



create a puppet  
create yourself

# Create a Puppet Create Yourself

Theatre for Social Integration

Multilingual eCompendium











# Create a Puppet

## Create Yourself

### Theatre for Social Integration

## Multilingual eCompendium



Erasmus+

This project has been funded with support from the European Commission. This publication 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.

# Contents

<b>Introduction</b> .....	7
<b>Why this eCompendium</b> .....	8
<b>Art as a method for inclusion</b> .....	9
<b>Presentation of ten different teaching pr</b> .....	12
<i>Psychiatric patients (TEATR GRODZKI)</i> .....	12
<i>Long term-unemployed people (TEATR GRODZKI)</i> .....	18
<i>Women facing social and geographical obstacles (KNOW&amp;CAN)</i> .....	24
<i>People looking for a job (KNOW&amp;CAN)</i> .....	29
<i>Women undergoing alternative measures to custody (CITIZENS THEATRE)</i> .....	33
<i>Working with asylum seekers/refugees (CITIZENS THEATRE)</i> .....	40
<i>Retired and unemployed women (BABILONAS)</i> .....	47
<i>Women at a crossroad (BABILONAS)</i> .....	54
<i>Working with migrants (CSC DANILO DOLCI)</i> .....	61
<i>Women from a disadvantaged neighbourhood (CSC DANILO DOLCI)</i> .....	69
<b>Conclusions</b> .....	76
<b>List of links contained in this publication</b> .....	79
<b>Resources</b> .....	81

# Introduction

“Create a Puppet - Create Yourself. Theatre for Social Integration” (CC) is an Erasmus+ project (Key Action 2: Strategic Partnership | Adult Education) which aims to develop, test and disseminate an innovative method based on the creative approach to adult education. The method focuses on the needs of disadvantaged adult learners in order to develop social and civic skills. The choice of **theatre and the art of puppetry** was based on the extensive experience of Teatr Grodzki, the coordinator of the CC project, in the use of this specific artistic form for the education and therapy of subjects with mental and physical disabilities. Although **puppet theatre** is generally perceived as something childish, it **can be a very effective and funny way to teach adult learners how to discover their own attitudes and abilities needed for true social inclusion.**

The CC project resulted in the development of 3 main resources:

- 1. Methodological Guidelines**, which is a theoretical outline of the concept of puppetry as an educational tool;
- 2. Platform for sharing best practices**, which is a practical tool showing the main results of the national workshops with pilot groups;
- 3. Multilingual eCompendium**, which presents knowledge and experience gained by the trainers during the pilot workshops.

Teatr Grodzki presented its approach to all the CC partners during training in Scotland in December 2017 using the elements of puppetry and visual narration in adult education. After the training in Scotland, all partners tested the CC methods, modifying and developing them according to the specific needs/constraints of their target groups.

Based on further training and confirmation of experiences during the pilot workshops, partners worked together to create the **Methodological Guidelines** for the use of puppet theatre in adult education programmes for social inclusion. Partners then also worked together to create a more elaborate compendium – this publication - which is the presentation of ten different teaching processes and their tangible results.

## What is Erasmus+?

This publication, and in general the CC project, is funded by Erasmus+ programme. Erasmus+ is the European Union programme for education, training, youth and sport. It runs for seven years (2014 – 2020) and it aims to modernise education, training and youth work across Europe. It is open to education, training, youth and sport organisations across all sectors of lifelong learning, including school education, further and higher education, adult education and the youth sector. In particular, the CC project is funded under the action KA2 – Cooperation for innovation and the exchange of good practices: Strategic Partnerships for ADULT education. The actions under KA2 make it possible for organisations from different participating countries to work together, to develop, share and transfer best practices and innovative approaches in the fields of education, training and youth.

For further information about Erasmus+, please, check the following website: [https://ec.europa.eu/programmes/erasmus-plus/node\\_en](https://ec.europa.eu/programmes/erasmus-plus/node_en)

## Why this eCompendium?

This document gathers all the knowledge and experience gained by the trainers from each partner country during the pilot workshops. It describes the learning process which the pilot groups and trainers went through, enriched by the evaluation of all the parts involved. Partners documented the full process, collected data and took notes of the different approaches during the workshops. The monitoring and observations of the activities allowed the “translation” of the concrete group experience in each country into a defined teaching strategy with motivation mechanisms and clearly defined learning approaches. All the data have been gathered in order to allow the future end users to have a wide range of cases they can choose from. This will be a chance for them to implement the project learning methodology in their daily working activities with their target.

Regarding the development of the eCompendium, individual work on ten different teaching processes was carried out by all the partners: each partner wrote their own part, discussed content of the chapters and made necessary corrections on the basis of



feedback exchanged by all in the partnership. This was done under the supervision of CSC Danilo Dolci, which took care of both the final edition and the graphic design of the document.

## Arts as a method for inclusion

Social inclusion can have different meanings, depending on the context, but it is not our aim to specify and analyse all of them here. In the case of the CC project, the most important issue to be explored is the impact of the arts-based activities on socially excluded groups. Why then, art and, more specifically, puppet theatre? What does art and creative use of paper and string offer people lost in everyday reality or searching for ways to make their life better and richer?

First of all, it should be stressed that the process of including in social life those who suffer from isolation for various reasons is most often a long and difficult path through struggles and failures. To be able to successfully support excluded individuals and groups on their way towards integrating into the community, a transition space and time are needed. Social changes are always rooted in personal transformation and they also need a supportive environment – other people willing to be involved and to act. Complicated and dramatic life stories have to be revealed and retold before new ones will be built, step by step. On the other hand, certain conditions must be fulfilled to prepare society for understanding and accepting the rules of coexistence with those who are perceived as “strangers” and “outsiders”. Social inclusion must always be viewed from two sides.

Art meets all the above needs and challenges. Any creative activity is itself a demanding process, usually full of trials and errors. However, it offers excitement, deep joy and satisfaction at the same time. This is why it's easier to face and overcome difficulties and personal barriers and to struggle for change when we enjoy what we do and when we can see almost immediate results of our efforts. Being creative means to venture, to speak

with our own voice and to unveil and bring to light hidden emotions, fears and desires. Puppetry art is particularly suitable for facilitating self-expression, since the puppets perform in our name (albeit, we animate them and are fully active in the process). But this is not the end. The act of creation results in something (a piece of art, either modest or more impressive) which can be shared with others. Thus, the space for interactions and encounters opens naturally, without focusing on integration aspects.

The actors on stage (which can be anything, from a kitchen table in a Community Centre, to a couch in a hospital) make the puppet dance or fall and the spectators clap their hands and laugh or cry, as it always happens in theatre. They simply participate in a cultural event and enter a relationship with the “strangers” and “outsiders” - the performers and artists. In such a case, inclusion takes place here and now, spontaneously and even unconsciously. One more thing is particularly important to mention, when we reflect on the contribution of arts to social inclusion processes. Art, and especially theatre, enables a person to enter a “surplus reality” (to borrow the term from psychodrama), in which one can take different, sometimes even opposite, roles. Even though it all happens in the world of fiction, our experience on stage is true, not artificial. When the puppet which we created on our own struggles to stand up after falling, we ourselves gain some strength which can be used in real life. This phenomenon was fully confirmed during the pilot workshops conducted as part of the CC project in five European countries and with many different target groups. The concrete examples of synergies between theatrical adventure experienced by workshop participants and the improvement of their self-esteem and self-confidence follow in the next chapters. The main aim of this publication is to show how exactly puppetry art can foster self-development of vulnerable adults and give them courage to cross social borders.



# Presentation of ten different teaching processes

In this chapter, each CC partner presents its own experience (context, objectives, target group, material, description of sessions, tips etc.) using the information provided with the report and supported by the results of the evaluation of the meetings and pilot sessions. In the first table of each teaching process there is a synthetic description of the pilot sessions with a specific target group and in the second table there is a case study of participants to the pilot sessions describing a successful story during the workshop.

The methodology used during the pilot sessions with the different target groups is clearly and fully presented in the Methodological Guidelines prepared by Citizens Theatre, the Scottish partner of the CC project. The Guidelines are [available here for download](#). Please have a look at them before continuing reading this publication as this will give you a clearer picture on how the CC project implemented pilot sessions in the different countries.

## Psychiatric patients (TEATR GRODZKI)

In Poland, the CC pilot workshops were organised for two different target groups of disadvantaged adult learners. One group was established in Dr. Józef Babinski Specialised Hospital in Krakow providing comprehensive services for detoxification, psychiatric and neurological treatment. Ten workshop sessions took place in the Day Care Department of the hospital (January-March 2018), where 22 patients receive treatment from Monday to Friday. They were run by Maria Schejbal - an experienced workshop leader, active in the field of puppetry art for 30 years assisted by Małgorzata Starzyńska-Majsak, theatrologist.

Prior to designing and running the workshop programme, an interview with the Head of the Department was conducted. Thus, the needs of the patients and problematic areas to be tackled were identified. The fear of taking up new challenges and changing daily routine, as well as reluctance to any kind of medication are the main problems shared by the patients. They lack self-acceptance, self-esteem, self-respect and self-determination. Apathy, weariness, isolationism, passivity and resignation dominate their lives. Also, in most cases they are not able to talk about illness.

This is why a postulate for introducing activities which support self-expression and are not based on verbal communication only was reported by the medical staff of the Department. In response to the above the specific objectives of the pilots were set. First of all, it was assumed that the current rehabilitation programme of the Day Care Department would be enriched with the new methods, never used before. Secondly, the pilots aimed to engage the patients in artistic activities and to create an attractive, yet safe, environment for individual and group work. Last but not least, the workshop programme was meant to give the patients a chance to express themselves and make one step forward towards solving personal problems.

Supporting therapeutic and educational processes carried out in the hospital was expected as the main result of the pilots. In particular, it was envisaged that participation in the puppetry workshop would help the patients to bring out and face what is hidden and unconscious. The use of a self-made puppet was foreseen as the main success factor in this process.



<b>Name of the organisation / country</b>	Bielskie Stowarzyszenie Artystyczne TEATR GRODZKI, Poland
<b>Title of the workshop</b>	<b><u>Psychiatric patients</u></b>
<b>Implementation context</b>	The workshop programme was designed and implemented in cooperation with the Dr. Józef Babinski Specialised Hospital in Krakow, at the Day Care Department.
<b>Target group</b>	Psychiatric patients suffering from severe mental disorders like schizophrenia, bipolar disorder, depression, dementia
<b>Workshop objectives</b>	The main aim of this specific workshop session was to develop theatrical stories based on personal experience/emotional problems of the patients.
<b>Materials</b>	Brown paper, string, pieces of fabric, found objects
<b>Description of the sessions /presentation of specific technique which proved to be a good practice</b>	The workshop cycle in the hospital followed in general the teaching programme described in the Methodological Guidelines. However, some new exercises and techniques were introduced, while some of the above mentioned methods were not used. Below, there is a description of a method invented specifically for the group of psychiatric patients. One of the ten puppetry sessions conducted in the hospital was devoted to independent creation of an object representing the obstacle which the patients (their puppets) faced in everyday life. Most of the participants got very engaged in performing this task. However, for some of them it was too “abstract”. They did not know

how to start and approach the goal. They needed more tips and explanation on what such an obstacle could be.

It was, for example, a simple paper frame which could become a window, a swing or a cage for the puppet. Someone else placed his paper figure on a symbolic representation of an island and another patient made a head of a green crocodile. There was also a mountain constructed out of chairs and fabric blocking the way of the puppet. Another character was simply holding a small piece of red fabric and kept raising it up to stop anyone approaching. One of the participants covered his puppet with a big sheet of paper letting only small parts of its body stick out. One of the puppets got her hands tied to her head and another one was standing in front of the wall.

Thus, the stories started to appear and the group managed to stage two of them. The participants were divided in two sub-groups which worked independently. One group focused on the puppet trying to climb the mountain, and another was working with the paper girl and her frame. The working process of the first group went rather smoothly and calmly, while the second team struggled with difficult emotions and high levels of tension. In their case the action on stage was too close to reality. The actors tried to precisely recreate what happened in the past to the patient, who played the main role, animating her puppet. This proved to be too hard for her, so it was necessary to change the plot.

	A more symbolic and general representation of this personal story was required and its author decided to step out of the play and stay in the audience.
<b>Tips by the trainers</b>	The technique described above proved to be very effective in encouraging participants to tackle the problematic areas of their lives. According to what they said this particular experience highly contributed to their self-cognition and self-development. However, it was also visible that some of them were deeply moved and even shocked by bringing to light painful and dramatic situations and feelings. This is why the trainers who decide to use this technique should pay special attention to the group dynamics and support those who need more care.
<b>Results</b>	The patients expressed their difficult feelings and were able to face them through theatrical activities. This was assessed by the medical staff of the hospital as an important cognitive benefit.
<b>Title of the case study</b>	Creation of the puppet
<b>Organisation / Country</b>	Bielskie Stowarzyszenie Artystyczne Teatr Grodzki, Poland
<b>Description of the specific need / Story background</b>	“Y” (male, aged 48) was admitted to the Day Care Department when the puppetry classes had been already conducted. From the very beginning he showed negative attitude towards treatment and openly declared that he would leave. However, he decided to stay for a few days and he also participated in one of the CC pilot workshops. He got engaged in the exercises proposed and actively

	<p>took part in staging a puppetry scene. This kind of activity was attractive for him, since he used to perform in a cabaret and he was involved in different artistic activities in the past. He is a painter and writer and used to organise various cultural events and happenings.</p>
<p><b>Description of relevant workshop activities</b></p>	<p>When “Y” joined the group all the participants already had their self-made paper puppets. There were also many figures created by patients who had left the group. However, “Y” did not want to use any of the existing puppet characters and decided to make his own one. Creation of the paper puppet turned out to be very important for “Y”. He put a lot of effort in to making a marionette – a much more complicated structure than the ones made by the others in the group. He worked on his puppet during his spare time and even contacted a local puppet theatre to explore the secrets of puppet making craft. Since he had never worked with puppets before, it was a new and challenging experience for him.</p>
<p><b>Lesson learned</b></p>	<p>The case described above shows the power and developmental potential of the puppet making adventure. As “Y” openly declared, it was the puppetry experience, which made him stay at the hospital and continue therapy.</p>

### **Strong aspects of the teaching process**

- The workshops were a new and complementary therapy/self-development offer in the Day Care Department and thus they served as an effective motivational mechanism for the patients;
- The majority of participants enjoyed manual work and creating their own puppet;
- The workshops were anticipated by patients and according to what they said – very much appreciated and attractive. For the psychiatric patients it is something very important to get engaged and active, since passivity and inertia are their main problems;
- In spite of all the difficulties specified below, the positive therapeutic effect on patients was visible.

### **Weak aspects of the teaching process**

- Constant rotation of the participants was one of the main problems which had a bad influence on group dynamics;
- Working with the puppets and performing did arouse high emotions among workshop participants, which led to problematic situations in some cases;
- For some patients specific tasks proved to be too difficult or boring/not appropriate, so they got discouraged;
- A few patients, interested in creative work and theatre rejected puppetry art as something childish and silly.

## **Long-term unemployed people (TEATR GRODZKI)**

In Poland the second group was established in the Centre of Social Integration in Bielsko-Biala which provides a complex support programme for long-term unemployed people. Five workshop sessions took place in the centre (March-April 2018), for 10 participants. They were run by Iwona Kusak, an experienced drama leader, introduced to puppetry art only recently assisted by Jolanta Kajmowicz-Sopicka, CC project coordinator and Agnieszka Masiewicz, psychologist at Center of Social Integration.

Prior to designing and running the workshop programme, an interview with the Centre staff was conducted. Thus, the problematic areas to be tackled and needs of the users were identified. A low level of their self-esteem was recognised as the main deficiency, together with poor self-confidence and lack of assertiveness. Another difficulty shared by the long-term unemployed was also pointed out – they are not able to value their work and do not believe that it could be valuable for others. Moreover, they find it difficult to specify what exactly they need and expect. Since they have been unemployed for many years, they become helpless and are not able to express their needs and feelings.

In response to the above, the specific objectives of the pilot workshops were set. First of all, the workshops aimed at empowering the participants, in particular at strengthening their sense of self-agency, self-confidence in social situations and sense of effectiveness



of their own actions. It was also crucial to train social skills, mostly those which matter for prospective employment, including readiness for cooperation.

The latter is especially important for people who are planning to enter the job market and have no sufficient communication and cooperation skills. Another goal of the workshops was to encourage creativity and self-expression needed for breaking social isolation.

The following results of the workshops were foreseen:

- Creation of a safe environment for sharing, peer-learning and building relationships in the group;
- Better understanding and recognition of own capabilities and potential to be practically used by participants in everyday life;
- Changes in participants' attitude towards life in terms of being more open and willing to take up new educational and vocational challenges.



<b>Name of the organisation / country</b>	Bielskie Stowarzyszenie Artystyczne Teatr Grodzki, Poland
<b>Title of the workshop</b>	<b><u>Long-term unemployed people</u></b>
<b>Implementation context</b>	The workshop programme was designed and implemented in cooperation with the Centre of Social Integration, a shelter enterprise, run by The Teatr Grodzki Foundation in Bielsko-Biala.
<b>Target group</b>	Long-term unemployed people of mixed ages, dealing with difficult lives and family situations, most of them affected by poverty, some struggling with addiction.
<b>Workshop objectives</b>	The main aim of this specific workshop session was to solve a crisis situation, when half of the group had to be replaced by new people. The leader had to manage group dynamics and to find an appropriate way of bringing together the needs and expectations of the existing group members and the newcomers. Her goal was to ensure smooth continuity of the working process.
<b>Materials</b>	Brown paper, string, pieces of fabric, found objects
<b>Description of the sessions /presentation of specific technique which proved to be a good practice</b>	The workshop cycle in the centre followed in general the teaching programme described in the Methodological Guidelines. However, not all the exercises and techniques were introduced, due to the relatively short time of implementation and changes in the composition of the group. The leader did not use any psychodrama-related methods, but she proposed instead a number of warm-up games and energizers at the beginning of each session.

	<p>In the middle of the working process a few people left and new participants joined in. At that moment all the puppets were ready, their identities were given, and their stories told. There was no time to repeat the process of puppet creation with the new members of the group, so the leaders proposed they ADOPT the puppets made by the participants who left. It was kind of an experiment which worked perfectly in this difficult situation. New people, without much hesitation, chose puppets for themselves and transformed them into new characters. The puppets got new clothing and characteristic attributes, which was sufficient for the participants to establish true relationships with them.</p>
<p><b>Tips by the trainers</b></p>	<p>“Adoption of the puppet” is a very useful technique, when we deal with frequent rotation of workshop participants. Even though an independent creation of the character by each member of the group is valuable and meaningful itself, sometimes it might be better for the group dynamics and time issues to use the figures already made and “abandoned”, when newcomers appear. Still, they have a chance to work manually on their puppets and personalise them in their own way. At the same time, it is good for existing members of the group to support new members. Thus, cooperation and mutual understanding between participants can be naturally initiated.</p>
<p><b>Results</b></p>	<p>“Adoption of the puppet” contributed to the smooth continuation of the working process in a crisis situation. In particular, it solved the timing problem and also strengthened the group cohesion. It was a practical and fruitful way of involving new participants in the workshop activities.</p>

<b>Title of the case study</b>	Supportive puppets
<b>Organisation / Country</b>	Bielskie Stowarzyszenie Artystyczne TEATR GRODZKI, Poland
<b>Description of the specific need / Story background</b>	“X” (female, aged 46) was the most involved and active participant of the pilot workshops from the beginning. Her personal situation was very difficult at that moment due to her father’s recent death, her own psychiatric problems and long-term unemployment experience. According to her own words, she was at a crossroads.
<b>Description of relevant workshop activities</b>	“X” did not miss any workshop sessions and was very enthusiastic about her puppetry adventure. Since she has skills as a tailor, she was very devoted to “dressing” her puppet which resulted in her creating a very neat and impressive character. She also actively participated in drafting the scenario of the final scene and in finding the appropriate space and actions for her puppet in the performance. The female character (her alter ego) was presented on stage as an isolated person, going away from other people (puppets) and withdrawing to her private space all the time. However, the puppet was finally able to overcome her own resistance and joined the group of other characters. In the end she was happily dancing with them. “X” was deeply moved by the story she had created together with other participants.
<b>Lesson learned</b>	In the case of “X”, the puppetry workshops proved to be a truly transformative experience. As she declared herself, thanks to the workshops she discovered and faced unconscious fears and hidden emotions. She

realised that, just like her puppet, who was not able to trust people, she also had recently felt her grief and only now was ready for a new life. In fact, shortly after completing the workshops, she left the Centre of Social Integration and accepted a job in a Day Care Centre which was offered to her.

It is worth quoting her reflection on the CC workshop experience, since it shows the direct impact of working with puppets on a disadvantaged adult:

*“The final presentation of our puppet play gave me hope and faith in a happy ending of my life situation. Being accepted and appreciated by the other group members was very encouraging and supportive. Thanks to the creation of my puppet I discovered new strength and resources in myself. It helped me to build relations with people”.*

### **Strong aspects of the teaching processes**

- The workshops highly contributed to integration of participants who work together in the centre every day. However, in this new context of creative activities, they had a chance to build deeper relations and get to know each other better. This had a positive impact on their working environment, too. The participants declared that they would like to continue workshops and even had some specific ideas on how and where to organise them after the project completion.
- Thanks to the workshops, the participants experienced a true sense of empowerment. Especially, while playing the role of a director and deciding about the shape of the performance. They had a chance to make decisions and influence the artistic process.
- Concluding the workshop cycle with the final presentation played a crucial role in reinforcing participants and was a strong motivation factor.

For some people it was a real challenge but everybody managed to overcome stress and fears and performed in front of the audience.

- The workshops had a positive impact on the centre staff and their work too.



Their observations of the group involved in puppetry actions proved to be a valuable source of information and knowledge about participants.

### **Weak aspects of the teaching processes**

- The CC approach is not equally suitable for empowering individual participants. Some of them cannot fully benefit from it due to personal limitations.
- Working in sub-groups on individual puppet scenes proved to be the most tiring and difficult part of the process for participants. Since it requires rehearsing (repeating) and reaching a compromise, it is sometimes discouraging for the group members. Also, the imposed structure of this stage of the workshops is something that certain people don't like and can hardly accept.

Perhaps they would prefer to have a choice and to be able to work individually (to animate the puppet and create the scene on their own).

- The duration of the workshop cycle could be longer to ensure more relaxed working and integration process and to avoid stress and tension before the final presentation.
- Conflicts of interests occurred between implementation of the workshops included in the re-adaptation programme of the centre and current working duties of participants. The latter were sometimes given priority over theatrical activities which resulted in a high level of rotation in the group.

## **Women facing social and geographical obstacles (KNOW&CAN)**

The first pilot workshop done in Bulgaria took place at Peter Beron High School, Pernik, Bulgaria on the 21st of April 2018. The training was run by two representatives of Know and Can Association: Lora Yoncheva and Romyana Shalamanova, trainers with many years of experience in the field of non-formal education. That is why they were chosen to do the pilot workshops in Bulgaria.

The participants consisted of 16 women: people facing social and geographical obstacles,

looking for a job, willing to find their professional path and NEETs (young people Not in Education, Employment or Training). The main obstacles that were found among the people in the group were connected with geographical distance and economic difficulties. Their main needs included motivation to find a job and to find ways to solve their problems.

The main learning objectives of the workshop were as follows:

- To show participants the new method and the different ways in which it can be used in their lives and future personal and professional development;
- To help participants improve the quality of their lives by finding a new way of problem-solving;

The main expected results were for the participants to increase their self-esteem and creativeness in the process of decision-making and problem-solving. Another important and expected result was for the participants to become more motivated to increase the quality of their lives and find their professional path. The final expected result was to increase the awareness regarding the puppetry methods which can be used in different social situations and with different target groups.

<b>Name of the organisation / country</b>	Know and Can Association, Bulgaria
<b>Title of the workshop</b>	<b><u>Women facing social and geographical obstacles</u></b>
<b>Implementation context</b>	The workshop took place in a school because this kind of building offers a creative atmosphere where people could feel comfortable. The workshop was conducted on a Saturday because there were no students in the school and all rooms could be used.
<b>Target group</b>	The participants consisted of 16 women: people facing social and geographical obstacles, looking for a job, willing to find their professional path and NEETs.

<b>Workshop objectives</b>	<ul style="list-style-type: none"> <li>- Help the target group building its self-confidence;</li> <li>- Motivate the target group to find job and education;</li> <li>- Show the target group non-standard ways of problem-solving;</li> <li>- Make the puppetry method more popular among the target group</li> <li>- To test the method, receive feedback by the participants and improve its future implementation</li> </ul>
<b>Materials</b>	<p>Scissors, paper (wrapping paper, coloured paper, flip charts), string, coloured pencils, markers, wool, glue, tape.</p>
<b>Description of the sessions /presentation of specific technique which proved to be a good practice</b>	<p>The workshop sessions are described in details in the Methodological Guidelines. There were two sessions which can be stated as a good practice: the puppet-making process and the reflection session afterwards. The puppet-making process made the participants feel at ease and comfortable which made them more responsive and talkative during the reflection session afterwards. Before the puppet-making, at the beginning of the training, when the trainers did some warm-up exercises, some of the participants were a little bit reserved which is absolutely normal, having in mind they didn't know the trainers and puppetry art was new to them. After the creation of the puppets, all of the participants started talking more and were willing to share their feelings with the others which happened during the reflection sessions. The participants stated that they felt very relaxed and thought about their childhood. During the reflection session all of the</p>

	<p>participants wanted to share their feelings and some of them told some stories from their childhood. From this moment on, everyone was more open for the following activities and sharing. In this sense, the puppet-making can be stated as a practices which, via manual work, makes people more willing to share and communicate. Therefore, this activity can be used as a technique for social inclusion and integration of vulnerable groups. It can also be used as a warm-up, ice-breaking or team-building activity in trainings which are not connected with puppetry.</p>
<b>Tips by the trainers</b>	<p>Adapt each training to the specific needs of the target group. Each group (even person) has its own needs so communicate with them before the training: ask them about their needs, fears, expectations and background. In this way you can adapt some of the activities to their needs. Otherwise, some participants can feel bored, confused, offended or isolated.</p>
<b>Results</b>	<p>The people from the target group became more confident in themselves;  The target group is now willing and feeling motivated to find jobs and/or education to empower itself;  The target group really enjoyed the method and is now willing to use it in everyday life;  The method was evaluated by the trainers and target groups and the feedback was taken in order to improve the method.</p>
<b>Title of the case study</b>	<p>Creation of personalities for the puppets by people with deviant behaviour</p>

<b>Organisation / Country</b>	Know and Can Association, Bulgaria
<b>Description of the specific need / Story background</b>	“A” is a woman in her 20’s who is willing to improve not only the quality of her life but has the need to help people in need. She was very active during the whole workshop.
<b>Description of relevant workshop activities</b>	After creating the puppets, the participants were asked to introduce their puppets and ‘give them life’. “A” introduced her puppet as a child with good heart but with deviant behaviour which leads to this child’s social isolation. The trainers cannot say for sure if this woman was reflecting on herself or if she was thinking of someone she knew but they were sure that she was talking about a specific person (or people) she was willing to help. She started talking to the puppet and told it that everything with it will be alright and that its deviant behaviour won’t help it. The trainers noticed personal transformation in this participant and willingness to help a person in need (or maybe herself).
<b>Lesson learned</b>	This case is important to highlight the willingness of the individual to help people in need and to try to understand why they faced such problems. This is a good example that the puppetry can be used as a therapy for people with different social or personal problems.

### **Strong aspects of the teaching process**

The main strong points of the training that were marked both by the participants and trainers were as follows:

- Therapeutic manner of doing things
- Openness to everything and everyone
- User-friendliness
- Playful activities
- Simple activities with strong meaning

- Relaxing activities
- Friendly atmosphere
- Creative atmosphere

These strong points were stated both by the trainers and trainees. Everyone stated that the simplicity of activities inspired them to be more creative and willing to find non-standard solutions for improving their lives.

Weak aspects of the teaching process

Each training has to be adapted to the specific needs of the target group that it will be implemented with. Some participants are good in manual work and prefer not to take part in the feedback sessions. Others prefer speaking or taking control over directing the theatrical plays. People with different social background react differently to different activities. That is why it is important for the trainers to know the people that they will work with before the training and think which activities are relevant: which sessions can be prolonged (for puppetry-making to be prolonged for people with physical difficulties), shortened or even excluded if needed.

## People looking for a job (KNOW&CAN)

The second workshop in Bulgaria was conducted in 48th School Joseph Kovachev, Sofia, Bulgaria on 12th of May 2018. The training was led by two members of Know and Can Association: Lora Yoncheva and Rumyana Shalamanova. They gained experience in doing trainings in puppetry during the first workshop which was designed for people from vulnerable groups.

The participants consisted of 12 people (2 men, 10 women): people from vulnerable groups, looking for a job and NEETs who needed inspiration to change the direction of their lives so to get inspired to work or study.

The main learning objectives were as follows:

- To test the new method and receive feedback from the participants in order to improve the future implementation of the project;
- To inspire people from vulnerable groups to solve their problems and be able to face



different obstacles;

The main results expected from the workshop were as follows:

- The participants to increase their motivation to solve their personal problems;
- The method to be tested and improved in the future

<b>Name of the organisation / country</b>	Know and Can Association, Bulgaria
<b>Title of the workshop</b>	<u><b>People looking for a job</b></u>
<b>Implementation context</b>	Venue: 48th School Joseph Kovachev, Sofia, Bulgaria Date: 12th of May 2018
<b>Target group</b>	People from vulnerable groups, looking for a job and NEETs. The participants were 12 people (2 men 10, women) who needed inspiration to change the direction of their lives: to get inspired to work or study.
<b>Workshop objectives</b>	<ul style="list-style-type: none"><li>- To test the new method and receive feedback from the participants in order to improve the future implementation of the project;</li><li>- To inspire the people from the vulnerable groups to solve their problems and be able to face different obstacles</li></ul>
<b>Workshop objectives</b>	Scissors, paper, string, wool

<p><b>Description of the sessions /presentation of specific technique which proved to be a good practice</b></p>	<p>The workshop sessions are described in details in the Methodological Guidelines. There was a session which can be stated as a good practice: the presentations of the plays and the follow-up discussions. Each group presented its play and there was a discussion after each play regarding the main problems and how they could be solved. The participants were able to express the problems they face in an ‘anonymous’ way. Each group made one play with different problematic situations and afterwards the group discussed what the main problem in the play was and how it was possible be solved in real life. In this way the participants had the opportunity to see their problems from another point of view and receive feedback. Some of them discovered that other people had similar problems (which was seen in the plays). This made them see that they were not the only ones who faced such social obstacles and they were not alone. In this sense, the act of playing can be used as a therapeutic method for people facing social problems but are not feeling alright to talk about it in front of other people. Therefore, it can be used as a method for social inclusion or as a way to help people express their problems even without words.</p>
<p><b>Tips by the trainers</b></p>	<p>Construct the training accordingly to the participants’ needs and communicate with them before the training</p>
<p><b>Results</b></p>	<ul style="list-style-type: none"> <li>- Second testing of the new method, receiving feedback from participants;</li> <li>- Increasing participants’ willingness and motivation to improve the quality of their lives and solve their problems</li> </ul>

<b>Title of the case study</b>	Two chairs, One heart
<b>Organisation / Country</b>	Know and Can Association, Bulgaria
<b>Tips by the trainers</b>	“B” is a woman in her 40’s who was willing to find some kind of social change. At first, she was not very active during the workshop sessions and was very quiet. After the creation of the puppets she became more relaxed and when the game with two chairs appeared, she suddenly became very active in her need to help others.
<b>Description of relevant workshop activities</b>	During the game with the two chairs (when participants had to create a story with them), one of the trainers put the second chair on the floor not standing on its feet but on its backrest. “B” immediately stood up and set out the chair on its feet. When asked why she did that, the participant said the chair looked like someone who had fallen on the floor and if we see such a person, we have to lift them up.
<b>Lesson learned</b>	The lesson learned here is that the puppetry training techniques can be used for social inclusion and helping people in need not only in the puppetry context but in different social situations. There is a space for everybody and everyone should be included. If anyone needs help, we should help them.

### **Strong aspects of the teaching process**

- Applicable for different target groups
- Open atmosphere
- Opportunity to discuss without being judged
- Positive attitude
- Safe atmosphere where everyone can express themselves
- Non-standard methods
- Psychological approach

The activities as a whole are easy to be done by people with different social background. The participants stated they felt comfortable and really enjoyed the activities. The training boosted their creativity and made them feel comfortable and willing to express themselves. The manual work made everyone feel at ease.

Weak aspects of the teaching process

The reflection and feedback sessions have to be done very carefully because some participants can feel uncomfortable during these sessions. Moreover, the participants who don't want to share their experience and feelings should not be forced to do it. On the other hand, there are some participants willing to express themselves too much which can be very time-consuming. That is why the trainer should be careful for the timing and time management should be applied to these sessions. The trainers have to allow everyone willing to speak to have the opportunity to do it but at the same time the rules for timing should be respected.

## **Women undergoing alternative measures to custody (CITIZENS THEATRE)**

These pilot sessions were based in Glasgow, Scotland. There were 15 participants and the workshop programme ran during April - May 2018. These pilot workshops were run by Elly Goodman and Carly McCaig, who both work for the Citizens Theatre. Elly has been working in community theatre for over 25 years. She specialises in working with vulnerable groups of adults and particularly women. She also specialises in arts within the criminal justice system. Carly has been working in a theatre setting for 10 years. She specialises in working with vulnerable women and care-experienced young people.

The 218 Service is part of **Turning Point Scotland** and provides an alternative to custody for women in the criminal justice system. The service offers programmes of intensive support and group work to empower women to address the root causes of their offending. It has a 12-bed residential unit and a Community Engagement Service for women who still reside

in the community. Many of the women who are referred to the 218 Service will have a range of complex needs such as addiction, mental health, physical health, trauma, chronic low self-esteem as well as social isolation.

To fully understand the needs of the group, there were meetings which took place with the group leader before the workshop programme began and a visit to the workshop venue took place. Many of the women had a range of complex needs such as addiction, poor mental health, poor physical health, trauma, chronic low self-esteem, as well as social isolation.

It was agreed to complement their group work programme within the 218 Service, the group members would benefit from activities that would develop their self-confidence and offer a period of respite from their busy routines within the centre. Much of the women's days are filled with group work and therapy sessions. A workshop programme was planned with this in mind.

It was envisaged that, after participating in the workshop programme, group members would feel more empowered to make positive decisions in their lives and be more able to articulate their feelings.



<b>Name of the organisation / country</b>	Citizens Theatre, Scotland
<b>Name of the organisation / country</b>	<b><u>Women undergoing alternative measures to custody</u></b>
<b>Implementation context</b>	The workshop programme was created in partnership with 218 Women's Service, based in Glasgow, Scotland.
<b>Implementation context</b>	The 218 Service is part of Turning Point Scotland and provides an alternative to custody for women in the criminal justice system. Many of the women who are referred to the 218 Service will have a range of complex needs such as addiction, mental health, physical health, trauma, chronic low self-esteem as well as social isolation.
<b>Workshop objectives</b>	The objective was to develop self-confidence and offer respite from the packed programme of workshops and therapy sessions at the 218 Centre.
<b>Materials</b>	Rolls of brown paper, strings, scissors, coloured tissue paper and coloured string
<b>Description of the sessions /presentation of specific technique which proved to be a good practice</b>	There were seven sessions in total with this group. The trainers had not met any of the women in advance of session one. At first there was a sense of suspicion and a negative atmosphere in the room, so the trainers quickly introduced a fun, playful activity which explored paper and its many uses. Everyone was encouraged to make a paper aeroplane and write wishes inside the fold before sending it flying across the room. The participants were then encouraged to make anything they wanted out of brown paper. This yielded good results. The instant



gratification of making something with a finished result meant that people began to let their guard down and start to enjoy the session. Everyone made something; from a large hat, to an eagle sat on a nest of eggs.

It was decided, with this group, to show an example of a puppet in advance of the making task. Usually this would not be done and the group would work through this process together, finding out more as the task progresses. However, due to the sceptical and suspicious initial reactions within the group, the trainers decided this was the correct approach, in order to gain the trust of the group members. Once the making process was fully underway, the group began to respond positively and thoroughly enjoyed the creation of the puppets.

Although the development of the storylines was a difficult task for the participants, they did eventually create meaningful stories which were metaphors of their own situations. The stories were further developed when musical soundtracks were added. The use of music and the ownership of this by group members was a particularly successful aspect of the methodology used with this group.

During session six new materials were introduced to the group (silver foil, red material and large sheets of cardboard). The aim was to create a landscape and build the world which the puppet inhabits. This was embraced by the women and they enjoyed adding to the worlds that had been created

<p><b>Tips by the trainers</b></p>	<p>When running sessions where there is no previous relationship between the participants and the trainers, it is a good idea to begin with fun, ice-breaker activities to gain trust and create a safe working environment.</p> <p>If a group responds positively to a specific activity (such as adding embellishments to puppets) allow as much time as possible for people to complete this task. This group made it clear what they did and did not like, so greater focus was put on spending time on the activities that people enjoyed most.</p> <p>If working with a group that struggles to come up with creative ideas, offer suggestions as a starting off point for participants and encourage a group discussion. This group found 'bouncing' ideas around in a group discussion to be a fruitful method</p>
<p><b>Results</b></p>	<p>A final performance took place during Session Seven, with a busy audience of supportive people. The women, although they struggled at times during the process, managed to create meaningful scenes and perform them to an audience. This was a huge success for them</p>
<p><b>Title of the case study</b></p>	<p>Personalising a puppet</p>
<p><b>Organisation / Country</b></p>	<p>Citizens Theatre, Glasgow, Scotland</p>
<p><b>Description of the specific need / Story background</b></p>	<p>"C" came into one of the sessions with quite a negative attitude. She was introduced to a range of materials which could be used to add personality to the puppets. She soon became absorbed in transforming her puppet which distracted her from the mood she was originally in. "C" was drawn to a ball of red string and worked out</p>

	<p>a technique to make a hair weave which she became very focused on. Once she had added red hair her puppet took on a whole new character. She was happy with her efforts and continued the rest of the session in a positive way</p>
<p><b>Description of relevant workshop activities</b></p>	<p>As well as having regular brown paper as a material for making puppets, Citizens Theatre trainers found that additional materials such as colourful tissue paper and colourful string were well received by the participants. People enjoyed personalising their puppets. This helped people to feel like their puppets truly were an alter-ego of themselves</p>
<p><b>Description of relevant workshop activities</b></p>	<p>In the case of “C”, something was needed to encourage a more positive attitude during a particular session. She responded to the challenge of how to add embellishments to make her puppet more like “her” and this helped her to connect with her puppet and also the tasks of the group that day</p>

### **Strong aspects of the teaching process**

The making of the puppets was particularly successful with this group because it created a sense of community. Conversation flowed throughout this process. It gave the women some respite from their detoxification programme. They were able to discuss other subjects outside of the recovery forum and meaningful conversations were shared during this time. The participants chose their own soundtracks to accompany the live performance. The women enjoyed this part of the process and had strong opinions about which music was appropriate for each scene. This helped them to work confidently towards a live performance.

### **Weak aspects of the teaching process**

When the women were tasked with creating a storyline for their puppets, they struggled to do this successfully. This required creative thinking, negotiation and compromise. Many women were not able to fully contribute to this part of the process. The educators had to heavily steer this element of the workshop programme.

Psychodrama techniques were not able to be carried out with this group. The trainers felt it would be inappropriate to deeply explore aspects of the women's personal lives when they were so vulnerable. Instead, metaphors of their lives/hopes and dreams were presented to the group for discussion and experimentation. If more time had been spent with the group in advance of running the CC workshops, the trainers may have felt more comfortable to introduce the psychodrama techniques, as the participants would have had more of a connection with the trainers.

As with all of the pilot workshop groups, the attendance of participants was sporadic. New members joined the group at various stages and women who had attended one week were not there the next. This was problematic and the trainers had to spread themselves thinly to ensure everyone was fully engaged.



# Working with asylum seekers/refugees (CITIZENS THEATRE)

The second pilot sessions were held at **Bridging the Gap** group, based in Gorbals area of Glasgow, Scotland. There were 25 participants and the workshop programme ran during January – February 2018.

This group of adults were part of a drop-in group that meets during the day in a socially deprived area of Glasgow. The majority of the group members are asylum seekers/refugees, who have been housed in the local area. The rest of the group is comprised of adults who live locally. Some are single parents, a couple have learning disabilities and many of them attend to get assistance with housing/Home Office/ benefits issues. For the majority, their attendance is also about receiving a free hot meal.

These pilot workshops were run by Neil Packham and Louise Brown from the Citizens Theatre. Neil originally trained as an actor and has been working in a community theatre setting for over 28 years. He specialises in working with vulnerable adults, prisoners and people in recovery. Louise has been working in the theatre industry for over 20 years. She has been a performer and a workshop facilitator. She has used puppets in a performance context before. She specialises in working with children and adults with additional support needs.

To fully understand the needs of the group, there were meetings which took place with the group leader before the workshop programme began and a visit to the workshop venue took place.

It was agreed the group members would benefit from fun activities that would develop their social interactions and self-confidence. It was also hoped that the workshops could assist with developing English language skills for some of the participants. A workshop programme was planned with this in mind.

It was envisaged that, after participating in the workshop programme, group members would have further developed relationships with others in the group and that those less

<b>Name of the organisation / country</b>	Citizens Theatre, Scotland
<b>Title of the workshop</b>	<u>Working with asylum seekers/refugees</u>
<b>Implementation context</b>	The workshop was created in partnership with Bridging the Gap community group, based in Gorbals in Glasgow, Scotland.
<b>Target group</b>	The majority of the group members are asylum seekers / refugees, who have been housed in the local area. The rest of the group is comprised of adults who live locally. Some are single parents, a couple have learning disabilities and many of them attend to get assistance with housing/ Home Office/ benefits issues. For the majority, their attendance is also about receiving a free hot meal.
<b>Workshop objectives</b>	<ul style="list-style-type: none"><li>• The group members will benefit from fun activities that would develop their social interactions and self-confidence</li><li>• The workshops can assist with developing English language skills for asylum seekers/refugees</li><li>• Group members will have further developed relationships with others in the group</li></ul>



<b>Materials</b>	Rolls of brown paper, string, scissors and coloured tissue paper.
<b>Description of the sessions /presentation of specific technique which proved to be a good practice</b>	<p>The environment these sessions took place in was busy, noisy and with many unrelated activities all happening at once in the workshop room. The group worked within a drop-in format, so participants would arrive at various points during the session and often had to leave before the end of the allotted time slot.</p> <p>With these factors in mind, the teaching programme which was adopted by the Citizens Theatre tutors required activities to be simple, short and offer immediate satisfaction for participants. Many of the activities described in the Methodological Guidelines were carried out. However, activities which required a great deal of focus and individual contributions towards a larger group discussion (such as the 'Path' activity described in the Methodological Guidelines) were not able to be carried out.</p> <p>Much of the focus during the first three sessions was towards making the puppets and exploring who they were and their personalities. Many one-to-one discussions took place with participants, rather than whole group discussions, to explore each participant's relationship with their puppet creation.</p> <p>By Session Four, it had become clear that a live performance, in front of an audience, was not suitable for this group. A group member had suggested the</p>

creation of a **film** instead. This would allow scenes to be filmed as and when they were ready. Everyone agreed this was a good solution. With this decided, participants identified three areas within the room for the filming to take place in; the kitchen area, the children's play area and an area with tables and chairs. The focus of the participants then switched to creating stories that could be acted out in each of these areas, using puppetry.

Sub-groups were created, and stories were developed. The stories were kept simple to allow everyone in the group to join in effectively (there were many different languages spoken within each group).

During Session Five, each scene was filmed. However, there were last minute changes to the sub-groups, due to people being absent. Puppets were 'adopted' by new sub-group members. This was all managed swiftly and everyone was willing and helpful to do whatever they could to make it work.

Three scenes were filmed successfully, and this footage was then edited to create one **film**.

### Tips by the trainers

In a busy environment, it is essential that you have plenty of pre-cut sheets of paper and lengths of pre-cut string. There isn't time during the session to do this.

It is essential, when working with a large group of people, that there are at least two educators

	<p>delivering the sessions. Some participants manage the making process independently, but many require help until they fully understand the process. A few people struggle with the tightening and tying of the string. It is also important that the trainer does not take over the making process. The puppets should be made by the participants, with guidance from the educators.</p> <p>When working with a large group of people (in this case there were 25 participants), it is imperative that the puppets are stored in a way which makes it easy to know who they belong to. Each puppet was labelled at the base of the 'neck' with its owner's initials.</p> <p>There were many different languages spoken by the group members and not all of them were fluent in English, so communication proved difficult at times. In this situation activities that focused on 'doing' rather than 'talking' helped the participants to achieve their goal.</p> <p>The filming of the scenes, using the group's environment and familiar objects, is a potentially satisfying alternative form of culmination, rather</p>
<b>Results</b>	<p>This large, ethnically diverse group of adults, many of whom spoke with limited English, was able to successfully create puppets and work collaboratively to perform scenes that were filmed.</p>

	The choice of filming the final scenes rather than performing live resulted in a successful culmination for all involved.
<b>Title of the case study</b>	Creating an escape from everyday life
<b>Organisation / Country</b>	Citizens Theatre, Glasgow, Scotland
<b>Description of the specific need / Story background</b>	<p>“R” was a woman in her 50s. She participated in the Bridging the Gap Pilot Workshops. She was someone who worked diligently on her own. She got lost in the process of making her puppet. She came to all the sessions and contributed well to the group tasks and rehearsals of the scenes.</p> <p>When asked if her puppet reminded her of anybody, without hesitation, she said herself. She said that she was like a puppet in her domestic situation and that she was pulled in many different directions by her family. She commented that the puppetry activities were therapeutic to her. She lost herself in the making process and she said it gave her a sense of release. She told the trainers that during the puppet sessions, she felt that she didn't have to be responsible for everyone else, as she does at home.</p>
<b>Description of relevant workshop activities</b>	This participant was looking for a space and dedicated time to herself, so she could explore her own position within her family and her life. The time she spent making her puppet and discovering who her puppet was became valuable to her.

	She allowed herself to channel her inner frustrations and see them through her puppet.
<b>Lesson learned</b>	<p>This case study is a good example of how the CC process can unlock people's creativity and give them permission to "play" in a safe, non-judgemental environment.</p> <p>For "R" the simple process of being given this time, space and guidance was hugely therapeutic. We must not underestimate how the little things can have a huge impact.</p>

### **Strong aspects of the teaching process**

Cutting the paper and string in advance into usable pieces worked very well. There would not have been enough time during the sessions to do this task and because some participants had brought their young children with them to the sessions, scissors had to be used sparingly.

Choosing to film the final presentation rather than doing a live performance was a positive decision. This resulted in a renewed excitement for participants, at a stage where they could have lost focus and enthusiasm. It was useful to have everyone working around one large configuration of tables, this helped to keep focus in a busy and chaotic environment. In general, the atmosphere that was created in the room was positive and encouraging. Everyone enjoyed the sessions and embraced the activities. A lot of good conversation was established in the room. There was a fun, playful atmosphere.

Some of the puppets were kept and reimagined for International Women's Day, a month after the initial project. Giving a strong indication of the impact they had made on the group.

### **Weak aspects of the teaching process**

Due to how busy the room was and how large the group was, it was felt that some activities were not given the time they deserved. In an ideal world, more time would be given to analysis and reflection, but this was not always achieved.

The fluctuating attendance of the group members was difficult to manage. This resulted in the time given to making the puppets being increased to allow those who had missed some of the process time to catch up. Planning the sessions in advance was difficult when you didn't know who was going to be there from week to week.

## **Retired and unemployed women (BABILONAS)**

In Lithuania Youth centre Babilonas was working with two groups of retired, unemployed and women facing other difficulties – women at a crossroad, as we called them when inviting them to participate in the CC pilot workshops. Women were of different ages, social environments and they did not know each other before. Workshops were run by “Babilonas” trainers: Arune Taunyte - designer and adult educator experienced as an expert and trainer of European and national projects of non formal education based on artistic techniques. Her psychodrama experience is also helpful working with vulnerable groups for social inclusion and Rolanda Sliazienė - trainer, lecturer and consultant in the field of youth and adult education, practitioner of non formal education and emotional intellect. Richly experienced in European and national projects based on artistic techniques also working with vulnerable groups. To better understand the needs of the group the trainers started the workshops with an exercise which enabled the participants to express their needs and expectations. The definition “women at a crossroad” was appealing to the women who were lost,



and felt uncertain about their future.

Participants mainly expressed a need to boosting their self-esteem: Some of the comments we received from the women included:

- feeling lonely
- having some fear inside
- feeling useless
- feeling emptiness and sadness
- experiencing spiritual, physical, emotional weariness
- unable to find themselves
- unable to see the meaning of life
- unsure how to be useful as a community member
- feeling unsafe in present and in future
- feeling like a stranger
- feeling depressed

The women needed to gain the trust in their own creative and social potential to be able to make changes.

Women, who decided to participate came to the workshop with different expectations. Some thought that it will be a workshop just to make a nice looking puppet, though the title of the project made others think that it could be a therapy group. At the beginning it was important to figure out the expectations of the participants and to align them with the goals of the workshops.

After completing the workshops the progress in participants' attitudes, self-esteem, creativity, growing abilities for self-analysis and acting in the group was evident.

Participating in the workshop programme, women could gain more self-confidence, they were encouraged to verbalise their problems and feelings. Their trust in their own potential was raised. Their communication and group work skills were improved.



<b>Name of the organization / country</b>	Youth Center BABILONAS, Lithuania
<b>Title of the workshop</b>	<b><u>Retired and unemployed women</u></b>
<b>Implementation context</b>	The workshop was held in partnership with Vilnius Puppet Theatre (Lithuania)
<b>Target group</b>	9 women: unemployed, divorced, retired, age 38-70
<b>Workshop objectives</b>	To introduce the vast possibilities of puppetry to the participants running the educational session at the professional puppet theatre. To prepare participants for further sessions of puppet animation
<b>Materials</b>	Different types of puppets
<b>Description of the sessions /presentation of specific technique which proved to be a good practice</b>	8 sessions took place with this target group <b>in accordance to the Methodological Guidelines, however</b> after the session of creating the puppets the next session took place at the Vilnius' Puppet Theatre. In the specific puppet theatre environment the professional puppeteer presented different types of puppets, encouraged participants to try different puppet animation techniques. The main accents present at the session were: through the puppet one can correspond with persons views, puppet helps to express the emotion and one can reduce the feeling of loneliness. Puppet becomes a symbol of personality, a metaphor, a kind of generalization. Puppet can make actions, which are more universal. Puppet can help to observe the problem from aside and to look for solutions in a minimized model of reality. So puppetry

	<p>can be one of the best ways to find out the problem solution. Through the puppet one can communicate: if a person does not dare to talk about himself, give him a puppet and let her talk. It is not embarrassing even to make a mistake – it would be the puppets mistake. Puppet can be important for art, for therapy, for perception of the world. Modern puppetry tends more to create an illusion of the problem and to seek for the solution instead of creating an illusion of a perfect motion of puppet.</p> <p>At the beginning of the following session the reflection of the Puppet Theatre session was arranged. Participants expressed their impressions: they were impressed by the devotion and professionalism of the puppeteer and they experiences a comfortable feeling that he cared about them. One was sceptical at the beginning: shall we just listen? But it happen to be so interesting and relaxing for her and for the others. One has totally changed her mind about the puppetry, which was previously a bit negative. It was very interesting to try to animate different puppets.</p>
<b>Tips by the trainers</b>	<p>The trainers recommend to visit local puppet theatres with the groups for educational sessions, if you only have charismatic puppeteer to present it. The trainers also recommend to invite, if possible, the professional puppeteer to moderate the topics for puppet performance and to give some professional advice on puppet animation.</p>



<b>Results</b>	<p>Participants got fascinated about the huge possibilities of puppetry.</p> <p>After the session at the puppet theatre participants were inspired and eager to start their puppet animation.</p>
<b>Title of the case study</b>	<p>To abruptly exchange the puppets and to help participant to create closer relationship with her own puppet</p>
<b>Organization / Country</b>	<p>Youth Center Babilonas, Lithuania</p>
<b>Description of the specific need / Story Background</b>	<p>One could feel that participant “E” was a bit skeptical about puppet making, she was not satisfied with the puppet she made:</p> <p><i>“I am used to make things of quality. I did not manage to make this puppet good as I would like to. She is not fit, she should be dressed more sophisticated..”</i></p> <p>One could feel that “E” was not admitting herself, that she was searching for some perfection, but she could not enjoy herself the way she was.</p>
<b>Description of relevant workshop activities</b>	<p>After puppets were made, after giving them character, participants sat in a circle, holding their puppets and reflected about their experience.</p> <p>At the end of reflection trainers exchanged all puppets abruptly, so that each women got a “stranger” on her</p>

	<p>lap.</p> <p>Trainer said: “what if I tell that now she is your puppet?”</p> <p>The great embarrassment among participants was evident. Some exclaimed spontaneously “No!”</p> <p>While reflecting upon this exchange one participant said that she does not know the puppet, and she would need sufficient time to get in contact, one told that every participant put her own energy to the puppet and she would like to have her puppet back. Participant “E” told that she strongly wanted her own puppet back and that she understood how precious the puppet was for her and that she saw her puppet in a different light, because at the moment she got a feeling that puppet was a part of her.</p>
<b>Lesson learned</b>	<p>It was not necessary to convince the participant “E” that her puppet was O.K. When puppets were exchanged she realised the bond between her and the puppet as her own part.</p>





# Women at a crossroad (BABILONAS)

<b>Name of the organisation / country</b>	Youth Center Babilonas, Lithuania
<b>Title of the workshop</b>	<b><u>Women at a crossroad</u></b>
<b>Implementation context</b>	The workshop was held in partnership with Vilnius Teachers' House, Lithuania.
<b>Target group</b>	11 women "at a crossroad" (unemployed, retired, divorced, facing different complicated situations in their lives, lost in finding which direction in life to take). Participants were of different age, different social surrounding.
<b>Workshop objectives</b>	Objective was to develop self-confidence and social skills, boosting the creativity and self-esteem enabling participants to re-join the active social life, to make decisions, to collaborate.
<b>Materials</b>	Rolls of brown paper, string, scissors, coloured tissue paper, pieces of different colourful fabric, post-its, flip chart and A4 paper sheets, markers
<b>Description of the sessions /presentation of specific technique which proved to be a good practice</b>	7 sessions in total were held with this group of women The sessions were run in accordance to the Methodological Guidelines, however trainers used some new approaches. One session was aimed to get in closer relationship with puppet and to gain the puppet animation skills. Trainers demonstrated the technique of the puppet animation,

	<p>how 3 persons should animate one puppet. At the beginning participants were invited to make <b>simple exercises</b> for puppet animation, still only one person making movements of head and arms of the puppet:</p> <ul style="list-style-type: none"> <li>• puppets greet each other in different ways (shaking hands, raising arm and bowing head, embracing, etc.)</li> <li>• puppets create dynamic mechanism joining the common composition one by one with specific movement and sound</li> <li>• One participant “helps” her puppet to make a movement, which could be easily recognized by other participants as a simple action (combing hair; dancing, brushing teeth etc.). Another participant with her puppet joins and asks “What are you doing?” the first puppet answer should be different from her action and name different action. The second puppet makes movement named by previous puppet. Puppets change each other randomly. Participants with their puppets join whenever they feel to do this as many times as they wish.</li> </ul> <p>Gymnastic exercises for each puppet, directed by the author of the puppet were animated already by 3 other participants. Each participant as a director demonstrated or explained the movement which she wanted her puppet to produce and 3 other participants accordingly animated her puppet.</p> <p>These exercises boosted spontaneity and warmed up participants for puppet animation to a meaningful story. It also increased participant’s communication and coordination skills</p>
<p><b>Tips by the trainers</b></p>	<p>Calm background music helps to create a safe atmosphere during the group work.</p> <p>Trainers should be flexible and attentive, to find the ways</p>

	<p>which could be optimal for all the participants, who can be rather different in age, in life experience.</p> <p>The tasks for getting puppet animation skills should go increasingly more complex, to encourage participants for gradually more sophisticated puppet animation.</p> <p>The trust in creativeness of participants helps to reach surprising results</p>
<b>Results</b>	<p>Participants understood how important is to be flexible and open in communication with others. Some of them got aware that they needed to be more flexible dealing with other people. They became encouraged to reflect openly about themselves and to share. They learned a lot from each other and how important is to be aware of the variety of people, to admit, that the differences are the source of learning about oneself and the others. Workshop strengthened the social skills of participants, as puppet animation into a meaningful etude required team work: a lot of understanding, common decisions, attentiveness, patience, tolerance, coordination which are very important to rejoin the active social and professional life.</p>
<b>Title of the case study</b>	To spend quality time with your puppet
<b>Organization / Country</b>	Youth center Babilonas, Lithuania
<b>Description of the specific need / Story background</b>	<p>One could feel a big inner sadness in participant “H”, she made a puppet, but she was not satisfied with her:</p> <p><i>“I have a feeling that she is very fair, but she is somehow tense, even a bit feeble. I see her, but I do not see her connection with other people, with surrounding. She does</i></p>

	<p><i>not smile, nor laugh, nor cry, like she would be half alive. I do not know, how could she gain vitality..."</i></p> <p>"H's" relationship with her puppet was deep and reflective.</p> <p>Between the sessions she took the puppet home, changed her appearance a bit.</p> <p>After spending the quality time with her puppet during one session, after talking to her, dancing, "H's" attitude changed:</p> <p><i>"my puppet was laughing, though she is alone, very lonely... She told me, that I have tightened her neck too much.. I haven't asked why was she laughing...,we were not laughing together...but so much joy comes from her now.,</i></p> <p><i>I enjoyed that emotion of her, my relationship with my puppet has changed - I don't want to burn her any more. She is alive"</i></p> <p>It was a point, when the trainers started to observe much more vitality and self-confidence of participant "H"</p>
<p><b>Description of the specific need / Story background</b>  <b>Description of relevant workshop activities</b></p>	<p>After the session of personalizing puppets and characterizing them, during the next session the trainers asked participants to spend up to 20 min, communicating with their puppets – playing, dancing, singing, talking, discussing, or just silently staying together. It deepened the relationship with their puppets (with their "alter ego") and raised surprising new discoveries and insights. The relaxing background music was helpful during this activity</p>

## Lesson learned

In case of “H” sufficient time was needed to get to know her puppet, her “alter ego”. This communication helped her to find certain inner joy and to start gradually developing it. Other participants also discovered much more about themselves during this activity and while sharing their reflections after it.

## Strong aspects of the teaching process

As a strong point the trainers emphasise the simple technique of puppet making, the emotional relation between the puppet and the creator, the possibility to talk about oneself and others not directly, but through the puppet, providing sufficient space for reflection and feedback.

While “getting acquainted” with the puppets the trainers made each puppet to sit one by one on a chair in a circle and all the participants characterised the puppet. The creator of the puppet was the last to talk about it. The trainers recommend this way, because it helps to talk indirectly about the person who created a puppet. And, as participants reflected later, it helped them to see oneself from the outside and unexpected things were brought to the surface.

Flexibility of the method and a wide variety of techniques to use (theatrical etudes, psychodrama techniques, group building exercises, exercises boosting creativity, etc) is a strong point of the CC methodology. The trust in creativeness of participants helped to accomplish surprising results. The CC method gave participants freedom to talk about themselves and others indirectly. It strengthened the social skills of the participants. To animate puppets into a meaningful storyline it requires not only the creativity of individuals, but most of all the team work: a lot of understanding, common decisions, attentiveness, patience, tolerance, coordination etc.

### **Weak aspects of the teaching process**

The weak points were mainly related to practical issues. In the case of Babilonas the trainers had to warm up the group because participants did not know each other and to get acquainted requires additional time.

It was also a complication, that the schedule of sessions had rather long periods in between and not all the participants were able to attend all the sessions. The reintegration of the group constantly required additional time and activities.

Every single time the trainers were preparing the workshop plan one way, very often the process went a different way to how it was planned due to some emotional openness of one woman or another and it was another reason why trainers had to be very flexible and needed more time.





# Working with migrants (CSC DANILO DOLCI)

The workshops in Palermo started at the end of March 2018. The workshop sessions were conducted by Dario Ferrante, supported by Lorella Libeccio, who both attended the training course in Glasgow. Dario Ferrante is a trainer and facilitator in European projects, mainly dealing with disadvantaged target groups such as migrants, asylum seekers and young people with fewer opportunities. Lorella Libeccio is a psychologist who is actively involved in community projects.

Twelve migrants and two tutors from the asylum seekers' centres participated in the pilot workshop sessions: all male migrants from Senegal, Mali, Ivory Coast and Bangladesh. The participants came from three refugee centres in Palermo. Five workshop sessions lasting 2.5 - 3 hours each were organized on a weekly basis. One performance of a short story created by a group of participants was staged at the end of the pilot sessions in June 2018.

Working with a group of migrants was a challenge because the most obvious difficulty was the motivation of the participants. Often focused on waiting for their documents and on the slowness of bureaucracy, asylum seekers tend to lose their desire to experience new things, especially as far as art forms are concerned (as they do not have a material outgrowth). The project workshop was useful to overcome the various obstacles that refugees and asylum seekers encounter in the difficult integration phase: in addition to those related to bureaucracy, one must think of linguistic and cultural misunderstandings, discriminatory attitudes, and low openness to them. The main objective was to strengthen their self-esteem; theatre can promote new relationships based on trust and dialogue: elements that certainly affect psychological well-being and that help make the migrant an active citizen in the hosting society. A final certification system was useful in convincing migrants to complete this training opportunity.

<b>Name of the organisation / country</b>	Centro per lo Sviluppo Creativo “Danilo Dolci” (CSC), Italy
<b>Title of the workshop</b>	<b>Working with migrants</b>
<b>Implementation context</b>	The workshop sessions were held at CSC offices , held in the CSC Training Room, in collaboration with three centres welcoming migrants in Palermo.
<b>Target group</b>	Migrants and asylum seekers staying in refugee centres from Palermo city centre and province coming from Senegal, Mali, Ivory Coast and Bangladesh
<b>Workshop objectives</b>	<ul style="list-style-type: none"> <li>• To strengthen participants’ self-esteem;</li> <li>• To improve language skills;</li> <li>• To enhance the ability of working in groups</li> </ul>
<b>Materials</b>	Brown paper, string, pieces of fabric, scissors, tape, various objects present in the room, coloured paper, the “Creative Thinking” box (a bag full of different objects which CSC used for Creative Thinking workshops)
<b>Description of the sessions /presentation of specific technique which proved to be a good practice</b>	The workshop cycle at CSC Danilo Dolci office followed in general the teaching programme described in the Methodological Guidelines. The first session started with the screening of the video showing how to create your own puppet using paper and strings. After watching the video, participants and trainers sat in a circle around a collection of different materials previously arranged by The workshop cycle at CSC Danilo Dolci office followed in general the teaching programme described in the <b>Methodological Guidelines</b> . The first session started with the screening of the <b>video</b> showing how to create your own puppet using paper and strings. After watching the video, participants and trainers sat in a circle around a collection of different materials previously arranged by the trainers. Facilitators

	<p>started the <b>second session</b> with the <b>“Two chairs”</b> activity. Afterwards, the facilitators used the <b>“Chairs-Characters”</b> technique to help participants create a story. In facilitators’ opinion, this technique was appropriate to stimulate participants’ imagination then expressed in a written form, rather than verbal, so to test their writing skills. Participants used materials and objects present in the room, together with a bag full of different things and objects that CSC uses for <b>“creative thinking”</b> workshops: a sort of magic box full of strange and unusual objects. Afterwards another chair was placed in the room, this time lying upside down on the floor. For the second time, the group was asked to transform the chair into a character as done before.</p>
<p><b>Tips by the trainers</b></p>	<p>One critical point was given by the fact that the Bangla participants immediately gave a religious meaning to the creation of puppets, because in their culture creating puppets is an expression of worship and prayer. So one participant commented: <i>The other puppets are Christian as ours are not...</i> Also for some religions in Bangladesh you create a puppet to worship it but after using it for religious purposes you throw it away, so we found out that puppetry is not a valid method for the social inclusion of migrants from Bangladesh as they see the activity as connected with their religious beliefs and after creating the puppet they discarded it.</p> <p>The <b>“Two chairs”</b> activity did not work very well with this target group as the language barriers were too strong to overcome the complexity of describing feelings and emotions in the first session. Some participants were asylum seekers just arrived in Sicily or with few language skills, so the <b>“Two chairs”</b> method wasn’t that successful.</p> <p>Use <b>“Creative Thinking”</b> techniques. Participants used materials and objects which were in the room, together with a bag full of different things and objects that CSC uses</p>

	<p>for <b>“creative thinking”</b> activities. It is a sort of magic box full of strange and unusual objects. These tools are very helpful to stimulate participants’ imagination and participation</p>
<b>Results</b>	<p>The participants improved their language skills and ability to express themselves in public. Self-confidence and curiosity were also developed. A final performance engaged the participants in new situations and gave them immense satisfaction as the audience really enjoyed the performance. Puppetry promoted new relationships based on trust and dialogue: elements that certainly affected the psychological well-being of the participants and helped make migrants active citizens in the hosting society.</p>
<b>Title of the case study</b>	“S” the leader
<b>Organization / Country</b>	Centro per lo Sviluppo Creativo “Danilo Dolci”, Italy
<b>Description of the specific need / Story background</b>	<p>“S” (male, aged 20) was the most involved and active participant of the pilot workshops from the beginning. His personal story is common to many asylum seekers: a long and hard journey to reach Europe through Libya on a boat risking his life. “S” is now hosted in an asylum seekers centre right outside Palermo.</p>
<b>Description of relevant workshop activities</b>	<p>“S” did not miss any workshop sessions and was very enthusiastic about the puppetry adventure. He also actively participated in drafting the scenario of the final scene and inspired all other participants taking</p>

the lead for drafting the final version of the story. “S” also contributed to the creation of the many props used in the final performance: a football pitch, goals and objects for describing the development of the story.

### **Lesson learned**

“S” used this experience to widen his horizons: he wants to keep participating in training opportunities offered by CSC Danilo Dolci. This means that new and innovative methods of training can trigger migrants’ will of participating in learning activities which can help them in their social inclusion path. It is also clear that puppetry must be used in a very conscious way as migrants have special needs for cultural mediation and it can be easy to “cause offense” due to their religious beliefs and creed.

### **Strong aspects of the teaching process**

The puppets creation is definitely the most appealing technique to get the attention of the participants and guarantee their constant engagement. The strong point was the creation of puppets because it was funny. The general advantages of puppet art as an educational method were the following:

- Easier to communicate with others: fighting shyness and isolation
- Better identification and imitation skills
- Better expression of feelings and emotions
- Better language skills: speaking fluently, using new words
- Creativity: storytelling
- Team building.

In Italy for example, puppetry could be a nice method to help migrants learn Italian and increase their language skills.

### **Weak aspects of the teaching process**

Sometimes for this target group, some exercises are too complicated and the language barriers are too high to be overcome, for example the scarf technique for evaluation and feedback is not applicable to migrants. For creating a common story, for instance the trainers asked the two groups (one from Africa and the second one from Bangladesh) to talk about their traditions and shared values. As a result they felt themselves engaged and interested in the stories being created.

The evaluation methods like “Two Chairs” because participants felt uncomfortable sitting in a dangerous position and the rehearsal of own stories as some were dealing with sensitive issues like begging and drinking alcohol.

Another weak point: puppets are less and less popular within a globalised world, the main disadvantage then was to find artists that could collaborate and share their experiences or train other facilitators.







# Women from a disadvantaged neighbourhood (CSC)

The second pilot sessions were implemented with a group of disadvantaged women. The venue was “**Spazio Donna**” at piazza Sturzo, 44 Palermo, Italy. Facilitators: Dario Ferrante (project manager CSC Danilo Dolci), supported by Emiliano Mungiovino and Grace Sciarrino (social worker at WeWorld). Ten women and two tutors participated in the pilot workshop sessions, mostly young women aged 25-30 years old from disadvantaged families. These women usually attend “Spazio Donna” three times a week, participating in different activities such as tailoring workshops, training courses, language courses. One performance of a short story created by the group of participants was staged at the end of the pilot sessions in September 2018.

The “Spazio Donna” project has been active in Italy for three years and it opened in Palermo in February 2018. “Spazio Donna” is located at Borgo Vecchio, one of the most deprived neighborhoods in Palermo, where poverty and early school leaving are the main social problems. These young women experience difficult situations in their families such as unemployment, poverty and early school leaving. Also, Borgo Vecchio is a neighbourhood where organised crime is still strong and a culture of illegality is widely spread.

The learning needs were focused on giving participants new skills for self-esteem and self-confidence, also showing a “safe” environment where they could learn new things and feel comfortable. The creation of a “safe” and “comfortable” place was the most important result of the pilot sessions as this gave confidence to the participants who felt free to express their feelings and emotions during the overall training process: women with fewer opportunities are very sensitive and the creation of a “comfort zone” is extremely important for them.

<b>Name of the organization / country</b>	Centro per lo Sviluppo Creativo “Danilo Dolci” (CSC), Italy
<b>Title of the workshop</b>	<b><u>People with fewer opportunities in Palermo</u></b>
<b>Implementation context</b>	The workshop was held at “Spazio Donna” premises by Dario Ferrante, supported by Emiliano Mungiovino and Grace Sciarrino, social worker at Spazio Donna. “Spazio Donna” is located in Borgo Nuovo, Palermo - an area with fewer opportunities. The space has different rooms where women can carry out their activities including a nursery for their children and a kitchen.
<b>Target group</b>	10 women and 2 tutors participated in the pilot workshop sessions, mostly young women aged 25-30 years old from disadvantaged families in Borgo Vecchio, Palermo. These young women experience difficult situations in their families such as unemployment, poverty and early school leaving.
<b>Workshop objectives</b>	<ul style="list-style-type: none"> <li>• Strengthen participants’ self-esteem; puppetry can promote new relationships based on trust and dialogue;</li> <li>• Knowledge of puppetry and storytelling</li> <li>• Stimulate creativity and team working</li> </ul>
<b>Materials</b>	Brown paper, string, pieces of fabric, scissors, tape, various objects present in the room, coloured paper, boxes of different sizes and balls of coloured wool.
<b>Description of the sessions /presentation of specific technique which proved to be a good practice</b>	The pilot sessions with the second group were done in accordance to the training programme described in the Methodological Guidelines.

	<p>The <b>first session</b> started with the projection of the video showing how to create a puppet using paper and strings. After the video, all participants sat in a circle surrounding a collection of different materials prepared by the facilitators.</p> <p>During the third session, participants were split into two groups to create a simple scenarios for the stories imagined during second session. They were invited to practice with puppets and to create a common topic into a plot. The main purpose was to describe the plot scene by scene.</p> <p>During the fourth session the two groups created stories for a final performance. Participants practiced a lot with the puppets and tried to rehearse the stories which they wrote down using flip charts, helped by the facilitators. Participants also created clothes and objects for the scenes. A final performance was held by the participants at “Spazio Donna”.</p>
<b>Tips by the trainers</b>	<p>It is very important to create a friendly and comfortable atmosphere straight from the beginning. Therefore, before starting the sessions it is recommended playing some games and icebreakers in order to create a relaxed environment. Working with disadvantaged people requires the presence of a social worker during the sessions as women, for example, need a familiar figure to feel safe and protected during the training, someone who they already know and trust.</p>

<b>Results</b>	<p>The feedback gathered from them confirms the usefulness of using puppetry art and psychodrama-related methods for the social inclusion of people with fewer opportunities. According to the trainers, puppets are useful tools to stimulate the imagination of young women. They recall memories from childhood and puppets represent the innocent part of these women's lives, who are too often stuck in their present of poverty and disillusion. In general, the CC methodology is fully applicable to this target group. Only some of the most "intellectual" methodologies are not suitable with the target group. It is important to establish an atmosphere of "trust" within the group and make participants feel comfortable when expressing their feelings and ideas.</p>
<b>Title of the case study</b>	<p>"M" the old lady from Palermo</p>
<b>Organization / Country</b>	<p>Centro per lo Sviluppo Creativo "Danilo Dolci", Italy</p>
	<p>"M" (female, aged 50ish) is a woman from Borgo Vecchio, Palermo. She participated together with her daughter. Both women come from a neighbourhood where early school leaving, organised crime and unemployment are common. "M" started the pilot sessions with little interest.</p>
<b>Description of relevant workshop activities</b>	<p>After starting the workshop with very little interest, "M" increased her interest in the activities and got involved in all sessions. She attended all the sessions and participated to the final performance. She was giving support to other participants and motivated them to attend all sessions as well.</p>

## Lesson learned

“M” represents the case of a woman who has been through a hard life but thanks to puppetry she had the chance to go back to her childhood. This means that puppetry is a powerful tool for empowering people with fewer opportunities: new and innovative methods of training can awaken the will of participating in learning activities of disadvantaged target groups. It is also clear that puppetry must be used in a very conscious way as women with fewer opportunities have some difficulties with training activities which should not sound “too intellectual”.

## Strong aspects of the teaching process

Women with fewer opportunities really enjoyed the creation of the puppets as they felt like “children” again and the overall process established an atmosphere of trust and relaxation. These women often face violence, physical abuse, poverty and early school leaving. The CC pilot workshops created the perfect conditions for learning and team working.

Working with puppets gave participants the chance to “dream” about a different reality and discover the “child” within themselves. Often, the puppets represented rich people, beautiful women, happy people, characters from cartoons. Pilot sessions also highlighted the manual skills of the participants such as tailoring. This was very important for the self-esteem and confidence of some of the participants.

### **Weak aspects of the teaching process**

Facilitators must have specific competencies for working with NEETs and women with fewer opportunities. They must be familiar with non-formal methodologies such as puppet theatre. They must be able to manage group dynamics (conflicts, creation of the group, etc.), to create group rules together with the participants (managing loss of motivation, participants arriving late and so on).

Resources for buying materials for the workshop is an important issue as many organisations working with disadvantaged groups have limited resources and heavily rely on volunteers and not-paid staff. So the project had to provide all the materials and resources for the piloting activities at “Spazio Donna”.

One of the main obstacles was the motivation of the participants as they were not used to being engaged in any activity. Keeping the group together and constant on the piloting activities was a challenge, probably because they have experienced many drop-outs in their educational path. In the implementation it was important to find non-formal methodologies to keep the participants interested in the activities.

In relation to logistics, it is important to provide an accessible place for the participants as many of them are coming from the outskirts and it is difficult for them to reach a location far from their house, so the pilot sessions were held at “Spazio Donna” where participants usually go for other training opportunities.





# Conclusions

In general, CC methodologies proved to be useful for the social inclusion of all the target groups involved in the piloting sessions in all countries: from people with psychiatric disabilities to migrants, the different techniques connected to puppetry and Teatr Grodzki on-field experience are suitable with different target groups and can be easily fit in other learning paths and training. Please refer to this eCompendium and to the individual descriptions of the ten teaching processes to deepen your knowledge on “Create a Puppet - Create Yourself. Theatre for social inclusion” methodologies and adapt them in your daily work for the social inclusion and empowerment of disadvantaged groups.

Below are some general conclusions and recommendations, emerging from the pilot sessions results, for working with different target groups:

- The method is applicable for different target groups as long as **it is adapted to their needs**;
- **Communicate with the participants before the workshop**: Get to know the participants in the group before you conduct the workshop, **discover the specific needs of the people in the group** and conduct the workshop in a way that answers these needs;
- **Answer the participants' needs**: Getting to know the group is also important in order to **know which activities are appropriate and which are not**. Each person has his/her own background and depending on their experience, some participants might find some activities inappropriate and that is why it is good to ask them about their lives and social background and have these factors in mind when building the timetable for the workshop;
- **Arrange a suitable place for the workshops**: Every place which provides enough space for the conduction of the workshops is suitable but have in mind the season and the needs of the target groups;
- **Optimise the size of the groups**: There should be at least 9 people in the group - so that it can be split into at least 3 sub-groups, with 3 people in each. It is good to have at least three groups because it is very useful for the participants to act in front of an audience and in

this way overcome their fear of performing and gain more confidence. Discussions in small groups are also useful for the participants: they can firstly share their ideas with 2-3 people which will make them feel comfortable to communicate and discuss ideas. Afterwards, they can share their ideas with the other participants in the big group with more confidence. This will improve their presentation and communication skills and increase their confidence;

- **Plan your timing:** Have in mind that different people need different amounts of time for implementing specific tasks (especially the process of making puppets). That is why, if you see a person who does the activities much faster than the other people and tends to get bored while waiting, include this person in leading the process. This person can help the others in creating their puppets or can help the trainers in showing the puppetry-making process. If a person is rather slow, it is useful for some of the trainers to assist him/her in order for the other participants not to wait for too long and get bored. When doing other activities (games, ice-breakers, etc.) pay attention carefully to the participants- if you see that something is happening too fast or too slowly for them, change the pace;

- **Use ice-breakers and warm-ups:** To begin the training, start with ice-breakers and warm-ups. These activities will make the participants feel more comfortable and will boost their creativity;

- **Motivate the group:** Many target groups sometimes lack motivation and that is why they need different exercises that will increase their level of motivation and increase their self-esteem. Include activities for motivation (games, exercises, ice-breakers, etc.) and discuss these activities afterwards;

- **Let participants know that nothing is mandatory:** if a participant doesn't want to take part in some activities, set him/her free not to participate. At the beginning of the training explain to the participants that nothing is mandatory. However, it will be for their own good to take part in the activities as this will help them to improve themselves.

- **Have the correct number of trainers:** Have in mind that the number of trainers is directly connected with the number of trainees in the group. The more trainees there are, the more trainers there should be. There should be at least one trainer for 9-10 people. It is good if one trainer is showing the activities that should be done and 1-2 trainers should work with the group or with some individuals that need more time or help in the implementation of the activities;

- **Remember that puppetry is manual work:** Have in mind that different people have different level of micromotorics. Don't rush people who have difficulties in the process of creation of the puppet but assist them instead. Otherwise, these people can lose their motivation and interest to participate;
- Discussions, reflection sessions and brainstorming: While doing activities connected with talking, sharing and communication have in mind that some people don't feel comfortable communicating with many people at the same time or face difficulties expressing themselves in big groups. Motivate and encourage all participants to take part in discussions and tell them that each opinion is important and valuable. Nevertheless, tell them that nothing is mandatory and if they don't feel like taking part in discussions, brainstorming or reflection sessions, they don't have to take part but at least stay and listen. Tell them that they are always invited to take part in these activities whenever they want;
- The idea is more important than the play: Pay attention to the participants' ideas and see how they transform ideas into plays. Even if the trainees have problems in the physical manipulation of the puppets, the important thing is the story they want to show, what is behind this story and how the participants feel about it. The technical elements, if done correctly, can make a play very impressive and strong but if the people cannot do this, encourage them for the idea behind the play;
- Creativity is very important: Encourage the participants to be creative. If they are willing to express themselves in ways different than puppetry, assist them in implementing this together with puppetry but don't stop their creativeness as people are all different.
- Anyone can be a trainer using puppetry: puppetry and all the methodologies used during the pilot sessions in five different EU countries can be applied and implemented by social workers, youth workers, facilitators and trainers without any restrictions. CC methods are easy to use and requires little training to be mastered and used in workshops for the social inclusion of several target groups.

In this section regarding conclusions, a little note about the learning outcomes of CC methods applied in five different countries is obligatory. In general, the different target groups proved:

- to increase their self-esteem and confidence;
- to increase their ability to work in team;
- to perform in public and express themselves both verbally and physically;

- to obtain a better awareness of themselves as individuals and as a group;
- to approach the issue of finding a job in a more open-minded way;
- to stimulate their creativity and sense of belonging to their communities.

Please feel free to adapt the CC method to your project for the social inclusion of people with fewer opportunities and use the materials provided like the Methodological Guidelines, CC Platform and this e-compendium with its sections and resources.

## List of the links contained in this publication

**Official website of Teatr Grodzki, coordinator of CC project (back manual cover)**

*[www.teatrgrodzki.pl](http://www.teatrgrodzki.pl)*

**Official website of Citizens Theatre, partner of CC project (back manual cover)**

*[www.citz.co.uk](http://www.citz.co.uk)*

**Official website of Centras Babilonas, partner of CC project (Back manual cover)**

*[www.centrasbabilonas.lt](http://www.centrasbabilonas.lt)*

**Official website of CSC Danilo Dolci, partner of CC project (Back manual cover)**

*[www.danilodolci.org](http://www.danilodolci.org)*

**Official website of Know&Can, partner of CC project (back manual cover)**

*[www.knowandcan.com](http://www.knowandcan.com)*

**CC Methodological Guidelines, available at CC official website (page 7)**

*<http://ccproject.art/wp-content/uploads/2018/11/Methodological-Guidelines-Create-a-Puppet-Create-Yourself-1.pdf>*

**CC Platform for Sharing Good Practice (page 7)**

*<http://ccproject.art/>*

**Official webpage of Erasmus+ programme (page 8)**

*[http://ec.europa.eu/programmes/erasmus-plus/about\\_en](http://ec.europa.eu/programmes/erasmus-plus/about_en)*

**Teatr Grodzki pilot group sessions with psychiatric patients (page 14)**

*<http://g1.ccproject.art/>*

**Teatr Grodzki pilot group sessions with long-term unemployed people (page 20)**

*<http://g2.ccproject.art/>*

**Know and Can pilot group sessions with women facing social and geographical obstacles (page 25)**

*<http://g12.ccproject.art/>*

**Know and Can pilot group sessions with people looking for a job (page 30)**

*<http://g13.ccproject.art/>*

**Official webpage of Turning Point Scotland (page 33)**

*<http://www.turningpointscotland.com/>*

**218 Service pilot group blog (page 35)**

*<http://g3.ccproject.art/>*

**Official webpage of Bridging The Gap (page 40)**

*<http://www.lotterygoodcauses.org.uk/project/bridging-gap-gorbals-ecumenical-project>*

**Bridging the Gap pilot group blog (page 41)**

*<http://g4.ccproject.art/>*

**Video on Bridging the Gap pilot workshops in Scotland (page 43)**

<https://youtu.be/1ngEPe7wIK0>

**Babilonas pilot group sessions with retired and unemployed women (page 50)**

<http://g8.ccproject.art>

**Babilonas pilot group sessions with women at a crossroad (page 55)**

<http://g9.ccproject.art/>

**CSC Danilo Dolci pilot group sessions with migrants (page 62)**

<http://g10.ccproject.art/>

**Making Paper Puppets – an instructional movie for the Count Me In (CMI2) project (page 63)**

<https://www.youtube.com/watch?v=DJ5-Tsf65CA&feature=youtu.be>

**Official webpage of Spazio Donna in Palermo (page 69)**

<https://www.weworld.it/nuovo-spazio-donna-palermo/>

**CSC Danilo Dolci pilot group sessions with women with few opportunities (page 70)**

<http://g11.ccproject.art/>



# Resources

**“Medart” project, Methodological Guidelines. Available at**

<https://danilodolci.org/media/Medart-Manuale-EN.pdf>

**“ARTES” project, Paper puppets in action. Available at**

<http://artescommunity.eu/paper-puppets-in-action/>

**“Count me in too” project. Available at**

[https://www.cmi2.eu/pl/app\\_generator/app/82/](https://www.cmi2.eu/pl/app_generator/app/82/)

**Maria Schejbal, “Teatralne spotkania pokoleń”, 2015 ISBN: 978-83-936320-9-1. Info at**

<http://www.teatrgrodzki.pl/book/teatralne-spotkania-pokolen/>







Bielskie Stowarzyszenie Artystyczne

**CITIZENS  
THEATRE**



**BABILONAS**

MOKYMOSI CENTRAS



**CENTRO SVILUPPO  
CREATIVO  
DANILO DOLCI**



# Partners

This publication was edited by CC project consortium:

Coordinator  
Bielskie Stowarzyszenie Artystyczne  
TEATR GRODZKI  
Based in Bielsko-Biała, Poland  
[www.teatrgrodzki.pl](http://www.teatrgrodzki.pl)  
[jolanta@teatrgrodzki.pl](mailto:jolanta@teatrgrodzki.pl)

CITIZENS THEATRE  
Based in Glasgow, Scotland  
[www.citz.co.uk](http://www.citz.co.uk)  
[learning@citz.co.uk](mailto:learning@citz.co.uk)

YOUTH CENTRE BABILONAS  
Based in Vilnius, Lithuania  
[www.centrasbabilonas.lt](http://www.centrasbabilonas.lt)  
[rolandasliaziene@gmail.com](mailto:rolandasliaziene@gmail.com)

Centro per lo Sviluppo Creativo Danilo Dolci  
Based in Palermo, Italy  
[www.danilodolci.org](http://www.danilodolci.org)  
[dario.ferrante@danilodolci.org](mailto:dario.ferrante@danilodolci.org)

KNOW AND CAN ASSOCIATION  
Based in Sofia, Bulgaria  
[www.knowandcan.com](http://www.knowandcan.com)  
[znamimoga@gmail.com](mailto:znamimoga@gmail.com)

This project has been funded with support from the European Commission. This publication 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.