to emotionally demanding situations;
- recognise and respect other people's emotional boundaries;

- ask for support or take a break when needed.

The programme is not intended as therapy. Emotional learning should remain connected to safe group participation, communication and everyday functioning.

Creativity and Self-Expression

Creativity is treated as a practical competence rather than an artistic talent possessed by only some individuals. Improvisation and collaborative creation encourage participants to generate ideas, experiment and express themselves in different ways.

Participants are supported in:

- producing and sharing ideas;
- exploring different forms of expression;
- building on other people's contributions;
- approaching familiar situations from new perspectives;
- developing stories, scenes and collective outputs;
- becoming more comfortable with experimentation;
- recognising creativity as a transferable personal and professional resource.

Adaptability and Flexibility

Theatre-based activities often involve uncertainty, changing conditions and unexpected responses. This allows participants to practise adapting in a safe environment.

Participants may develop their ability to:

- respond to change without withdrawing immediately;
- adjust plans when circumstances change;
- accept that there may be several possible solutions;
- remain engaged when an activity develops unexpectedly;
- change roles or strategies;
- work with different people;
- tolerate a reasonable level of uncertainty.

These skills are particularly relevant to changing labour market conditions and unfamiliar employment situations.

Problem-Solving and Decision-Making

Improvisations, group challenges and the organisation of the final output require participants to analyse situations, identify options and make practical decisions.

The programme supports participants in:

- identifying a challenge;
- considering different possible responses;
- testing ideas through action;
- evaluating what worked and what could be changed;
- making individual and collective decisions;
- responding constructively when the first solution does not work;

- taking responsibility for agreed choices.

Organisation and Responsibility

The longer-term group process and preparation of the final collective output allow participants to practise planning and responsibility.
Participants may strengthen their ability to:

- plan and prioritise tasks;
- manage time;
- agree on realistic responsibilities;
- follow through on commitments;
- communicate when support is needed;
- coordinate activities with others;
- contribute reliably to a shared project;
- reflect on their own contribution.

Recognising Competence Development

Competence development should be identified through a combination of:

- facilitator observation;
- participant self-reflection;
- group discussion;
- practical participation;
- feedback from peers;
- examples from the collective work;
- comparison between participants' starting points and later experiences.

Facilitators should help participants name the competences used during activities and connect them with real-life situations.
Useful reflection questions include:

- What did you contribute to the activity?
- What helped you complete the task?
- What was difficult, and how did you respond?
- Which personal strength did you use?
- What did you notice about working with others?
- Where else could this competence be useful?
- What would you like to try differently next time?

The aim is not to formally grade participants but to help them recognise, describe and transfer their learning.

5. Course Structure and Implementation

Overall Structure of the Programme

The TTRUE programme is organised as a progressive learning pathway that combines theatre-based training, complementary expert sessions and the preparation of a final collective output.

The core theatre-based pathway consists of 38 lessons organised into eight thematic blocks:

Block	Main focus	Lessons
Block 1	Overcoming Shame and Building Trust	1–5
Block 2	Communication and Listening	6–10
Block 3	Group Work and Collaboration	11–15
Block 4	Creativity and Problem-Solving	16–20
Block 5	Personal Initiative and Decision-Making	21–25
Block 6	Emotional Awareness and Management	26–30
Block 7	Organisation of Theatrical Work	31–35
Block 8	Final Rehearsals and Presentation	36–38

The blocks follow a gradual progression. Participants first become familiar with the group and the learning environment. They then develop communication, collaboration and creativity before taking greater responsibility for planning and completing a shared project.
The structure provides continuity while remaining flexible enough to respond to participants' needs, group dynamics and available resources.

Duration and Workload

The complete TTRUE pathway is designed as an extended learning process rather than a single workshop. Regular participation allows trust, confidence and group cohesion to develop gradually.
The 38 learning units may be combined into longer training sessions according to the implementation schedule. A typical training session may last approximately 120 minutes and include the following phases:

Phase	Approximate duration	Purpose
Opening phase	20–30 minutes	Arrival, check-in, warm-up, concentration and connection
Central phase	60–80 minutes	Main exercises, improvisation and collaborative work
Final phase	20–30 minutes	Reflection, feedback, emotional check-out and closure

The duration may be adapted to the participants and organisational context. Shorter sessions may be appropriate for groups with lower concentration, limited previous learning experience, health-related needs or demanding personal circumstances.
Longer sessions should include sufficient breaks and variation between movement, discussion, individual reflection and group work.

Learning Progression

The programme progresses through three broad phases.

Phase 1: Creating Safety and Group Connection

The first phase focuses on establishing trust, familiarity and a sense of belonging. Activities should be simple, low-risk and accessible.

Participants become familiar with:

- the facilitator and other group members;
- the structure and expectations of the programme;
- group agreements;
- voluntary participation and personal boundaries;
- basic theatre-based and movement activities;
- reflection and feedback.

The facilitator should avoid introducing highly visible or emotionally demanding activities too early.

Phase 2: Developing and Applying Competences

The middle phase focuses on communication, teamwork, creativity, initiative, emotional awareness and problem-solving.

Participants gradually take on more active roles and engage in:

- pair and group exercises;
- improvisation;
- collaborative problem-solving;
- role exploration;
- creation of stories and scenes;
- decision-making and shared responsibility;
- reflection on transferable competences.

Activities may become more complex, but participants should continue to have meaningful choices about how they participate.

Phase 3: Collective Creation and Presentation

The final phase focuses on applying the developed competences through the preparation of a shared output.

Participants may contribute to:

- selecting a theme;
- developing stories or scenes;
- planning the structure;
- choosing and distributing roles;
- rehearsing;
- organising technical and practical tasks;
- communicating or promoting the event;
- presenting or sharing the final result;
- reflecting on the overall learning process.

The final output should be adapted to the group's interests, confidence and available resources. A traditional public theatre performance is only one possible option.

Group Size

The recommended group size is approximately 10–20 participants. This allows for:

- interaction and diversity within the group;
- pair and small-group activities;
- individual attention;
- meaningful participation;
- manageable facilitation and observation.

Smaller groups may provide greater emotional safety and more opportunities for individual involvement. Larger groups may require additional facilitators, more space and clearer organisation.

Where possible, two facilitators are recommended, particularly for larger or more diverse groups. Co-facilitation makes it easier to observe group dynamics, support individuals, prepare materials and respond to unexpected situations.

Learning Environment

The venue should provide:

- sufficient space for movement;
- chairs that can be arranged in a circle;
- a quieter area for participants who need a break;
- appropriate lighting and ventilation;
- accessible entrances and facilities;
- privacy from interruptions or unrelated observers;
- safe storage for personal belongings and materials.

A formal theatre space is not required. Adult education centres, community venues, cultural organisations and other flexible learning spaces can be used.

Basic materials may include:

- paper and markers;
- flipcharts;
- simple everyday objects or props;
- fabric or costume elements;
- music and a portable speaker;
- printed reflection or evaluation sheets;
- basic technical equipment for the final output.

The programme should remain feasible with limited resources. Complex stage equipment is not necessary.

Recruitment and Participant Preparation

Recruitment should present the programme in clear and accessible language. Potential participants should understand that:

- previous theatre experience is not required;
- the programme is not professional acting training;
- participation in individual activities is voluntary;
- different roles and forms of participation are available;
- the focus is on confidence, communication, cooperation and personal development;
- the pathway involves regular group participation.

Before the programme begins, organisers should provide information about:

- the programme's purpose and expected duration;
- location and accessibility;
- session schedule and breaks;
- attendance expectations;
- contact persons;
- data protection and documentation;
- photography or recording arrangements;
- available support and ways to communicate access needs.

Participants should have an opportunity to ask questions before deciding whether to join.

Facilitator Preparation

Before implementation, facilitators should:

- review participant profiles and identified support needs;
- familiarise themselves with organisational safeguarding procedures;
- select activities appropriate to the group's starting point;
- prepare alternative versions of movement or performance activities;
- plan the opening, central and closing phases of each session;
- agree on responsibilities if working in a facilitation team;
- prepare necessary materials and equipment;
- identify referral contacts for additional support;
- establish a simple monitoring and reflection process.

Facilitators should also consider which activities could involve physical contact, emotional exposure, public visibility or sensitive topics and prepare safe alternatives.

Attendance and Continuity

Regular attendance supports trust, group cohesion and gradual competence development. However, unemployed adults and NEETs may face barriers related to health, care responsibilities, transport, administrative obligations or changing employment circumstances.

Organisers should therefore:

- communicate schedules well in advance;
- send appropriate reminders;
- ask about practical barriers;

- allow participants to rejoin after an absence;
- provide brief recaps when necessary;
- avoid publicly criticising irregular attendance;
- recognise employment, training or other positive transitions as valid reasons for leaving the programme.

Attendance expectations should be clear but applied with sensitivity to participants' circumstances.

6. The TTRUE Methodology in Practice

Experiential and Participatory Learning

The TTRUE methodology is based on active participation. Participants learn through movement, interaction, improvisation, creative tasks and group reflection rather than mainly through theoretical instruction.

The facilitator introduces a task and creates the conditions for participants to explore it. There is usually no single correct way to complete an activity. Different responses, ideas and forms of participation are welcomed.

A typical learning process includes:

1. a clear and brief introduction;
2. a practical exercise or creative task;
3. observation of individual and group responses;
4. guided reflection;
5. connection with everyday or professional situations;
6. an opportunity to apply the learning in a later activity.

The practical experience and the reflection are equally important. An activity without reflection may be enjoyable but may not help participants recognise the competences they used or developed.

Progressive Learning Process

Activities should progress from simple and low-risk participation towards more complex tasks involving visibility, initiative and responsibility.

A suggested progression is:

1. individual awareness and orientation in the space;
2. simple whole-group activities;
3. work in pairs;
4. work in small groups;
5. verbal and non-verbal expression;
6. improvisation and collaborative creation;
7. role-taking and decision-making;
8. preparation of a shared output;
9. presentation and closure.

Progression should be based on the group's readiness rather than only on the planned schedule. Facilitators may repeat, simplify or replace activities when needed.

Typical Session Structure

Although each session may be adapted to its objectives and participants, a consistent structure helps create predictability and emotional safety.

Opening Phase

The opening phase supports arrival, orientation and connection. It helps participants shift their attention from daily concerns to the group process.
It may include:

- welcome and brief check-in;
- reminder of group agreements;
- simple breathing or grounding;
- physical and vocal warm-up;
- walking and spatial awareness;
- name or concentration games;
- a short introduction to the session focus.

The opening should allow the facilitator to notice the group's energy and adapt the planned intensity accordingly.

Central Phase

The central phase includes the main theatre-based and collaborative activities. Depending on the session objectives, it may involve:

- movement and body-expression exercises;
- communication and listening activities;
- improvisation;
- role exploration;
- storytelling;
- collaborative problem-solving;
- scene development;
- rehearsal or project planning.

Activities should be introduced one at a time. Facilitators should explain the task, demonstrate where useful and check whether participants have questions before beginning.
The central phase should include variation in pace and format. A physically or emotionally demanding activity can be followed by a quieter task, small-group work or a short break.

Reflection and Closure Phase

The final phase helps participants process the experience, recognise learning and leave the session in a stable emotional state.
Reflection may take place through:

- a group discussion;
- sharing in pairs;

- one-word or one-sentence check-out;
- written notes;
- drawing or visual expression;
- movement or positioning in the space;
- a short self-assessment.

The facilitator should close the session clearly, summarise relevant learning points and provide information about the next meeting.
Participants should not leave immediately after an emotionally intense activity without an opportunity to calm down, reflect and reconnect with the present situation.

Introducing an Activity

A clear introduction reduces anxiety and supports participation. Before beginning, the facilitator should explain:

- the purpose of the activity;
- the basic steps;
- the expected duration;
- whether physical contact is involved;
- available participation alternatives;
- how the activity will end.

Instructions should be brief and practical. Where possible, the facilitator should demonstrate the activity instead of relying only on verbal explanation.
Too much explanation can increase uncertainty. Additional instructions can be introduced gradually once participants begin.

Facilitating Improvisation

Improvisation encourages spontaneity, flexibility and creative problem-solving. However, it may also feel intimidating to participants who believe they must be entertaining or produce a perfect response.
Facilitators should therefore:

- begin with short and structured improvisations;
- use neutral or fictional situations;
- provide a clear starting point;
- limit the number of instructions;
- emphasise that there is no perfect performance;
- avoid correcting artistic choices during the activity;
- allow participants to observe before taking part;
- use pairs or small groups before full-group presentation;
- stop scenes before participants become overwhelmed or lose focus.

Sensitive personal experiences should not be used as improvisation material unless participants introduce them voluntarily and the facilitator can manage the situation safely.

Reflection and Debriefing

Reflection turns experience into recognisable learning. It should remain focused on the activity and should not pressure participants to disclose private information.
Possible questions include:

- What did you notice during the activity?
- What felt easy or difficult?
- What helped you participate?
- How did the group communicate?
- What happened when something unexpected occurred?
- Which competence did you use?
- What would you try differently next time?
- Where could this experience be useful outside the workshop?

Not every participant needs to answer every question. Silence, observation and brief responses are valid forms of participation.
Facilitators should avoid interpreting participants' emotions or behaviours on their behalf. For example, instead of saying, "You were afraid to lead," the facilitator can ask, "What was it like for you to take the lead?"

Giving and Receiving Feedback

Feedback should be specific, respectful and focused on observable behaviour rather than personality or talent.
A simple feedback structure is:

1. What worked well or supported the activity?
2. What did you notice or want to understand better?
3. What is one realistic suggestion for the next attempt?

Facilitators should model constructive feedback and intervene if comments become personal, dismissive or overly critical.
Participants should be allowed to decide whether they want feedback, particularly after activities involving individual expression or visibility.

7. Training Blocks and Selected activity examples

The TTRUE learning pathway consists of eight interconnected training blocks. Each block includes a suggested sequence of lessons, but facilitators may select, combine or adapt activities according to the group's needs and the available time.
The lesson titles and activities provide a practical framework rather than a fixed script. Each lesson should include an opening activity, central practice and short reflection.

Block 1 – Overcoming Shame and Building Trust

Aim

To create a welcoming learning environment, support initial group connection and reduce anxiety related to participation and self-expression.

Learning objectives

Participants are supported to:

- become familiar with the group and the learning environment;
- participate in simple, low-risk activities;
- develop awareness of personal boundaries;
- practise shared attention;
- experience mistakes as a normal part of learning;
- begin building trust and a sense of belonging.

Lesson	Focus	Selected activity examples
1	Getting to know the group	Name and gesture circle; walking and greeting
2	Awareness of space and others	Guided walking; changing pace and direction
3	Trust and shared attention	Mirroring in pairs; group counting
4	Reducing fear of mistakes	Playful mistakes; changing rules
5	Group connection	Sudden freeze; collective shapes

Selected activity examples

Name and Gesture Circle

Participants stand or sit in a circle. Each person says their preferred name and adds a simple gesture. The group repeats the name and gesture.

Participants may choose to use only their name or only a gesture.

Reflection questions:

- How did it feel when the group repeated your contribution?
- What helped you remember other participants?
- Did the activity become easier as it continued?

Mirroring

Participants work in pairs. One person moves slowly while the other mirrors their movements. They then exchange roles and, if comfortable, try moving without a designated leader.

Physical contact is not required, and the activity can be completed while seated.

Reflection questions:

- What was it like to lead and follow?
- What helped you pay attention to your partner?
- When did it feel as though responsibility was shared?

Group Counting

The group attempts to count from one upwards. Anyone may say the next number, but there is no predetermined order. If two people speak at the same time, the group starts again.

Restarting should be presented as part of the exercise rather than as failure.

Reflection questions:

- Which signals did you notice?

- How did the group adapt?
- What helped the group progress?

Sudden Freeze

Participants move freely through the space. When one person stops, everyone stops as soon as they notice. When one person begins moving again, the group follows.

The aim is to develop observation and shared attention without relying on verbal instructions.

Reflection questions:

- How did you notice that the group had stopped?
- What helped you stay connected with others?
- How did it feel to influence the whole group?

Block 2 – Communication and Listening

Aim

To strengthen verbal and non-verbal communication, active listening and awareness of how messages are expressed and received.

Learning objectives

Participants are supported to:

- communicate ideas more clearly;
- recognise non-verbal signals;
- practise active listening;
- adjust their communication;
- respond to different perspectives;
- increase confidence in speaking and interaction.

Lesson	Focus	Selected activity examples
6	Non-verbal communication	Different ways of greeting; emotion through posture
7	Voice and expression	One sentence in different tones; vocal intensity
8	Active listening	Back-to-back drawing; listening in pairs
9	Building on another person's message	One-word story; "Yes, and…"
10	Communication in everyday situations	Short fictional role-plays; scene replay

Selected activity examples

Back-to-Back Drawing

Participants work in pairs. One person describes a simple image without showing it, while the other draws according to the instructions. They then compare the drawing with the original and exchange roles.

Reflection questions:

- Which instructions were easiest to understand?
- When did you need clarification?
- What helped you listen carefully?

One-Word Story

Participants create a story together, adding one word at a time. The group must listen closely and accept the direction introduced by others.

Reflection questions:

- How did you contribute while accepting other people's ideas?
- What happened when the story developed unexpectedly?
- What helped the group maintain continuity?

One Sentence, Different Meanings

Participants say the same neutral sentence using different tones, emotions or body positions. Others identify how the message appears to change.

Reflection questions:

- Which elements influenced the meaning?
- Was the voice or body language more noticeable?
- How can non-verbal communication affect everyday interactions?

Block 3 – Group Work and Collaboration

Aim

To strengthen cooperation, shared responsibility, role negotiation and the ability to contribute to a collective task.

Learning objectives

Participants are supported to:

- work towards a shared goal;
- recognise different roles and contributions;
- make group decisions;
- manage disagreements;
- ask for and offer support;
- share responsibility for an outcome.

Lesson	Focus	Selected activity examples
11	Group coordination	Silent ordering; collective movement
12	Shared attention	Group machine; passing a movement
13	Roles within a team	Human shapes; role rotation
14	Collaborative problem-solving	Group obstacle; limited-resource challenge
15	Collective creation	Shared scene-building; group reflection

Selected activity examples

Silent Ordering

Without speaking, participants arrange themselves according to a simple criterion, such as month of birth, distance travelled to the venue or alphabetical order of first names.

Participants should not be asked to disclose sensitive information.

Reflection questions:

- How did the group communicate without speaking?
- Who took initiative?

- How were different ideas negotiated?

Group Machine

One participant enters the space and repeats a simple movement and sound. Others join one at a time, adding movements and sounds until the group creates a collective "machine".

Reflection questions:

- How did your contribution connect with the group?
- What helped the machine work as a whole?
- Did every contribution need to be equally visible?

Limited-Resource Challenge

Small groups receive a fictional task but have limited time, materials or information. They must agree on a plan and distribute responsibilities.

Reflection questions:

- How did the group make decisions?
- Were responsibilities shared clearly?
- What would you organise differently next time?

Block 4 – Creativity and Problem-Solving

Aim

To encourage curiosity, experimentation, flexibility and the ability to generate different responses to a challenge.

Learning objectives

Participants are supported to:

- produce and develop ideas;
- become more comfortable with uncertainty;
- build on other people's contributions;
- test different solutions;
- respond when the first idea does not work;
- recognise creativity as a transferable competence.

Lesson	Focus	Selected activity examples
16	Generating ideas	Multiple uses for an object; rapid associations
17	Accepting and developing ideas	"Yes, and..."; story continuation
18	Changing perspectives	Frozen images; role reversal
19	Responding to limitations	Changing rules; resource challenge
20	Finding alternative solutions	Scene replay; alternative endings

Selected activity examples

Multiple Uses for an Object

Participants suggest or demonstrate different possible uses for an ordinary object. The aim is not to find realistic answers only, but to generate as many ideas as possible.

Reflection questions:

- What helped you produce new ideas?
- Did hearing other ideas make it easier or more difficult?
- Where can flexible thinking be useful?

Yes, and…

In pairs, one participant proposes an idea. The other responds with "Yes, and…" and adds something to it. Participants then exchange roles.

The exercise is about temporarily building on an idea, not agreeing to everything in real life.

Reflection questions:

- How did acknowledgement affect the conversation?
- What happened to the original idea?
- How can we develop ideas without immediately rejecting them?

Alternative Endings

Small groups receive the beginning of a fictional scene and create several possible endings.

Reflection questions:

- How many different solutions did the group identify?
- What influenced the chosen ending?
- What did you do when group members preferred different ideas?

Block 5 – Personal Initiative and Decision-Making

Aim

To create opportunities for participants to make choices, take manageable risks and assume responsibility.

Learning objectives

Participants are supported to:

- express preferences and opinions;
- make individual and group decisions;
- propose and develop ideas;
- take on new roles;
- lead and follow;
- recognise the consequences of decisions.

Lesson	Focus	Selected activity examples
21	Making choices	Rapid-choice exercises; choosing a direction
22	Taking initiative	Scene starter; completing an unfinished task
23	Leading and following	Leadership rotation; guided movement
24	Negotiating decisions	Group scenario; role allocation
25	Presenting an idea	Mini-project pitch; supportive feedback

Selected activity examples

Lead-and-Follow Rotation

Participants move in small groups. One person leads while the others follow. Leadership changes regularly, including moments when the group moves without a clearly designated leader.

Reflection questions:

- What was it like to lead?
- What helped you accept responsibility?
- How did the group respond to different leadership styles?

Scene Starter

One participant or pair begins a neutral fictional scene. Other participants may enter and contribute an idea, object, role or change.

Less confident participants may contribute by proposing ideas without performing.

Reflection questions:

- What helped you decide when to contribute?
- How did your contribution influence the scene?
- What made taking initiative easier?

Mini-Project Pitch

Small groups develop a simple idea for a scene, event or community activity and present it briefly to the others. Feedback focuses on clarity, feasibility and strengths.

Reflection questions:

- How did the group choose its idea?
- How were presentation roles distributed?
- What feedback would help you develop the idea?

Block 6 – Emotional Awareness and Management

Aim

To help participants recognise emotions, understand their influence on communication and practise simple self-regulation strategies.

Learning objectives

Participants are supported to:

- identify emotional and physical signals;
- express emotions through voice, movement and fictional roles;
- recognise differences in emotional responses;
- practise simple grounding and regulation strategies;
- communicate boundaries and support needs;
- respond more constructively in demanding situations.

Lesson	Focus	Selected activity examples
26	Recognising emotions	Emotion statues; emotion cards
27	Emotions and the body	Body map; movement scale
28	Emotions in communication	Neutral sentence in different emotions
29	Regulation strategies	Breathing, pacing and grounding
30	Responding differently	Fictional scene replay; changing reactions

Selected activity examples

Emotion Statues

Participants create a still body position representing an emotion. They may work individually, in pairs or as a group. Others describe what they notice without diagnosing or judging the participant.

Reflection questions:

- Which physical signals influenced your interpretation?
- Can the same posture have different meanings?
- Why is it important not to assume what another person feels?

Emotion Scale

Participants explore different intensities of a fictional emotion through voice, posture or movement, moving from very low to moderate intensity.

The activity should not involve highly intense emotional expression.

Reflection questions:

- Which changes did you notice as the intensity increased?
- At what point did the emotion affect communication?
- How can noticing early signals help us respond?

Scene Replay with a Different Response

Participants create a short fictional scene involving a manageable communication challenge. They repeat it using a different tone, response or strategy.

Reflection questions:

- Which small change influenced the outcome?
- How did the other person respond?
- Which response could be useful in everyday life?

Block 7 – Organisation of Theatrical Work

Aim

To apply communication, teamwork and problem-solving skills to the practical organisation of a shared project.

Learning objectives

Participants are supported to:

- identify tasks and available resources;
- recognise personal strengths;
- select or negotiate roles;
- create a realistic plan;
- manage time and responsibilities;
- communicate when support is needed;
- contribute to a collective outcome.

Lesson	Focus	Selected activity examples
31	Identifying strengths and interests	Skills inventory; strengths-to-tasks mapping
32	Defining tasks	Project task board; role identification
33	Planning	Timeline challenge; setting priorities

34	Working with available resources	Resource mapping; simplified production challenge
35	Coordination	Simulated production meeting; progress review

Selected activity examples

Skills-to-Roles Map

The group lists the tasks needed for the final collective output. Participants identify:

- tasks they would like to try;
- relevant skills or experience they already have;
- support they may need;
- tasks they prefer not to take on.

Roles may be shared and changed during the process.

Reflection questions:

- Which personal strength did you recognise?
- Did you discover a possible role you had not considered?
- What support would help you complete the task?

Timeline Challenge

Participants organise the required tasks on a simple timeline. They identify which tasks depend on others and which must be completed first.

Reflection questions:

- How did the group determine priorities?
- Is the plan realistic?
- What could be simplified?

Production Meeting Simulation

Participants hold a short structured meeting to report progress, identify challenges and agree on the next steps.

Reflection questions:

- Was everyone able to contribute?
- Were decisions and responsibilities clear?
- What helped the meeting remain focused?

Block 8 – Final Rehearsals and Presentation

Aim

To integrate the developed competences, complete the collective output and support participants through presentation and closure.

Learning objectives

Participants are supported to:

- apply communication, teamwork and organisational skills;
- practise roles and transitions;
- manage nervousness;
- respond to unexpected situations;
- give and receive supportive feedback;
- recognise achievements;

- reflect on their overall learning.

Lesson	Focus	Selected activity examples
36	Bringing the elements together	Full run-through; transition practice
37	Feedback and final adjustments	Supportive peer feedback; contingency rehearsal
38	Presentation and closure	Grounding, final sharing, celebration and reflection

Selected activity examples

Full Run-Through

Participants complete the entire planned presentation or sharing without interruption. Afterwards, the group identifies what worked and which elements require clarification or simplification.

Feedback should focus on practical improvements rather than artistic perfection.

Contingency Rehearsal

The group considers simple unexpected situations, such as:

- a participant being absent;
- a prop or technical element not working;
- a scene beginning late;
- someone forgetting the planned sequence;
- a change in the available space.

Participants agree on realistic alternatives.

Reflection questions:

- What can the group simplify?
- Who can provide support if something changes?
- Which aspects are essential and which are optional?

Arrival and Grounding Routine

Before the final presentation, the group completes a familiar warm-up, breathing or concentration activity. The facilitator reviews the schedule, roles and available support. Participants should know that nervousness is normal and that they may request help, adapt a role or withdraw from a specific part if necessary.

Facilitator Notes for All Blocks

Throughout the eight blocks, facilitators should:

- select activities according to the group's readiness;
- explain the purpose and steps clearly;
- provide alternatives and respect voluntary participation;
- avoid forced touch, disclosure or public performance;
- balance challenge with emotional safety;
- monitor fatigue and group dynamics;
- include reflection after practical activities;
- connect learning with transferable competences;

- recognise different forms of contribution;
- adapt or stop activities when they no longer support safe and meaningful learning.

8. Complementary Expert Sessions

Purpose of the Expert Sessions

Complementary expert sessions broaden the TTRUE learning pathway by introducing participants to practical skills connected with the preparation of the final collective output and with wider personal, community and employment contexts.
These sessions are not intended as separate theoretical lectures. They should provide accessible, hands-on learning experiences that complement the theatre-based programme and allow participants to explore different interests, tasks and professional roles.
Depending on local resources and participant needs, the programme may involve artists, technicians, communication professionals, event organisers, community practitioners or other relevant experts.

Suggested Topics

The topics may be selected according to participant interests, available expertise, local partnerships and the nature of the final output.
Possible topics include:

- communication and promotion;
- budgeting and financial planning;
- event planning;
- storytelling and script development;
- scenography and costume design;
- sound and lighting;
- photography and documentation;
- digital promotion and social media;
- logistics and coordination;
- stage management;
- teamwork and project organisation.

Not every programme needs to include all topics. It is better to organise a smaller number of relevant and participatory sessions than several sessions that are only loosely connected with the learning pathway.

Selecting External Experts

External experts should have relevant practical experience and be able to work respectfully with adults from diverse backgrounds.
When selecting an expert, organisers should consider:

- relevance of their expertise to the programme;
- ability to communicate clearly and accessibly;
- willingness to use interactive methods;
- sensitivity to participants' circumstances;
- experience in group or community settings;
- openness to adapting the session;
- understanding that the objective is participation and learning rather than technical perfection.

Professional expertise alone does not guarantee effective facilitation. Experts should be prepared to adjust their content and teaching style to the group.

Briefing External Experts

Before the session, the regular facilitator or organiser should brief the expert on:

- the purpose of the TTRUE programme;
- the characteristics of the participant group;
- the participants' previous learning within the programme;
- relevant accessibility and support needs;
- the voluntary nature of participation;
- the importance of clear and non-academic language;
- the need to avoid judgement, competition and unnecessary pressure;
- the connection between the session and the final collective output;
- available time, space, materials and equipment;
- organisational safeguarding and data-protection requirements.

Information about participants should be limited to what the expert needs to deliver the session safely and effectively. Personal or sensitive information should not be shared unnecessarily.

A regular TTRUE facilitator should remain present throughout the expert session.

Suggested Session Structure

A complementary expert session may last approximately 120 minutes.

Phase	Approximate duration	Purpose
Introduction	15–20 minutes	Introduce the expert, topic and connection with the programme
Demonstration and practical activity	60–80 minutes	Explore the topic through hands-on individual or collaborative work
Reflection and transfer	20–30 minutes	Discuss learning and agree how it may be applied within the project

The structure and duration may be adjusted according to the topic and participant needs. Sessions involving technical information should include regular opportunities for questions and practice.

Examples of Expert Sessions

Communication and Promotion

Participants explore how to present the final activity to a wider audience. They may:

- identify the main message;
- define potential audiences;
- draft a short invitation;
- prepare a social media post;
- choose suitable communication channels;
- discuss consent when using images or participant stories.

The session can strengthen written communication, teamwork, audience awareness and digital competence.

Budgeting and Resource Planning

Participants identify the resources required for the final output and develop a simple budget.

They may consider:

- available and required materials;
- essential and optional costs;
- low-cost or reusable alternatives;
- division of purchasing or preparation tasks;
- how to respond if resources are limited.

The aim is not to teach advanced financial management but to practise realistic planning and decision-making.

Event Planning and Logistics

Participants create a practical plan for the final presentation or sharing.

The session may address:

- venue preparation;
- accessibility;
- participant and audience arrival;
- schedule and timing;
- role distribution;
- materials and technical needs;
- possible risks and alternative arrangements.

Storytelling and Script Development

Participants explore how to transform ideas into a coherent story or sequence.

Activities may include:

- identifying a central theme;
- creating characters or perspectives;
- ordering scenes;
- developing a beginning, middle and ending;

- simplifying dialogue;
- using narration, movement or images instead of extensive text.

The expert should avoid taking over the creative process. Participants' ideas and ownership should remain central.

Scenography and Costume Design

Participants explore how simple visual elements can communicate meaning.
They may:

- create a mood board;
- identify colours, objects or symbols;
- design simple props;
- adapt reused or available materials;
- consider accessibility and safe movement;
- distribute preparation tasks.

Complex or expensive production is not required.

Sound and Lighting

Participants receive a basic introduction to how sound and lighting can support a presentation.
The session may include:

- selecting music or sound effects;
- testing volume and timing;
- identifying simple lighting needs;
- practising technical cues;
- preparing an alternative if equipment fails;
- assigning technical responsibilities.

Technical tasks can provide meaningful roles for participants who prefer not to perform.

Photography and Documentation

Participants learn how to document the process respectfully and effectively.
The expert should address:

- the purpose of documentation;
- informed consent;
- the difference between internal and public use;
- basic composition and lighting;
- avoiding intrusive photography;
- protecting personal information;
- selecting images that represent the process fairly.

Digital Promotion and Social Media

Participants may create simple digital content related to the final output.
The session should include:

- selecting appropriate platforms;

- writing clear and concise messages;
- creating accessible visual content;
- recognising privacy and copyright issues;
- checking consent before publication;
- avoiding the publication of sensitive personal information.

A non-digital participation option should be available.

Inclusion and Participation

Expert sessions should create opportunities for participation beyond stage performance. Participants may contribute through:

- planning and coordination;
- writing and editing;
- budgeting;
- visual preparation;
- technical support;
- communication and promotion;
- logistics;
- photography and documentation;
- observation and feedback.

Participants should be able to select roles according to their interests, strengths and comfort levels. Roles may be shared or changed as the project develops.

Facilitators should avoid presenting technical or organisational roles as less important than visible performance roles.

Reflection Questions

At the end of an expert session, facilitators may ask:

- What new skill or information did you explore?
- Which part of the session was most useful?
- What did you contribute?
- Which task would you like to try?
- What support would you need?
- How can this learning be applied to the final output?
- Where else might this skill be useful?

9. Final Collective Output Guidelines

Purpose of the Final Collective Output

The final collective output represents the concluding phase of the TTRUE learning pathway. It provides participants with an opportunity to apply the competences developed throughout the programme within a shared, practical and meaningful process.

The final output is not intended to be a professional artistic production or an assessment of acting ability. Its value lies in the preparation process, collective responsibility and recognition of participants' progress.
It may provide:

- a shared creative experience;
- an opportunity for self-expression;
- a practical context for teamwork and organisation;
- a manageable experience of public or group visibility;
- recognition of individual and collective achievement;
- a connection between the programme and the wider community.

Participation, inclusion, confidence-building and collective ownership should remain more important than artistic or technical quality.

Choosing the Final Format

The format should be selected with participants and adapted to their interests, confidence, available resources and local context.
Possible formats include:

- a theatre performance;
- a series of short scenes;
- a performative reading;
- a storytelling event;
- a workshop demonstration;
- a small internal sharing;
- a video or audio presentation;
- a multimedia presentation;
- an exhibition;
- a community workshop led by participants.

A public performance is not required for successful completion of the programme. An internal or smaller-scale output may be more appropriate for some groups.

Collaborative Creation and Role Distribution

Participants should be actively involved in developing the final output. Facilitators may support them in:

- selecting themes;
- generating ideas;
- creating stories or scenes;
- deciding on the format;
- organising the sequence;
- identifying required tasks;
- selecting or negotiating roles;
- planning rehearsals;
- preparing technical and communication elements;
- making final decisions.

The facilitator should provide structure and support without imposing a predetermined artistic result.
If participants have different preferences, the group may combine several formats or divide the output into smaller sections.
Themes should be meaningful and suitable for the group. They may relate to:

- change and new beginnings;
- communication and misunderstanding;
- belonging and community;
- cooperation;
- personal strengths;
- work and everyday challenges;
- hopes and future possibilities;
- experiences developed during the programme.

Participants should not be expected to present personal experiences publicly. Fictional characters, metaphors and collective stories can create a safer distance from sensitive topics.
Themes involving trauma, discrimination, unemployment or other personal challenges should be approached carefully and only when the group has sufficient trust and support.

Participation and Role Distribution

Participants may contribute through different performance, creative, technical and organisational roles.
Possible roles include:

- acting or scene participation;
- narration or storytelling;
- movement or music;
- writing and scene development;
- facilitation of audience activities;
- scenography and prop preparation;
- costume preparation;
- sound and lighting;
- photography and documentation;
- communication and promotion;
- audience welcome;
- scheduling and logistics;
- technical or emotional support.

Participants should be able to choose, share or change roles. No role should be treated as less valuable because it is less visible.
The programme should avoid rigid distinctions between “performers” and “non-performers”. All contributions support the final collective result.

Planning and Preparation

The preparation process may include the following steps:

1. agree on the purpose and format;
2. select themes and generate ideas;
3. identify the target audience;
4. develop scenes, stories or other content;
5. list all required tasks;
6. identify participants' interests and strengths;
7. distribute provisional roles;
8. create a realistic timeline;
9. prepare technical and communication elements;
10. rehearse individual sections;
11. complete a full run-through;
12. make final adjustments;
13. present or share the output;
14. reflect and celebrate.

The plan should remain simple enough to complete within the available time. Facilitators should help the group distinguish between essential elements and optional additions.

Creating a Safe Preparation Process

The preparation of a final output may increase pressure, visibility and anxiety. Emotional safety should therefore remain central throughout the process.

Facilitators should:

- keep participation voluntary;
- explain expectations clearly;
- check participants' comfort with assigned roles;
- provide gradual exposure to visibility;
- normalise nervousness and mistakes;
- avoid unrealistic performance expectations;
- monitor stress, fatigue and conflict;
- include regular breaks and check-ins;
- allow roles to be adapted;
- provide alternatives to public performance;
- maintain a supportive and non-competitive atmosphere.

Participants should not be pressured to continue in a role that has become uncomfortable or inappropriate.

Rehearsals should support confidence and clarity rather than perfection.

A gradual rehearsal process may include:

- practising individual exercises or scenes;
- connecting two or more sections;
- rehearsing transitions;
- testing technical elements;
- practising entrances and exits;
- completing a full run-through;
- receiving focused feedback;
- preparing for possible changes;

- repeating only the elements that need clarification.

Long or repetitive rehearsals may increase fatigue and reduce motivation. Facilitators should balance repetition with breaks, encouragement and clear priorities.

Preparing for Unexpected Situations

The group should discuss simple alternative arrangements for situations such as:

- a participant being absent;
- a participant deciding not to perform;
- a prop or technical element not working;
- a scene beginning late;
- forgetting part of the sequence;
- a change in the venue;
- a smaller or larger audience than expected.

Alternative arrangements may include:

- sharing or combining roles;
- using narration;
- simplifying a scene;
- removing non-essential elements;
- continuing without technical equipment;
- assigning a facilitator as backup;
- changing from a public to an internal sharing.

The purpose is to reduce anxiety by showing that the final output does not depend on everything happening perfectly.

Technical and Organisational Considerations

The final output should remain proportionate to:

- participants' capacities;
- available preparation time;
- venue possibilities;
- financial and material resources;
- technical support;
- accessibility requirements.

Organisers should consider:

- venue accessibility;
- seating and audience flow;
- arrival and preparation time;
- sound and lighting;
- props and costumes;
- scene transitions;
- photography and recording;
- emergency procedures;
- refreshments and breaks;
- transport arrangements where relevant.

Complex scenography, costumes or technical production are not required. Simple formats are fully consistent with the TTRUE approach.

Audience and Community Involvement

Depending on participants' preferences, the final output may involve:

- family members and friends;
- local community members;
- partner organisations;
- employment and career guidance services;
- adult educators;
- social inclusion practitioners;
- local stakeholders;
- project partners and supporters.

The event may support dissemination, community connection and recognition of participants' achievements. However, audience size and visibility should be agreed with the group.

A larger audience does not automatically make the activity more successful.

Consent, Photography and Recording

Participation in the programme does not automatically mean consent to public performance, photography or recording. These require separate, informed consent.

Participants should receive clear information about:

- whether the event is public or internal;
- who may attend;
- whether photographs, video or audio will be taken;
- how recordings may be used;
- where content may be published;
- how long it will be stored;
- whether and how consent can be withdrawn.

Where necessary, organisers should create areas or roles that are not photographed or recorded.

Project visibility and dissemination requirements must never take priority over participant dignity, privacy and wellbeing.

Preparation on the Day

Before the final sharing, facilitators should:

- welcome participants and confirm the schedule;
- check whether anyone needs a role adjustment;
- review available support and alternative arrangements;
- complete a familiar warm-up;
- use a short grounding or concentration exercise;
- confirm technical and organisational responsibilities;

- provide sufficient preparation time;
- remind participants that nervousness is normal;
- emphasise cooperation rather than perfection.

Participants should know where they can take a break and whom they can approach for support.

Facilitator Role During the Presentation

During the final output, facilitators should:

- maintain a calm and supportive presence;
- monitor participant wellbeing;
- assist with transitions when needed;
- respond discreetly to unexpected situations;
- avoid visible criticism or correction;
- support participants who wish to pause or withdraw;
- ensure that consent and documentation arrangements are respected;
- reinforce the collective nature of the event.

The facilitator may take a limited supporting role but should avoid becoming the central performer or taking ownership away from participants.

Reflection and Closure

The final output should be followed by structured reflection and emotional closure.
Reflection may focus on:

- individual and group achievements;
- challenges and how they were managed;
- competences developed;
- contributions made by different participants;
- experiences of visibility and participation;
- what participants learned about themselves;
- how the learning could be used in the future.

Possible reflection questions include:

- What are you proud of?
- What did you contribute?
- What was challenging?
- What helped the group complete the process?
- Which competence did you strengthen?
- What did you notice about working with others?
- What would you like to take from this experience?

The programme should conclude with recognition of participants' effort, growth and contribution. This may include an informal celebration, certificates, group acknowledgements or another form selected with participants.
The final collective output should be understood not only as the end of the programme but also as a possible starting point for further learning, community participation or personal and professional engagement.

10. Inclusion, Wellbeing and Group Safety

Creating a Safe Learning Environment

Inclusion and wellbeing are essential conditions for meaningful participation in the TTRUE programme. Theatre-based activities may involve movement, self-expression, visibility and emotional engagement. These elements can be empowering, but they may also create discomfort or anxiety if they are introduced without sufficient preparation and choice.

Facilitators should create an environment in which participants understand:

- what will happen during the session;
- why an activity is being implemented;
- what participation involves;
- which alternatives are available;
- that personal boundaries will be respected;
- how to request support or take a break.

Safety does not mean eliminating every challenge. It means offering manageable challenges within a structured, respectful and supportive environment.

Group Agreements

At the beginning of the programme, facilitators and participants should establish simple group agreements.

These may include:

- respecting different opinions and ways of participating;
- listening without interruption or ridicule;
- maintaining appropriate confidentiality;
- avoiding discriminatory or offensive behaviour;
- respecting personal space and physical boundaries;
- asking before initiating physical contact;
- allowing participants to pause or decline an activity;
- giving constructive feedback;
- arriving and participating as regularly as possible;
- informing the facilitator when support is needed.

The agreements should be written in clear language, visible during sessions and reviewed when necessary.

Facilitators should not ask the group to promise absolute confidentiality, as safeguarding concerns may need to be reported according to organisational procedures.

Voluntary Participation, Boundaries and Physical Contact

Participation in individual activities should be voluntary. Participants may:

- observe before joining;

- participate in pairs or small groups;
- choose a less visible role;
- use an adapted version;
- take a break;
- decline an activity;
- change roles during the programme.

The facilitator may encourage participation but should not use pressure, shame or public persuasion.
Refusal should not automatically be interpreted as a lack of motivation. It may reflect uncertainty, fatigue, previous negative experiences, cultural factors, physical discomfort or emotional distress.

Physical Contact and Personal Space

Some theatre activities traditionally involve touch, close physical proximity or trust exercises. These should never be introduced without clear explanation and consent.
Facilitators should:

- state in advance whether an activity involves contact;
- offer a no-contact alternative;
- avoid surprise touch;
- allow participants to choose partners where appropriate;
- avoid exercises involving falling or catching unless professionally qualified and fully risk-assessed;
- remain attentive to cultural and personal differences regarding touch;
- stop the activity if boundaries are not respected.

Consent to one activity does not imply consent to future physical contact.

Trauma-Sensitive Facilitation and Sensitive Topics

Some participants may have experienced trauma, loss, discrimination, violence, social exclusion or other difficult circumstances. Facilitators do not need to know participants' personal histories to work in a trauma-sensitive manner.
A trauma-sensitive approach includes:

- predictable session structures;
- clear explanations before activities;
- meaningful choices;
- gradual exposure;
- respect for personal boundaries;
- avoidance of forced disclosure;
- permission to pause or leave;
- attention to signs of distress;
- grounding and closure after intense activities.

Facilitators should avoid activities that involve humiliation, forced isolation, aggressive confrontation, sudden loud noises or loss of physical control. Personal experiences should not be used as performance material without clear and ongoing consent.
Activities may sometimes address unemployment, rejection, conflict, identity, discrimination or other sensitive topics. These themes should be handled carefully.

Facilitators should:

- assess whether the group is ready;
- explain the theme in advance;
- use fictional scenarios and characters;
- avoid asking participants to recreate traumatic experiences;
- allow participants to select alternative themes;
- monitor emotional responses;
- include sufficient reflection and closure;
- know where additional support can be obtained.

If an activity becomes too personal or emotionally intense, the facilitator should pause, simplify or stop it.

Recognising and Responding to Distress

Possible signs of distress may include:

- sudden withdrawal or silence;
- visible anxiety or agitation;
- difficulty breathing or concentrating;
- leaving the room unexpectedly;
- freezing or becoming disoriented;
- unusual irritability or conflict;
- tearfulness;
- reporting that an activity feels unsafe;
- physical discomfort or exhaustion.

These signs do not necessarily indicate a crisis, and facilitators should avoid diagnosing or interpreting participants publicly.

If a participant becomes distressed, the facilitator should:

1. pause or reduce the intensity of the activity;
2. speak calmly and, where possible, privately;
3. acknowledge what is happening without demanding an explanation;
4. offer clear choices, such as observing, taking a break, changing roles or stopping;
5. ask what immediate support would be helpful;
6. avoid unwanted physical contact;
7. involve the designated support person if necessary;
8. follow organisational procedures;
9. check in again after the situation has stabilised;
10. review whether the activity or future sessions need to be adapted.

Facilitators should not require participants to discuss the cause of their distress in front of the group.

Safeguarding

Organisations implementing the TTRUE programme should have clear safeguarding procedures appropriate to the participant group and national context.

Before delivery, facilitators should know:

- who is responsible for safeguarding;
- how to report a concern;
- what information should be recorded;
- how confidentiality is managed;
- which external services may be contacted;
- what to do in an immediate emergency.

If a participant discloses abuse, risk of harm or another safeguarding concern, the facilitator should:

- listen calmly;
- avoid asking unnecessary or leading questions;
- not promise absolute confidentiality;
- explain what information may need to be shared;
- record only relevant factual information;
- report the concern through the agreed procedure.

For immediate danger, the organisation should contact the appropriate emergency service.

Conflict and Exclusion

Disagreements may occur during collaborative work, particularly when participants negotiate ideas, roles and responsibilities.

Facilitators should address conflict early and constructively by:

- pausing the activity if necessary;
- allowing participants to describe the situation;
- focusing on behaviour and impact rather than personality;
- reminding the group of its agreements;
- identifying shared goals;
- clarifying roles and expectations;
- supporting realistic solutions;
- speaking privately with participants when appropriate;
- documenting and reporting serious incidents.

Discriminatory, threatening or abusive behaviour should not be treated as an ordinary difference of opinion.

Facilitators should monitor whether:

- some participants dominate decisions;
- quieter participants are regularly overlooked;
- the same people receive the most visible roles;
- language or literacy barriers limit participation;
- jokes or comments exclude particular individuals;
- informal subgroups create isolation;
- technical or organisational roles are undervalued.

Facilitators can respond by changing group composition, rotating roles, using structured turn-taking or offering different ways to contribute.

Inclusion should not mean forcing quieter participants into public roles. It means ensuring that their contributions and preferences are recognised.

Managing Fatigue and Overload

Participants may experience fatigue due to health conditions, stress, care responsibilities, travel, employment-related activities or the emotional demands of the programme.

Facilitators should:

- include regular breaks;
- alternate active and quieter exercises;
- monitor concentration and energy;
- avoid unnecessarily long rehearsals;
- offer seated and lower-intensity alternatives;
- shorten or remove activities when needed;
- communicate schedule changes clearly;
- avoid treating fatigue as a lack of commitment.

It is better to complete fewer activities meaningfully than to continue with a plan that the group can no longer engage with safely.

Photography, Recording and Privacy

Participation in the programme does not automatically include consent to photography, video or audio recording.

Participants should receive clear information about:

- why documentation is being collected;
- whether it is for internal or public use;
- where it may be published;
- who will have access;
- how long it will be stored;
- whether consent can be withdrawn.

Consent for internal project documentation and public dissemination should be collected separately.

Where possible, organisers should provide:

- areas where no photography takes place;
- roles that are not recorded;
- opportunities to review content before publication;
- alternatives for participants who do not consent.

Personal stories, employment status or other sensitive information should not be published without explicit permission.

Safety Checklist

Before each session, facilitators should confirm:

- Is the venue physically accessible and safe?
- Are activities appropriate for the group's current readiness?
- Have activities involving touch, visibility or sensitive topics been clearly identified?
- Are alternatives available?

- Is sufficient time planned for breaks and closure?
- Do participants know how to request support?
- Are safeguarding and emergency contacts available?
- Are photography and recording arrangements clear?
- Is the facilitation team prepared to respond if someone becomes distressed?

After each session, facilitators should briefly reflect on:

- whether participants appeared safe and included;
- whether any activity created unexpected discomfort;
- which adaptations were effective;
- whether follow-up is required;
- what should be changed before the next session.

Facilitators should maintain professional boundaries, recognise their own limits and seek organisational support or supervision when necessary.

11. Monitoring, Reflection and Evaluation

Purpose of Evaluation

Monitoring and evaluation help organisations understand how the TTRUE programme was implemented, how participants experienced it and which changes they noticed during the learning process. The aim is not to test participants or assess artistic performance, but to recognise progress, improve delivery and document relevant outcomes.

Evaluation should remain simple and proportionate. A recommended minimum includes attendance records, brief facilitator notes, regular participant reflection, a brief self-assessment completed at the beginning and end of the programme

Facilitators may observe changes in participation, communication, teamwork, initiative, flexibility and willingness to assume responsibility. Observations should describe concrete behaviour rather than make assumptions about participants' personalities. For example, it is more appropriate to record that a participant proposed an idea or volunteered for a task than to describe them as "a natural leader".

Participant reflection can be integrated into regular sessions through short discussions, written comments, visual scales or one-sentence check-outs. Useful questions include:

- What was most useful?
- What was challenging?
- Which competence did you use?
- What would you like to try differently?
- Where could this learning be useful?

At the beginning and end of the programme, participants may assess their confidence in expressing ideas, listening to others, contributing to shared tasks, adapting to change, taking initiative and recognising their strengths. These results should support reflection rather than comparison or ranking.

The final evaluation should explore participants' satisfaction, sense of safety and inclusion, perceived competence development and suggestions for improvement.

Facilitators should also review which activities worked well, which adaptations were needed and what should be changed in future delivery.
All information must be collected and stored in accordance with applicable data-protection rules. Participants should understand what is being collected, why it is needed and how it will be used. Photographs, recordings, quotations and personal stories require separate informed consent.
Evaluation findings should be interpreted carefully. Progress may be demonstrated through small but meaningful changes, such as joining a group activity, expressing an opinion, proposing an idea, asking for support or taking responsibility for a shared task. The programme may contribute to employability and activation, but it should not be presented as the sole cause of employment or long-term personal change.

Minimum Evidence Set

For a light but meaningful evaluation, organisations should collect at least:

Tool	When	Purpose
Attendance record	Every session	Monitor participation and retention
Facilitator reflection note	After every session	Record activities, engagement, adaptations and challenges
Participant pulse check	Regularly	Identify immediate experiences and required adjustments
Competence self-assessment	Beginning and end	Explore perceived change
Final participant feedback	End of programme	Assess relevance, accessibility and satisfaction
Final facilitator review	End of programme	Identify lessons and recommendations

12. Sustainability and Transferability

The TTRUE methodology is designed for use beyond the original project and can be adapted to different adult education, employment, social inclusion and community contexts.
Implementation requires an experienced facilitator, a safe and accessible learning space, sufficient preparation time and clear safeguarding and data-protection procedures. Professional theatre experience is helpful but not essential, although relevant experts may be involved when more advanced artistic or technical work is planned.
Organisations may adapt the number and duration of sessions, activities, themes, language, group size, expert sessions and final collective output. However, the core principles should remain unchanged: voluntary participation, emotional and physical safety, experiential adult learning, accessibility, gradual progression, reflection and recognition of different forms of contribution.

The methodology may be implemented as a complete pathway, a shorter programme, a series of thematic workshops or as part of existing adult education and employability services. For long-term sustainability, organisations are encouraged to train several facilitators, document local adaptations and integrate selected activities into their regular programmes.

Partnerships with employment services, adult education providers, cultural organisations, NGOs and community services can support participant recruitment, delivery and follow-up. Where possible, participants should also receive information about further education, employment, volunteering and community opportunities.

When transferring TTRUE to a new context, organisations should first review local participant needs, introduce appropriate cultural and accessibility adaptations and test the approach through a manageable pilot. Feedback from participants and facilitators should then be used to improve future delivery.

Transferability does not mean implementing an identical programme everywhere. The methodology remains sustainable when it is adapted responsibly while preserving its focus on participation, inclusion, reflection and competence development.

13. Annexes

13.1. Participant Feedback Form

Completion of this form is voluntary. Please do not include your name.
Please rate the following statements from 1 to 5:
1 – Strongly disagree | 5 – Strongly agree

Statement	1	2	3	4	5
I felt respected and safe during the activities.	☐	☐	☐	☐	☐
The activities were clear and accessible.	☐	☐	☐	☐	☐
I had meaningful choices about how to participate.	☐	☐	☐	☐	☐
The programme helped me communicate and cooperate with others.	☐	☐	☐	☐	☐
I can use something I learned in everyday or professional situations.	☐	☐	☐	☐	☐
Overall, I am satisfied with the programme.	☐	☐	☐	☐	☐

What was most useful?

_____

What could be improved?

_____

Is there anything else you would like to share?

_____

13.2. Facilitator Reflection Form

Session/date: _____
Number of participants: _____

Activities implemented:

How did participants engage with the activities?

Which examples of learning or competence development were observed?

Which adaptations were made and why?

Were any accessibility, wellbeing or safety issues identified?

Is any follow-up required?

What should be retained or changed in the next session?

13.3. Participant Self-Assessment

Participant code (optional): _____
Date: _____
☐ Beginning of the programme ☐ End of the programme

Please rate each statement from 1 to 5:
1 – Not yet | 5 – With confidence

I feel able to…	1	2	3	4	5
express my ideas in a group.	☐	☐	☐	☐	☐
listen and respond to other people.	☐	☐	☐	☐	☐
contribute to a shared task.	☐	☐	☐	☐	☐
adapt when something unexpected happens.	☐	☐	☐	☐	☐
take initiative in a manageable situation.	☐	☐	☐	☐	☐
recognise and describe my strengths.	☐	☐	☐	☐	☐
manage nervousness in a group situation.	☐	☐	☐	☐	☐

A competence I would like to strengthen:

An example of progress I noticed:

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