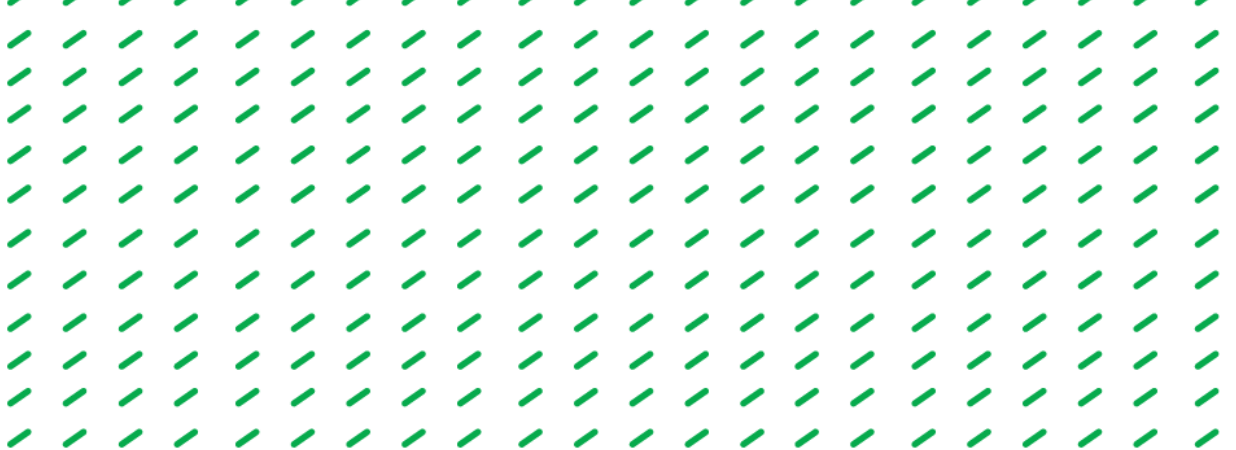




**YOUNG PEOPLE CREATING A
THEATRE AND ART FESTIVAL ON
ENVIRONMENTAL ISSUES**



Co-funded by
the European Union



This guide has been developed as part of the Actúa Verde project approved by the ANE (Agencia Nacional Española) within the frame of the small-scale partnerships of the Key Action 2.

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1. About the project



Actúa Verde was a European project that aimed to increase awareness about environmental issues among young people and encourage their active participation in their local communities. The project involved two organizations, FOCO from A Guarda, Spain, and Calypso from Pavia, Italy, and 22 young people between the ages of 13 and 19 who were interested in reflecting on environmental topics and exploring theatre as a learning experience.

During the selection process for participants, priority was given to young people with fewer opportunities, and at least 50% of the participants were from this category. These young people participated in the development of two performances and their presentation to the public, as well as the design, planning, and implementation of the "Actúa Verde" Festival.

As part of the project's efforts to expand its impact, performances on climate change were developed and presented in A Guarda during the European Youth and Environment Theatre Festival "Actúa Verde." The festival also included workshops for young people, children, and the public. All festival activities during the last two days of the youth mobility were aimed at the general population to increase their awareness of climate change.

The project also aimed to inspire youth workers, trainers, facilitators, and other professionals in the fields of youth and education, as well as local officials responsible for youth and environmental policies.

A brief guide, this one, was developed to present the project's activities as good practices and to support them in replicating or developing activities or projects inspired by the idea.



**Cofinanciado por
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2. The project partners



2.1 FOCO (A GUARDA, SPAIN)




FOCO is an association founded by people coming from different fields that aims at moving the non-formal education field forward through innovative projects and initiatives. The main aims of the organisation are:

- To cooperate with other organisations in Spain and Europe to promote social inclusion, creativity, arts, culture, active citizenship, respect towards diversity and other civic values.
- To provide training opportunities for competence development, civic engagement, promotion of social values and others.
- To promote activities and projects that follow the principles of quality, relevance, usefulness and dynamism.

In order to achieve these goals, FOCO promotes different activities and projects using non-formal methodologies with a broad range of target groups, including participants with fewer opportunities.

FOCO provides training opportunities tailored to the needs of the target group, and these activities are implemented both for trainers, facilitator, educators or youth workers (training the trainers) as well as directly with the beneficiaries.

FOCO also promotes and participates in international mobility projects at a European level, and all the activities that implements have the common idea that a stronger, more cohesive and social European Union can be endorsed by believing and sharing the common values of diversity, interculturalism, multilinguism, respect towards the different and social inclusion.



Additionally, FOCO supports other organisations that wish to upscale their projects to European level by providing consulting and training services. In that sense, FOCO is already working at an international level by accompanying other grassroots organisations to carry out their transnational projects, bringing the experience of the members of FOCO with regards to project coordination, non-formal training and facilitation.

FOCO is a grassroots organisation working locally in the municipality of A Guarda (Spain), a town with 10.000 inhabitants located in the region of Galicia and in the border of Portugal. There, the organisation carries out their main activities, amongst which we ought to highlight:

- Youth Theatre in which they deliver weekly theatre workshops and activities, as well as specific projects.
- Civic values projects and workshops: FOCO develops and implements specific projects on civic values (LGTBI+, gender, inclusion, media literacy...)
- Environmental action: FOCO develops actions and activities in the field of environmental education using different non-formal and artistic methodologies.
- Competence development and skills: FOCO develops activities and learning opportunities in which participants develop their skills and competences.

FOCO is composed by 2 paid staff, 10 local volunteers, 3 international volunteers as part of the European Solidarity Corps and 3 experts that collaborate in specific projects carried out by FOCO. Additionally, FOCO closely cooperates with local organisations, entities and stakeholders such as A Guarda city council, A Sangriña Secondary School, cultural and educational organisations around the Baixo Miño region, etc.

2.2 CALYPSO (PAVIA, ITALIA)



Calypso is an NGO founded in 2006, with the main aim to support people in active citizenship and participation. Calypso works in the field of community development, and it cooperates with schools, community hubs, NGOs, libraries, using theatre techniques and

processes to empower people and groups. Recently Calypso has been working in marginalized contexts, facilitating workshops with non-formal tools, to connect people and to support them in sharing thoughts and needs. As a shared goal, Calypso often organizes site specific performances to enhance green areas in the city, involving youngsters and people who live in the surroundings.

Calypso works with groups of different ages, from toddlers to elders, in Pavia, Piacenza and south Milano area. Calypso usually involves people of the community as stakeholders for organizing and supporting activities and events to reach and engage a wider audience that doesn't consider theatre or art as means of participation.

Since 2007 Calypso has been working with mixed groups, both with disabilities and not, with theatre, performances and creative writing. In particular, with Sfa Il Borgo (a public service from the municipality of Pavia that supports youngsters with disabilities to develop skills and competencies) Calypso had realized many projects, both with shows, public events and creative workshops, always supporting the creation of mixed groups of participants.

The background of Calypso's trainers, which belong to the world of social theatre, of movement dance therapy and of teaching, provides an educational approach to each project that places more emphasis on the process rather than on the end result. Each individual path is conceived through the collective group narrative that inhabits it, in a shared experience of personal and collective identity growth and reciprocity¹.

¹ Alessandro Pontremoli "Il teatro educativo e sociale" in Pontremoli et al. *Teorie e tecniche del teatro educativo e sociale*, UTET, 2007



3. The Actúa Verde team



3.1 FACILITATORS



GONZALO MARTÍNEZ RAMIRO

Project coordinator

Gonzalo has a BA in History specialised in contemporary history, democratic institutions, historical and collective memory, and gender. Additionally, he has great coordination and management skills and experience. He has worked in general administration in the private sector before starting his career in the non-formal education field, where he has collaborated in the development of more than 15 mobilities and innovation projects within the Erasmus+ programme since 2018, including his volunteering stay in Ireland as part of the ESC programme.

JUAN ESCALONA CORRAL

Facilitator and theatre director

Juan started working as a drama facilitator in 2012 and in 2015 he started working internationally in the non-profit sector. He has led groups of young people and youth workers in over 20 mobility projects. He has coordinated European volunteers from 2017 and has been part as a trainer, researcher, technician, and coordinator in 10 KA2 projects. He has specific training and expertise in the fields of culture and arts, He is certified in the design on Environmental Programmes. He is currently studying a BA in Theatre Direction and Dramaturgy.





ALESSANDRA VIOLA

Community maker and social theatre trainer

Alessandra is one of Calypso's founders and she started working with social and community theatre in 2005. She loves to tell stories and she uses them to involve people, from toddlers to elders, supporting them to express themselves and to be active in their community. She has been leading mixed groups since 2007. She also facilitates theatre workshops with young people and adults, researching with different immersive performances to make theatre experience accessible to a wider audience.

ELISA SARCHI

Social theatre trainer and community facilitator

Elisa has worked with groups since 2004. After a BA in contemporary history, she attended social theatre school in Pavia. In parallel, she cultivated creative writing and puppetry as languages to be used to work with the community. After some European volunteering, since 2015 she has been developing international projects in Calypso, creating the chance for many young people to participate in youth exchange and trainings.





4. Developing theatre plays on the environment



4.1 A INIMIGA DO POVO (FOCO)

4.1.1 INTRODUCTION TO THE PROGRAMME

This group of young people was formed by 11 participants aged 15 to 19 years old. From the 11 participants, 10 of them took part in the play, and another one didn't feel comfortable acting in front of an audience and participated as an assistant director. We decided to start together a creative process based on the play *An Enemy of the People* by Henrik Ibsen, the Norwegian playwright.

The original play revolves around Dr. Thomas Stockmann, a scientist in a small Norwegian town, who discovers that the local baths are contaminated and a public health hazard. He expects the town officials to take action, but they refuse to acknowledge the problem because the baths are a source of revenue for the town. When Dr. Stockmann goes public with his findings, he becomes an enemy of the people, as the town turns against him, portraying him as a threat to their livelihoods.

Despite the opposition, Dr. Stockmann refuses to back down, believing that he is fighting for a just cause. However, as the conflict intensifies, he finds himself increasingly isolated and facing powerful adversaries. In the end, the play suggests that the forces of conformity, ignorance, and self-interest often prevail over truth and reason, leading to the persecution of those who dare to speak out.

In our version, we reflected on what the equivalent of the baths would be in our local and contemporary context. We decided to change the baths for a pig's megafarm, and we created a new cast of characters, which includes the following:

THE STUDENT

THE OWNER OF THE MACRO FARM, don García

THE MAYOR

THE JOURNALIST

THE WOMAN-LECTERN


THE SELLER

THE FARMER

THE ACTIVIST

THE CRAB MAN AND ACROBAT

THE CHAMBERMAID



Then we discussed what events would happen and which ones we would like to include, and we started devising. In each workshop, the facilitator brought a proposal to be developed and the young people themselves created and developed the content of the play (both the plot and the script).

Once the whole play was created, Juan, the facilitator of this group, compiled all the created materials and worked on putting together a cohesive play with a common style and rhythmic elements.

The first month focused on building a safe and collaborative working environment, while the second month aimed at developing a piece and gaining experience in performing in front of an audience. The third month centred on preparing for the festival, including brainstorming activities and dividing tasks. The fourth and fifth months involved creating the structure of the play, exploring characters, devising and rehearsing the different parts of the play, and preparing for the final festival.

While the original play is a bourgeoisie drama, the piece we developed is a satiric comedy, with which we aimed to portray the behaviours we recognise in our local community as well as to bring attention to the risks for both the environment and our health that the overproduction of meat products can cause.



Summary of the play:

In this play, a pig farm's inauguration brings together various characters, including the mayor, journalist, and farm owner. While the mayor and journalist applaud the economic benefits the farm will bring, a student and an activist uncover the environmental hazards it poses, as high levels of nitrates from the farm pollute a nearby creek. Despite initial hesitation, the student and activist bring the issue to the public's attention, leading to a confrontation over the farm's impact.

The play highlights the tension between economic development and environmental concerns, as characters debate the merits and drawbacks of the pig farm and a larger agribusiness. The play's conclusion at the Crab Festival suggests that while the issue is complex, individuals must remain vigilant in promoting environmental sustainability while balancing economic prosperity. The play serves as a call to action to prioritize sustainability in development decisions.

4.1.2 MONTHLY PROGRAMME

Month	Objectives	List of workshops
<i>October</i>	<ul style="list-style-type: none"> - To get the group to know each other - To build a safe working space - To explore teamwork and collaborative creation 	<ol style="list-style-type: none"> 1. Getting to know each other 2. Lead or be led 3. Ourselves and the space 4. Impro 101
<i>November</i>	<ul style="list-style-type: none"> - To develop a piece together - To experience performing in front of an audience - To find how we deal with conflicts and working towards an objective 	<ol style="list-style-type: none"> 1. Starting the process 2. Working in groups 3. Devising the piece 4. Rehearsing the piece SHOWING THE PIECE 5. Reflecting on the work process
<i>December</i>	<ul style="list-style-type: none"> - To start working on the festival - To brainstorm activities - To divide the tasks 	<ol style="list-style-type: none"> 1. Preparing the international meeting in A Guarda 2. Sharing the results of the meeting
<i>January</i>	<ul style="list-style-type: none"> - Decide on an idea - Create the structure of the play - To explore the characters in action 	<ol style="list-style-type: none"> 1. Deciding on the idea 2. Working on the structure 3. Character building 4. Devising the inauguration 5. Rehearsing the inauguration
<i>February</i>	<ul style="list-style-type: none"> - To find the rhythm of the play - To explore our characters - To devise the first half of the play 	<ol style="list-style-type: none"> 1. Devising the entrance to the assembly 2. Devising the assembly 3. Rehearsing the assembly and looking back
<i>March</i>	<ul style="list-style-type: none"> - To devise the second half of the play - To rehearse the whole play - To prepare the festival 	<ol style="list-style-type: none"> 1. Devising the “Necora” festival 2. Rehearsing the “Necora” festival 3. The Actúa Verde Festival, what is still missing? 4. Final rehearsal



4.1.3 WORKSHOPS DESCRIPTION

STABLISHING A NEW GROUP

Getting to know each other

Objectives

1. To get to know each other.
2. To build trust amongst the participants.
3. To create a safe environment.

Summary of the workshop

We typically start the work with our groups of participants with some name games and afterwards we move to start raising some important issues for the work to come. We like to introduce to them the concepts of comfort, learning and panic zones as well as the different ways one can learn, which are all valid. To do so, we like to use activities such as *Move Move* or *Comfort Zones* that can be found in the manual *Drama for Youth Work*.

Sources

ON&OFF, Crooked House & BeyondBühne. (2020). *Drama for Youth Work*.

Ourselves and the space

Objectives

1. To understand the relationship between the space and the scene.
2. To learn basic shapes on stage.
3. To develop teamwork.

Summary of the workshop

In this workshop we explore the main shapes we can use on a stage (a line, square, semi-circle, triangle...) and what they transmit to the audience. We build them step by step and then create short improvisations. We use this workshop to explore how we move around the stage (speed, directions...) and how we can create meaning from this.



Lead or be led

Objectives

1. To explore leadership.
2. To learn to give and follow instructions.
3. To communicate kindly and efficiently.

Summary of the workshop

In every group there will be participants that find it easier to take up the role of a leader, while others feel more comfortable following or being led. In this workshop participants reflect on how they feel more comfortable but explore both. We use activities such as *The Empty Chair* or *The Raft* to explore these roles. It is important that participants explore both roles, including the one they feel less comfortable with as during the next months, they will have to both lead and be led in different activities and parts of the project.

Sources

Calypso, & ON&OFF. (2015). Interpersonal Intelligence. In *Projecting YOUth - Booklet for the education of youth on the development of artistic initiatives* (pp. 77–88). essay, ON&OFF.

Impro 101

Objectives

1. To learn some basic concepts of improvisation.
2. To develop creativity.
3. To try thinking fast and avoid overthinking.

Summary of the workshop

In this workshop we learnt the basic concepts of improvisation, which are related to making the story move forward, listening actively to their partner, not blocking each other ideas but rather complimenting them... We did different improvisation activities, from free improvs to more structure ones (such as *Movie styles*, *3 Places*, or *The Archer*). This work is key for the process of this group, as we will be devising a piece ourselves, and thus we needed the participants to be trained in how to start and develop stories

LEVÁNTOME, DEVISING A PERFORMANCE FOR THE INTERNATIONAL DAY AGAINST GENDER VIOLENCE (25N)

Starting the process

Objectives

1. To develop through the next workshops a collaborative piece together.
2. To get the experience of performing in front of an audience.
3. To explore gender violence in our age group.

Summary of the rehearsal

We were asked by our city council in A Guarda to develop a piece for the International Day Against Gender Violence. We felt that we did not want to create a *moralistic* play, in which we depicted a story of gender violence, but that we rather explore the concept of gender violence based on the views of the group.

Rather than creating a story with a plot, we wanted to create images that represented our views on the topic and that could impact the audience. We wanted to offer different proposals so that each member of the audience could be impacted by at least one of them.

We researched what types of gender violence are most common amongst young people in Spain and discussed which ones we could relate to. Afterwards we read the poem *Still I Rise* by Maya Angelou, that we would use as the starter for this artistic process.

Sources

Instituto Max Kanter, & Pérez Carnero, S., La violencia de género en los jóvenes. Una visión general de la violencia de género aplicada a los jóvenes en España (2019). Madrid; Instituto de la Juventud.

Angelou, M. (n.d.). *Still I rise*. Poetry Foundation. Retrieved April 13, 2023, from <https://www.poetryfoundation.org/poems/46446/still-i-rise>



Working in groups

Objectives

1. To explore how we can start a creative process starting from a poem.
2. To build images to express our thoughts.

Summary of the rehearsal

Based on what parts of the poem by Maya Angelou they had selected, the participants got together in small groups according to the parts they had chosen and related them to other pieces of art from different media (songs, paintings, movies, other poems...). Then, each group worked on transferring these influences on the stage.

Devising the piece

Objectives

1. To learn how to create group images to show our ideas.
2. To create the start of the performance.

Summary of the rehearsal

We created still images depicting scenes of control. We explored which moments they had witnessed of overly controlling young men towards their girlfriends and decided to show how that situations play out in a still image. We would use this to start the play.

Rehearsing the piece

Objectives

1. To put the piece together.
2. To feel confident with it.

Summary of the rehearsal

We put together the different scenes created and then rehearsed it several times so that they would feel comfortable on stage.

25N - The day of the performance

CONCELLO DA GUARDA

Concello de Guimarães

FOCO

ACTO CONMEMORATIVO 25N
DÍA INTERNACIONAL CONTRA A VIOLENCIA DE XÉNERO

PERFORMANCE A CARGO DO GRUPO DE TEATRO DO PROXECTO "ACTÚA VERDE"

LECTURA DE MANIFESTOS

DATA 25/11/22
HORA 19:00
CASA DOS ALONSO

Co-financiado por la Unión Europea



We performed on the 25th of November in front of an audience of around 120 people during the event to commemorate the International Day Against Gender Violence, which included testimonials read by women that had suffered gender violence and the reading of manifestos.

Reflecting on the work process

Objectives

1. To reflect on our learning process.

Summary of the workshop

We reflected on the work process to take in all that we had learnt.



THINKING ON THE ACTÚA VERDE FESTIVAL

Preparing the international meeting in A Guarda

Objectives

1. To decide who was going to represent FOCO in the meeting.
2. To brainstorm ideas for the festival.
3. To identify the interests of the different participants from the group.

Summary of the workshop

This workshop aimed to prepare the FOCO group for their upcoming international meeting. During the workshop, the group decided who would represent them at the meeting and brainstormed ideas for the festival. The participants also identified the interests of each other in the group. This workshop was important for ensuring that FOCO was well-represented at the international meeting and for generating creative ideas for the upcoming festival.

Sharing the results of the meeting

Objectives

1. To share the results of the meeting.
2. To divide the participants into the 4 groups that would develop the festival.
3. To answer questions.

Summary of the workshop

During this workshop, the representatives shared with the rest of the group the results of the international meeting, including the draft agenda for the festival and the venues, times and dates for each of them. Then we divided the group into four groups, each responsible for developing different parts of the festival. The facilitators also answered questions and addressed any concerns or feedback from the participants. This workshop aimed to ensure that all participants were informed about the outcomes of the meeting and had a clear understanding of their roles and responsibilities in the upcoming festival.



DEVISING THE PLAY *A INIMIGA DO POVO*

Deciding on the idea

Objectives

1. To decide on the idea for the play.
2. To brainstorm the characters that would appear.
3. To decide who would play each role.

Summary of the rehearsal

We proposed two ideas for the group, one was to re-think the classic play *An Enemy of the People* by Henrik Ibsen, while the idea was to devise a piece from scratch thinking on what would happen with the last remains of a natural resource. Participants preferred the first option, using comedy and satire as the mean to share their view. Then we brainstormed what would be the *baths* from the original story in the Galicia of the XXI century and then we brainstormed which characters would inhabit our play.

Sources

Ibsen, H. (2014). *Un enemigo del pueblo: Drama en cinco actos*. Alianza Editorial.

Working on the structure

Objectives

1. To develop a draft structure
2. To define the main events of the play

Summary of the rehearsal

We brainstormed on what different situations would take place in the play, so that the action could move forward, and what characters would participate in each of them. Since we would perform in A Guarda's main square, we developed a play in which all scenes took place in the fiction in the same place as they would when performed. Therefore, we worked with the idea that the fictional and real spaces would coincide.



Character building

Objectives

1. To build the characters.
2. To explore physically how the move.
3. To develop the costumes based on the movement of the characters.

Summary of the rehearsal

We did a workshop based on character building. We wanted to explore the physicality of the characters to identify where the movement was initiated by each of them. We then reflected on what object could we incorporate to that character so that it led the movements, but also influenced them. For example, the reporter, instead of a right hand, had a microphone. This gave her a good number of impulses that, from the costume, she could incorporate to the improvisations to develop the scenes, and, later, to the play.

Sources

Raymond José Luis. (2019). *El actor en el Espacio: La Escenografía Como Generadora de la Acción Escénica*. Fundamentos.

Devising the inauguration

Objectives

1. To devise the first scene.
2. To set the tone of the play.

Summary of the workshop

Devising the first scene of a play is always important, as it can set the tone for the whole process. In this case, we also needed to find its own voice and style, as we based the work on a drama, and we were creating a satire. In order to do that, we decided to introduce the different characters and we grouped them. This scene was the inauguration of the macro farm, that presented the initial situation of the play, so we worked on thinking and devising what was the role of each character and group of characters, what are they doing there.



Rehearsing the inauguration and devising the “realisation” scene

Objectives

1. To complete and rehearse the inauguration.
2. To devise the next scene.

Summary of the rehearsal

Since the inauguration is quite a complex scene, we rehearsed it to interiorise it, and later we continued to devise. We created the scene where the student discovers the pollution coming from the macro farm and shares this information with the activist and journalist.

Devising the entrance to the assembly

Objectives

1. To work using physical theatre.
2. To use it to create scenes.

Summary of the rehearsal

Divided in small groups, they created the entrance to the next scene. They did so by using physical theatre tools. We saw them, gave feedback, improved them and put them in order.

Devising the assembly

Objectives

1. To understand what our character is going through and write it down.
2. To put the monologues in action.

Summary of the rehearsal

We reflected on where our characters stood at this stage of the play, and each participant wrote a monologue sharing the point of view of their characters. Then they put it in action, working in pairs to direct each other.



Rehearsing the assembly and looking back

Objectives

1. To put together the two parts of the assembly.
2. To put the monologues in order.
3. To work on projecting our voices.
4. To look back and reflect on the work done.

Summary of the rehearsal

In this workshop we debated and decided on the order of the monologues. We tried them out and worked on the interactions between the characters. Then we put together this scene together with the entrance and rehearsed.

Afterwards, we did some voice technique activities. Since we will be performing on the street, it is highly important for participants to project their voices to be heard.

We also looked back at the work we have done and how advanced the play was and reflected on the process, how satisfied we were and planned the next steps, as time was flying.

Devising the “Necora” festival

Objectives

1. To devise the final scene.
2. To reflect whether the message we wanted to share was coming through.

Summary of the rehearsal

In this rehearsal we started devising the most complex scene so far in the play. This one involved all the characters and brought the plot to its climax. We improvised and created a core structure for the scene. For doing that, we reflected on the development of each of the characters and where they stood at this stage.

Since this scene was very complicated we devised it but still it needed a lot of work.



Rehearsing the “Nécora” Festival

Objectives

1. To polish the scene.
2. To interiorise it.

Summary of the rehearsal

We rehearsed the scene doing small changes every time we repeated it to work on the rhythm and avoid some issues such as overlapping, positioning... Once the scene was ready, we rehearsed it a few more times to feel comfortable with it.

The Actúa Verde Festival, what is still missing?

Objectives

1. To follow up on the festival

Summary of the rehearsal

Since the participants were working autonomously in the preparation of the festival, we dedicated this workshop to follow up with them and solve questions.

Final rehearsal

Objectives

1. To rehearse the whole play.
2. To polish some aspects.
3. To feel comfortable with it.

Summary of the rehearsal

We rehearsed the whole play to interiorise it. We polished some small aspects of it and we saw how it worked with the costumes and props. We did this rehearsal on site, where we would perform, to also get used to the space, the volume... and also anticipate some issues that could appear on the day of the performance (people talking, the seagulls making loud noises...) and how we could solve them.



4.2 ALPHAZED (CALYPSO)

4.2.1 INTRODUCTION TO THE PROGRAMME

Among its associative aims, Calypso includes the promotion of wellbeing and participation. The interdependence between these two dimensions is the method with which Calypso approaches the work with young people: through paths which enable self-expression and the identification of one's needs and talents, we guarantee forms of collaboration that lead to performances, shows, podcasts, artistic projects and festivals.


For this reason, before the start of the theatre workshop, we created a connection with Actua Verde participants and the local climate change activists groups, so that the performers would have more possibilities to get information and reflect on the topic with peers. Some of the activists have participated in the workshop's first sessions.

Concerning the research and the languages we have been using to create the performance, we explored the topic with different approaches, always in the tailor made dimension that is specific for social theatre workshop: everything was created and planned starting from specifics of the group and their shared imaginaries. Sharing materials, choosing them together and then collecting and re-elaborating are important phases of our creative process, so that the group and single participants can contribute with their visions and proposals to create the final performance. In this way, the process turns out to be a journey that the participants are facing as a group, and the final event is a destination that represents something of them all.

In the social theatre process, the trainers play different roles: from the inspirational side - materials, suggestions, texts - to the directing one - proposing techniques and choosing materials that can work better as scenes for the performance.

In this project, we worked with Lecocq poetics, especially for what concerns scenic space and the neutral masks as possibilities to explore the topic.

The working direction was to use bodies in a creative way, not only moving and imitating, but creating new imagines, situations, and lives. After getting to know each other, we spent some time learning together how to unfix bodies from daily life, routine and posture: the neutral mask is a useful tool to experience the body in a process of exploring, knowing, acquiring. Similar process could be done with the space, and with the context, in other words *what we think we know*: through the



performance lens, we can try to unlearn and not give for granted informations, so that we can have new and open points of view on our daily lives.

In this *reverie* dimension, performers are encouraged to explore the expressive potential of movements, gestures, mixed with rhythm, pause, repetitions. A text came later on, from creative writing exercises that gave shape to short lines or kinds of poems that we used to open new visions on the scenes, trying them not to explain what was happening but to add signs and dimensions.

4.2.2 MONTHLY PROGRAMME

Month	Objectives	List of workshops
<i>November</i>	<ul style="list-style-type: none"> - To get the group to know each other - To create a positive and funny climate - To explore expectations, desires and abilities. - To learn how to use properly the space 	<ol style="list-style-type: none"> 1. Ice breaking games 2. Getting to know each others 3. Me, you and the space 4. The pact
<i>December</i>	<ul style="list-style-type: none"> - To create a positive and funny climate - To build trust amongst the participants. - To explore our bodies' possibilities - To brainstorm about our working theme - To start talking about the festival and dividing the tasks 	<ol style="list-style-type: none"> 1. Balance, strength, measure 2. Trust games 3. Discussing about the environmental issue and trying different ways to stage it 5. Preparing the on-line meetings
<i>January</i>	<ul style="list-style-type: none"> - To learn how to stay on stage - To learn how to use masks - To explore more deeply the environmental issues through alphabet, images and literature - To get the Italian and Spanish groups to know each others 	<ol style="list-style-type: none"> 1. Playing on stage 2. Playing with masks 3. Brainstorming and iconographic research 4. On-line meetings
<i>February</i>	<ul style="list-style-type: none"> - Make a first selection of images and words - Make decisions as a group - To develop those images into scenes - To explore materials 	<ol style="list-style-type: none"> 1. Improvisation 2. Working with materials 3. Creative writing 4. On-line meetings
<i>March</i>	<ul style="list-style-type: none"> - Make the final selection of scenes - To sew the scenes together and devise the play - To improve the voice - To translate spoken parts - To prepare to leave to Spain 	<ol style="list-style-type: none"> 1. Devising the final selection of scenes 2. Putting physical scenes and spoken parts together 3. About Voice 4. Rehearsing the whole piece 5. Talking about the youth exchange
<i>April</i>	<ul style="list-style-type: none"> - To rehearse the whole play 	<ol style="list-style-type: none"> 1. Rehearsing the whole piece



4.2.3 WORKSHOPS DESCRIPTION

THE FIRST PART OF WORKING WITH THE GROUP

Ice breaking games

Objectives

1. To create a positive and funny climate.
2. To get to know each other through games.

Summary of the workshop

To create a positive, funny climate is important working with a group of people, of whom some don't know each other and have never had a theatre experience. Ice breaking games are a good way to make everyone feel comfortable and equal to the other participants. They feel it's not theatre yet, it's just a game and everyone has confidence with games. Particularly, an ice breaking game, called *Samurai*, became our initial ritual game, and week after week the participants learned that it had a lot to do with important theatre issues like rhythm, voice, being present and listening to the others.

Getting to know each others

Objectives

1. To get to know each other.
2. To build trust amongst the participants.
3. To create a safe environment.

Summary of the workshop

We typically start the first sessions of work with our participants with some name games and a funny game like *Two truths one falsehood*, according to which each person "wears" three sentences on pieces of tape, two of which are true and one is false. The aim of the game is not so much guessing the truths as make participants talk to each other and get to know little things about their lives and likes. Another workshop we often use in the first stage of work is *The Mirror*, which is about watching the other in front of us, experimenting leadership in a gentle and mutual way, getting to know one another without using words.



Me you and the space

Objectives

1. To learn how to use the theatre space and have fun with it.
2. To learn the difference between everyday space and theatre space
3. To develop consciousness of our bodies related to others’.
4. To develop consciousness of our bodies related to space.

Summary of the workshop

In the first sessions of work with the participants we also introduce the important issue of theatre space, how to use it properly, how to move around it, playing with different speeds, directions, qualities of movements. I am not alone in the space, so how can I relate to the others? We play with the concept of nearness and distance, of attraction and repulsion, of how our bodies alone or together with the others’ can combine with the space and create shapes, both abstract and figurative ones.

The pact

Objectives

1. To explore desires, fears, expectations of the participants.
2. To express different abilities.
3. To build a shared identity.

Summary of the workshop

At the end of the second meeting, being everyone present, we foster the participants’ expression of their expectation about the theatre workshop. After creating a comfortable ambience with music, lights and so on we ask them individually to write down a desire and a fear about the work we are going to do together and an ability they think can be put at the group’s disposal. Then we share those elements as a group writing what the participants want to express on a billboard. This is our pact which now has to be signed: everyone puts his/her hand in paint and signs it: the messiest is the funniest!

Sources

Rossi Ghiglione Alessandra, Pagliarino Alberto *Fare Teatro Sociale*, Audino, 2007.



Balance, strengths, measure

Objectives

1. To explore our bodies' possibilities.
2. To interact with others in a physical way without being embarrassed or shy.

Summary of the workshop

1) We move and stop in space experimenting with *balance and imbalance*. We challenge ourselves to lose balance and win it back, trying different footholds and postures and steps. Afterward we experiment with balance and imbalance in pairs and small groups. 2) We interact with our working space, pieces of furniture and objects which are in it to *experiment strength*, making actions like pulling and pushing. We try the same actions in pairs and small groups, both really using our strength and pretending to, in a realistic way. 3) Our bodies can be *measuring instruments*. Participants are asked to creatively measure the space using parts of their bodies individually and collaborating with each other.

Sources

Chris Crickmay, Miranda Tufnell, *Body, Space, Image: Notes Toward Improvisation and Performance*, Dance Books Ltd, 1999


Trust games

Objectives

1. To build trust among the participants.
2. To experiment leadership, responsibility and relying on others.
3. To feel safe and comfortable in the working space.

Summary of the workshop

After a few sessions of work, but not in the first ones because it's important the the participants know each other a bit and are already used to working together, we propose the group trust games, some of which involve being blindfolded. For example the *Circle of Trust* which can be crossed by a person who has his/her eyes closed. People in the circle welcome, protect and accompany the blindfold person,



who decides the length of her/his own experience in the circle. Then we ask the participants to *work in pairs*: one person of the pair is blindfolded while the other is her/his seeing guide across the space. The guide can experiment various ways to accompany the person with closed eyes, according to the level of trust/fear she/he expresses. When the two people of the pair have tried both roles, we discuss in group about the experience and everyone's preference for the leading or led role.

Different ways to stage an environmental issue

Objectives

1. To learn different theatre techniques.
2. To learn how to stage an idea.
3. To train the eye about what works and what doesn't on stage

Summary of the workshop

We brainstorm about the environmental issue, writing down on a billboard all the words which deal with it. We choose some words and start experimenting with simple theatre techniques to stage abstract ideas and words. For example, we train with *statutes*, *tableaux vivants* and *machines*. We learn to be both actors and directors, to work alone, in pairs, in small groups, altogether, and to understand what works on stage and what doesn't and for which reasons. Participants particularly like the machine technique and decide to keep it to build the draft of a scene dealing with fast fashion.



THE SECOND PART OF WORKING WITH THE GROUP

On stage

Objectives

1. To learn how to stay on stage.
2. To be able to be both actors and directors of themselves.
3. To get used to have an audience

Summary of the workshop

In November and December we worked collectively or in smaller groups using the whole space. After Christmas holidays we introduce participants to individual work on stage. We start with the neutral posture of the body, which is a kind of zero point from which an actor can become everything he/she wants. Each participant performs the neutral posture on the stage in front of the audience of other guys and then we suggest small tasks to perform on stage alone or in pairs like staring, sitting, reacting to something which is outside, meeting, fighting... In different sessions we work also with a poem of Bertolt Brecht: we read it aloud in the space, choose verses and perform them on stage in small groups.

Sources

Bertolt Brecht, *Poesie*, Einaudi 2014.


Masks

Objectives

1. To learn how to use masks.
2. To learn the conscious use of the body

Summary of the workshop

We have a workshop session about neutral masks, as described in Lecoq's "The moving body". We explain to our participants that neutral masks are a kind of instrument to know more about their bodies, that while concealing their faces the masks show every smallest movement of their bodies making them very powerful



and expressive. We teach the main rules and tricks about using masks. Participants experiment staying and doing small actions on stage with masks. They are very fascinated by masks but eventually decide they are too complex to use in the piece and keep it as a useful process to discover things about conscious and unconscious movement and posture of the body.

Sources

Lecoq Jacques. (1998). *Le corps poétique (The moving body)*

Iconographic research

Objectives

1. To activate the participants also outside the workshop.
2. To have more suggestions and references from where to get ideas
3. To make ideas concrete.

Summary of the workshop

Going back to the brainstorming about the environmental issue, as a group we write down an alphabet - from A to Zed. Each participant chooses some words to deal with. He/she has to find out images, both in magazines and online, to illustrate or represent those words. We recommend participants not to be didascalical in their choices as far as possible. The following week the images are brought back to the group which discusses them and takes them as the starting point of improvisations.

Sources

La Pocha Nostra, Guillermo Gomez-Pena and Roberto Sifuentes, *Exercises for Rebel Artists*, Routledge, 2011.

Improvisation

Objectives

1. To develop images and words into scenes.
2. To feel free to explore and have fun with our issue.
3. To learn by doing more theatre techniques.



Summary of the workshop

Improvising, without specific or scripted preparation, often starting from movements and gestures which become action, is the main technique we use to find out scenes. When we find a draft we like we go on improvising on stage, sometimes adding words, trying to figure out the relationship between characters, the beginning of the scene, the climax point, the underlied conflict and the end. We keep in mind the importance of listening to one another, to play for an audience, to do gestures and actions bigger than in real life. Through improvisation we find out the dinosaurs scene, for example.

Materials

Objectives

1. To explore the possible uses of materials on stage.
2. To find out more scenes.
3. To create collective scenes.

Summary of the workshop

We experiment with some materials from everyday life that deal with our working issue, like plastic, cardboard boxes and paper. We freely play with them inspired by music and then use them to build up scenes. The party scene (in which guests have paper dress and fight to have more paper than the others) and the breathing scene (in which plastic at the beginning is a game and eventually chokes people) are found out this way. We have the draft of two scenes we are going to develop during rehearsal time.

Creative Writing

Objectives

1. To brainstorm more about the issue.
2. To give the participants another creative tool.
3. To find out spoken scenes.



Summary of the workshop

Already having a shared alphabet about climate change, a good amount of images and non verbal collective scenes, we feel we miss some spoken words to connect and express our ideas. We have a session about creative writing, using exercises like the stream of consciousness, descriptions, lists.... The texts of *I feel beautiful...*, *I breathe when...*, *I don't want...* and *Eventually Zed* are born in this way. We also wonder about which language we should use when performing in Spain and decide to have the spoken parts translated in English and in Spanish (two languages the participants study in school), while *I don't want...* will be performed in all the different mother tongues of participants' families.

Sources

Mary Oliver, *A poetry handbook*, Ecco, 1994.



THE THIRD PART OF WORKING WITH THE GROUP

Devising the scenes

Objectives

1. To decide the sequence of the scenes.
2. To rehearse them.

Summary of the workshop

At this point of the workshop we have many drafted scenes, which need to be refined, fixed and put into a sequence. We also need a common thread to make the sequence of scenes a real piece. The group agrees that one of the most meaningful words for their generation dealing with climate change is urgency whose other side is anxiety. We think about a small, silly everyday anxiety like waiting for a parcel which doesn't arrive. This parcel will be our common thread. The first scene - *Yamo's order* - is built, those already found like *fast fashion machine* and *the consumers party*, naturally come after.

Devising the piece

Objectives

1. To rehearse the whole piece.
2. To fix what works and we like.

Summary of the workshop

We start rehearsing the whole piece, fixing what really works and we like and eliminating scenes which aren't functional. We still miss the end but we know it must deal with Zed. We wonder what Zed is and decide Zed is a kind of promised land, it's what will eventually save manhood. The participants like to imagine they're in a boat sailing to Zed and work on it, always passing from movement and gestures to actions. Also the end is found.



About voice

Objectives

1. To improve how to learn voice properly on stage.
2. To get used to using voice in front of an audience.

Summary of the workshop

Participants are aware that voice is their weakness. For somebody, using it in front of an audience deals with a very intimate and emotional sphere. The foreign languages they have decided to use moreover makes them more insecure. We propose many training sessions about using voice in front of an audience and decide to record some spoken parts, while some others shall be read.

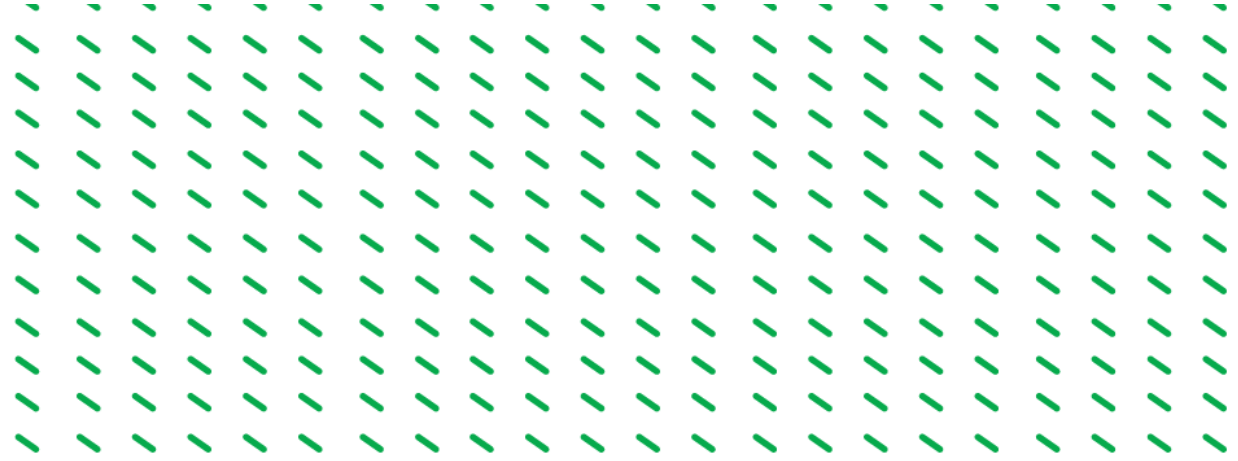
Rehearsing

Objectives


1. To fix the piece.

Summary of the workshop

Few days before leaving for Spain, we meet for a full day session, during which we have a general rehearsal of the piece, whose structure will go through those scenes.
1. From the stone Age to the boxes Age 2. Yamo's anxiety 3. Fast Fashion 4. I just wanted to be beautiful 5. the consumers' Party 6. Dinosaurs #1 7. in a Plastic world we choke 8. I breathe when 9. social loneliness 10. Dinosaurs # 2 11.Sailing to Zed



**5. A youth arts
festival
developed by
young people**



5.1 HOW WAS THE ACTÚA VERDE FESTIVAL CREATED

Creating the festival was a long process with came full of challenges but that at the end was fully rewarding for the young participants and that resulted in a great learning for them.

Even if the project had started back in June 2022, it was not until October when young people started participating in the project. We find it easier to engage them for a school year from September to June. In the first months (October and November), not much was done with regards to the festival, as we spent these months on creating a safe space and developing some key skills that would come in handy in the following months.

In December 2022 we had our first meeting preparing for the festival. We hosted it in A Guarda and 7 people took part in it: 2 young representatives from each group, 1 facilitator per organisation and the project coordinator from FOCO. Prior to the meeting, each group had brainstormed on what activities they would be interested in developing for the festival.

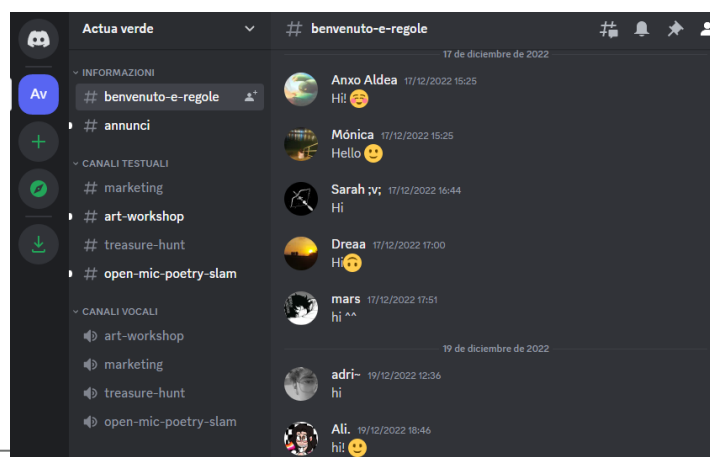


	SUNDAY 9 All DAY	MONDAY 10 MORNING AFTERNOON
MORNING 11:00-13:30	PLAYS PRAZA DO RELÓ CULTURAL CENTRE	TREASURE HUNT and QUIZ + LUPUS/EL PUEBLO CASTELO CONCELLO THEATRE
AFTERNOON 16:00-20:00	ASSEMBLY + ART WORKSHOP + EXHIBITION SKATE PARK (WS) COUNCIL (EX) PRAZA DORELÓ (AS)	WORKSHOP + BRAINSTORMING CONCELLO
NIGHT 21:00-∞	OPEN MIC + POETRY SLAM + MUSIC + DANCE...	

Figure 1 - Draft agenda of the festival created during the meeting in A Guarda

During the first day of the meeting, the young representatives shared the proposed activities for the festival and decided on the final list of activities. IT must be highlighted that during this meeting, all the results and agreements were reached by the participants and the only role of the facilitators was to propose the topics for discussion and act as “consultants” solving questions and giving advice when solicited. After lunch, we discussed which other activities we would do during the joint mobility in Easter. Later in the afternoon, we had a joint theatre workshop for Italian and Spanish participants of the AV project. On Sunday, we discussed how to promote the festival, including social media and posters, and identified the target audience.

After the meeting, we started with the preparation phase, which was carried out in a blended way. The participants were divided into four groups based on their interests: a) art workshop; b) open mic; c) gymkhana and lupus game; and d) marketing. Each group included both Spanish and Italian participants and had the responsibility of working together to develop and prepare the activities. As they were from different countries, we used the Discord platform as a centralized space for communications.



Nonetheless. Most of the preparation was done face-to-face the prior days to the festival, when the whole group (Spanish and Italian participants) got together in A Guarda in April. During these days, they worked on finalising everything that was needed for the implementation of the activities of the festival: stencils for the art workshop, handing out flyers, preparing the cards for the lupus game...



5.2 HOW WAS ITS IMPLEMENTATION

**FESTIVAL EUROPEO DE
TEATRO XOVEN**

ACTÚA VERDE

DOMINGO 9 DE ABRIL
12:00 - TEATRO
AlphaZed - Calypso (Pavía, Italia)
A Inimiga do Pobo - FOCO (A Guarda)
Praza do Reló
Casa dos Alonso en caso de choiva

16:00 - OBRADOIRO DE ARTE NA RÚA
Ao lado do skate park
Concello Vello da Guarda en caso de choiva

21:30 - MICRO ABERTO
Praza do Reló
Casa dos Alonso en caso de choiva

LUNS 10 DE ABRIL

11:00 - GYNKANA E XOGOS
De 12 a 17 anos
Castelo de Santa Cruz
Concello Vello da Guarda en caso de choiva

16:00 - OBRADOIROS TEATRAIS
De 12 a 17 anos
Concello Vello da Guarda (Praza do Reló)

*Todos os
eventos e
actividades
son gratis*



5.2.1 THE ART EXHIBITION

We kicked off the festival with an art exhibition. It showcased art pieces by young people from A Guarda sharing their view on the environment that surrounds them. The exhibition took place in the Tayer, a workshop from a local artist, Mónica, that offered her space for us to inaugurate the festival.



5.2.2 THE THEATRE PLAYS

We showcased 2 theatre plays, as it has been developed earlier. The plays were presented in the Praza do Reló, the main square of A Guarda, in front of an audience of approximately 160 people. The total duration of the two plays together was of 90 minutes and had a great response from the audience.

A INIMIGA DO POVO



ALPHAZED



5.2.3 THE ART WORKSHOP

For the art workshop, we prepared some stencils and brought some spray paint so that participants in this activity could customize their t-shirts or tote bags. We had around 15 people participating in this activity and the members of the Actúa Verde team supported them in the customization process.



5.2.4 THE OPEN MIC

The open mic was an activity in which any young person from A Guarda could present something on the stage. This event included poetry reading, singing and dancing.



5.2.5 THE GYMKHANA AND LUPUS GAME

This activity was divided into 2 parts. First, participants took part in a gymkhana around the Castelo de Santa Cruz, having to find different clues in the surrounding area. Once they had finished, they played an adapted version of the Lupus game.




In this game, a game director assigns roles to participants without disclosing them to others. Roles include a killer, a police officer, and town members. The director sends everyone to sleep, and the killer opens their eyes and chooses a victim. The director then wakes up the police officer, who tries to guess the killer's identity. The director wakes everyone up and announces the victim. The game ends with the police officer winning if they guess the killer's identity, or the killer winning if they kill everyone or the police officer.

For the festival, participants created an adapted version of the game that was used to start a discussion around the importance of climatic activism.



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