THE PITCH

THEATRE
OF
IDEAS

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e-Manual

C7 SOFIA

(ONLINE)

Theatre Pitching for Employment

"Theatre of Crumbs - Changing by Baking Pitch"

AUTHORS

Nadezhda Savova-Gligorova, PhD

Ivan Hromatko, PhD

DESIGN & PHOTOGRAPHY

Ivan Hromatko, PhD

EDITOR

Ivan Hromatko, PhD

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Contents

Theatre of Ideas: What is e-Manual theatre pitching for employment about?

This e-Manual is created with the "Theatre Pitching for Employment" (2018-2020)[1] international partnership for adult, non-formal education funded by Erasmus+ (for more information about Erasmus+, please see Annex II). "The Pitch", for short, the partnership is comprised from partner organisations who do educational and/or social work with some of the marginalised group(s)[2] and combine nonformal education and performative arts in their work.

Coordinated by the Trešnjevka Cultural Centre from Zagreb, Croatia, this partnership consists of seven (7) partner organisations from Bulgaria, Croatia, Greece, Poland, Slovenia, and Turkey. Partner organisations range from NGO's (ARATOS, ICCC Bread House, O.C.E.A.N. NGO, Multikultura, Prizma), to cultural centres (CeKaTe), and an university (Akdeniz University) located in Sofia (Bulgaria), Zagreb (Croatia), Athens (Greece), Thessaloniki (Greece), Krakow (Poland), Maribor (Slovenia), and Antalya (Turkey).

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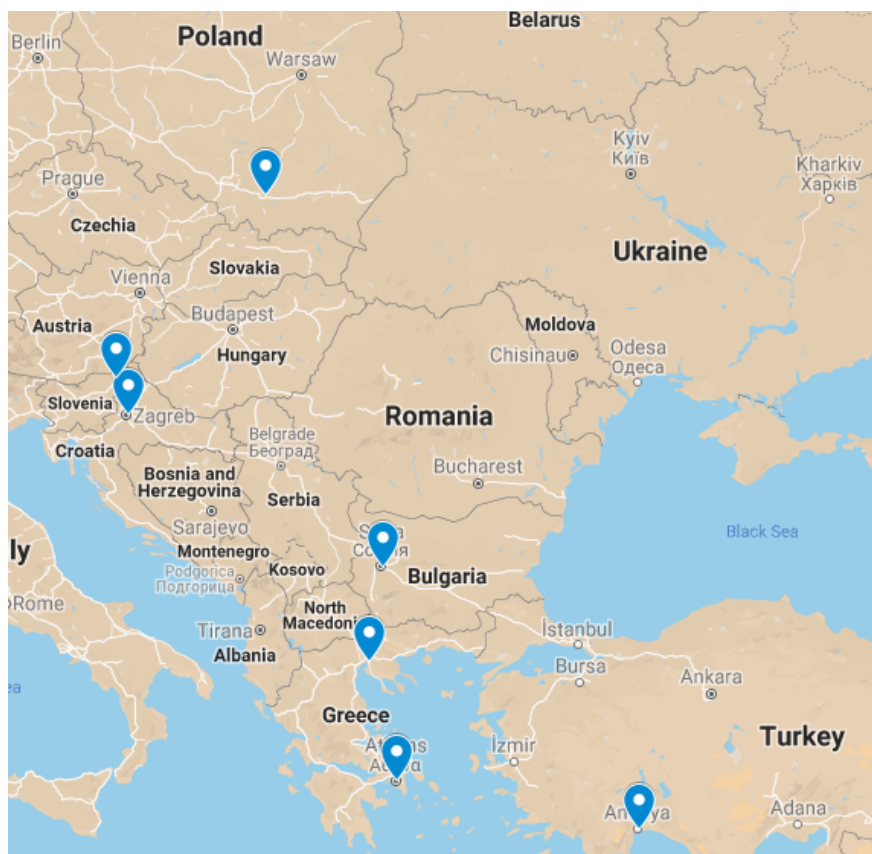
[1] Funded by European Commission's programme Erasmus+ (for education, training, youth and sports), this partnership started on 1 November 2018 and ends on 31 October 2020.

[2] Such as: people with disability, unemployed youth, minorities, refugees etc. All of those groups that our organisations work with are discriminated on the labour market and in need for raising their employability skills.

	CEKATE	ZAGREB	CROATIA	WEBSITE
	AKDENIZ UNI	ANTALYA	TURKEY	WEBSITE
	ARATOS	THESSALONIKI	GREECE	WEBSITE
	ICCC	SOFIA	BULGARIA	WEBSITE
	MULTIKULTURA	KRAKOW	POLAND	WEBSITE
	O.C.E.A.N.	ATHENS	GREECE	WEBSITE
	PRIZMA	MARIBOR	SLOVENIA	WEBSITE

The main idea for the partnership came from experience of these organisations: working in this "field", we *know* that organisations working with marginalised groups benefit from sharing their methods and practices in an international setting. However, we also know that these organisations, working with marginalised groups who are socially stigmatized and "silenced", should use this international experience to innovate and develop an approach that gives these marginalised groups a "voice". We find that this element of raising publicity is equally important as providing education for marginalised groups and those who work with them – the educators who are staff members or volunteers in partner organisations.

Therefore, we decided to combine our practices and methods (our everyday work with marginalised groups that includes nonformal education and elements of performative and theatre arts) with one of the most popular presentation methods called "pitching" (for more information about this presentation method, please see **Annex I**). Of course, in order to reach the widest possible audience (with limited budget), we combine our work method, pitching presentation and digital promotion via livestream that we named "Pitching Forum".

We find that pitching is perfect for achieving our goals, as it is entertaining and can be used for online promotion (livestream), it gives us an opportunity to test the knowledge and skills that our learners get during our educational activities, and helps us empower and motivate participants who come from marginalised groups. Each Pitching Forum is also held with a jury of local experts on the topic of marginalised groups and/or

employment. This ensures that Pitching Forum is highly educational experience for all participants.

With this set up, partner organisations and their participants are taught to "pitch" (present) themselves and to "pitch" their project ideas about the problems of a marginalised group in the local community that could be overcome with the help of the EU.

In other words, partner organisations aim to develop a specialised type of pitching, called theatre pitching and to share this practice with educators – both within the partnership (our staff members, volunteers) and outside (educators, facilitators, professionals, amateurs and volunteers working with these individuals and groups) – as well with members of marginalized groups (with hopes of impacting their self-esteem and employability skills)[3].

The priorities of our partnership include the main, horizontal priority (a) social inclusion; and two additional priorities tied to the field of adult education (b) extending and developing educators' competences, and (c) increasing the demand and take-up through effective outreach, guidance and motivation strategies

By focusing on these three priorities our partnership aims to achieve these objectives:
- Sharing educational practices among partners
- Empowering and motivating participants
- Development of basic skills (Key Competences): communication in foreign language, learning to learn, cultural awareness, social and civic competence
- raise participants' presentation skills (both verbal & non-verbal)
- Long term objective: raising visibility of marginalized groups and motivating them to join education and labour market
- Long term: developing pitching method and network in EU

In order to achieve those goals, seven versatile and complementary partners – all of which work in nonformal education, but in their own, specific way (from a University to a "bread" house) agreed to work together and organise seven international activities of non-formal learning, i.e., theatre pitching workshops with 84 participants, including individuals from marginalised groups (people with disability, minorities and alike). Partners agreed that each partner organisation will host an educational event (workshop) that will be structured in accordance with theatre pitching general process, and focused on sharing the local, specific method - by which the host will enrich the knowledge and skills of educators from other partner organisations.

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[3] The acronym of the project is based on a famous presentation method, so-called "pitching", or, a method of short presentation which is usually used in business and which serves for a quick presentation of a person, project or organisation. The method itself limits the "pitch" (pitching of an idea) to a very short time (3 minutes or less, which helps presenters to learn how to present themselves, their project or organisation in a focused, interesting and active manner. In that, theatre, drama and acting skills are of a crucial importance. Individuals who do not possess such skills have difficulties presenting themselves to potential employers, and when we add negative prejudice which people from marginalised groups experience in the labour market – these flaws become an unbridgeable gap that demotivates them from participating in the labour market.

Having the theatre pitching structure of the workshop means that after each educational theatre pitching workshop, participants get to present their ideas (projects) and themselves at the final "Pitching Forum" which will be open for the public and livestreamed online (YouTube livestream video and shared via social media). These Pitching forums are crucial in our effort, as they will become "theatres of ideas" in which participants will present their ideas for projects that will benefit the local community and help connecting the local community with the EU.

In our effort not to "just" act educationally, but also to raise visibility of the problem of employability of marginalised groups, partners agreed that, alongside our online Pitching forum and video presentations, each partner organisation will publish an e-Manual online – so that our experiences and methods can be disseminated outside of the partnership even long after our partnership activities have ended. This e-Manuals should be short publications that will enable all those who are interested to recreate (or build their own) theatre pitching process and implement this useful method in their own work.

Therefore, we can conclude that sharing of practices is at the very core of our partnership and we are happy to share with you our experiences and knowledge that we gained during "The Pitch" Strategic Partnership for adult education – via livestream Pitching Forum, educational videos, and e-Manuals.

In this e-Manual, we will present the reader with the step-by-step guidelines on how to create your own theatre pitching forum and workshop, with tips & tricks, and examples of exercises that you can use in building your own theatre pitching platform (and avoiding that which we will find as redundant – based on the evaluation on our workshop "Theatre of Crumbs - Changing by Baking Pitch" held online from Sofia, Bulgaria.

We hope you will find it useful and inspiring and feel the need to share it further.

Building your own Theatre of Ideas
by Ivan Hromatko, PhD

In order to keep our diverse methods compatible with the "pitching" method, each of the educational events of our partnership is built within the same framework. This framework includes some core elements that should be repeated at each workshop but it also has to have enough space for the local method of the host.

This basic framework of "Theatre pitching forum" is based on the drama-action research model that was developed by Ivan Hromatko for his PhD. This model was built on an interdisciplinary bricolage of theories by sociologists Berger and Luckmann (sociology of knowledge and social construction theory), and Goffman (dramaturgical perspective); anthropologist Victor Turner (modern version of rite of passage); and the legacy of psychologist Kurt Lewin (action research). This bricolage enables us to create an environment necessary for research of deep social divide (such as the "Us" and "Them", the "Normal" and the "Stigmatised") – from the meta, theoretical level all the

way down to the implementation in the field (for more information about drama-action model, please visit and/or download [here](#)). Basically, the process consists of:

1. Investigation: What is the problem or challenge we want to explore? What is the best course of action/idea that could help solve the problem/challenge?
2. Planning: How can I present my project idea in the best way?
3. Action: Playing out the proposed plan and presenting our ideas (pitching ideas)
4. Reflection: Discussion and review of presented ideas

Translated into an educational process, each theatre pitching workshop should start with investigation. Participants should be invited to investigate the external (the local context or the local problem of marginalised groups – the topic about which they will develop project ideas) but also of the internal (the workshop participants and different cultures present). Participants should explore the subject and develop their project ideas. Of course, this can be done at the workshop or before the workshop. What is important is that each participant should be given a specific time for their presentation. We used 30 seconds per participant (roughly around 70–80-word presentation), but it can be longer (1-3 minutes is usual).

After the investigation, participants should focus on planning. In this part of the process, they are invited to develop their project ideas (or presentations of self) that they present ("pitch") at the Pitching Forum. While planning about their projects, they should also be focused on improving their presentation skills. In other words, they should be planning their "pitch" – how will they present their project? These are theatrical or presentational skills (body posture, gesticulation, non-verbal communication, verbal communication etc.). Participants should be helped with exercises stemming from drama practitioners' methods (e.g. by Augusto Boal), they should practice and test their presentations, while getting feedback from the facilitator and other participants (making their presentation short – to fit the 30 second timeframe – more clear and more convincing).

Every drama-action model based educational process has to include a time for real "action", meaning, participants have to act, test and present that which we are learning about (not just "talk" about their ideas, they have to act on them and present them). This is the time for Pitching Forum which is the culmination of the whole process. It is an online livestream presentation of the projects that workshop participants pitch to the live audience. Of course, this is an extraordinary and empowering experience in which participants (most of whom had no experience in live presentations and some of whom are members of marginalised groups) show their skills and present themselves – which is extremely important skill on the labour market. So, in order to inspire others, to raise the visibility of pitching presentation method, and to disseminate the results of our activities, each workshop should end with an action - "Pitching Forum" - livestream promotion platform that also enables participants to present their ideas and their newly gained skills. Participants are joined by a jury of experts who will assess participants' project ideas and their presentations (for an example of a jury score sheet, please see [Annex III](#)).

At the very end of the process, participants are invited to reflect on their experience. This is evaluation of what have they gained from this experience on professional and

personal level, if anything. This is then collected and used to improve the future workshops and presented in this e-Manual as tips & tricks for others interested in developing their own theatre pitching workshops.

Therefore, the basic structure of the workshop should follow the basic "flow":

1. INVESTIGATION
    a. Theatre pitching introduction workshop
    b. Definition and exploration of a local issue related to marginalized groups
2. PLANNING
    a. Development of personal and group drama practices and skills
    b. Development of personal pitching skills
    c. Practice
3. ACTION (Pitching forum – livestream)
    a. Presentation of a local issue with use of drama practices and pitching
    b. Pitching ideas
    c. Jury evaluation
    d. Reflection by the jury
4. REFLECTION
    a. Viewing the Pitching Forum video as reflecting on presentations
    b. Evaluation by the participants, focused on their professional and personal gains (we use the so-called "Backpack evaluation"; described in Tips & Tricks for educators section of e-Manual)
    c. Online evaluation with survey form

With this basic framework, each organisation can easily create their own theatre pitching educational process and Pitching forum, and include their own local method and local topic in the process. This can then be transferred to others and evaluation (reflection) can be used to improve the next workshop – making our theatre pitching and Pitching Forum more "participant friendly"[4].

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[4] When working with marginalised groups, it is crucial to develop an educational process in which the participants feel safe and included.

Theatre Pitching in Sofia: Description of method shared at the "Theatre of Crumbs - Changing by Baking Pitch" workshop

by Nadezhda Savova-Gligorova and Ivan Hromatko

This workshop was the 7th and final workshop of "Theatre Pitching for Employment" Erasmus+ partnership. It was held online, due to COVID-19, and hosted from Sofia (Bulgaria) by Nadezhda Savova-Gligorova.

The planned workshop was described as follows:

> *The Theatre of Crumbs is a methodology to invent your own plot and to make your own bread puppets for developing multimedia and multi-sensorial puppet theatre performances that discuss and address social problems and envision their alternatives or engage more widely in the imagination and sharing of dreams. The audience is an active participant – all participants are actors around the common, shared stage – the table while kneading bread together. Sifting-Shaping-Sharing (The 3 "S") is an innovative career counselling tool, where the stages of bread-making become useful metaphors to help people rethink their lives and come up with new ideas of alternative career and personal paths. People of either 1) similar background (peers; students; professional team; community organization; etc.) or 2) from diverse backgrounds in order to foster cross-pollination of ideas and skills come together around one table - a true "roundtable" not only of verbal discussions but also of hands-on doing – and they engage in collective bread-making.*

Unfortunately, due to COVID-19, the workshop had to be held quite differently. Instead of live interaction with marginalised groups in an international workshop (which is extremely important in inclusive work), workshop was held online. As it turns out, it was still very fun and educational for participants. But it had to be changed in its process (not in the topic and planned end results).

Description of the local problem

COVID-19 has amplified all problems existing in Bulgaria, and any society in the world. Global pandemic has set aside many of existing problems and pushed marginalized people even further on the margin. Furthermore, this pandemic influenced those working with marginalized groups. Organizations that usually operate in difficult financial circumstanced got an additional layer of problems. Not being able to have local bread baking workshops crippled the host organization, perhaps equally to marginalized groups they usually worked with (refugees, immigrants, people with low income etc.). Also, the workshop was held online and it made little sense to learn about

the situation in Sofia from afar. Therefore, it was decided to focus on any marginalized group participants would like to help with their project – in their own, local context. They chose topics of unemployment and homelessness, problems that are very well known in Bulgaria as well.

Examples of exercises (and/or steps)

This was a very special workshop not only because it was held online, but also because of an innovative combination of inclusive breadmaking, and pitching of projects. Obviously, this method focuses on baking bread, with additionl of inclusive education that happens when people get together, get their hands "dirty" and bake. While baking, they share, they get to know eachother and this has an inclusive value. Meeting marginalised people, perhaps even learning from them how to bake bread (e.g. from Syrian refugees) can break prejudice and stereotypes.
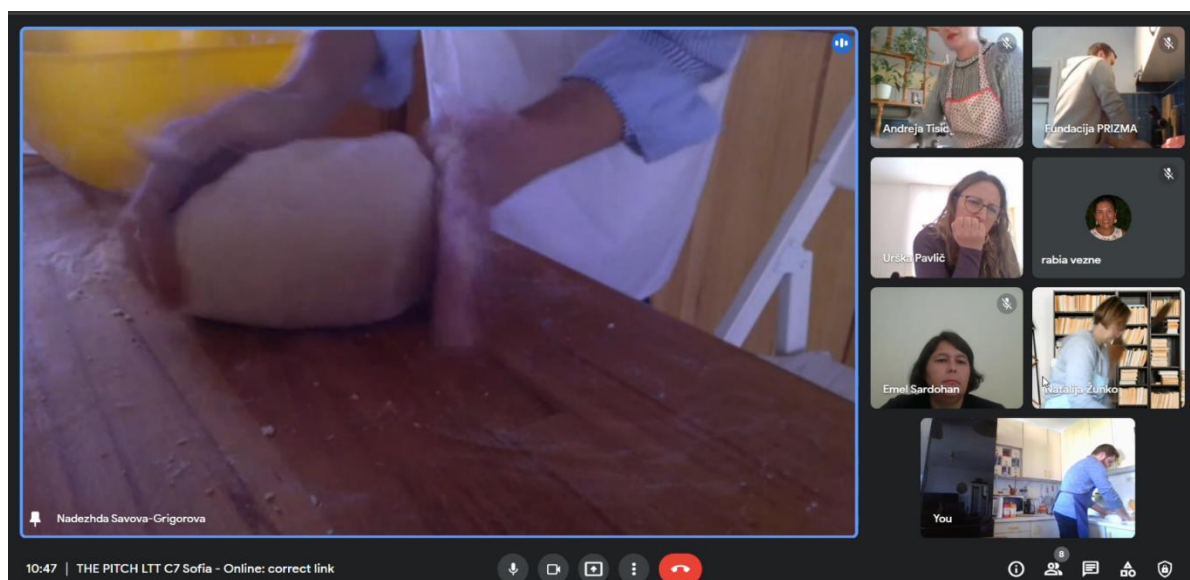
The only exercise of in this workshop (since it was held online due to COVID-19) was learning to bake a (Bulgarian stype) bread while developing projects that participants will pitch in the final Pithing Forum. Participants joined this online programme from their home/kitchen and just had to have

Materials:

- 1 kilo white flour
- dry yeast or baking soda
- salt
- water
- table or flat surface

Equipment

- oven
- internet
- mobile phone of laptop

With this simple setup, facilitators can lead a baking workshop and, through discussion, explore the subject of unemployment of marginalised groups in Bulgaria (and elsewhere).
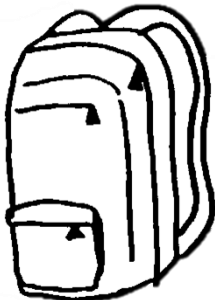
Tips & Tricks for educators (based on creative evaluation)

Every educational event of Theatre Pitching for Employment partnership ends with participants evaluating their experience in a simple and creative way. The immediate evaluation exercise used at the workshop venue (immediately after the workshop has ended) is the so-called "Backpack-Washing Machine-Waste Bin" exercise. This evaluation tool is designed so that it provides fun, colourful and visually clear representation of the experiences of the participants of the workshop. They can also be seen as tips & tricks for anyone else who is interested in developing their own Pitching Forum and theatre pitching educational workshop.
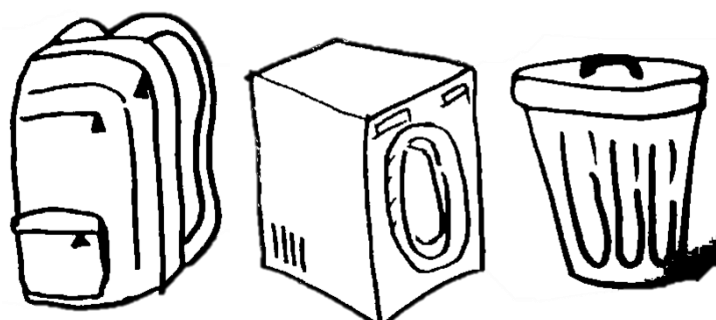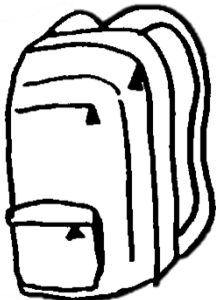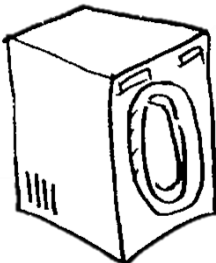
The process is quite simple.

Participants are asked to define their experience by dividing it into three groups Backpack (positive/useful experience), Washing machine (neutral/unclear experience), or Waste bin (negative/wasteful experience). These basic groups are then divided into further three sub-groups focused on professional, personal, or any other aspect of their experience. Basically, they are asked to show the "do's and don'ts" for anyone who will organise theatre pitching workshops and Pitching Forum. Each symbol "collects" one group of information and/or type of experience:

	BACKPACK	Everything that was useful and we will "carry" with us back home, as those things were useful for us: - Professionally - Personally - Other (anything else that does not fit professional or personal experience)

	WASHING MACHINE	Everything that has potential, but still needs to be worked on (washed in a washing machine). However, those things were good enough that we want to keep working on them and find out their usefulness for us: - Professionally - Personally - Other (anything else that does not fit professional or personal experience)
	WASTE BIN	Everything that was not good and should be "left behind" or thrown away as it has no purpose for us: - Professionally - Personally - Other (anything else that does not fit professional or personal experience)

Participants should be encouraged to include their personal perspective and to answer honestly, as their feedback will help the facilitators to develop better workshops and educational events in the future. They should use simple terms or simple sentences to describe their experiences. In order to help them be short and concise, it is advised to use posted colourful papers and markers that leave less space for long descriptions. However, participants can express themselves in different ways and this should not be completely avoided. So, even though it is advised to tell participants to keep their expressions short, it is equally important to leave them enough freedom to express themselves in different ways (if they prefer, they can draw images and/or symbols, write in longer sentences etc.).

Once the participants are ready to share their experience, participants should be divided into three groups. The groups rotate and change their focus (Backpack, Washing machine, Waste bin). In the end, each group sums up the answers they found in their group and present the conclusions to everyone. These conclusions can then be made into "word clouds" using one of many free online tools (such as https://wordart.com/create). The end result could look something like this image on the right.

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

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

PERSONAL	PROFESSIONAL	OTHER (ANYTHING ELSE)
• Really enjoyed the baking workshop.	• Good atmosphere, although online training. • Learning how to bake bread.	

PERSONAL	PROFESSIONAL	OTHER (ANYTHING ELSE)
	• Wanted more info/background about topic.	

PERSONAL	PROFESSIONAL	OTHER (ANYTHING ELSE)

Projects that were pitched at this workshop

Each of the workshops ends with a Pitching Forum – our own platform where participants get to test their skills and pitch their ideas (and themselves) to an online audience.

More precisely, in order to promote Erasmus+, EU, participants skills and their pitches, every Pitching Forum is broadcasted live via our YouTube channel. Audience can join the programme live or they can view our Pitching Forums via a link **here.**

Here are the projects that participants were pitching in this Pitching Forum, transcribed as they were presented (participants had 30 seconds to present their pitch):

Centralisation

People with disabilities are usually put on the side, on margins of society. Classic business focused on profit can be bothered by them. Social entrepreneurship changes that and puts them in the centre. Developing a disability led bakery as a social entrepreneurship will empower them and provide pastry products that they can sell, with a portion of the profit going to baking education programmes that Will spread the social entrepreneurship positive impact on the whole community of disabled people.

Ivan, Zagreb (Croatia)

***

Bus of new opportunities

Many individuals have already lost their jobs due to Covid 19, while many are still at risk of losing it. How can we best help people in this situation? One thing's sure. We should not let them alone. My idea it so to have "Bus of new opportunities". A mobile support team would drive all over Bulgaria and would empower people by developing skills and techniques for effective job search, entrepreneurship development and strengthening a proactive approach for planning and developing a further career to find a new job or preserve it. Bus of new opportunities, that would be their connection like this these circles to better and brighter future.

Urška, Maribor (Slovenia)

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Roof For All

Number of economically disadvantaged people, marginalized people, and homeless people have increased highly all over the World, especially during the Covid-19 pandemic. If you want to do something for them, you can join our community called "Roof for All". We are like a roof which gathers people who wants to help and who needs help. If you want to learn more and join us, you can visit roof.com. We are stronger when we are together.

Rabia, Antalya (Turkey)

***

My House for Future

Isn't it absurd to be forced to stay at home, but you don't have a home? Homeless people were forgotten in this COVID crisis. But what if we can turn this around? You don't have enough construction workers, so let's create them by training homeless through temporary employment in our social enterprise MyHouseForFuture. They can build their own little homes and become valuable work force. Now, this means inclusion! Support us and change the future.

Andreja, Maribor (Slovenia)

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Social inclusion program

The program is a collaboration between companies, shelters for homeless and educational institutions. Companies who employ a homeless person or long term unemployed gets subsidy for employment, shelters or transitional housing would help people with more sustainable living conditions, which are required for appropriate work at designated company, and educational institutions, which can additionally educate individual for doing their job (apprenticeship program), if necessary. This can bring hope and opportunity for a new beginning.

Jona, Maribor (Slovenia)

***

Heart for public works

COVID destroys lives. Not just in medical terms. You ever wonder what is happening to people and their families who already lived on the edge before the pandemic? Let's wake up and help these people. The solution is public works, financial incentive from the state that allows the unemployed to re-enter the labour market - they can work as informants in libraries, schools, municipalities, caretakers of green public spaces… Let's give socially disadvantaged people the opportunity to earn and provide bread for their children. Show compassion and solidarity. Raise your hand for public works. Follow your heart - every dream can come true.

Natalija, Maribor (Slovenia)

***

Universal citizen

Doll with Plat is our mascot for being universal citizen.

Aren't you tired of being a minority in every country you go to and learning about its unique practices, rules and laws? If so, universal citizenship is for you. Everything is standard, everywhere is accessible. You may think that you are alone in this matter, but you are more than you think, all you need is to share this thought with the person next to you...Let's join our universal citizen act bu sharing our mascot in your social media accounts.

Emel, Antalya (Turkey)

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ANNEX I: What is "pitching"? And what is theatre pitching?

For those readers who haven't yet met with "pitching" or "theatre pitching" their first question probably would be "what *is* "pitching" anyway? Even though it is a well-known presentational tool in business environment, my personal experience among formal and nonformal education workers (professors, teachers etc.) is that we are not so well familiar with "pitching" and its educational potential. Coupled with the fact that "pitching" has various meanings in English language[5], this comes by no surprise. So, the first task of this e-Manual is to explain what is "pitching" and then to build on that and to explain why pitching is so important when we talk about raising employment.

As defined in the Merriam-Webster dictionary - to pitch - "is to present or advertise especially in a high-pressure way", to "promote", "to attempt to persuade especially with a sales pitch" or "to present (a movie or program idea) for consideration (as by a TV producer)" (Merriam-Webster, 2019). Among a variety of other definitions, this one is most suitable in the context of this e-Manual and the goals of our educational partnership – since we are focused on developing presentation skills of those particularly vulnerable on the labour market – members of various marginalised groups, as well of educational professionals and volunteers working with those groups.

In our context of labour market and presentation skills, "pitching" is a presentation technique often used in sales and especially in film-making, which can be translated into any other job situation (since we all have to "sell" ourselves or our projects to potential employers). Steiff defines "pitch" as a "concise verbal (and sometimes visual) presentation of an idea for a film or TV series generally made by a screenwriter or film director to a film producer or studio executive in the hope of attracting development finance to pay for the writing of a screenplay" (Steiff, 2005, str. p.58) Basically, pitching is a form of selling your "story" or idea to others in a very short time.

Pitching got its first global reputation for being a presentation method in filmmaking (Hollywood) when directors, writers or others tried to get the attention of very busy "big shot" Hollywood investors that would fund their new movie idea. In recent years, it is mentioned often together with start-ups, grant projects and contents of young people trying to learn how to pitch their ideas. There are many variations of pitching, but they all remain fast and focused on sending a clear and appealing idea.

Some of the basic (and most important) tips by experts include: be excited, keep it simple, know your numbers, address change, know the answer to the question why (Jones, 2019). Put in a context of job interviews, pitching becomes that which the interviewee uses to present him/herself (words, posture, gestures, smile, knowledge, eloquence etc.) - and get a job. With ever racing labour market, the importance of quick presentation has been recognized and communication specialists talk about the "elevator pitch" and psychologists put emphasis on first impressions. As Rowh from

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[5] Merriam-Webster dictionary online (Merriam-Webster, 2019) defines pitch, as a verb, with fourteen different meanings of which we chose the one related to sales and job interviews.

the American Psychological Association puts it: "Whether a job interview or in a lab setting, how you look and act can matter as much as your ideas." (Rowh, 2012, str. 32)

Perhaps providing one famous example of a pitching exercise will help the reader better understand what it is and how it works. It is the aforementioned "Elevator pitch". The premise of the exercise is that you have an idea for a project (website, start-up, whatever you think is worthy of investment) and one day you walk in an elevator. To your surprise - Bill Gates is also in the elevator. Knowing of him, you decide that this is your chance to present your project idea. As the elevator goes up, you have 10 seconds (or 30 or more seconds, depending on the necessities of the exercise) to get his attention and set up a meeting. As Seth Godin said:

> The best elevator pitch doesn't pitch your project. It pitches the meeting about your project; it's a little fractal of the entire story, something real. (Hoffman, 2018)

So, your pitch is the first impression that needs to interest the investor in you and in your idea. They should feel you are genuine and that your idea is plausible and has potential.

Regardless if it is an exercise, an informal contest or if it is a formal sales pitch in which a person is offering a product or service – these individuals are inevitably pitching themselves and their ideas (or products) to others.

So, pitching is a presentation exercise that is relatable to one's employability skills, or, their ability and skill set that makes them a desirable "commodity" on the labour market. Those skills are not just those verified with a university diploma – many of them are so-called "soft skills" and one of them is being able to present yourself in a way that will interest your potential employer or a person who will fund your idea or project.

OK, pitching is a presentation exercise or skill that can strongly influence employability levels of an individual. So, why add theatre element to it?

Well, anyone who has looked for a job knows that a big part of "landing" a job is giving a great presentation of self at the job interview. Of course, great presentations come with practice. However, there are individuals and groups on the labour market that suffer from social prejudice and stigmatisation that makes their employability more difficult. Their exclusion can be so severe that it makes them avoid being on the labour market all together (and remain unemployed and stigmatised). Social exclusion based on prejudice usually precedes the individual and exists for several generations, which often means that members of these groups lack basic skills (in an effort to avoid social prejudice and stigmatisation, they might have dropped out of elementary or high school and have never learned some of the basic skills required at the labour market). These individuals and groups are usually referred to as vulnerable or marginalized groups. They are also one of the main target groups of our efforts in developing pitching method and especially theatre pitching.

The main reason to include theatre practices, and performative arts practices, in pitching is the open and versatile communication that is made available in theatre setting and with performative arts (drama) practices. These versatile communication channels enable educators to work even with marginalized or stigmatized groups and individuals who don't have the basic communication skills (mother tongue etc.). Not less important is the ability of theatre and performative art practices to communicate across language barriers (with use of non-verbal language, of gestures, posture, voice, sounds, movement etc.) – as we aim to provide the reader (educator) with concrete practices that can be used in any cultural or social setting and with groups with mixed languages (e.g. Roma and Croats).

In other words, adding theatre element in pitching is important because theatre practices and exercises go beyond that which is deemed "normal" in everyday life and enable us to take the meta-position toward presentations of self and communicate in a more open and clear way – even when we do not speak the same language or even when we work with marginalized (and often not educated) individuals. Performative arts and theatre (drama) practices provide us with "natural tools" for improving individual's presentation and communication skills and, thus, their employability skills. Theatre enables us to see how one presents him or herself, to become aware of our body, voice, gestures, posture and thousands of other details – all of which can make or break the job interview. Especially so if the person being interviewed is a member of a group that is being stigmatized in that given society or culture. Certainly, being able to present yourself in front of an audience, in a fast-changing format and in English language is an experience which develops personal skills, motivates and empowers participants for the labour market. This can be provided with pitching. But theatre pitching can provide a deeper insight and enable individuals who do not necessary feel comfortable communicating in verbal language to present their ideas and themselves in a way much more suitable to them.

Of course, it is not as simple as that. Communication experts are divided when it comes to theatre pitching. One the one hand, experts find that it has its obvious advantages, but repeatedly call for caution when using it. One of the main reasons, it seems, is that *pitching* is about ideas and adding activities such as theatrical performance might only serve to distance us from the ideas and dilute the very core of pitching presentations. Or, as Andrew Bloch put it in a discussion about pitch theatre held back in 2011:

> *I'm not a massive fan of pitch theatre and will always opt for winning based on the strength of our ideas as opposed to gimmicks. Having said that, it is important to stand out and make an impression, and sometimes that requires doing something a bit more out of the ordinary.* (Sudhaman, 2011)

Definitely, theatre and performative arts are the places where we can, and often do, have out of the ordinary experiences. However, as Sudhaman quote shows, it is important to remember that there are no "magical" solutions in educational process. Each workshop facilitator should decide and plan their activities and use theatre pitching only if they have a clear goal and know how to use it. Otherwise, simple

pitching could suffice (or even some other method that the facilitator prefers). Pitching forum and theatre pitching should be used when there is a public element to the educational process – "Pitching" to an external audience.

ANNEX II: What is Erasmus+?

As defined on the official Erasmus+ page, "Erasmus+ is the EU's programme to support education, training, youth and sport in Europe. Its budget of €14.7 billion will provide opportunities for over 4 million Europeans to study, train, and gain experience abroad." And help EU achieve "Europe 2020 strategy for growth, jobs, social equity and inclusion, as well as the aims of ET2020, the EU's strategic framework for education and training." (European Commission, 2019)

It is Europe's prised educational programme that provides opportunities for sharing knowledge and creating innovation between individuals and various organisations – ranging from universities to nongovernmental organisations, private companies, and even non-formal groups.

By doing so, EU, European Commission and Erasmus+ help in:

- Reducing unemployment, especially among young people
- Promoting adult learning, especially for new skills and skills required by the labour market.
- Encouraging young people to take part in European democracy
- Supporting innovation, cooperation and reform
- Reducing early school leaving
- Promoting cooperation and mobility with the EU's partner countries

Erasmus+ is perhaps most famed for its exchange of students programme, but Erasmus+ provides programmes for all age groups – including adult learners (one example of such project is this one). So, everyone is welcome in Erasmus+ and everyone can realise their educational goals and expand their work through this very open and motivational programme.

For more information on Erasmus+ please visit their official webpage **here.**

ANNEX III: Pitching Forum – Jury Scorecard template

PITCHING FORUM	DATE:	TITLE OT THE EVENT:
JURY MEMBER	NAME AND SURNAME	ORGANISATION
PARTICIPANT	NAME (AND SURNAME)	ORGANISATION
PROJECT TITLE		

SCORE CARD		SCORE (lowest 1– highest 5)
IDEA	(the idea has) CLARITY	1 2 3 4 5 Not applicable
	(the idea has) RELEVANCE	1 2 3 4 5 Not applicable
	(the idea brings) INNOVATION	1 2 3 4 5 Not applicable
	(the idea is) REALISTIC	1 2 3 4 5 Not applicable
	(the ides has clear) SUSTAINABILITY	1 2 3 4 5 Not applicable
	(the idea has added value) EU POTENTIAL	1 2 3 4 5 Not applicable
	AVERAGE SCORE (a)	
PRESENTATION	DICTION	1 2 3 4 5 Not applicable
	ENGLISH LANGUAGE	1 2 3 4 5 Not applicable
	ACTING SKILLS	1 2 3 4 5 Not applicable
	THEATRICAL PERFORMANCE	1 2 3 4 5 Not applicable
	BODY POSTURE (shows self-esteem, confidence)	1 2 3 4 5 Not applicable
	AVERAGE SCORE (b)	
	TOTAL SCORE	

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