

PERFORMING THEIR STORY

A Global Citizenship Education Project

Handbook of Activities

July 2019

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Rooftop Theatre Group was formed in Cyprus in 2004 by a group of theatre professionals and theatre enthusiasts, with the purpose of using theatre as a tool for social change, mutual understanding and the creation of dialogues among the communities of the island. Through workshops, performances and activist work, the Group has developed local and European projects on a variety of topics, such as: personal identities, gender issues and stereotypes, our relations to food, peace-building among youth, love, emotions, immigration and organ transplants, coping with loss, the absurdity of war, healthy lifestyles within global responsibility, valuing diversity, traditional methods of inter-generational learning and youth employability.

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Venue and performance material providers

The Cultural Heritage Foundation, Nicosia
Garage Art Space, Nicosia
The TESURA: Reusing Waste project



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INTRODUCTION

Performing their Story was a short-term project implemented in Cyprus in May-June 2019. The project engaged Cypriot and non-Cypriot participants aged 18-35 with the aim of providing them the space to discover each other's realities, develop their knowledge, skills and attitudes and have an intercultural, creative experience, which culminated in a public street performance. This project brought together young people from developing countries and young persons from Cyprus, which wouldn't otherwise have the opportunity to meet and interact.

Key concepts the project was based on

The project was based on methods of real-time Storytelling, Theatre for Social Change, Experiential Learning and Global Citizenship Education. In addition, the project was based on four key concepts which are crucial for personal, societal and global sustainable development:

1) **The Performing Arts.** Highly creative and transformative, performance and storytelling can be used as a means of raising awareness for local and global issues, promoting cultural expression, identity representation, innovation, social development and inclusion.

2) **Dialogue for Development.** Poverty reduction and sustainable development cannot be achieved if dialogues are not initiated for what “poverty”, “development”, “quality of life”, “opportunity”, and “growth” mean to those involved in the conversation. In the context of Global Citizenship Education, the dialogue should include persons with lived experience of both the developed and the developing world.

3) **Peaceful Co-existence.** Peaceful co-existence cannot happen between humans if they are not peaceful within themselves. Inner peace is achieved with self-awareness and self-care. Interpersonal peace is fortified when people come together in a positive climate, through a dynamic and participatory process that encourages mutual sharing and cooperation in order to create something meaningful for themselves and the general public.

4) **Care for the Environment.** The destruction of the environment is not limited to the developing world. However, the quality of life of people living in deprivation in developing countries is lower than in developed countries. The responsible preservation and improvement of the human environment, through awareness and informed decisions, leads to a higher well-being of people no matter where they live.

The local (Cypriot) context

Unless a person from a developed country travels to the developing world, observes and understands the local realities related to poverty and engages in open dialogue with persons living there, s/he will most likely live in a bubble, suffocated by consumerism and unaware of how her/his actions might be



affecting the lives of others. Many Cypriot youth live in such a bubble. Furthermore, the absence of meaningful interaction with groups of their peers with developing world origins creates stereotypes and mutual exclusion from both sides. At the same time, many young Cypriots and persons of immigrant background in Cyprus face their own life challenges (personal, social and economic) but are not aware of each other's predicaments.

In relation to Global Citizenship Education, the majority of projects that take place in Cyprus and whose purpose is to educate youth or adults, have a similar structure: a team of trainers with a group of only Cypriot participants (without a developing world background), using formal or non-formal education methods. For example, in addressing the issue of poverty in the developing world, the trainers might use written case studies, videos or photos. However, there would be an absence of lived experience, shared in real-time by the trainers or the participants.

Innovative elements of the project

- First hand experiences from the developing world were shared with the local participants by the trainers and by the actual persons that come from the developing world and are now living in Cyprus
- Objects one regularly finds in large or extreme quantities in the developing world [buckets, old electronic items, used clothing] and are directly related to poverty, came to life and shared their own 'story', verified by the lived experiences of the team members... hence the two-fold name of the project: "Performing *their* Story"
- The stories were developed into the content of the street performance and performed by the participants, multiplying awareness and sensitizing the general public

Results of the project

From the final evaluation forms filled out by the participants we can see that they considered the majority of the project's objectives (see section PROJECT OBJECTIVES AND DELIVERABLES) as "Extremely well achieved". In regards to the quality of group work, the majority of participants rated their satisfaction as "Extremely well satisfied". As for the impact of the project, the participants mostly chose "strongly agree" (highest rating) in the evaluation forms (for details regarding the evaluation processes, see key element "Debriefing and Reflection" under PROJECT STRUCTURE AND LEARNING DESIGN).

The following results were achieved through the setup of the team (trainers and participants), the careful selection of appropriate venues that supported the group processes and the selected program activities:

The creation of feelings of comfort and safety among the participants (especially with the goal of being able to perform a theatrical piece in public). This was achieved by the user-friendly approach of the organizing team, from the moment the Call for Participants was sent out up to the



completion of the project. The communication with the participants, the structure of our program and the activities we chose to implement with the group all played a significant role in helping the participants feel they were taken care of. The first venue we used created a feeling of being “at home”, which was crucial for everyone to feel comfortable.

The development of understanding for the realities and challenges that might be faced by Cypriot and non-Cypriot young peers in Cyprus. Both during the structured (activities) and unstructured (breaks and meals) times of the meetings, there were several “aha!” and thought-provoking moments in which the members of the group shared their stories and realized they had commonalities they probably did not expect to have. Especially for the Cypriot participants, it was very interesting to understand the background of their immigrant peers and the special challenges they face, including risks to their personal safety, and for the immigrant youth to understand better the context in which they now live. The project gave even the Cypriot participants, which represented both the Greek-speaking and Turkish-speaking communities of the island, the opportunity to interact in a safe space and hear each other’s perspective regarding current issues on our (divided) island.

The creation, to the highest degree possible, of a unique and transformative experience for all the members of the team. This was made possible through the use of experiential learning activities that the participants could further replicate in their own contexts, the remembrance of native shamanic rituals through contact with the musical instruments we brought to the second venue, the growing comfort to present in public and the collaborations and friendships that will continue after the completion of the project.

Theatre and Global Education – available resources

An online search for projects that combine Global (Citizenship) Education with Theatre (or Theatre for Social Change) shows that this combination is not widely used, on an international scale. The few resources that can be found online include the following two manuals, both developed through projects funded by the European Commission:

“A Handbook on Global Education, Theatre Pedagogy and Peer Education”, by Humanitas – Centre for Global Learning and Cooperation (Slovenia). (<https://www.salto-youth.net/tools/toolbox/tool/a-handbook-on-global-education-theatre-pedagogy-and-peer-education.2364/>)

“Manual for Facilitators in Global Education”, by A.R.T. Fusion Association (Romania). (https://issuu.com/andreea_loredana/docs/manual_en_online)

Another source of information is the following article, published in the International Journal of Education and the Arts (June 2017): “Incorporating an Image-Based, Multimodal Pedagogy into Global Citizenship Education” by professors Kang, R., Mehranian, Y., & Hyatt, C. (<http://www.ijea.org/v18n23/v18n23.pdf>)



Purpose of this handbook

With this Handbook of Activities and the videos produced, we are making our own contribution to the pool of available resources for any person or entity that may wish to implement a project that combines Theatre for Social Change with Global Citizenship Education. The videos produced for the project can be viewed here:

<https://www.youtube.com/watch?v=IR5IEtBWuPk>

<https://www.youtube.com/watch?v=s0Ok2DJwQY4>



PROJECT OBJECTIVES

The project was based on the following seven objectives

Activate young Cypriot and immigrant peers through meaningful interaction with the purpose of sharing personal experiences regarding issues of local and global importance.

Build confidence in discussing global topics, such as social justice, sustainable development, migration, human rights, environmental protection etc.

Create new connections and relations between these peers, so that mutual understanding can take place, leading to reduced exclusion and stereotyping between them.

Develop awareness and sensitize on how daily life practices in Cyprus are connected to the rest of the world - the use of natural resources like water, their consumerist practices, their waste disposal.

Empower Cypriot youth and immigrants in presenting their identity.

Foster critical thinking and promote responsible citizenship and sustainable lifestyles.

Get Cypriots (youth and general public) ready for potential future travel to developing countries and the realities faced by people there.



PROJECT STRUCTURE AND LEARNING DESIGN

General information

As per the Bridge 47 project requirements and the Grant contract, the project's implementation period was early-April to end of June, 2019. This period included the securing of venues for the workshops, the search for and selection of participants, the implementation of the workshops and the public street performance, the evaluation of the results, the drafting of the final reports and the creation of the videos and this handbook of activities.

The two weekend workshops (15½ hours each) took place on May 18-19th and June 1st-2nd, 2019. The public street performance took place on June 8th, 2019.

All meetings (each day counting as one meeting) were based on an interactive methodology, some activities guided by the trainers and other activities guided by the participants with a focus on peer learning and meaningful interaction. Each meeting included theatrical/kinetic activities, reflections based on the experiential learning cycle and debriefing/evaluation regarding the meeting's structure and key learning moments. We made sure the activities selected for the workshops were fitting not only for the needs of the program and the expectations of the participants but also the venues we used.

Key elements for the successful implementation of the project

Participants profile

The Call for Participants of the project was targeted towards individuals aged between 18-35, with Cypriot and non-Cypriot origins, and willing to be committed to the whole duration of the project. Anyone wishing to replicate the structure and activities of the project may extend the age limits to include persons over the age of 15 and up to age 65 (or more, if stamina allows). At the same time, we would advise to avoid pairing teens with much older adults, as each age group has particular needs, unless the project will be specifically based on intergenerational learning.

The participants that responded to our Call, when asked about their expectations from the project, responded that they were drawn by their love for theatre and performance, their desire to participate in global discussions and their interest in personal empowerment. Others also mentioned their appreciation for experiential learning and critical thinking skills, their desire to broaden their horizons, meeting and creating connections with new persons, as well as the desire to travel and volunteer in developing countries. In addition, the non-Cypriot youth mentioned being drawn by the possibility of social interaction and connection with peers for the local (Cypriot) community, from whom they tend to be isolated because they are members of the immigrant/asylum seeker community.

We were, therefore, very satisfied, as organizing team, that we drew participants with such interests to the project, as these qualities added to the quality of the learning process and the end results.



Indeed, the participants contributed to the positive results of the project by sharing their experiences, knowledge, ideas and energy, as well as news, historical information and elements of their native country and culture.

It should be noted that when working with participants with a migratory background and/or asylum seeker status, provisions should be made to accommodate their participation in the program. This includes understanding the possibility that a transient state of living or the need for work and daily survival may preclude them from full attendance in a project, which is not necessarily an indication of disinterest. The same would apply for any young person that is in a disadvantaged position.

Trainers background

All of the selected trainers have been actively engaged in projects run by Rooftop Theatre Group. Both Charis Charalambous and Javier Esteban, the project's main trainers, have personal experience of travel and volunteer work in countries of the global south and experience in delivering trainings for a variety of populations (youth and adults) on Global Education, Peace Education and Intercultural Dialogue, using innovative and experiential educational methods. Maria Varnakkidou is a theatre director/facilitator that works with devised and community theatre, mostly on creating theatrical work for social change and critical thinking. We would argue that it is important that trainers in Global Citizenship Education projects have personal, first-hand experience of the developing world and not just a theoretical background or training which took place in a developed country.

Selected venues

The two venues we chose for the two weekend workshops, the Center for Cultural Heritage and the Garage (ΓΚΑΡΑΖ) Art Space gallery, both in the walled city of Nicosia, were very suitable locations for the implementation of the project.

Both venues met the following requirements: They could comfortably accommodate the expected number of attendees, they offered sufficient natural light, indoor and outdoor spaces could be used (if the weather conditions allowed), noise distribution within the spaces was appropriate for normal hearing and conversation, seating options were available, the spaces were clean, the spaces allowed for accessibility to food and drinks, room temperatures were comfortable and there were no disturbing background noises from outside. Both venues were accessible with public or private means or on foot and adequate parking space was available.

The Center for Cultural heritage is housed in one of the most beautiful old mansions (early 1900's) in the walled city of Nicosia, a place most members of the team were not aware of and had not visited before. The site is used partly as a private residence and partly for cultural activities. The gardens and terrace of the mansion were used for various activities, such as getting to know each other, practicing storytelling and setting the basis for the teamwork.



The Garage Art Space provided the necessary open space for theatrical activities and the rehearsal of the performance scenes.

Imaginative use of spaces

A key element of our methodology was the imaginative use of outdoor and indoor spaces. For example, in the gardens of the mansion, trees along a walking path were used to pin key concepts printed on A3 paper and used as a walking gallery, laundry lines were used to hang up papers for two different activities, the colorful tiles on the floor of the entrance space were used for a getting-to-know-each-other activity.

In the art gallery, we exhibited the products of the first workshop using rope and we brought various musical instruments to create a space for fun and spontaneous co-production of rhythm and music by the participants.

Group size

The majority of activities in this handbook can be replicated for a group of 5 to 12 participants. Some of the activities can also be replicated with 20 participants (in plenary or small groups), which was the number of persons we envisaged to attract to the project. In retrospect, the scenes in the street performance can be replicated with a team of up to 12 participants but will most likely be completely different with a group of more than 12 actors. It should be noted that a bigger group of participants will typically present greater variety in behaviors and attitudes than a smaller group, which may affect the learning process and the dynamics of the group. It will, therefore, be among the trainers’ tasks to manage these variances with an intercultural perspective.

Time structure

For each weekend workshop, the sessions were set as follows:

Saturday	Sunday
9:30 – 11:10 Session	10:00 – 11:30 Session
11:10 – 11:30 Break	11:30 – 11:50 Break
11:30 – 13:30 Session	11:50 – 13:30 Session
13:30 – 14:30 Lunch break	13:30 – 14:30 Lunch break
14:30 – 16:00 Session	14:30 – 16:00 Session
16:00 – 16:20 Break	16:00 – 16:20 Break
16:20 – 17:30 Session	16:20 – 17:30 Session



Ensuring comfort levels

Beyond the selection of venues that would support meeting the objectives of the project, to make the participants feel more comfortable and at ease, we ensured the following:

- Music (instruments to play live with and recorded music playing in the background, where suitable)
- Balanced and nutritious snacks and meals, fresh juices
- Pillows and mattresses to lie on during the breaks
- Various colorful materials
- Saving food for a participant which could not consume meals during the day for religious reasons

Potential for replicability

The project utilized materials which can be found in most contexts where educational and performing projects can take place: daily-use objects, pieces of cardboard, recycled materials, etc. It also involved (as participants) target populations which can be found in most contexts: local youth and youth with an immigrant background.

The deliverables of the project (street performance, video) can also be reproduced in many national and international contexts, if the training team includes a specialist on theatre for social change and a person that can create quality videos and record the progress of the group and personal transformation of the participants than can be expected in such a project.

Meeting the UN Sustainable Development Goals

In keeping up with the rationale of the Bridge 47 project (to mobilize and empower global civil society to contribute to a transformation towards global justice and eradication of poverty through GCE and in particular target 4.7. of the UN SDGs) and to achieve successful learning design, our project met the following SDG's:

- **Target 1, No poverty.** We integrated local community enterprises in the value chain (providers) of the meetings
- **Target 2, Zero hunger.** We offered balanced and healthy nutrition, supporting small scale producers or sustainably-grown products, where ever possible
- **Target 3, Good health and well-being.** We promoted human rights for participation, access to fresh air, adequate space for movement, creation of positive energy through the project's setup
- **Target 4, Quality education.** We offered high-quality and meaningful content for learning
- **Target 5, Gender equality.** We involved both genders in the organizers team and the group of attendees and involved women in the value chain of providers for our meetings
- **Target 6, Clean water and sanitation.** We provided access to potable water and clean spaces and toilets



- **Target 7, Affordable and clean energy.** We used energy-efficient practices and technological tools in the venues
- **Target 8, Decent work & economic growth.** We provided fair treatment of everyone involved, gave opportunities to team members as young/new stakeholders and gave work opportunities to other stakeholders (e.g. immigrant youth which participated in the audio-visual team)
- **Target 9, Innovation and infrastructure.** We supported innovative ideas in the implementation of the project and used good-quality technology and tools to create content and audio-visual material
- **Target 10, Reduced inequalities.** We provided equal access to all attendees and engaged community members with reduced opportunities
- **Target 11, Sustainable cities and communities.** We chose safe and accessible venues, included cultural heritage in the program and provided access to open/green spaces
- **Target 12, Responsible consumption.** We consumed all available food to reduce waste, recycled and reused plastic materials (including single-use plastics)
- **Target 13, Climate action.** We used reusable and upcycled materials during the activities
- **Target 14, Life below water.** We sustainably disposed drinks after the meetings
- **Target 15, Life on land.** We reduced our paper waste and kept outdoor spaces clean
- **Target 16, Peace, justice and strong institutions.** We included young/new stakeholders in the project and provided equal access to participation for all attendees

Debriefing, reflection and evaluation

Debriefing, reflection and evaluation were a significant element of the project's program. As you will see in the descriptions, several activities included reflective questions and discussions specific to the activity. At the end of the meetings, debriefing took place by summarizing the main activities of the day, to refresh everyone's memory of what happened and to visualize the learning process and progress which happened from the start of the meeting. The debriefing was followed by evaluation of the day's setup, to be in-tune with the participants' needs and expectations and understand and if those were being met. The evaluation questions for the first day were different from the evaluation questions for the second day. Adaptations to the program were made according to the expressed needs of the group. The trainers also reflected together at the end of the meetings, to check-in with each other, collect key observations and feelings and make final preparations for the next meeting.

The final evaluation form assessed the degree to which the participants believed the 7 objectives of the project were achieved (from 1 = Not at all achieved to 5 = Extremely well achieved). They were asked to rate their degree of satisfaction (from 1 = Not at all satisfied to 5 = Extremely well satisfied) with the quality of group work, in other words, the degree of communication between the group members, the degree of motivation and involvement to the tasks by the group members and the quality of the final outcome(s) of the group work.

The participants were also asked to assess to which degree they agreed or disagreed (Strongly disagree – Disagree – Neutral – Agree – Strongly agree) with the following statements regarding the impact of



the project: *The project was meaningful and useful to me. The project met my expectations. My knowledge and skills are higher following this project. I am now more aware of issues which are important on a local and global scale. Overall, participation in the project has contributed to my personal and professional development. The project gave me new tools, methods or information I can use in daily life.* They were asked to rate their degree of satisfaction with the structure of the project, i.e. the spaces that were used, the food and drinks that were provided, the communication and information they received about the project and the timetable of the workshops.

The participants were also asked about their satisfaction for their involvement, motivation and engagement as participants and to explain what they believed was their biggest contribution during the project. The performance of the trainers (from 1 = Not at all satisfied to 5 = Extremely well satisfied) was rated in regards to their clarity of presentation, attitude towards the group, involving the group, energy levels and methods used in the sessions.

Finally, the participants were asked if there was anything they would have liked to see happening during the project but didn't happen and if they had any suggestions on how the project could be improved. They were also asked what they would like to see happening after the project, to "keep the fire burning".

Materials

Basic materials for the project

- Flip chart
- A block of flip-chart paper
- Whiteboard (with dry-erase markers)
- Projector and screen
- Laptop(s) and speakers
- Other equipment for playing recorded music (if not with the laptop)
- Large and small markers of various colors (preferably darker than yellow)
- Medium-sized post-its
- Paper: A4 white paper and colored card paper, A3 white paper, A2 colored card paper
- Pens
- Notebooks for the participants
- White adhesive labels (for names)
- Scissors
- Adhesive tape
- Blue-tac
- Stickers of various colors

For activities

- A ball (in the size of a football)
- Pieces of recycled paper in various colors



- Fresh eggs
- Reused straws
- Measuring tape
- A used/empty 20lt paint bucket
- Various containers of 10 or more litres
- Paper, hand-made tilapia fish
- Old phone(s)
- Used t-shirts
- Bed sheet(s)
- Large pieces of cardboard (e.g. from opened boxes found at supermarkets)
- Photos of life and daily activities in developing countries
- Large pot and large spoon
- Rice (1kg pack)
- Corn flour (400gr pack)
- Stand-alone mirror
- Musical instruments (e.g. Obilab drumkit, Remo ocean drum, rainstick, etc)

For the performance

- Colored 20-liter buckets
- 20-meter rope
- Large/long matches
- Stickers with social media logos

Printing tasks

- Materials for the project (e.g. Key concepts, Village Life handout, Imagine you are...)
- Attendance lists
- Final evaluation forms
- Certificates of participation
- Flyers
- Posters



PROJECT ACTIVITIES

In the following pages, we provide you with an overview of the workshops and the program of activities that actually took place during the 5 days of the project. The great majority of these activities were implemented as initially planned (in terms of method and content) or in the sequence they were planned. Sometimes, we adapted the content or the order of the activities to fit the time or the needs of the participants or the size of the group. A few of the activities, such as energizers, were used without being initially planned, depending on the energy levels of the group.

To assist any person or organization that wishes to replicate the project in their context(s), we provide descriptions of the main activities. The activity title is given in **bold blue letters**. We also provide some photos of the activities in order to support the descriptions, where ever we felt it would be necessary. Where needed, we provide extra information and suggestions (marked as **Note**) for the setup or adaptation of the activities.

Instead of separating the activities into categories (e.g. Energizers, Getting-to-know-each-other, Team-building, Storytelling), we provide you with the actual flow of the program (breaks are indicated with a dotted line), so that even a novice trainer can understand and, if s/he so wishes, follow the same design of the learning process.

Please note that the activities described below were selected with the knowledge that none of the participants had any mobility restrictions or other restrictions that would exclude them from participating freely. If any restrictions were present, the activities and the selected venues would have to be adapted accordingly. Even if their participants don't present with any mobility issues, fellow trainers that may wish to replicate this program are encouraged to watch the energy of their group and adjust the sequence and duration of activities accordingly.

Several of the activities we describe in the handbook can be seen in the two videos that were produced for the project. The activities that can be seen in the videos are marked here with a **red asterisk** before the name of the activity. For the links to the videos, go to page 8.

The facilitation of the activities during the workshops was interchanged among the trainers, depending on specific knowledge regarding the activities, each trainer's skills and the goals of each meeting.

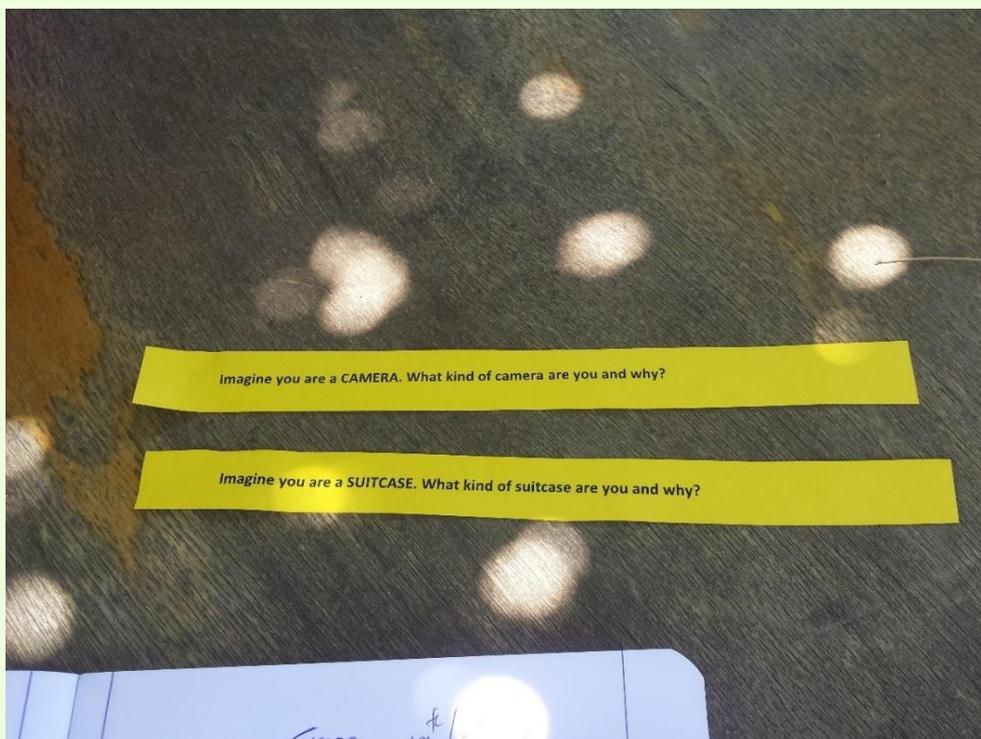


WEEKEND WORKSHOP No 1

Overview of the workshop

The first weekend workshop (May 18th-19th) was aimed at helping the participants get to know each other and the commonalities in their personal stories, despite starting their life from very different locations on Earth. The project was introduced, basic rules of participation that would make the participants feel engaged and safe were decided by the participants, key concepts of the project were explored, and various storytelling techniques were practiced, to help the participants become more comfortable with each other and with presenting various topics in public, verbally and non-verbally. The first weekend was also dedicated in discussing the realities of the developing world in relation to poverty and the lack of access to much-needed resources. Important concepts, such as privilege and poverty, were explored in a theatrical way.

In addition, three simple objects that represent three very serious challenges for the globe were introduced: a 20lt bucket related to the absence of immediate access to potable water for millions of people, an old phone related to the dumping and burning of tons of toxic e-waste in the developing world and a used t-shirt related to the great pollution and the exploitation of millions of factory workers by the fashion industry, as well as the dumping of tons of used clothing from developed to developing countries. For the non-Cypriot participants in the group, this was an opportunity to share their experience of these issues in the contexts where they grew up, and for the Cypriot participants to have an insider's view to these realities.



THE PROGRAM OF DAY 1

Welcomed the participants, invited them to settle-in the space until everyone came. Participants were asked to write their name on an adhesive label and to explore the accessible areas of the venue.

***What connects us.** The participants were first asked to pick a piece of colored paper from a selection of papers and then stand on the side of an empty space. They were asked to imagine a world map on the floor of the empty space in front of them. One by one, they said their first name and placed themselves on the map according to the country in which they were born. The trainers did so as well. Then, one by one, each person started introducing him/herself (age, education, hobbies, preferences, where they have been, where they grew up, languages they speak, etc). While s/he spoke, every time the others heard similarities in that person's story with their own story, they cut off small pieces from the paper they were holding and placed them on the floor in front of the feet of the speaker. By the end of the activity, everyone had several pieces in front of them, from each person on the map.

Official welcome, oral presentation of the rationale of the project. Explained in a few sentences (see above under INTRODUCTION)

***Presentation of the project objectives.** This was done with pieces of A3-size paper, where the words **in bold** were hand-written, placed one by one with blue-tac on a whiteboard and explained. Meaningful **interaction** and sharing of personal experiences regarding issues of local and global importance. New **connections** and relations with peers. **Awareness** of how daily life practices in Cyprus are connected to the rest of the world. **Empowerment** in presenting your identity. **Critical thinking**, responsible citizenship and sustainable lifestyle skills. **Preparation** for potential future travel to developing countries.

Verbal presentation of the flow of the program, methodology, outputs/deliverables. The following information was given: *Each day builds upon each other. This means a smooth progression from getting to know each other to sharing, to working and developing together. All meetings will be based on an interactive methodology, some activities guided by the trainers and other activities guided by the participants with a focus on peer learning and meaningful interaction. Each meeting will include theatrical/kinetic energizers, reflection based on the experiential learning cycle. The outputs of our project (the words in bold were hand-written on pieces of A3 paper and presented one by one) will be: A live **street performance**, which will be based on scripted stories the group will co-create. A **handbook** with the activities and content for inspiration and replication of the work within and outside Cyprus. A **video** documenting the development of the project.*



Housekeeping. Information was given on bathroom locations, wi-fi access passwords, event promotion options (hashtags), how food/drinks would be served, trash disposal, recycling options, use of the notebooks (for note-keeping and reflection).

Expectations and contributions. The participants were asked to take their notebooks and sit down at a comfortable spot in the venue’s garden. They were invited to think of their metaphorical and practical “journey” towards their participation in this meeting (from the day they read the Call for Participants, to registering, to receiving information about the location, to preparing for the day, to coming to the venue). They were asked to note down in their notebook their expectations from this project. The participants were then asked to share their expectations in plenary. They were then asked to write down in which ways they felt they could contribute to the group and again to share them in plenary.

What are you doing?. The members of the team stood in a circle. One of the trainers explained that this activity awakens the body and the brain at the same time. The trainer started doing a movement with her body (e.g. pretending to swim). The person to her right turned to her and ask her “Charis, what are you doing?”. Then the trainer said, “I’m taking a shower”. The trainer stopped moving and the person that asked started acting as if he was taking a shower. Then the person to his right asked him “Ibrahim, what are you doing?”. Ibrahim said something different from what he was doing (e.g. I’m playing the piano) and then stopped moving so the next person would start acting. And so forth...

Note. This activity is suitable for between 4 and 12 participants and can be done in 2-4 rounds, depending on the size of the group and the available time. Each action can only be mentioned once in the whole activity, so encourage the group to be creative in the actions they come up with. However, ensure that no insulting or confusing actions are proposed. The activity works better with a steady rhythm, without long pauses for thinking in between actions.

Concerns and Participation Rules. The participants were asked to think alone and to note down if they had any concerns regarding their comfort level during the project. They were then asked to discuss as a group what would they need from the rest of the group to be able to learn, to participate actively, to stay focused, to step out of their comfort zone, to feel relaxed and to contribute to the group process. The “**5 Stars of Quality**” were given as an example: Confidentiality, Respect for different opinions, Active participation, Respecting Time, Talking in English. They were then given markers and one A2-size card paper for them to work as a group and write down the team’s Rules of Participation. The participants came up with 14 rules.

The story of your name(s). While sitting in a circle, all members of the team (trainers and participants) shared the story of their names (e.g. why/how they got this name, if it means something in their language or cultural background).



Reflection on the activity. The group members were asked “*Was there something that impressed you when you heard these stories?*”

Note. This activity can be done only for the first name or the whole name if there is an interesting cultural, religious, historical, familial story behind it. This activity is very good in revealing a person’s background that others wouldn’t otherwise know and gives value to the person and to their name(s).

***Zooming into the details.** Using the garden as a display area, A3-sized card papers with key concepts of the project printed on them, were pinned on trees. The participants were asked to walk through the garden and read the concepts. They were then asked to discuss in pairs or triads any thoughts or questions they had regarding these concepts. The concepts were:

* Four key concepts the United Nations highlight as crucial for personal, societal and global sustainable development (both economic and non-monetary, see description in INTRODUCTION): *The Performing Arts, Dialogue for Development, Peaceful Co-existence, Care for the Environment.*

* One concept related to the activities of the day and the project in general: *Learning from peers.*

***Plenary discussion.** the participants were asked if there was something they wanted to share from their small group discussions or any individual input they wanted to make regarding the key concepts.

***Draw my face.** While sitting down and with energetic music playing, the whole team was given a colored A4-sized card paper and a marker and was asked to draw an oval shape (their “face”) along the length of the paper. They were also asked to write their name under this shape. Then, the papers were passed by everyone to the person sitting immediately on their right side. That person was asked to draw the **eyes** of the face owner. The paper was passed again to the right and the receiver was asked to draw the **nose** of the face owner. The passing of the papers was continued this way so that the **mouth**, the **hair** and the **ears** were drawn. The final person was asked to draw a **thought bubble** over the head of the face owner and to write an imaginary thought in the bubble.

Note. With more participants in the circle (for example 12 persons), the papers can be passed to the right twice for each of the 6 drawing stages (i.e. “Pass the paper to the second person on your right”). This activity can also be done while standing up in the middle of the empty space (not in a circle) and the papers can be passed quickly from hand to hand for a few seconds, before the trainer calls “Stop!”. Who ever has the paper at that moment (should not be the face owner) draws on the page.

My facial CV. Upon receiving their face back, the face owners were asked to write on the page some topics for which they believe they have sufficient knowledge and which they would be willing to share with the rest of the group.

Zip – Zap – Zop – Boing! With the group standing in circle, the trainer introduced four moves/sounds: - Say “Zip!” to the person on your immediate left (clockwise) while quickly rubbing the right palm backwards on the left palm.



- Say “Zap!” to the person on your immediate right (anti-clockwise), while quickly rubbing the left palm backwards on the right palm.

- Say “Zop!” to any person across in the circle, while quickly rubbing any palm backwards on the other palm.

- Say “Boing!” and put both hands in the air if you want to refuse receiving the “Zop!” from anyone.

These 4 moves and the respective sounds were quickly passed around in the circle, one person at a time. Anyone whose “Zop!” was refused with a “Boing!” had to either send the “Zop!” to the same person again, or to another person or to continue with a Zip! or Zap!. Anyone receiving a “Zip!” or “Zap!” could continue the same sequence or change the sequence.

He-ha-ho! While the team was standing in a circle, the trainer narrated a (fake!) story about the Japanese Samurai warriors. *When the warriors were preparing for battle, their leader would ask them to stand in circle and practice this activity with them to make sure they were all fit, synchronised and empowered. The leader would stand firmly on the ground, holding his sword in the air over his head. Suddenly, he would lower and point the sword towards one of the warriors across from him while saying “Heeee!”. That warrior would then lift his sword with both hands over his head, while saying “Haaaaa!”. The warriors standing to his immediate left and right would then simultaneously point their swords in the space in front of his waist saying “Hooo!”, joining their swords at the tip but without hurting him. The warrior would then lower his sword and point to another warrior across the circle, in the same way the leader did, saying “Heeee!”. That other warrior would lift his sword with a “Haaaaa!”, the warriors to his left and right would respond with their swords and a “Hooo!”, etc. The sequence would be continued until every warrior had the chance to participate in a “Hee!”. The trainer and the team practiced these movements with their imaginary swords. The team was encouraged to keep the pace and sequence as fast and smooth as possible.*

He-ha-hey! The trainer explained that *in order to keep camaraderie strong among the warriors and to build their social skills, they would also practice “He-ha-hey!”.* To do that, the warriors would place their swords in front of them on the ground and would take a few steps to close the circle so that they were all touching on their side. All together and at the same time, the leader and warriors would repeat the same movements as for “Heee!” and “Haaa!” with their hands (with an imaginary sword) but the “Hooo!” was replaced with a “Heeey!”. During the “Heeey!”, all warriors would give a handshake to the warriors to their left and right by crossing their arms in front of their chest and they would turn and smile to both sides. The group practiced this sequence also.

***Harvesting resources.** With the “facial CVs” (see activity on previous page) hanging next to each other on a laundry line, the members of the team were asked to have a look at the papers and choose a person they would like to chat with based on a topic that person listed on their CV.

Free-standing construction. The participants were asked to stand around a table. The following items were placed on the table: 20 straws, a long piece of adhesive paper tape (about 75cm long, 3cm wide) and a simple free measuring tape from IKEA. They were given the following instructions: *You*



have to build a free-standing construction of a minimum height of 85cm. The construction should not be attached to the table and should not break when it is moved from the table to another horizontal surface (e.g. the ground). You will have 5 minutes to discuss how you will build the construction, without touching the materials. You will then have 7 minutes to build the construction, without talking.

Reflection on the activity. The following questions were discussed with the group: *What happened? How did the group approach the task? Any realizations? What would you change in your approach?*

***Egg nest.** The participants were asked to stand around another table. The following items were placed on the table: 20 straws, a long piece of packaging paper tape (about 75cm long, 3cm wide) and one fresh egg. They were given the following instructions: *You have to build a structure that will be attached to the egg and will prevent the egg from breaking when the whole thing (structure and the egg) is thrown on the ground from a height of about 1.5 meters. You will have 5 minutes to discuss how you will build the protective structure, without touching the materials. You will then have 7 minutes to build the structure, without talking.*

Reflection on the activity. The following questions were discussed with the group: *How did the group work this time? How did you feel in the group? Do you see any connection to real life?*

Note. For purposes of sustainability, the straws used in these activities are not thrown away. They are cleaned from the paper tape and if they are in good shape they can be used again in the same activities in the future. This activity, to protect a limited resource (egg), can be related to the Village Life activity.

***Word of mouth.** Standing in a circle, one of the participants was asked to think of a complicated word in a dialect/language they speak that the others in the group don't speak. That word was passed around from ear to ear (like a telephone) until it returned to the original giver of the word and checked if it survived the transfer. The circle was repeated two more times, with two different participants and in other languages.

***Group machine.** The participants were given the "news" that something threatening is moving towards the venue. They were asked to imagine that the whole world is under threat and that a huge machine would be needed to fight this threat. To build the machine, one by one, in the empty space in front of them, the group members took a position and started making a repetitive gesture with their body and a suitable sound to go along with the movement. Each person that joined the machine had to combine his/her movement/sound with the movement/sound of the others. After everyone had joined, the machine continued functioning for a few more seconds until it came to a stop.

Note. This activity allows for non-threatening physical touching to take place. However, if a participant does not feel comfortable with touching, s/he can still participate in this activity.

***Group story.** The trainers took on the role of directors and the participants the role of actors. The actors were asked to stand in a line facing the directors. The directors explained that the actors



were “auditioning” as a group for their improvisational storytelling skills. The audition took place in 3 rounds. The start of a sentence was given to the first person in the line and that person had to fill the sentence with an imaginary story. When the directors clapped (at random moments), the 2nd person continued with a given sentence. The same sentence was used by the 3rd person and so forth.

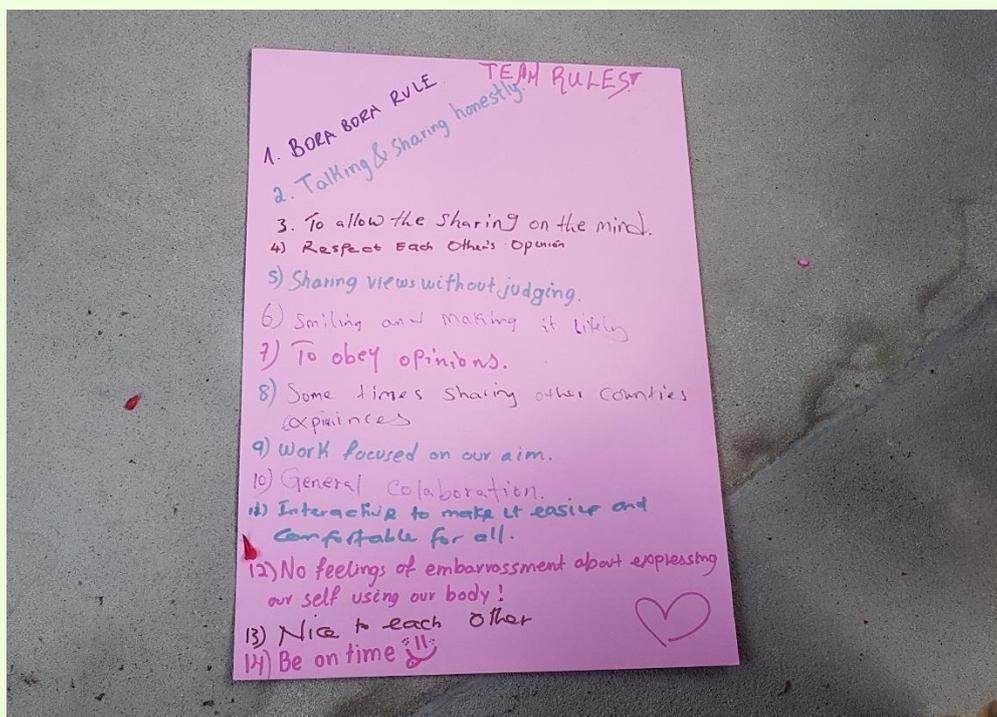
The set of sentences were:

- a) **First person:** One day I arrived to New York City and.... **Next persons** (after the director clapped): And then....
- b) **First person:** We have won 1000 euro! Let’s go to the beach and.... **Next persons** (after the director clapped): Yes! And....
- c) **First person:** You are not going to believe this!.... **Next persons** (after the director clapped): You are not going to believe this!....

Debriefing the day. The team went through a summary of the day’s activities in sequence, based on the trainers’ and the participants’ notes.

Reflection for the whole day. The participants were shown two printed clip-art images, one of a lit lightbulb and the other of movie character Charlie Chaplin jumping with his feet up in the air. They were asked to think of and share the “Aha!” (realization) moments and the “Hop-hop!” (achievement) moments they had in the day.

Evaluation of the day’s structure. The participants were asked to use stickers to indicate their degree of satisfaction (from 1 to 5, 1 being the lowest) regarding: The use of indoor and outdoor spaces, the flow of the program, the quality of food and drinks, the methods used for interaction, the free time/breaks, the suitability of the activities to the topic of the project, the promotion of self-reflection and evaluation through the program.





THE PROGRAM OF DAY 2

Raise the volume. The group stood in a circle. Moving anti-clockwise and starting from one of the trainers, the group passed around a sound (initially very low volume) from person to person. Every time the sound was passed, the volume grew bigger until it became a scream by the end.

***Count 1 to 20.** With the team standing in a circle, the members counted one after the other from 1 to 20. They were not allowed to count in a particular sequence among them (Person A to person B, etc) and they were not allowed to communicate among them who counted next. If two persons said a number at the same time, the group started again from the beginning until the sequence was achieved.

Punch and kick the air. The trainer asked the team members to stand a bit apart from each other in order to have space for this activity. The trainer explained that they would punch the air with their fists and then kick the air with their feet, all while counting. They first punched and kicked by counting loudly from 1 to 5 (5 punches right arm, 5 punches left arm, 5 kicks right leg, 5 kicks left leg), then from 1 to 4, then from 3 times for each limb, then two times and finally once for each limb.

***Hands tell stories.** This activity was done in pairs, with the topic “What I did yesterday after the workshop”. The trainers began first, with one trainer narrating what she did while having her hands behind her back and the other trainer standing behind her and acting as her hands (with his hands passed under her arms). When the first narration was completed, the trainer acting as the hands became the narrator and another member of the team became his hands. In sequence, everyone took over the role of the hands and the role of the narrator. The last person to narrate had the first narrator (the trainer) acting as his hands.

Note: With a larger group size, the participants can be split in pairs, whereby they decide who will narrate and who will act as the hands. They can also decide the story together. Then all pairs perform, one after the other, but for the sake of time, the participants will not switch roles. It’s better to have participants with the same height, so that it’s more comfortable for the one acting as the hands.

***Imagine you are...** While sitting at a comfortable place, the participants were asked to choose two from among several thin pieces of yellow paper. They could not see what was written on the other side of the papers. Based on the two papers they chose, they had to respond to the question by writing in their notebooks. The participants were asked imagine that someone had suddenly turned them into that object/creature in the question they received, based on their current personality, preferences and lifestyle.

A sample of the questions:

Imagine you are an ANIMAL. What kind of animal are you and why?

Imagine you are a SHOE. What kind of shoe are you and why?

Imagine you are a ROCK. What kind of rock are you and why?



Imagine you are a FLOWER. What kind of flower are you and why?

Imagine you are a BALL. What kind of ball are you and why?

Imagine you are a MUSICAL INSTRUMENT. What kind of musical instrument are you and why?

Imagine you are an ELECTRICAL APPLIANCE. What kind of electrical appliance are you and why?

Note: This activity works best with a good degree of self-awareness and self-presentation skills. The question is not answered if the person responds simply with how they would ideally prefer to be like if they were the object or creature.

***Marilyn, James and Michael.** The group stood in a circle. The trainer pointed at one person in the group and gave him/her the name of a famous person to impersonate: James Bond, or Marilyn Monroe or Michael Jackson. The persons to the immediate left and immediate right of the main character also acted to complete the image. The images were the following: **James Bond** – famous posture of holding a gun and standing sideways. The persons to the left and right moved their hands from top to bottom saying “Oh, James!”. **Marilyn Monroe** – famous posture of trying to keep her dress from being blown by the air. The persons to the left and right created wind with their hands. **Michael Jackson** – famous moon walk posture. The persons on the left and right acted as Thriller characters (hand movements left and right).

An alien sucks your face. While standing in circle, the participants were asked to imagine an alien was attacking their faces. When the alien attacked a person’s face, the person made a powerful sucking noise (like an intense sip from a straw). The person pulled the alien from his/her face and threw it to another person in the circle. The person that received the alien made a sucking noise and the sequence continued like this for a few minutes.

***Write your name if...** The team members were asked to take a marker and have a look at several statements written on A4 paper and hanging from a laundry line. They were asked to write their first name on the paper of all the statements that apply to them.

The statements:

- *You can study and follow the profession of your choice.*
- *You can participate in an international seminar abroad.*
- *You can easily handle an unexpected expense of 300 euro.*
- *You live independently from family support.*
- *You can go away on holiday at least once a year.*
- *You mostly use a car for your transportation.*
- *You have a pet.*
- *You have been a victim of discrimination.*
- *You engage in a sport on a regular or frequent basis.*
- *You have your own place to live in.*
- *You have learned how to swim.*



Reflection on this activity. When they were finished and while looking at the papers, the team members were asked if they had any realizations through this activity. The realizations shared were about the similarities between the group members despite the variety in origins. For example, every member of the group has been a member of discrimination for one reason or another (the trainers included). Another realization was that our situational contexts affect our experiences. For example, a person that has access to public transportation in one context may have to depend on a car in another context.

Note: This activity is an adaptation of “Take a step forward” (Manual on Human Rights Education with Young People, Council of Europe). It avoids the taking on of prepared roles by the participants and allows them to present themselves and their personal story. It also allows for choices which are not restricted by socio-economic status (e.g. you have learned how to swim). This activity does not require the amount of physical space that is needed for the implementation of the original “Take a step forward” activity.

***Village life.** The participants received a handout with the following information: *You are members of a family living in a village of a sub-Saharan country in Eastern Africa. Due to severe drought caused from climate change, crop harvest in the whole country have been severely reduced and your family’s supplies have been greatly affected. The government has decided to implement a rationing system, with which your family receives a certain amount of basic supplies. Below you have your supplies for the next 4 weeks (28 days), in the warm season. You have to decide the best and most creative way to divide it in your group, based on your needs (for men and women). Four 20-liter buckets of potable water every 3 days, 1 tilapia fish every day, 5 bananas every week, 2kgs rice every two weeks, no phone, 4 XL used shirts & 1 bedsheet every three weeks. In addition to the above, your family also has: A solar-heated stove, one bar of soap for every week, cardboard paper to sleep on, a big pot for cooking. The family lives in a “permanent” hut with aluminum roof and burned-brick walls. There’s a nearby lake that you can wash yourself in but you are not allowed to collect more fish.*

The group was shown photos of what their home and village looked like. They were provided with a 1kg of rice, a 20lt (empty) bucket, a pot and large spoon, one bar of soap, 1 hand-made (paper) tilapia fish, 4 XL used t-shirts, one bedsheet and pieces of cardboard. They were given the time to discuss how they would tackle the given challenge.

Reflection on this activity. The group was asked to brainstorm what this activity was about. They answered it was about imagining a difficult situation, finding a practical solution, avoid hunger, value limited resources, sharing and collaboration. In regards to how they felt, they responded that they felt pressure and worry to be fair in the sharing and to care for each other. Other questions were: How did you feel about the resources you had/didn’t have? How did you make decisions as a group? Did the activity have any relevance to your own life?

Note: The activity can happen with 4 different groups of 5 persons, that will all be given a different handout with different allocations of the resources. After they finish working in their group, they could be allowed to find out what the other groups have and to negotiate sharing their resources amongst them. The reflection questions should also address what happened when the groups started communicating and negotiating between them.

The following could be the division of supplies for the other groups:



One 20-liter bucket of potable water every 2 days, 4 tilapia fish every day, 5 bananas every week, 1kg corn flour every week, one old phone for 1 hour per day, 5 clean Large shirts and 1 bedsheet every two weeks.

Two 20-liter buckets of potable water every 3 days, 3 tilapia fish every day, 5 bananas every week, 1kg rice every two weeks, two smartphones for 2 hours per day, 4 used knee-length pants and 2 bedsheets every 4 weeks.

Three 20-liter buckets of potable water every 2 days, 2 tilapia fish every day, 5 bananas every week, 2kgs corn flour per week, three old phones for 3 hours every day, 3 clean long pants and 1 bedsheet every week.

Walk, touch, jump, swim. The group was asked to move within an empty space by following particular instructions. Sample instructions: *Walk fast towards the staircase. Stop! Pretend you are swimming towards the front entrance. Jump to reach the ceiling. Touch something red! Walk slowly backwards holding hands.*

Group sculptures. The participants were told they would be auditioning for the trainers/"directors" by presenting a number of concepts through group sculptures. The group had to choose 3 out of 5 concepts: power, privilege, poverty, education, wealth. The concepts were written on 5 separate pieces of paper. The group made its blind choice for each of the 3 rounds by pulling one of the papers from the directors' hands. Then they were given a few minutes to prepare their presentation. The directors had to guess which of the concepts they were representing.

Reflection on the activity. The participants were asked how they decided in which way to represent the concepts they picked (privilege, poverty, education). The discussion went further into how we identify poverty, for example beyond the (often stereotypical) image of a person begging on the street. On several occasions, persons seen begging on the street might be members of a group that manipulates the public. At the same time, persons who are in real economical need might not share their needs with others or might never be identified by those in power.

Key concepts for discussion. Printed on A3-size card paper, the concepts of *Global education* and *Storytelling* which are directly related to the project, were placed on the floor in front of the participants, for them to read. The participants were invited to share thoughts and questions on these concepts.

***Video projection.** The group watched the following videos which are related to issues of global importance:

Life cycle of a t-shirt: https://www.youtube.com/watch?v=BiSYoegb_VY (7min)

Story of electronics: <https://storyofstuff.org/movies/story-of-electronics/> (6min)

Discussion about the videos: The participants were asked if they had any reactions to what they saw and if it has any relevance to their personal experiences.



The inspiration behind this project. The participants were informed that among the experiences of the developing world that became the trainers' inspiration for this project, was the witnessing of children filling up several buckets of water from a borehole in a South-Eastern African country the previous year. The children carried the full buckets either on their heads or in a 3-wheeled barrow. Another experience was the piles of used clothing (donated in developed countries) that one can find for sale in African countries. Photos of these scenes were shared with the group, as well as this article: <https://www.npr.org/sections/goatsandsoda/2016/07/07/484793736/millions-of-women-take-a-long-walk-with-a-40-pound-water-can>.

Copy my moves. The participants stood in a circle. With music playing, one by one, the participants displayed an energetic move that everyone else copied.

What would the objects say? The team was asked to imagine that the 3 objects – a 20lt bucket, an old phone, a used t-shirt – had a voice. What would these objects say about their life in the developing world? The answers were:

Bucket

- *I'm useful*
- *Children play with me*
- *I'm thrown against other buckets*
- *I'm a victim of discrimination*
- *I'm very patient until I fill up slowly (at the borehole)*
- *I have developed fear of heights - they keep putting me on their heads!*
- *I have no choice but to carry whatever they put in me*
- *I'm the "yellow" (or "the green", etc)*

Old black Nokia phone

- *I'm so important that people don't let me go!*
- *They even take me with them to the shit-hole!*
- *I am replaced by new technology*
- *It's not easy to be black!*
- *I'm hard to find in the dark once lost*
- *I'm precious even when I'm dead because of my metals*
- *I'm like an old person - I've reached a high moment in my life but now I'm replaced by a new generation (of phones)*
- *Oh, how well it was back then, now I'm in danger of extinction!*
- *I've had a simple life (just for text and calls)*

T-shirt

- *Everyone wants me as long as I am new*

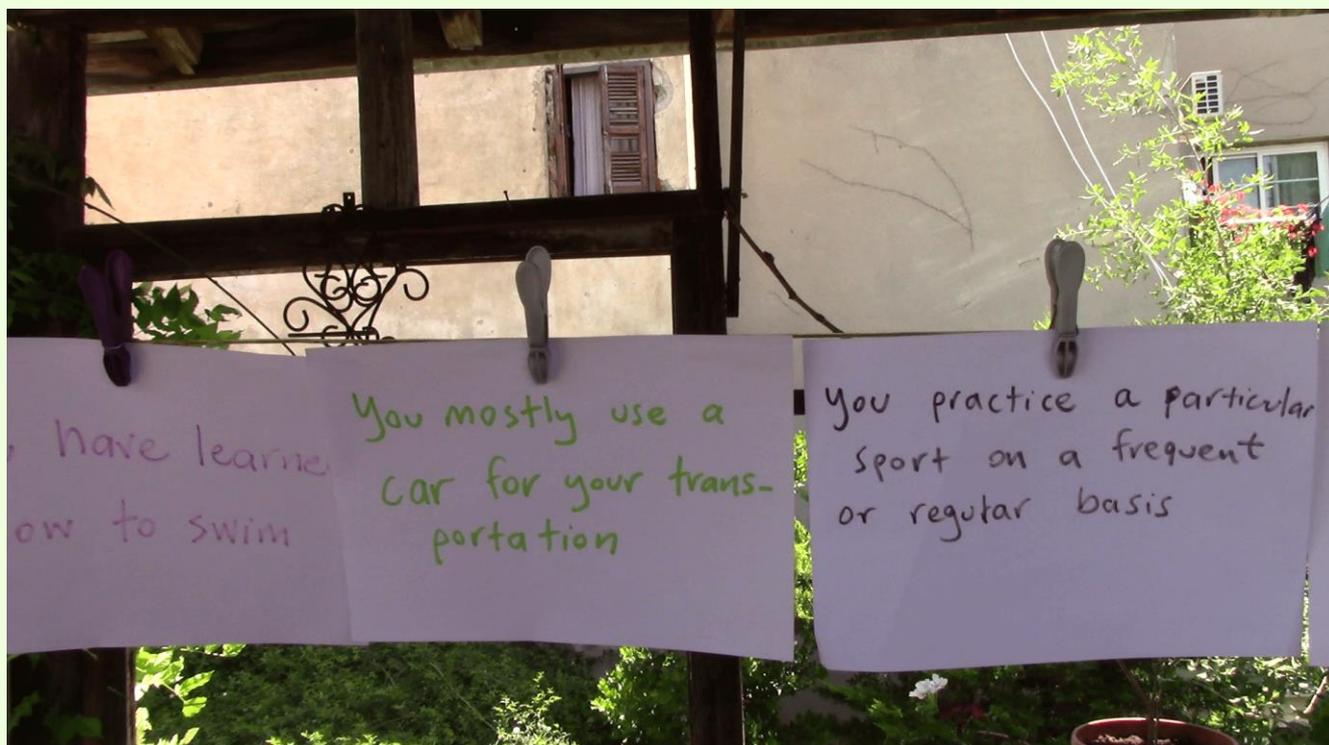


- *I'm treated like trash when I become "old"*
- *I'm used as an advertising board*
- *I'm suffocating when stuffed under other clothes in a used/dirty clothes pile*
- *I'm useful for poor people but they sell me to them (take advantage of me)*
- *I cover the skin against nudity, wind, cold, mosquitoes*

Debriefing the day. The team went through a summary of the day's activities in sequence, based on the trainers' and the participants' notes.

Reflection for the whole day. The participants were asked to take note of their High and Low moments of the day and to share them in plenary.

Evaluation of the day's design. A ball was placed in the center of the room. With "nearest to the ball" representing the highest degree of satisfaction, the participants were asked to position themselves in the space according to how satisfied they were with the **Content** of the day's program. The participants were then asked to position themselves according to their satisfaction for the **Methodology** used during the day. The participants were finally asked to position themselves according to their satisfaction for the **Facilitation** of the day by the trainers. After each question, the participants were asked if they wanted to explain the position they took.



WEEKEND WORKSHOP No 2

Overview of the workshop

The second weekend workshop (June 1st – 2nd) was aimed at using theatre pedagogy in order to dig deeper into creating interconnected stories. Various activation and embodiment activities were used to engage the group's energy and imagination. Various activities were used to spark creative thinking and empathy and to help the group create possible scripts of the stories of the 3 objects, which would become the centrepieces of the street performance. The majority of the second day was used to practice different perspectives for the street performance, select the most suitable scenes fitting the group, rehearsing the selected scenes and finalizing the materials and outfits that would be needed for the live performance.



THE PROGRAM OF DAY 3

Arrivals to the new venue. Settling-in the space, exploring the musical instruments

Introducing the first weekend results to Maria. To help the new trainer (theatre expert) grasp what the group did in the first two days of the project and to give the participants the opportunity to engage with the space and remember what took place two weeks ago, the main tangible outcomes of the first weekend were displayed. The participants each picked one spot in the room where they presented one of those outcomes. These spots were: The “Rules of participation”, the “Facial CVs”, the “Key concepts”, the materials of the “Village life” activity, and videos for the “Hands tell stories” activity.

Leftovers from the first weekend. Any activities which were left unfinished in the first weekend were completed (e.g. Hands tell Stories).

Reflection on the impact of the first weekend. The participants were asked to share any further feelings or “Aha!” moments they had in the time that passed since the first workshop. They were also asked if they had any feelings or expectations for the 2nd workshop.

Key concept of the weekend. The participants were asked to read through the last of the key concepts (Theatre Pedagogy), printed on A3-sized card paper and hanging on a rope with the other concepts.

Exploring the space with theatrical warm-ups. A series of exercises were used, using various speeds, tempos, gestures and stimuli, to awake the participants’ bodies in relation to each other and the space.

1) The group members were asked to walk in the empty space, observing the space around them and looking at each other.

2) The group members were asked to secretly choose two other persons in the group and to form an imaginary triangle with them, moving in the space without breaking the triangle.

3) The group members were asked to stop walking when someone stopped and then restart when someone else restarted.

4) A member of the group suggested a particular way to move and everyone followed. Then another member suggested another movement and everyone followed.

Note. Warm up (2) can also be used to explore the concept of interconnectedness and the need to belong. It can be a powerful metaphor for being excluded (when a person is not picked to be part of the triangle).

Imaginary object. The group stood in a circle. One person started by picking an imaginary object from the floor and passing it to the person next to him/her. The other person had to explore how the



previous person was passing the object and to receive it in the same way (even though s/he didn't actually see the object.)

10 second object. The group members were asked to count backwards from 10 to 1. During this time, they had to prepare to embody, individually, the following objects: *Luggage. A chair. A bucket. A pillow. A phone.* Then, they had 10 seconds to prepare and embody the following objects, as a group: *A table. A washing machine. A bucket. A TV. An iPhone. A car. A pile of clothes.*

Group knot. The participants stood in a circle. They were asked to hold the right wrist of the person on their right and the left ankle of the person on their left. They were asked to cross the empty space as a group, without releasing their grip.

Note. This activity works for energizing, group building and concentration. Make sure all the participants are comfortable with such physical touching.

Galaxias exercise. The participants were asked to stand in a horizontal line in the empty space, with pieces of paper and markers in front of them. They were asked to write names of characters, from their personal life, fictional or celebrities. They held these pieces of paper in front of them and, one after the other (not necessarily in sequence) declared to be these characters by using and completing the following three sentences:

- I am...
- I come from...
- I miss...

Reflection on the activity. The participants were asked how the activity was for them. Also, what worked and if they faced any challenges.

Note. This exercise is inspired by a durational theatre performance made by a Greek theatre company called Blitz. Through this method, performers are able to explore different characters and identities, and, through that, essentially feel how it is to step in someone else's shoes. The activity can become quite intense, the more the participants become absorbed into taking on new roles.

***Tick – Tack.** Chairs were distributed in an empty space, as many as the number of group members plus 1. The group members sat on the chairs. One of the trainers started walking very slowly towards the empty chair, looking at a stopwatch and saying tick-tack while walking. The rule of the activity was for the group members to prevent the trainer from sitting on any empty chair for at least 25 seconds, by moving quickly from chair to chair. However, no one was allowed to sit back down on a chair they had lifted their body from.

Note. This activity can be used not only as an energizer but also as a team-building activity, so that the team develops communication, synchronicity and a strategy to cope with the challenge.



Here I sit. The group members sat in a circle, with an empty chair on the right side of a trainer. The trainer explained that the group would use 3 statements while moving from chair to chair: “Here I sit”, “on this chair”, “with my friend.....”. The trainer moved to the empty chair on her right side while saying “Here I sit”. Quickly, the person to the left of the trainer moved towards the trainer while saying “on this chair”. The person to the left of the 2nd person moved also, saying “with my friend....”, calling out the name of another member of the group from across the circle to come and sit to his/her left. The emptied chair was contested by the persons immediately on its left and right. Whoever managed to quickly move to that chair started another sequence of “Here I sit...” with the 2 persons to his left or right. The activity continued for a few minutes.

Note. The activity works better when the persons called to sit on the empty chair come from across the circle and not directly near the empty chair. The trainers should ensure that the persons called to sit on the empty chair (“with my friend....”) are not always the same, so that everyone feels included.

Transforming the object. The group members were asked to stand in a circle. The trainer placed different objects in the middle of the circle (a phone, a t-shirt, a pillow, a bucket, a piece of paper, a chair). One by one, the group members stepped-in the circle and used the object in any other way instead of the actual use of it.

Note. This activity is a great exercise for improvisation and activating the imagination. The selected objects can vary according to the nature of the project, the knowledge of the group and which objects are available on site.

Ingredients of a good story. The group discussed what these ingredients are: *A Beginning, a Middle and an End*. Each story has an Introduction, a Climax and a Conclusion. The story (or performance) should take the audience on a journey.

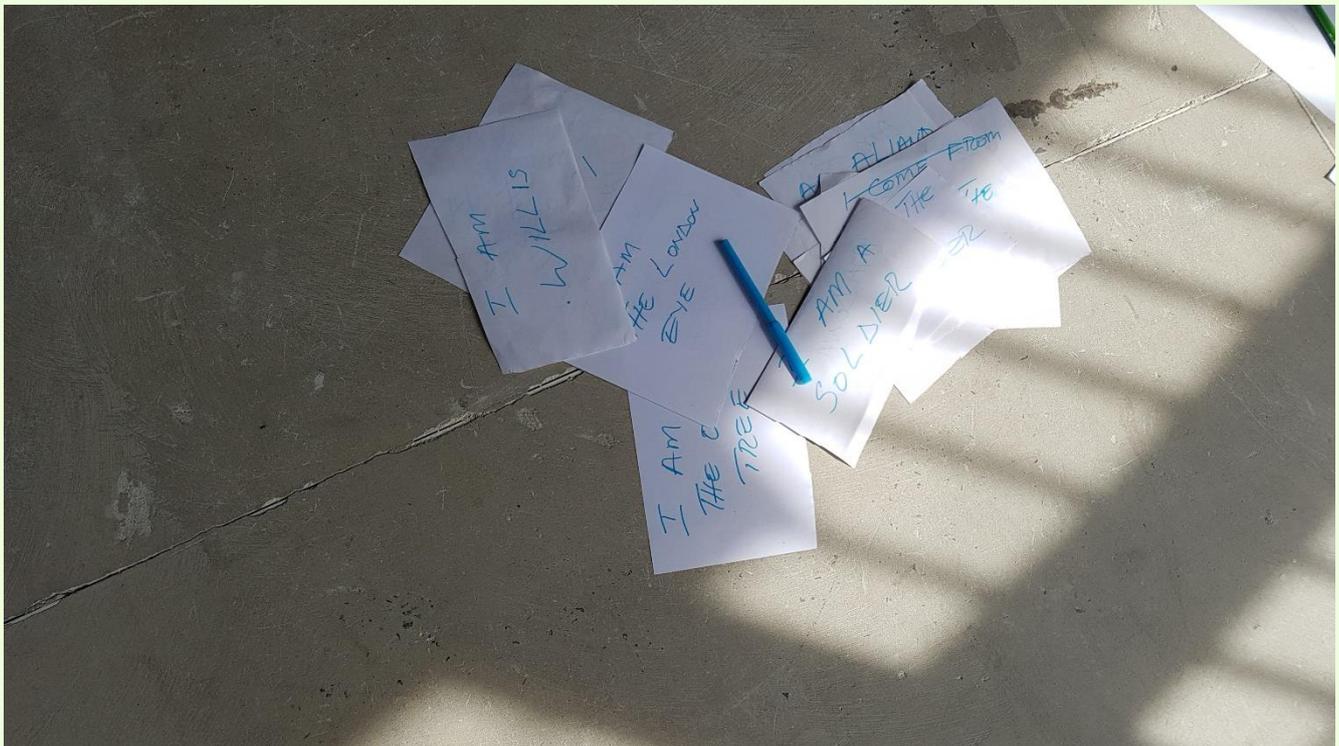
Co-constructing stories. Using the lines that were generated for the three objects at the end of the first weekend workshop (printed and cut into strips of paper), the group explored again the stories of the objects. For the **t-shirt**, the group members were asked to imagine and generate a story: *I am a t-shirt and this is what is happening to me*. They were then asked to imagine and generate a story for the t-shirt in relation to its owner (John, who works in a football field collecting garbage). Finally, they were asked to write a story about an important t-shirt they have/had in their lives. The trainer then passed the **bucket** around in the group, with the sentences sitting on top of the bucket. Whoever held the bucket had to pick up one of the sentences and start a story about the bucket that included the sentence. The stories had to build on top of each other.

Co-constructing stories (cont.). For the **old mobile phone**, the participants were asked to pick up one of the sentences and then place the rest of the group in a sculpture that would embody the sentence.



Debriefing. The team went through a summary of the day’s activities in sequence, based on the trainers’ and the participants’ notes. Key points of the day were identified.

Reflection for the day. The trainers chose to leave reflection for the next morning, to give the participants the time to digest the day’s content and group processes.





THE PROGRAM OF DAY 4

Cold reflection. The participants were asked which were the highest and lowest moments of yesterday's meeting for them. They were also asked which feelings/sensations/expectations they woke up with in the morning and if there was anything important they wished to share.

Waking up the body. The group members were asked to imagine they were walking in and moving through different environments in the empty space of the venue (e.g. in a hot desert, on ice, in a jungle, through water). They had to show how their body would react to these conditions.

Pass the emotion. Standing in a circle, the group members passed an emotion to the person next to them, gradually building up the intensity of the feeling. The emotions used were: *sad, excited, angry, hungry, scared*.

Sculptor and sculpture. The group members were asked to create still images of several concepts, first individually and then in pairs. A mirror was used for the "sculptures" to see which form the sculptor had given him/her (in the pairs). The concepts were: *war, peace, poverty, hope, climate crisis*.

Reflection on the activity. The group was asked how they experienced the activity, especially in the roles of the sculpture and the sculptor during the work in pairs.

Note. Image theatre is a theatrical technique under the umbrella of theatre of the oppressed created by Augusto Boal in the 1970's. In image theatre the performers create still images/tableau vivant using their bodies and expressions to bring across certain messages, attitudes and emotions.

Looking at photos for inspiration. The group examined photos of children and women filling and carrying buckets with water (<https://www.featurepics.com/StockImage/20150711/children-in-africa-stock-image-3654585.jpg>, <https://c8.alamy.com/comp/AX5NEB/tanzania-line-of-women-carrying-identical-black-baskets-on-their-heads-AX5NEB.jpg>), photos of factory workers and piles of clothes (<http://nicolejameskestila.com/educate/ethical-sustainable-fashion-slow-fashion-new-alternative/fast-fashion/nggallery/thumbnails>), photos of electronic waste being burned (<http://www.peter-nicholls.com/ghana-e-waste/0dszeixso2jez3x334dwahtf0ogasu>).

***Developing and rehearsing the scenes of the street performance.** The group members were asked to think of the images in the photos as possible climax stages during the performance. The group members had to develop the introduction, climax and conclusion stages of each scene.

***Developing and rehearsing the scenes of the street performance (cont.).** The rehearsal of the scenes continued through the afternoon.



***Developing and rehearsing the scenes of the street performance (cont.).** The rehearsal of the scenes continued through the afternoon.

Debriefing the day. The group discussed thoughts and feelings regarding the challenges and achievements of the day and the final result. The discussion included the arrangements and materials needed for the implementation of the street performance.

Evaluation of the weekend. The evaluation of the weekend and the entire project (for details on the final evaluation, go to page 14) was left for the final day, as the actual performance was an inherent part of the weekend's program.



PUBLIC STREET PERFORMANCE

Overview of the performance

The street performance took place one week (June 8th) after the second workshop. After checking for suitable locations along the busiest pedestrian street in the walled city of Nicosia and rehearsing the three scenes, the performance took place between 10:30 and 11am.

The performance drew the attention of many people that stopped to see what was going on, posed questions and received flyers. Having in mind that the scenes were enacted by amateur actors, the performance is considered a success and we believe that the awareness-raising objective of the project was met. Further opportunities to present the performance again, will be sought.



THE PROGRAM OF DAY 5

Rehearsals for the performance. The rehearsals (9:00 – 10:00 am) were done in a shaded location which on the one hand was not far from the actual location of the performance and on the other hand allowed the group some privacy to make final preparations.

***The street performance.** The performance started at a frequented public square with a scene depicting the time-consuming and tiring action of filling up rows of buckets with water from a borehole. The team members that embodied the role of the buckets counted in 3 different languages (Greek, English, Turkish) from 1 to 51, the number of pushes needed by an adult woman to fill up a 20lt bucket. Once the bucket “filling” was completed the performers loaded the real, colored buckets on their heads and carried them, one after the other, along the pedestrian street, up to the point of scene No 2.

The second scene centered on the removal of precious metals and the subsequent toxic burning of electronic waste. After putting on various stickers with logos of social media and other media providers (Facebook, Instagram, Twitter, Youtube, Whatsapp, etc), members of the team embodied the role of old electronic equipment, from where silver, gold, copper and gold were removed, before being burned and toxic fumes were released.

The same location (ironically, in front of an H&M clothing store) was also used for the third and final scene, where the polluting and worker-abusing fashion industry was represented. Members of the team embodied pieces of fabric that were massively produced into hundreds of thousands of t-shirts with the mechanical actions of a factory worker.

Throughout the whole duration of the performance, flyers were handed out to the viewers and passers-by and posters were on display (see relevant images on page 34) that highlighted the 3 topics through images and questions.

Final evaluations of the project. The participants were asked to fill out the final evaluation forms for the project (for details, see page 8).

Lunch, certificates, gifts and temporary goodbyes. The group shared a meal together, to discuss impressions from the performance and the possibility of future collaborations. The participants received their certificates of participation and a small gift (a reusable water bottle) of appreciation.





PERFORMING THEIR STORY

A Global Citizenship Education Project

Ένα δρώμενο για θέματα που μας αφορούν!



THIS ACTION HAS BEEN CO-FUNDED BY THE EUROPEAN UNION AND THE BRIDGE 47 PROJECT
 Bridge 47 - Building Global Citizenship (www.bridge47.org) is a project co-created and implemented by 15 European and global civil society organizations. It mobilizes and empowers global civil society to contribute to a transformation towards global justice and eradication of poverty through Global Citizenship Education (and in particular target 4.7. of the Sustainable Development Goals).

  BRIDGE 47 

This project has been funded with support from the European Commission. This communication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Information on the back side / Πληροφορίες στην πίσω πλευρά

Do you know the realities of other countries in relation to poverty?
 Do you engage in open dialogue with persons coming from other countries?
 Are you aware of how your actions might be affecting the lives of others?

Did you know that

..... millions of people have to walk for kilometres every day in order to find clean water?
 millions of tons of electronic waste are burned every year and the toxic fumes are very dangerous for the humans that inhale them?
 fashion is one of the most polluting industries in the world?

Performing their Story - implemented by Rooftop Theatre Group in Cyprus and funded by the EU through the Bridge 47 project - is a short-term project which engaged Cypriot and non-Cypriot participants and provided the space for them to discover each other's realities, deconstruct stereotypes and have an eye-opening and transformative experience, culminating in a street performance.

The specific objectives of the project were: Meaningful interaction among the participants. Discussions regarding local and global issues. New connections and friendships. Awareness of how our daily life practices are connected to the rest of the world. Critical thinking about how we can have a more sustainable lifestyle.

The project combined real-time Storytelling, Theatre for Social Change, Experiential Learning and Global Citizenship Education. It was built on 4 key concepts (which the United Nations highlights as crucial for personal, societal and global sustainable development): The Performing Arts, Dialogue for Development, Peaceful Co-existence and Care for the Environment.

We advise you: Do not waste water resources, so that you don't suffer like others do! Don't change your electronic devices so quickly – if they are still functioning, keep them or fix them! Don't buy so many clothes if you will not wear them for years, they are polluting our planet!

Γνωρίζετε τις πραγματικότητες άλλων χωρών σε σχέση με τη φτώχεια;
 Εμπλέκεστε σε ανοικτό διάλογο με άτομα από άλλες χώρες;
 Αντιλαμβάνεστε με ποιους τρόπους οι δικές σας πράξεις μπορεί να επηρεάζουν τη ζωή των άλλων;

Γνωρίζετε ότι

..... εκατομμύρια άνθρωποι περπατούν χιλιόμετρα κάθε μέρα μέχρι να βρουν καθαρό νερό;
 εκατομμύρια τόνοι ηλεκτρονικών σκουπιδιών καίγονται κάθε χρόνο και οι τοξικές αναθυμιάσεις είναι πολύ επικίνδυνες για τους ανθρώπους που τις αναπνέουν;
 η μόδα είναι από τις πιο μολύνουσες βιομηχανίες στον κόσμο;

To *Performing their Story* - εφαρμοσμένο από το Rooftop Theatre Group στην Κύπρο και επιχορηγημένο από την ΕΕ μέσω του προγράμματος Bridge 47 – είναι μια δράση μικρής διάρκειας που έφερε μαζί Κύπριους και μη-Κύπριους νέους και τους έδωσε το χώρο να ανακαλύψουν τις πραγματικότητες ο ένας του άλλου, να αποδομήσουν στερεότυπα και να έχουν μια μεταμορφωτική εμπειρία, που οδήγησε σε μια παράσταση δρόμου (street performance).

Οι συγκεκριμένοι στόχοι της δράσης ήταν: Ουσιαστική επικοινωνία μεταξύ των συμμετεχόντων. Συζητήσεις για τοπικά και παγκόσμια θέματα. Νέες διασυνδέσεις και φιλίες. Επίγνωση του πώς ο τρόπος ζωής μας επηρεάζει τον υπόλοιπο κόσμο. Κριτική σκέψη για το πώς μπορούμε να έχουμε ένα πιο βιώσιμο τρόπο ζωής.

Η δράση συνδύασε την Αφήγηση πραγματικών ιστοριών με το Θέατρο για Κοινωνική Αλλαγή, τη Βιωματική Μάθηση και την Εκπαίδευση για Παγκόσμια Πολιτότητα. Ήταν βασισμένη σε 4 θέματα-αξίες που τα Ηνωμένα Έθνη αναγνωρίζουν ως σημαντικά για την προσωπική, κοινωνική και βιώσιμη ανάπτυξη: Οι Τέχνες του Θεάματος, ο Διάλογος για την Ανάπτυξη, η Ειρηνική Συνύπαρξη και η Φροντίδα για το Περιβάλλον.

Σας συμβουλεύουμε: Μην σπαταλάτε το νερό, για να μην υποφέρετε κι εσείς από την έλλειψή του! Μην αλλάζετε τις ηλεκτρονικές σας συσκευές τόσο συχνά – αν δουλεύουν, κρατήστε ή επιδιορθώστε τις! Μην αγοράζετε τόσα πολλά ρούχα αν δεν θα τα φορέσετε για χρόνια, μολύνουν τον πλανήτη μας!

How many pieces of clothing do you really need?



Source: Google Images

Where does "recycled" clothing really go?



Source: Charis Charalambous

Performing their Story Project

  BRIDGE 47 

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What would you do to get 20 litres of water?



Source: Charis Charalambous

What happens to your old electronic devices?



Source: Peter Nicholas Photographer

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TEXTS PRODUCED BY THE PROJECT PARTICIPANTS

If I were...

By Ibrahim Kamara

If I were a country, I would want to be Africa because the nature is always nice.

If I were a tree, I would want to be a coconut tree because it loves to grow at the beach and enjoys both sunshine and breeze.

If I were a bird, I would want to be the Common Swift because it is the longest flying bird and medium-sized and I could fly to many destinations.

If I were an instrument, I would want to be the kora, a 21-string instrument, because it is easy to play and tell stories with.

I am, I come from, I miss...

By Ibrahim Kamara

I am the Baobab tree, I come from Madagascar, I miss the sunshine

I am Yuang, I come from Cambodia, I miss the jungle

I am the Pink Dolphin, I come from the river Amazon, I miss the piranha fish

I am Buba, I come from Africa, I miss the cultural dance

I am, I come from, I miss...

By Andria Adamou

I am Gülşen, I come from Cyprus, I miss Istanbul

I am a unicorn, I come from unicorn land, I miss my unicorn friends

I am Ibrahim, I come from Gambia, I miss my family

I am Nur, I come from Syria, I miss my country in peace

I am Lady Gaga, I come from USA, I miss a peaceful life

I am George Seferis, I come from Greece, I miss the old Greece

I am Earth, I come from the universe, I miss to be cleaned

I am Eiffel Tower, I come from Paris, I miss a day without tourists

I am a bucket, I come from Africa, I miss to be filled with water

I am a T shirt, I come from Bangladesh, I miss to be treated well

I am a soldier, I come from Israel, I miss my family

I am a plastic bag, I come from the Pacific Ocean, I miss to be reusable



The story of a T-shirt

By the group

I am a T-shirt.

I belonged to a guy named John that worked in a football field.

John collected plastic bottles from the viewer stands after the games.

I became very dirty every day.

John washed me every night so he could wear me the next day.

But...I became allergic to the soap and began losing the thickness of my thread.

Small holes appeared on my surface.

Sometimes John wore another shirt instead of me, a new shirt.

I ended-up changing color from all the washing and the dirt.

John didn't care about me.

I gave him signals that I was still alive.

I had a hole on my right side.

I was touched by those filthy bottles... yikes!

One day, John threw me in the trash, but then he changed his mind.

He began wearing me in the garden, where no one could see me.

Then he threw me back in the trash, he didn't even use the recycling bin.

That day, some people saw me, they took me to their house, washed me and ironed me.

But then they sold me for a high price to people that needed free clothes.

I'm relieved that I'm still appreciated but I'm wondering if this is what my life will be like, from one place to another.



RESOURCES FOR FURTHER READING

A Handbook on Global Education, Theatre Pedagogy and Peer Education

<https://www.salto-youth.net/tools/toolbox/tool/a-handbook-on-global-education-theatre-pedagogy-and-peer-education.2364/>

Manual for Facilitators in Global Education

https://issuu.com/andreea_loredana/docs/manual_en_online

Theatre-Based Techniques for Youth Peer Education: A Training Manual

https://www.unfpa.org/sites/default/files/jahia-publications/documents/publications/2006/ypeer_theatre.pdf

Incorporating an Image-Based, Multimodal Pedagogy into Global Citizenship Education

<http://www.ijea.org/v18n23/v18n23.pdf>

Global Education Guidelines: A Handbook for Educators to Understand and Implement Global Education

<https://rm.coe.int/168070eb85>

Development Education in Theory and Practice - An Educator's Resource

<https://drive.google.com/file/d/0B1SmD5ZduiT6U29FdThWZ0VtdzQ/view>

Participatory Development Training Manual

<https://www.undp.org/content/dam/cyprus/docs/ACT%20Publications/Civil%20Society/FT%20TRAINING%20MANUAL%20WEB.pdf>

The Dialogue Toolkit – Toolkit for Conducting Intercultural Dialogue

<http://dialoguetoolkit.net/>

Tools for Development – A handbook for those engaged in development activity

<https://webarchive.nationalarchives.gov.uk/+http://www.dfid.gov.uk/Documents/publications/toolsfordevelopment.pdf>

You are part of this world! Be part of its future! Global Education Manual

https://issuu.com/andreea_loredana/docs/global_education_manual_small

Global Education – Tools for Trainers and Facilitators

<http://www.youthoftheworld.eu/archives/category/toolkit>

Global education and youth work -Toolkit for food, migration and media topics

<https://learningforchange.net/knowledge-base/global-education-youth-work/>



United Nations Sustainable Development Goals

<https://www.un.org/sustainabledevelopment/>

International Day of Living Together in Peace

<https://www.un.org/en/events/livinginpeace/background.shtml>

World Day for Cultural Diversity for Dialogue and Development

<https://www.un.org/en/events/culturaldiversityday/background.shtml>

International Day of Education

<https://www.un.org/en/events/educationday/>

World Environment Day

<https://www.un.org/en/events/environmentday/background.shtml>

