

Sense and Sensibility. Toolkit has been created as a part of the "Sense and Sensibility" project implemented by Fundacja Instytut Działań Twórczych from Poland. The project is co-funded by the European Union through the Erasmus+ Programme –Key Action 1, Mobility Projects for Young People and Youth Workers





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# SENSE AND SENSIBILITY

# ...in a nutshell

With 33 participants from ten partner countries (Poland, Romania, Croatia, Italy, Finland, Lithuania, Portugal, Spain, Turkey and Greece) we explored in a unique, sensorial travel, the meaning behind creative citizenship by using Sensory Labyrinth Theatre methodology. We investigated the relationship between body memory, sensorial languages and theatrical creation and learned how we can apply the Sensory Labyrinth Theatre methodology in our own community. The context that made this possible was an Erasmus+ training course that took place in Kazimierz Dolny, Poland, between 16th and 24th of September 2017. The toolkit that you are reading now is one of the outcomes of those beautiful and intense nine days of work.



# Overview of the toolkit structure

This toolkit consists of five parts. First part is an introductory chapter that gives an **overview of the Sensory Labyrinth Theatre (SLT)** and its relation with youth work. In the second part you can find the description of some **exercises and tools, from Sensory Labyrinth Theater methodology**, that you can implement in your workshops and activities. In the third part we give some suggestions accompanied by examples from other organizations, on **how you can implement SLT in your community**. For the fourth part, we gathered f**eedback from our training participants and from our performance "spect-actors**", inserted here with the intention that you will feel inspired to try, either as participant or as an organizer, to experience a Labyrinth Theatre performance. Finally, the last part gives voice to the **project partners** and describes their profile and background, in hope for future collaborations and partnerships.

Each tool/exercise presented is designed to cover the most essential information that you might need for facilitating an activity using Sensory Labyrinth Theater methodology: activity name, a description of the tool, function and materials needed.

We hope you will enjoy the lecture and it will inspire you to continue your work in youth field and applied theatre!



#### SENSE OF COMMUNITY AND YOUTH

Community plays a crucial role in the development and wellbeing of the young people. Erikson believed that the process of consolidating a personal identity is grounded in relationships and through an understanding of society, emphasizing the social nature of development. Also, studies have showed the benefits the communities are having once they manage to involve their youth: energy, creativity, and innovation. But what does community mean for the youth nowadays? Why young people tend to be active and engaged online and prefer virtual communities instead of real ones? Sense of Community theory suggests that people feel more attracted to groups and settings in which they feel influential. Unfortunately, often young people don't play an important role in their communities, lack the ability to influence the course of events or the way that community is developing, lack a sense of ownership. Young people often do not experience "voice". Furthermore, teenagers are under-supported to participate fully and feel like they are making meaningful contributions to society. This is even more the case for young people who are disadvantaged or members of a minority groups, such as young people with a migrant history or refugees. So, how can we, as youth workers, empower young people?, how can we make them experience voice and resonance so that they can play a meaningful role in our communities?, can theatre create such a context?

#### THEATRE FOR SOCIAL CHANGE

<u>Annie Sloman</u> argues that yes, theatre can be a successful tool to support social change and development, and thus building a sense of community, with the condition that **participatory practice must be at its core**. The author states "Participatory theatre builds on conventional theatre. It gives the same benefits of escapism, a forum to put across a message, and a way to address issues,

but it also provides an active way for the audience and community to become involved in the issues explored and form a sense of ownership." The theatrical form that had the biggest influence in developing participatory theatre techniques as tools for community empowerment, especially within oppressed communities, was Forum Theatre, a form of theatre that seeks to transform audiences into active participants in the theatrical experience. theatre form challenges theatrical This conventions and questions the "right" of the actors to enter in a community and tell the public how they should change their lives, but rather focuses on participants, so the members of the community, to create their own experience and develop a "voice". The method, developed by director and writer A. Boal, seeks to transform spectators into "spect-actors."

#### SENSORY LABYRINTH THEATRE

Influenced by Boal's theatre and by the work of theatre anthropologist E. Vargas, the director Iwan Brioc develops a method for creating site specific, participatory, multi-sensory theatre performances with communities that are seen as an attempt to give birth to creative and responsive citizenship, rather than conditioned and reactionary citizenship, a method he named Sensory Labyrinth Theatre (SLT). Being one of Boal's trainees, Brioc is drawn by different methodologies for democratizing access to the theatrical space and demolishing the 4th wall between the audience and the actors: "There is a big difference - in traditional theatre the audience sits still, hidden away in the dark and anonymous, watching what is happening on the stage. Whereas in the theatre of the sensory labyrinth the audience is the protagonist, moving around, meeting the actors, spectators are expected to interact and lay down their own path and experience across the maze. They are not passive observers but active coauthors."

The theatre anthropologist Enrique Vargas inspires Brioc to go into the direction of escaping the tyranny of "sight" and experimenting with the other senses in order to create meaning. A third pillar of Sensory Labyrinth Theatre was "the context" or, more precise. directing attention towards the context rather than just the content of **experience**. "The function of context oriented theatre is to use theatre to suspend the continuous movement of thought that gives us the illusion of an unbroken identity called the self." As in mindfulness. Brioc wants that the actor-participant "to inscape", "to unmask" and "to reconnect".

dimensional darkened labyrinth encountering along the way sensory installations and actors whose role is to use their presence to bring the visitor to the present moment. Thoughts and feelings that might be suggested by the actors are treated in the same way as the sound, smells, sights, touch and taste – as transitory sensory experiences. There is no plot and the drama arises out of the moment to moment encounter with sensory stimuli and in the meetings and bare witnessing that the actors invite the visitor to share. Drama, or suspense (sometimes terror) is also there for the visitor in not knowing what is around the next corner, and yet because the labyrinth

"THE AUDIENCE JOURNEY ONE AT A TIME THROUGH A THREE DIMENSIONAL DARKENED LABIRYNTH, ENCOUNTERING ALONG THE WAY SENSORY INSTALLATIONS AND ACTORS WHOSE ROLE IS TO USE THEIR PRESENCE TO BRING THE VISITOR TO THE PRESENT MOMENT. THOUGHTS AND FEELINGS THAT MIGHT BE SUGGESTED BY THE ACTORS ARE TREATED IN THE SAME WAY AS SOUND, SMELLS, SIGHTS, TOUCH AND TASTE- AS TRANSITORY SENSORY EXPERIENCES" (I. BRIOC)

From this melting pot of ideas and influences Sensory Labyrinth Theatre emerged. It is a type of theatre that can hardly be explained and defined, but which one can feel, experiment and discover. As with mindfulness, that we can only really start to begin to understand by practicing it, SLT has to be experienced, its language is revealed in the way one breathes, smells, feels, in the body temperature and the tension of the muscles. Falling awake to the miracle of being alive. The approach is based on corporeal and sensorial communication, paying attention to the present moment on purpose and nonjudgmentally, ancestral traditions and archetypes, and silence as a necessary condition for communication.

So, what actually happens in a Sensory Labyrinth Theatre performance? Brioc, in his thesis, describes it as follows: "The audience journey one at a time through a three is a uni-circular path there is no goal and no wrong turns to negotiate. Gradually fear subsides and is replaced by curiosity and openness."

#### SENSORY LABYRINTH THEATRE AS A TOOL FOR YOUTH PARTICIPATION

We already know that participatory theatre be а very successful tool for can empowerment and developing the sense of community and the fact that Forum Theatre is currently used in over 70 countries is a strong evidence in this sense, but can Sensory Labyrinth Theatre can be such a powerful tool as well, especially in our work with young people? The statements of young people that have participated in a SLT experience (feedback from some of our performance participants can be found in further section of this toolkit) strongly make us believe that yes. Sensory Labyrinth Theatre has the capacity to bring about 'communitas', the terminology

prefered by Brioc, so an unifying sense of meaning from having touched the mystery of the being, beyond any cultural, religious or ethnic barriers. This idea is backed up by the community theorists, such as **P. Block**, that underlines that the context that restores community is one of possibility, generosity, and gifts.

Sensory Labyrinth Theatre invites to listen to one's inner voice, develops the capacity to imagine, creates a feeling of ownership, and thus has a big empowerment potential and generates a truly safe space, "a resonance space", where the similarities of what makes us human are more present than all the social constructs that separate us in our daily life.

Summing up, Sensory Labyrinth Theater:

It is a potent art that allows silent or silenced groups of people to add their voice to an increasingly diverse cultural environment. It is able to give a voice to the marginalized.

Can strengthen community cohesion because it provokes insights on the deeper nature of the human, a nature that is defined beyond social classes, religions, skin color or any other social category. Feelings of "connection" and "being part of the whole" are often reported by SLT performances participants.

Builds on histories, beliefs and values people already have. There is no pre-written script, it is based on local and personal stories, first processed through improvisation and then shaped into theatre.

Also it...

...is fun, entertaining and accessible, so that young people want to be involved.

...is relatively cheap to organize because the possibility to involve non-professional,

community volunteers. It also uses "unorthodox" space such as abandoned factories, parks, shopping malls, etc.

...has developed a complex methodology that reaches different types of people.

...is a worldwide phenomenon that manifests itself in very different ways, a large board of performance styles.

... can be used in a variety of other non-cultural developing group creativity, related fields: evaluation personal project and as development tool, as promotional way for organisations or as educational tool in formal settings (teaching groups education of students about communist period) or even as mindfulness and self-awareness exercise.

If we awaken your curiosity and you are keen to know more about Sensory Labyrinth Theatre, you may check the links below:

#### Back to Our Senses: A Labyrintheme Handbook for Trainers

<u>Context</u> <u>Oriented</u> <u>Theatre:</u> <u>A</u> <u>Theatre-Based</u> <u>Approach</u> <u>to</u> <u>Mindfulness;</u> <u>a</u> <u>Mindfulness-</u> <u>Based</u> <u>Approach</u> <u>to</u> <u>Theatre</u>

**Republic of Imagination** 

Teatro de los sentidos



# Sensory Labyrinth Theatre

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Tools

## The wu chi posture

**Description**: Ask the participants to stand with their feet under the shoulders. Then ask them to bend the knees until they feel the thigh muscles working. The lower spine should be straight, not curved as it usually would be. Ask the participants to imagine that their feet are sinking into the earth, and the top of their head is being gently pulled up towards the roof, by an invisible thread, making the spine perfectly straight. Tell them to relax, both physically and mentally. Hold the position and take some deep breaths, breathing out long and relaxed. Explain that each time they breathe out, they should try to relax every muscle that they don't need to hold themselves in this position. Hold the posture for three- five minutes.

 $J \times$  Function: The exercise aims to develop a state of being "present", which translates into being focused, aware and relaxed in the same time.

#### Walking exercise

**Description:** Ask participants to move around the room in a free, Brownian motion. They can naturally, intuitively choose their path, trying to feel in the same time their own energy, the movement of the other participants and their energy. Ask participants just to walk and to pay attention to their body, to be aware of themselves and them moving. Tell them to concentrate on some aspect each time: balance, heel placed first when stepping, walking slowly, shifting weight from side to side enjoying learning something new to do with your body like a young child, sensing how your hands are moving, how your hair is feeling when is touching your face, encountering another energy from the others, breathing naturally but fully, retreating safely, gracefulness. The exercise should last for minimum half an hour.

 $J \times$  Function: By practicing this exercise, blood circulation is improved, balance of yin and yang is restored and the meridians are opened slowly entering in a state of meditation, when one is not distracted by depressing thoughts or worries.

# **Object chooses the subject**

**Description**: Each participant is being asked to bring three objects that strongly relate to her/him, at the moment of time. The objects can vary from a little stone found on the street that caught their attention, to food that brought up distant memories on the surface, or any kind of object that is talking to the person at the moment. The objects will be used further in the process (in creating the sensory portals, see below), but previously can be verbalized or not, according to the group progress. The facilitator can ask participants to explain, in front of the group, why the objects chose them.

**J**× Function: By playing with subject/object duality we explore the possibility on the fringes of our consciousness that reality is a picture we paint as we live it, not an external 'found' object. We project reality from our conditioning – commonly called imagination and memory. This is natural and is not wrong, but awareness that our thoughts and perceptions are not facts, merely opinions, reduces stress and conflict and opens up the possibility for direct awareness of the ground of being.

## The Journey to Now

**Description**: The group sit on the ground in a circle around the edge of a large round piece of paper, a plant or any material, in fact that could symbolize the "Axis Mundis". The center of the circle of paper represents "this moment" and where the participants are sitting represents the wombs which they once inhabited. They are invited to draw, paint or sculpt the path which they have crossed to arrive here and now. Depending on the group process, the facilitator can ask to symbolize the key moments of their lives that brought them in that present moment.

Once they have all finished their journey they stand and witness the paths that the other participants have traversed in order to come to this point of here and now. The participants can choose to use using words, sounds or other ways of expression. After the exercise has finished, in reflection groups, the participants can express their impressions and feelings connected to being present.

 $f_{\mathbf{X}}$  Function: This exercise promotes compassion for ourselves and others, one of the necessary attitudes in mindfulness. It also creates a sense of community and possibly a sense of a new beginning. This exercise can also bring the awareness that our lives is just a story we tell ourselves, while in reality all that exists is the continual present. This allows us to take enough distance from this picture we have created about our identity and allow to go deeper in the self-consciousness.

## Seven Loving Touches

**Description**: This is an exercise in pairs, that you can introduce to a group that has been working together for a longer time. Each of the pairs facing one another should find seven loving touches with whom she/he touches her/his partner. Once they have been found, the partners learn them as a choreographic sequence, meaning one must allow time for practice. Once everyone has practiced, each pair starts performing these touches at the same time. I touch you with my touch, gently touching your palm, you touch me with your touch, by hugging, and so on. Ask the participants to perform the touches one after another at their own pace, not trying necessarily to coordinate with the partner. Ask the participants to close their eyes and continue the seven loving touches. This exercise works better when you have some music or sounds in the background. As variation, you can ask participants to tune their "seven loving touches" choreography to the music playing, changing the genre as you wish: tango, jazz, etc. To end the exercise, participants open their eyes and take a moment to thank their partners.

**fx** Function: An imagination and memory exercise that takes us to a place of love, reminds us the power of touch, inspiring us to begin a loving tactile communication with someone we may not know very well. The exercise can be a reflection starting point for how often we touch outside our families or our romantic relations and what means this deprivation for our human experience.

# Claying the most beautiful face in the world

**Description**: The group splits in two and forms couples. Each of the participants has a certain period of time to clay the most beautiful face using the face of the partner as a model. The facilitator draws attention on the way the clay feels and the process of sculpting each part individually: nose, eyebrows, lips, a birthmark, etc. Changing roles in your pairs, the statue becomes the sculptor and we repeat the process.

**J**× Function: As simple as we might seem, we are complex human beings, on the outside and inside. Claying a face sounds as simple, but might be Sisyphus job. At the same time, it brings the attention to details and awakens the senses, through the complex process of defragmenting world around you and bringing it together in One.

#### The love tunnel

**Description**: The group splits in two, forming an imaginary tunnel (you can ask them to form two lines, each participant facing another participant). The last person forming the tunnel enters first, passing through the tunnel, being deprived from sight (blindfolded). Each participant that is forming the tunnel give their " tunnel passenger" a sign of love or attention translated in a touch. The participants are free to choose the touch to be given. The role of the "passenger" is to receive. The last person passing is the first one in the tunnel. The process is being accompanied with a relaxing music or sound.

**J**× Function: The power of human touch is overly underestimated. The energy flows through particles and atoms of all matter, being accentuated even more if we are lacking sight. There are several layers to be unfolded in a person giving and the one receiving. The final scope in the context of creating a show is to awaken the attention to the other in a matter of our behavior and things we transmit.

# **Overthrowing the Tyranny of Sight**

**Description**: The group breaks into pairs. One person from each pair is blindfolded and taken by her/his partner on a journey through the surrounding environment. At any point in the journey the persons that are leading can swap partners, silently. A bell is rung for pairs to return to a meeting point and the roles are swapped.

Jx Function: Expanding our inner and outer working-landscape even further, and suppressing the one sense that overwhelms the others in its insistence on defining meaning.

Mental structures of time and space start to collapse, and intimacy with constant arising and falling of sensations and interpretations

## **A New World**

**Description**: The group models with materials at hand a new world inside the working space and inhabit different spaces - where they least like to be, where they most like to be and where they think they belong. If the place where they belong and where they most like to be are different, they are asked to choose one and take the journey from one to the other, slowly. This exercise can be also done as a continuation to "Overthrowing the Tyranny of Sight" exercise. You can ask the persons that are leading "to show" their blindfolded partners the 3 places. They can choose what elements, movements, senses they want to involve in the experience, so that the blindfolded partner "feels" the energy and the message of each place. The exercise should be followed by a reflection moment, that can be constructed either in the big group or in smaller reflection groups.

**JX** Function: More of our internal topology is made explicit. People are a function of environment and expectation. This is implicit, and by making it explicit through modelling a new world in the aesthetic space, we can rehearse that awareness so that in our daily lives we can be liberated from it. In the aesthetic space there are the added dimensions of imagination and memory – an upturned table is an upturned table and a prison for one, a castle for another. The multivalent nature of reality is again emphasized.

## **Creating Sensory Portals**

**Description**: The group divide into two smaller groups. Each group has to prepare a sensory journey and invite each member of the other group to experience it. The group must now learn to work together and to bring into this moment all the experiences learnt or felt during the previous exercises. By this point most participants will be inspired to create their very own experience to give to the travelers. Even those who have previously not been active in any creative field find what they want to do quite instinctively.

The group take it in turns to go through each other's sensory journey. While performing the participants learn how important it is to have complete attention to the present moment, to ensure the safety of those travelling on the sensory journey. As travelers they become aware of how powerful every encounter or sensory portal is; they will bring this awareness to what they will construct for the performance in the local community.

Participants experience a Sensory Labyrinth Theatre performance in some of the places near the training space that they have used during previous session or a new one.

**JX** Function: Confronted with almost complete darkness, one turns inwards and there sees the world which we manifest through our actions onto the blank canvass of infinite possibility. A group's experience of sensory deprivation is very much dependent on the context in which it is framed. The frame here is the context itself, and to become aware of how that context chooses the experience. An important step in the process towards creating a labyrinth is recognizing the power of the context and how less 'content' moves attention towards the context e.g. silence accentuates the context listening and then perhaps...who is listening?

Androgyne Maids Waitresses People with Deprei Catalan Chief Data Officer Greek Ladin Slovene I Europeans Romanians Cisgender Web developer Neonatologist Female Unemployed Homosexual 1 binary German French Spanish Romanians Teac Computer Technicians Kashubians Adults Bosnia Hungarians Children Kurds Zaza Methodists Laz Greeks Genderqueer Auto Mechanic Wheelwrigł Secretaries People with Epiler \_\_\_\_\_\_ meless Alba: Aromanians North Africans Electricians H expatriates Woodworker ficer Youth n Seniors Ase ts Croats Uki Atheist Tattooist Chief C Communists Coptic Ort Bulgarians Hungarians Blogger Bisexual Hairstyl

Photojournalist Moldaviano Humerians Pentecost African American Actor Animator Tatars Jews Y Speaking Dressmaker Computer scientist Databa Administrator Silesians People with HIV/AIDS Ar Artist Jehovah's Witness Straight Transsexual Pe Without Disability Swedes Socialists Sami Hunga Transgender **Sensory Labyrinth Theatre** Poor Le Metrosexual Queer People with Anorexia People Hypertension Sardinian Occitan Croatian Arbëre Catalan Christian **in your community** Orthodox I Light Skin Greek Orthodox People with Obesity E Bartender Waiter Cashier Czechs Dalmatian Italia

Sensory Labyrinth Theatre can be very successful tool in working with children and voung people - particularly those with additional needs, such as behavioural, physical or emotional - to help them engage in performance projects. It can unlock the creative process and to lead to greater engagement from <u>such</u> groups. Sensorv Labyrinth Theatre can provide high quality arts projects that are fully accessible, inclusive and engaging, whatever the participant's ability or experience. These type of projects are being developed for a long time now together with performances specially designed for persons with learning disabilities. You can check such a project here

SLT can be used also in creating city sensory journeys and as community regeneration tool. Get some inspiration from "I remember something" project: Mae gen i go' (I remember something) is a joint project between TheatrCynefin, GISDA in ce a ding verful ss the n and ng that ences Juilt Caernarfon and STAMP which involves collecting sensory memories from the people in the town and placing a plaque in the exact location of that sensory memory...but not any plague. It is a QR Code on a slate which guides people who have smartphones to a webpage with a picture of the person and a recording of the sensory moment. Mae gen i go' is a powerful/ community regeneration tool that celebrates the aural history and living heritage of a town and, THURLER THE STREET turns this into a vision for town planning that, builds on peoples sensory experiences, and expectations of their built environment.

Sensory Labvrinth Theatre performances with the community. Probably SLT finds its finest expression in creating performances with the community. The theatrical space can be anything and everywhere, from abandoned factories, to central park or the city pool. The topic can be directed to your particular setting and audience, such as local legend or a historical period. Inspiration about what type of performances you can develop you may find on the following sites: The Republic of Imagination, Sensory Theatre Sofia, Compania de Teatru Labirint, Theatr Dan-y-Coed.

**Organisational** developement. Experiential marketing, campaigns, project evaluation, team building and personal development sessions, sensorial events... there are so many ways in which you can use the sensorial language to develop your organizational capacity. In all these experiential activities, the participant lives an authentic and real experience that provokes a greater memory of that experience or brand that you want to focus on.

Sensory Labyrinth Theater at the intersection with arts. <u>El</u> <u>Bosque</u> is a hybrid between dramaturgy and Installation artwork. Its main objective is for the participant to live an experience and create his own story through his or her senses. In Sensorial Theater plays, the participants transit individually throughout a sequence of room-sized installations. Within these spaces, they are involved in different relations with space and in specific interactions with the 'inhabitants'. Sensorial Theater researches the Poetics of Play and the relationship between sensorial languages and theatrical creation. The Companies are usually conformed by professionals with a wide range creative backgrounds.

Cultural and historical workshops. Do you want the young people to understand the communist period? Or maybe you want them to experience the culture of Peru? Or maybe your aim is to make them understand the cultural differences in general? There is no better way to do truly address these topics than to the participants make experience those particular smells, tastes, fabrics and dive with all the senses in that particular experience you want to offer.

# **IMPRESSIONS...**

I had the opportunity to take part in this dreamy journey that took me through my own life journey. I paused, I felt, I was. What did I discover? That we are moving in our lives among people we don't know much about, people who we often do not understand, and yet we allow ourselves to be led by them and by events, with an astonishing confidence. Is trust the basis of human existence? On the other hand, we are accompanied by constant fear of the unknown, fear before the widely understood "evil". These two opposing feelings: anxiety and confidence - are constantly present in a person with varying intensity: sometimes confidence prevails and then comes relaxation, real relaxation, and sometimes overwhelming fear, stress, tension, discomfort... The feeling of distinction was constantly pulsating under the surface, the feeling that precisely "I" am taking part in this unique event, because, after all ... don't we all live just once? Isn't our life composed from exactly these emotions and moments?! Truisms?! Maybe. But this what I encountered during the performance I joined with the intention to be a spectator, and I became ... if not an actor, then at least the subject of all the games.

(Participant in the Sense and Sensibility performance, fragment from the local newspaper)

"This was a very emotional experience. une senses. Congratulation performancel that area 2 periormance: congratulation to the people that organized iv une peuple unal organized in me it. Nobody, ever awaked in me feel such strong impressed." 9// (Participant in the sense and sensibility performance)

# ....FEELINGS...

Life is weird and wonderful at the moment. I was in this training course in Poland and it really shook me. I felt love, I was scared, unsure, wanting hugs and cuddling and also that no one touches me, I've cried in train station, airport, bus and airplane, whitout even caring that is not what you are supposed to do in public. All this in two days when I was travelling back home. I won't even start about training itself. I can't thank everyone enough for this experience, I haven't felt that much love and safety in a long time....l had to say something... felt like it, but I don't have nearly enough words for everything, especially for all the people from Poland. But I try. Because not every day, or week, or year, you find your soulmate, make new friends, trust so many new people and feel such strong connection in few days.

#### (Participant in the training course)



Very nice theatre! In the beginning it was very scared but later, slowly I started to understand. It was amazing! Thank you very much!

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(Participant in the Sense and Sensibility performance)



#### Asociatia MINIREACTOR

www.reactor-cluj.com

MiniREACTOR began as a cultural platform dedicated to a very young audience that enjoyed the Reactor's ambiance – an ambiance stained by creativity and playfulness. Three full-of-activities years later, the platform grew independent and gained its own entity. Since its launch in 2014, MiniREACTOR produced 10 theatre shows for children and young people, countless workshops and other dedicated events and got involved in festivals at home and abroad, consolidating its position and capturing a larger audience. MiniREACTOR is the only independent Romanian theater for children that runs regularly, with annual seasons, monthly agenda and weekly shows. MiniREACTOR encourages disadvantaged children and young people to discover culture and to get involved, regardless of their background. The Pata-Cluj Project is such an opportunity MiniREACTOR created for the Rroma children living near the dump site near Cluj-Napoca, Romania.

#### Asociatia Edu2Grow

www.edu2grow.wordpress.com

Through our activities, Asociatia Edu2Grow aims to raise the overall quality of all levels of education and training, for all age groups in Dolj County, Romania. The organization carries out activities based on supporting non formal education for youth (14-30 years old) in order to acquire the necessary abilities and personal development skills for employability and active citizenship, activities that encourage active participation of young people in society and in democratic life in Europe. Our general activities involve sports and recreation games, youth exchanges, debates about non-discrimination, seminars, diversity promotion, workshops, exhibitions, etc. on topics of general and European Community interest, activities in support of cultural diversity, development of activities that promote equality between women and men, respect for religion, support disadvantaged children and youth (coming from orphanages, school dropouts, delinquent, disabled, poor socioeconomic status, unemployed, etc.,), activities that promote healthy lifestyles among young people.

#### **DikaiomaKoinsepEntaxis**

www.dikaiwma-koinsep.gr

Social Cooperative of Integration "Dikaiwma" is a newly established social cooperative enterprise specializing in social reintegration of vulnerable populations through the provision of social innovation services. "Dikaiwma" provides comprehensive recycling services in social partner network and during the last year, has been operating an action plan for home and social integration for 12 homeless people in Evia. Furthermore, we cooperate with public and private bodies on the basis of the third sector of economy and we are in progress of applying a training program that aims to create a database and proposals for the management of the refugee crisis.

# Edu2grow (Portugal)

www.edu2grow.wordpress.com

Edu 2 grow Portugal aims to support formal, non-formal and informal education of children, youth and adults so they acquire competences necessary to their personal development to integrate them on the labour market, as well as educational research on the same fields. The organization also supports quality vocational and professional education and training; the insertion of youth and adults on the labour market, in cooperation with civil society organisms, non governamental institutions, public authorities and other stakeholders; promotes European Union values and human rights, with special focus on non-discrimination, equality of chances, supporting disadvantaged people from the rural and urban areas and supports the dialogue and common action of volunteering stakeholders for a sustainable development of volunteering in Portugal.

#### Fundacion General de la Universidad de Alcala

www.fgua.es

Fundación General de la Universidad de Alcalá (FGUA) is an entity whose main objective is the promotion of the education, science and culture through the development of activities and services fostering: the knowledge and culture transfer to the society; technology and investigation transfer; international projection of the Spanish culture, the international cooperation for development. FGUA is more than 25 years old. FGUA is involved in several projects and activities related to the Arts and Humanities field. Within the summer courses it organizes, one of them is fully focused on Music and Dance while others specifically cover topics such as emotional intelligence, mindfulness or alternative sports and games. On a more artistic side, FGUA created on 2010 Operastudio, a project to improve the quality of professional singers within the Performing Arts field. On the other hand, FGUA created on 2011 the InstitutoQuevedo del Humor, a center for study, dissemination and investigation of the humor, coordinating plenty of events connected to humor and its possibilities.

## Institute for Creative Actions (the project coordinator)

www.instytutdt.pl

Institute for Creative Actions is a non-profit organization created in 2008, on the idea of promoting the development of society, throughout education and culture. The mission of the Foundation is to support the sustainable development of a conscious society, through all forms of active citizenship. Our approach to learning and change is based on creative thinking process, on activities using the non-formal methodology and interactive tools. In cultural sector we are organizing creative art workshops for children, youth and seniors, workshops on historical reconstruction named "Slavic Inspiration", theatre and circus techniques workshops.

## Nykarleby Kultur & Fritid

www.nykarleby.fi

The Department of Culture & Leisure services (NykarlebyKultur&Fritid), belongs to the Department of Education in the town of Nykarleby, Finland and handles work in the fields of culture, youth and sport activities. The office gives support for youth organizations and youth groups, counselling in schools, organizes happenings and events (such as Sportsgala, Babydisco, Cultural Week in August), concerts, visits to theatres, cultural events for all age groups and so on. The Culture & Leisure sector also runs a youth house - Pepparkakshuset, an art gallery - Rådhusgalleriet, a museum - Kuddnäs museum and different kind of sport facilities, for example a sports hall - Stjärnhallen.

# P.E.CO. – ProgettiEuropei di Cooperazione

www.peco.genova.it

P.E.CO. is an Association of Volunteers born in June 2013 to promote opportunities of mobility and inter-cultural learning for youngsters from Genoa and its region. The association works with local NGOs and institutions in order to involve local organisations and local communities in international projects. This network helps us to involve local participants, when possible with fewer opportunities. Our main activities are: Youth Exchanges, training courses and European Voluntary Service within the Erasmus+ programme; events in local communities on different themes. Our goal consists in stimulating the personal growth of youngsters, by raising their sense of citizenship, an active participation inside society and a real awareness about their role as European citizens.

# **Refugee Volunteers of Izmir (ReVi)**

www.revifamily.org

Revi is a group of Syrian, Turkish and international volunteers (180 at the present moment, 20 being highly involved) helping refugees families through job opportunities, education and emergency aid in Izmir, Turkey, that started to function in 2015. We're currently supporting 471 families. We are offering support and assistance to refugees' families by documenting and investigating their cases, providing direct material support, by offering food, housing, medical supplies and some monetary assistance, supporting with translation, legal procedures and papers, providing education for more than 120 children in our kindergartens. We have hired five Syrian teachers from the community and we have classes Monday - Friday. We teach Arabic, Math, Arts, Dance and plenty of play time. We also support entrepreneurship and financial independence of the refugees' families, by organizing knitting and handicraft workshops and gatherings and selling their products on our on-line store. We also practice micro-lending to help individuals re-start their own businesses locally.

#### Sensum

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Sensum is a non-profit, non-governmental organisation, active in the area of the city of Osijek, Croatia. The association was established with the aim of promoting, developing and improving mental health of individuals (children, young people and adults) and groups (families and societies). The work of the Association focuses on the prevention of risk behavior, the identification of disorders, improving the quality of life and the psychosocial assistance of all in need, through realization, monitoring, researching and improving the knowledge and practice of providing psychological assistance and support. In accordance with the aims of the Association, it acts in the field of health care, social activities, democratic political culture, human rights, culture and art, sports, international cooperation, education, science and research.

#### Socialinisveiksmas

www.savanoriai.org

"Socialinisveiksmas"/"Social action" is a public organization working with young people through programs of volunteering, with organizations and with promotion of voluntarism in social, institutional and political levels. Since 2006 we are working with EVS program (as sending and coordinating org) and we have developed a local program for youngsters and organizations in Vilnius, called "Youth social Year". Since 2008 we started to participate in other international youth projects, and activities based on cooperation with other youth organizations in Lithuania. Since 2013 we are working with national youth voluntary program. Also we work with organizations on topic "conceptualization of work with volunteers". We are organizing discussions and conferences about volunteering to develop quality in different programs, which use volunteering as a tool.

## TeiaemRede- AssociaçãoCívica e Cultural

projeto.teia@gmail.com

TeiaemRede is a young Portuguese organisation, founded at the initiative of a previous EVS volunteer. The aim of our organization is to promote sense of community and neighborhood in our living place. For achieving this goal we organize several activities: community forums; thematic walks; talks; citizenship meetings; volunteer service; community network; community agenda; Focus groups; gender issues group; community memory and traditions project, Time Bank. We organize community artistic projects, using several artistic languages- we are now developing a movement and theater therapy workshops with women. We have also a cinema and video community group.

I see you I see you I give you I receive Thank you Thank you

To find out more about the project:

Sense and Sensibility videos

Sense and Sensibility page