

TENACT



Theatre for Environmental Action

# TRAINING OF TRAINERS

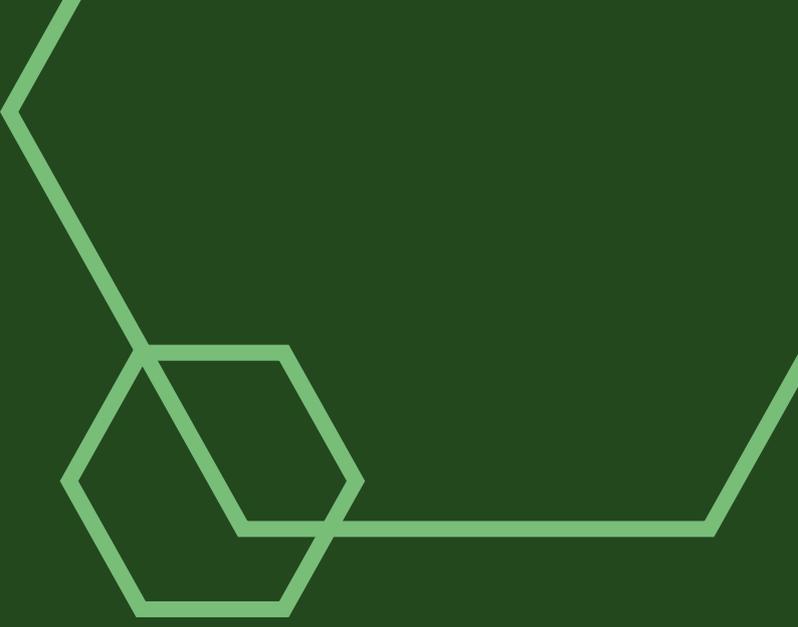
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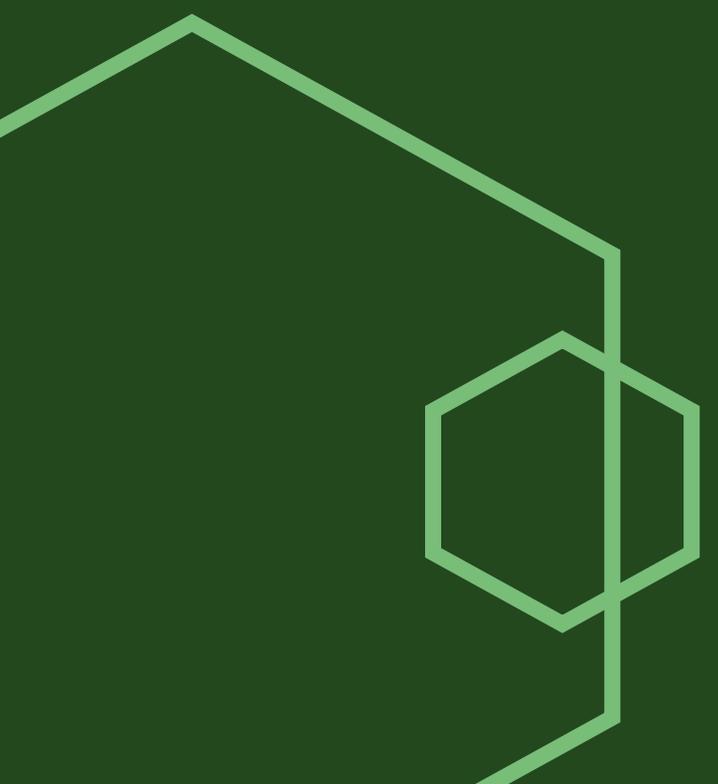


Funded by  
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# **ABOUT TENACT**





The fight against climate change is one of the main priorities of both the Erasmus+ programme and of the participating organisations of TENACT - Theatre for Environmental Action. This project aims to develop dramatic tools and resources so that youth workers and drama practitioners can implement theatre and drama activities, workshops and programmes on environmental issues.

As part of this project, we aim at building the capacity of youth workers and theatre practitioners on the inclusion of fight against the climate crisis using drama methods, and to do so, we propose this training programme.

This programme brings together the experience of the three partner organisations, FOCO (Spain), BeyondBühne (Austria) and Crooked House Theatre Company (Ireland) in the preparation and implementation of training programmes and activities both at local and international levels.

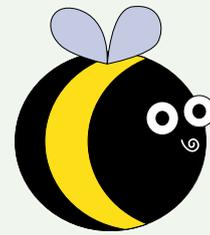
While we intend to continue training youth workers and theatre practitioners in the use of the methodologies compiled in the TENACT project, we also offer this tool so that experienced trainers can easily implement their own trainings on how to use theatre techniques to promote climate action. We also encourage trainers that come to this tool to make the adaptations they need to better suit both their facilitation working methods and the needs of their target group.







**WHY  
THIS TRAINING?**

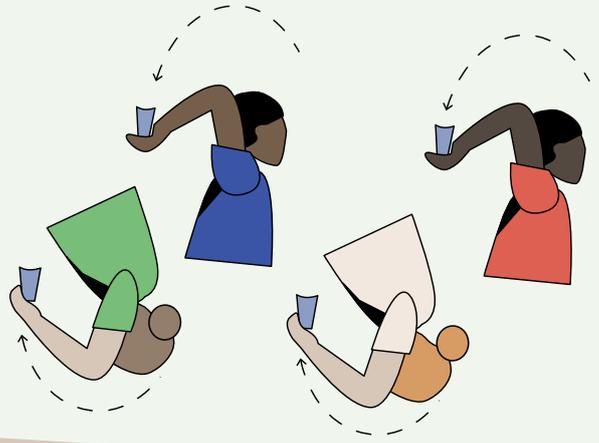


In 2021 we carried out a survey that was completed by 22 experienced youth workers and theatre facilitators from 13 European countries. In this survey we asked about the needs found in the field of cultural youth work regarding the inclusion of climate action in theatre programmes, which was the base for the TENACT project but also for this training programme. The needs that we identified were the following:

- Lack of Prior Experience: The survey revealed that a significant portion of the surveyed youth workers and theatre facilitators (68%) had never conducted drama or theatre activities related to environmental issues. This lack of prior experience highlights a gap in their skill set and knowledge regarding how to effectively utilize drama techniques for climate action.
- Low Engagement in Theatre Plays on Environmental Issues: Similarly, a substantial majority (77%) had never prepared theatre plays or performances centered around environmental topics. This suggests a limited engagement in the creation of theatrical content that can effectively raise awareness and drive action on climate-related matters.
- High Demand for Drama Activities: Despite the lack of experience, 100% of the respondents acknowledged the need for drama activities related to environmental issues. This indicates a strong interest and recognition within the target group of youth workers and theatre facilitators that drama can be a powerful tool for promoting climate action.

- Preferred Learning Method: A separate survey from 2017 to 162 youth workers in Europe by BeyondBühne, Crooked House and a Spanish youth theatre (ON&OFF) revealed that a significant percentage (79%) of youth workers preferred learning theatre methods through training courses. This underscores the demand for structured and comprehensive training programmes to equip them with the necessary skills and knowledge.
- Relevance to the Field: The project is highly relevant to the field of youth work and theatre facilitation, as it addresses the specific needs and preferences of the target group. It aligns with the goals of the Erasmus+ programme and caters to professionals seeking effective tools to address environmental issues through theatre.
- Versatile Training Formats: The proposed training programme's flexibility in terms of formats, such as one-week intensive training, long-term programmes, and weekend workshops, accommodates the diverse needs and availability of the participants. This adaptability makes the programme more accessible and likely to meet the scheduling constraints of the participants.

In summary, the needs analysis survey clearly indicates a gap in the skills and experience of youth workers and theatre facilitators regarding the use of drama and theatre for environmental action. The high demand for drama activities and the preferred learning method of training courses emphasize the importance of creating a training programme like the one proposed to enhance the capacity of these professionals and encourage them to address climate change through theatre and drama methods.



# AIMS OF THE TRAINING

With this training programme we aim to improve the ability of youth workers and theatre facilitators to implement activities around environmental issues. While we have produced tools that can support an experienced facilitator (the TENACT toolkit and devising guide), it can be challenging to include them for newcomers. In this sense we identify two target groups that would benefit in participating in this training programme:

- Theatre practitioners who have knowledge and experience in the artistic aspect but are less experienced in the facilitating or pedagogic sides.
- Youth workers or educators that are skilled in producing educational programmes but have less experience when it comes to using theatre techniques.

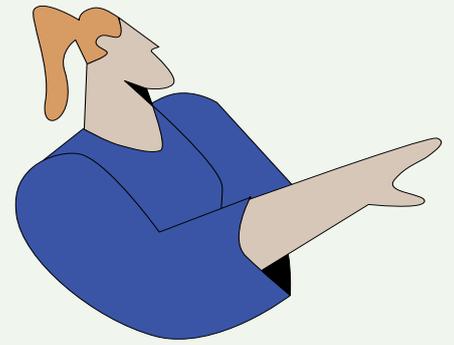
For both target groups this training would offer support in the following areas:

- Experiencing an educational programme based on theatre methodologies to tackle climate change.
- Experiencing a devising process.

As we are dealing with experiential learning, having experienced yourself such methodologies is key for understanding the key principles and mechanisms behind the specific tools used.

After having participated in this training programme, we expect participants to be able to plan and organise theatre activities that promote climate action, to be able to facilitate the devising of a short theatre piece on environmental issues and to transfer these tools, as well as other drama tools, to their daily practice.





# ABOUT THE METHODOLOGY

In the world of youth theatre, we embrace a method known as 'process drama.' This approach allows young performers to dive deep into their own experiences and attitudes. Rather than handing them scripted lines, we guide them in creating their roles, using their unique life experiences, personal traits, and observations. Through discussions and various rehearsal techniques, this transformative journey unfolds, where the young artists take creative control and express themselves authentically.

Our work goes beyond theatre. It serves as a tool to develop life skills challenge cultural norms and prepare young individuals for active participation, in society. It serves as a tool to develop life skills, challenge cultural norms and prepare young individuals for active participation in society.

Youth theatre is a unique learning experience where answers are not handed out beforehand. It aligns with the inherent surprise and curiosity of adolescence, unlike traditional education, which can sometimes stifle these qualities.

Central to our learning process is 'devising,' which involves crafting performance material without a script. Participants shape the content, characters, and structure of the performance, granting them a sense of ownership and control. This process may be challenging initially due to the absence of guidelines, but it encourages collaboration, experimentation, and self-discovery.

Through games and exercises we stimulate creativity and reflection which are crucial for processing learning experiences. We bridge the gap between experiences and the world beyond the theatre.

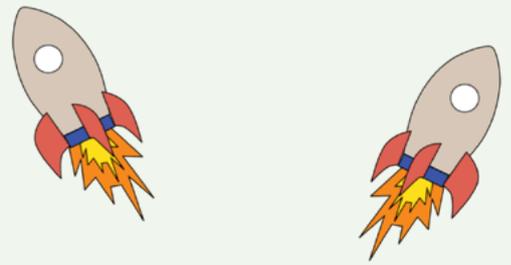
Youth theatre also plays a significant role in promoting mental well-being. It combats depression, alleviates isolation, and boosts self-esteem. Additionally, it serves as a valuable tool for suicide prevention by nurturing essential life skills and attitudes.

Youth theatre is a form of youth work that actively engages young individuals in theatre. It fosters artistic, personal, and social development through voluntary participation and commitment. It provides a year-round programme that includes drama workshops and theatre productions.

The principles of youth theatre align with those of youth work by emphasizing inclusivity, independence and respect. Both sectors share a commitment, to justice and equality while exploring themes through different methods.

In essence, cultural youth workers employ theatre as a tool to help young individuals create meaning, develop as individuals, and become active citizens. The Digital Drama Workshops are a reflection of these principles and values.

# LEARNING OUTCOMES



1. **Mastery of Theatre-Based Environmental Education:** Participants gain a comprehensive understanding of how to use youth theater as a powerful tool for environmental education. They learn to design and facilitate theater-based activities, workshops, and performances that effectively convey complex environmental concepts to young people.
2. **Creative Problem-Solving:** Theater encourages participants to think creatively and innovatively. They learn to approach environmental challenges from various angles and develop unique solutions. This skill extends beyond environmental issues and becomes a valuable asset in addressing any complex problem.
3. **Enhanced Communication Skills:** Through youth theater exercises and activities, participants refine their communication skills, including active listening, clear expression, and effective storytelling. These skills are transferable and useful in various personal and professional contexts.
4. **Empathy and Understanding:** Youth theater fosters empathy as participants step into the shoes of different characters and explore various perspectives. This empathy enhances their ability to relate to the concerns and viewpoints of young people, promoting meaningful connections and trust.
5. **Leadership and Facilitation:** Participants develop leadership qualities and facilitation skills. They learn how to guide group discussions, manage workshops, and lead collaborative projects, empowering them to take on leadership roles in their youth work settings.
6. **Cross-Cultural Competence:** Many trainings bring together participants from diverse backgrounds and countries. This exposure to different cultures and perspectives enhances participants' cross-cultural competence, making them more effective in a globalized world.
7. **Environmental Awareness and Advocacy:** Participants leave the training with a deepened understanding of environmental issues, their root causes, and potential solutions. They become advocates for environmental conservation and sustainability, promoting positive change in their communities.
8. **Increased Self-Confidence:** As participants engage in youth theater activities and performances, they often experience increased self-confidence and self-expression. This newfound confidence can have a positive impact on their personal and professional lives.
9. **Network Building:** The training provides an excellent platform for participants to network with like-minded individuals, including fellow youth workers, educators, and environmental activists. These connections can lead to collaborative projects and opportunities for further professional development.
10. **Contribution to Sustainable Development:** The knowledge and skills acquired align with the United Nations' Sustainable Development Goals (SDGs), contributing to the achievement of goals related to education, environmental protection, and community engagement.

# SUPPORTING LEARNING



Creating an enriching learning experience for this training of trainers involves a thoughtful blend of logistics and pedagogical considerations. Let's delve into how these elements seamlessly come together to maximize participants' engagement and understanding.

Selecting the right venue is crucial. It should provide a versatile space that accommodates various training activities, from theater exercises to group discussions and performances. Ensure the venue is accessible and equipped with proper lighting and ventilation. Especially for this kind of training, infuse sustainability into the training's logistics. Implement eco-friendly practices such as recycling bins, reusable materials, and environmentally conscious catering options to align with the training's focus on environmental awareness.

Timing plays a significant role in participant engagement as well. Schedule the training during the hours when participants are most alert, typically from 9:00 AM to 5:00 PM. Incorporate regular breaks to prevent burnout and encourage networking among attendees. These intermissions also provide opportunities for participants to relax and recharge. Offering a variety of healthy snacks and beverages throughout the day ensures that participants remain energized and focused. Take into account dietary preferences and restrictions to accommodate all tastes. Providing dedicated break times fosters socialization and reinforces a sense of community among attendees.

Experienced facilitators are pivotal to the training's success. They should possess expertise in both youth theater and environmental issues and be approachable to address participants' questions and needs effectively. Use all the PDFs provided by TENACT and make sure that participants know about them. Moreover, facilitate networking sessions and social activities, providing participants with opportunities to connect, collaborate, and establish lasting professional relationships.

In weaving these logistical and pedagogical threads together, organizers can orchestrate a harmonious and enriching learning experience during this training of trainers. This holistic approach ensures that participants are not only exposed to valuable content but also empowered to actively engage with it and, in turn, effect positive change within their communities and society at large.



# WHAT IS DEVISING?

The Erasmus+ programme was designed to facilitate the participation of young people with fewer opportunities. It defines it as follows:

*“People with fewer opportunities means people who, for economic, social, cultural, geographical or health reasons, a migrant background, or for reasons such as disability and educational difficulties or for any other reasons, including those that can give rise to discrimination under article 21 of the Charter of Fundamental rights of the European Union, face obstacles that prevent them from having effective access to opportunities under the programme.”*

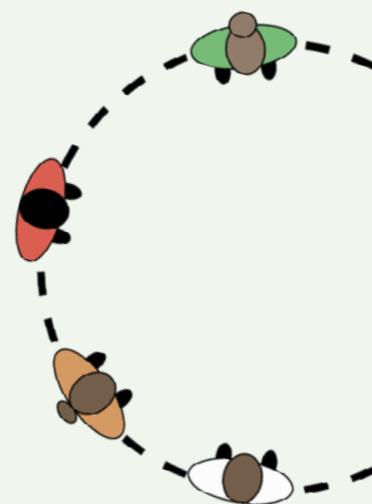
*(Erasmus+ programme guide, 2023)*

When designing non-formal educational projects, we need to build an inclusive and accessible setting. That means eliminating barriers that may make the participation impossible for some groups. Some of the areas that need to be addressed are:

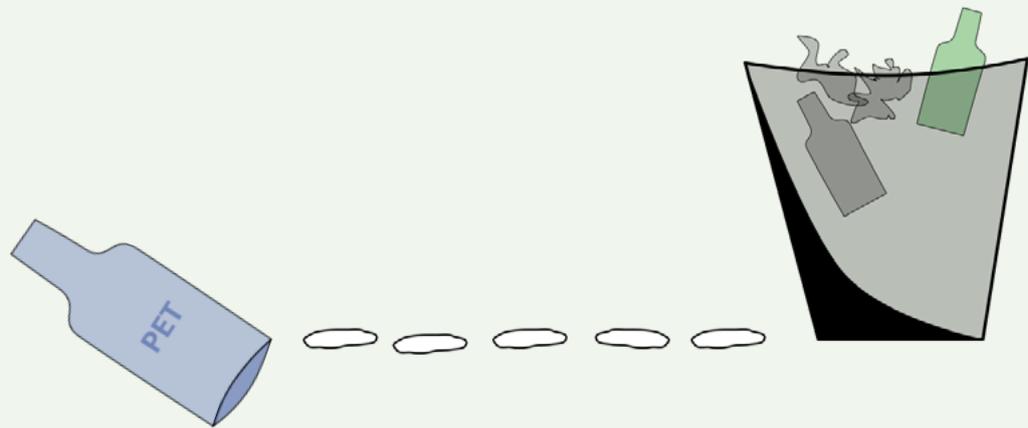
- Financial cost of the programme
- Mobility accessibility
- Additional support staff for participants with specific needs
- Language support
- Creation of a safe space in which diversity is celebrated
- Specific reach out to people with fewer opportunities z

There are several resources that you can also use to promote inclusion and diversity in a theatre programme. In the TENACT consortium we recommend the Drama for Youth Work manual, that includes tools so that youth workers can use drama exercises in their daily work to deal with social inclusion issues and that is available for free on [www.dramaforyouthwork.com](http://www.dramaforyouthwork.com) or through short videos on its [YouTube Channel](#).

But you can also promote inclusion actively during the implementation of this training programme. For example, in Spain FOCO partnered for the implementation of the programme with the local organisation San Xerome that works with people with disabilities. They included one session in which the participants of the TENACT Training of Trainers organised and implemented activities with a group of people with disabilities, and then reflected on the challenges they faced when adapting the activities to the needs of the group. This was a great exercise to challenge the group to use all their facilitation abilities and put into practice what they had learnt about drama facilitation and climate change.



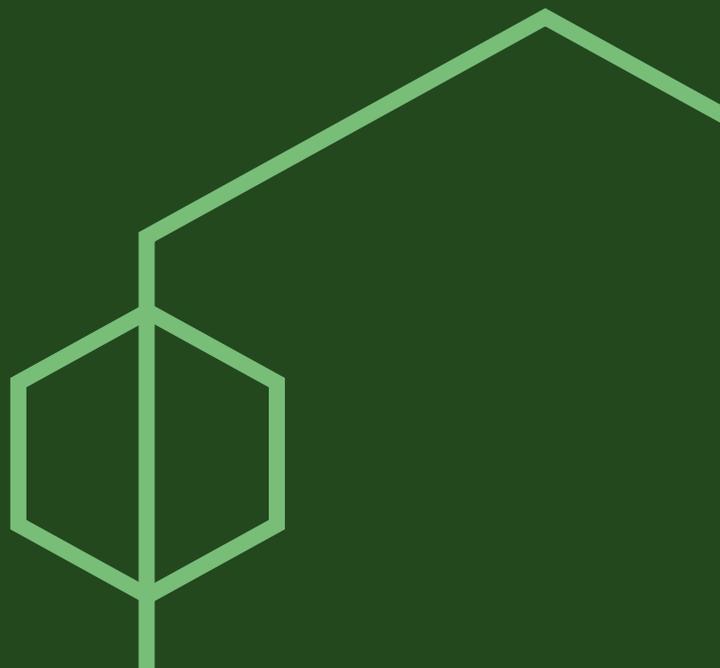
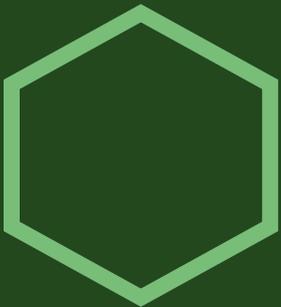
# IMPACT



1. **Increased Environmental Awareness:** The training equips participants with creative tools to engage young people in environmental issues effectively. As they integrate these methods into their youth work, they empower the next generation to be more environmentally conscious. This heightened awareness contributes to sustainable lifestyles and practices.
2. **Empowered Youth:** By using theater as a medium for environmental education, participants inspire and empower youth to become agents of change. Young people learn to express their concerns, ideas, and solutions through the arts, fostering a sense of ownership and responsibility for the environment.
3. **Strengthened Community Engagement:** The methods learned in the training encourage active participation and community engagement. As youth workers incorporate these approaches, they foster a sense of community among young people, encouraging them to collaborate and take collective action for environmental causes.
4. **Long-Term Impact:** The impact of the training extends beyond the immediate participants. As the methods become embedded in daily youth work, they are passed on to successive generations of young people. This creates a sustained positive impact on European society, promoting a culture of environmental consciousness and active involvement.
5. **Contribution to Sustainable Development Goals:** The methods learned align with the United Nations' Sustainable Development Goals (SDGs), particularly those related to environmental protection and quality education. Implementing these methods supports European countries in achieving their SDG targets.



# **TRAINING PROGRAMME**



# 10 SESSIONS

## INTRODUCTION

This training programme is designed to work at a number of levels.

It can align with requirements for an Erasmus+ Mobility of Young People; a Professional Development Activity for Youth Workers; and a Training Course Activity for Leaders.

The duration below is for a six day training programme. However, it can also be offered in smaller units over several weeks or months.

The programme draws on the activities created in the TENACT Toolkit as part of the TENACT KA2 project. As such, organisers and trainers should be familiar with this toolkit and have access to it while planning the programmes.

It is designed to be suitable for different sized groups up to 50 participants. Providers and organisers should adapt the duration to groups of larger size, or run parallel courses for smaller groups.

The aim of this programme is to train people in the use of theatre activities for work with young people in stimulating action against climate change.

## DAY ONE

This first day will involve the whole group as one group.

### 9.30 – 10.00

#### **Welcome and Registration Introduction to the programme**

Make a large circle of chairs.

Have a registration table. The Attendance Sheet should be ready to sign. Follow the Erasmus+

guidelines about how to create an official Attendance Sheet for KA1 programmes.

Have a separate table with sticky-labels and markers. Participants are invited to write their names and stick them to their chests.

The Facilitator outlines and reminds participants what the programme will be about. They make sure everyone knows where toilets are, when the break will be, what to expect from the day and from the rest of the week.

Check for anyone who has additional needs and may have forgotten to mention these in the Application Form.

### 10.00 – 12.00

#### **Using movement to integrate the group**

Use the activities from Drama for Youth Work as introductory exercises to help integrate the group.

Move, Move: <https://dramayouthwork.wordpress.com/move-move/>

Comfort Zones: <https://dramayouthwork.wordpress.com/comfort-zones/>

Three Truths and One Lie. Participants are given a sheet of A4 paper and a pen. They should quietly write 3 things about themselves that are true (the more unlikely the better) and one thing that is a lie. They do not tell anyone else which one of these is a lie.

When everyone has finished this, the participants walk around and engage with each other in pairs. They read each other's page. They can ask questions about the 4 facts written down. After a minute or so they must place a tick on their partner's page beside the fact that they believe is a lie. Then they move on to another person.

No-one should reveal the truth or lie until the game is over.

Allow enough time for people to meet at least 75% of the group. Then return to the main group and share who has the most ticks beside their lie and who has the least. Invite each person, if there is time, to share their lie.

### **12.00 – 13.00**

#### **Walk and Talk**

Where possible, bring the group outside on a walk. Now they should use the duration of the walk to meet at least 2 other people. They should find out about this person's relationship to environmental action (and to theatre, if relevant).

If it is not possible to go outside, then do this exercise in the space provided. It can be an informal chat with one other person.

### **13.00 – 14.30**

#### **Lunch**

### **14.30 – 16.00**

#### **Integration and Introduction (continued)**

*Count to 20.* With the whole group, try to count in sequence from 1 to 20. The 'counter' is random, and can be any person in the group. Try not to make signals, or to form a system, or to indicate that you will count. If 2 people say the same number at the same time, then the next 'counter' must begin again at 1.

*Feedback.* Ask for 4 or 5 people to share any interesting things they found out about one of the other participants during the Walk and Talk. You do not need to go through the whole group. Explain that this process will continue during breaks, at meals, and in other activities.

*Common Concern.* Divide the large group into smaller groups of approximately 5 or 6 in each group. They should discuss something about the level of environmental action or awareness in their communities. Ask them to then create an image that performs like a meme or a gif. It should involve the whole group. The image should represent the concern about

environmental action that the group shares. If they have several concerns, ask them to either choose the most pressing one.

Allow sufficient time for all groups to discuss and to create the image or movement.

### **16.00 – 16.30**

#### **Break for refreshments**

### **16.30 – 18.00**

#### **Integration and Introduction (continued)**

*Presentation.* Invite the groups to present their meme/image/gif one after the other. After each one facilitates a short feedback session with the audience. Questions to consider asking are:

- What did you think their main point was?
- Was there any moment you particularly liked?
- Was there anything that you were not clear about or that you did not understand?
- Would the group like to explain why they chose this topic?
- Does the audience relate to what they said or showed?

*Silent Reflection.* In the remaining minutes of the session, invite participants to spend some time on their own. Ask them to consider what they found stimulating today, and what they found challenging. Invite them to reflect on how they may need to manage their energies in order to get the best out of the training. Encourage them to take a short walk or to write in their notebooks.

*Conclusion.* Conclude the session at 17.55. Make any announcements and notifications that are needed. Thank everyone for their participation.

#### **Optional Daily Evening Activity**

*Litter Sculpture* from the TENACT Toolkit is an optional evening activity that can happen throughout the whole programme. After dinner participants are invited to go on a walk in the

locality. They should gather litter. They bring the litter back to an outdoor public space close to the training venue. Every evening they can add objects to the sculpture until, by the end of the week, they have a large sculpture or art piece in place. This could be used as the background to their performances at the end of the week. Or it can simply be a visible way to attract public attention to the project.

## **DAY TWO**

**9.00 – 10.00**

### **Optional Yoga session**

If participants would like a space to offer each other an optional yoga session before the start of the day, make a room free for them to use.

**10.00 – 10.30**

### **Presentation of the day's activities, and one whole group energiser activity**

*Presentation.* Gather everyone and go through the timetable for the day. Explain some of the sessions or workshops; announce any changes; welcome late comers; etc.

*Energiser.* The Curb. A whole group activity to increase alertness and focus of the participants.

*The Curb* is a warmup activity from the TENACT toolkit.

**10.30 – 12.30**

### **Parallel Filmmaking workshop and Movement workshop**

The group is divided into two smaller groups. Each sub-group takes part in either a filmmaking or a movement workshop. (If there are 50 participants, or a very large group, you can have the option of dividing them 4 groups and have 2 filmmaking and 2 movement workshops).

These workshops are designed to introduce participants to two other performance media which they can use to make performance or art about environmental issues. Participants self-select the workshop that they chose to do.

There are limited places in each workshop.

Participants spend two mornings doing a filmmaking workshop and two mornings doing a movement workshop.

Experienced facilitators, artists or trainers will be needed for each workshop, and a suitable training space.

The aim of each workshop is to train participants in using this technique to work with others on the issue of climate action. Therefore, time should be made available for questions, considerations of challenges, and explanation of techniques. The process of learning is procedural: the group learns how to use the technique by actually doing it.

*Filmmaking.* The group is introduced to 'guerilla' filmmaking. The facilitator introduces them to some basic framing and storytelling techniques; and then shows them how to make basic editing. It is likely that many in the group will already know this from social media use. The facilitator encourages some ideas about how the group can make a 60 second (or 90 second) story that could stimulate viewers to take action on climate change. The facilitator works with the group to plan, shoot and edit a short film. The workshop is delivered over two sessions during the week. Finished films are uploaded to a public platform online and are shown at the end of the project.

Ideally they use their phone cameras and online editing software. (Alternatively, if you have film equipment you can use this. Some time will be needed to show how to operate the equipment, and this may delay the creation time in the workshop.)

*Movement.* The group is introduced to performing movement to communicate messages to the public. It is an exploration of dance, performance art, slow motion, or any other kind of movement techniques that the organiser of the training considers useful for the participants to explore.

The group may choose to base its work on the activity called Speech Interpretation from

TENACT toolkit. It is Greta Thunberg's address in 2019 to the UN Climate Summit: [https://www.youtube.com/watch?v=TMrtLsQbaok&ab\\_channel=GuardianNews](https://www.youtube.com/watch?v=TMrtLsQbaok&ab_channel=GuardianNews)

This workshop is delivered over two mornings. The facilitator introduces movement techniques and methods before using the recorded speech (or parts of it) to act as a stimulus for movement. The facilitator may choose a different speech about climate change or climate justice. With the group they can use music or clips from the speech to compliment the movement.

If the project wishes, the end result of this process could be filmed and shown along with the other short films on the final night. There is no pressure to do this, however.

### **12.35 – 13.00** **Reflection**

This is a short moment during the day for participants to be by themselves and to reflect on what they have experienced so far.

*Elevenie.* Use this activity in the TENACT toolkit to help the group reflect. They find a comfortable space with pen and paper. They write a short poem as described in the toolkit, using their feelings as inspiration.

When they have finished, they can pin the poem to a common wall on the workshop space. If they do not finish it now, they can do so during the week, and when it is done, they stick it up in the designated space. Later these poems can be transferred to the performance area for the public to read. Or they can be scanned into a project document or programme.

### **13.00 – 14.30** **Lunch**

### **14.30 – 16.00** **Devising**

The group is divided into 2 or 4 smaller groups of equal number (depending on the size of the larger group). Each group works with a

facilitator for the remainder of the programme in this time slot.

The facilitator(s) will use activities from the TENACT Toolkit to help structure the 4 day programme.

In each group the facilitator will take the group through the steps in creating a performance with young people. This is a process of using specific theatre methods to engage young people and to explore what they have to say about themselves and the environment. Each facilitator will show the participants how young people's ideas, opinions and experiences can be shaped into performance material. The facilitator will guide the group into performing their own ideas. These performances will be shown at the end of the week.

The programme should use the TENACT Devising Theatre as a resource for this training.

### **16.00 – 16.30** **Tea/Coffee/snacks Break**

### **16.30 – 18.00** **Devising continued**

### **18.00 – 18.20** **Conclusion**

Meeting for 10 minutes to make any announcements, to conclude the day, and to check in with everyone.

**Optional evening activity:**  
Litter Sculpture continued (see Day One)

## **DAY THREE**

### **9.00 – 10.00** **Optional Yoga session**

If participants would like a space to offer each other an optional yoga session before the start of the day, make a room free for them to use.

### **10.00 – 10.30**

#### **Presentation of the day's activities, and one whole group energiser activity**

*Presentation.* Gather everyone and go through the timetable for the day. Explain some of the sessions or workshops; announce any changes; welcome late comers; etc.

*The Plastic in Me.* A whole group activity to increase alertness and focus of the participants. 'The Plastic In Me' is an activity from the TENACT toolkit.

### **10.30 – 12.30**

#### **Parallel Filmmaking workshop and Movement workshop**

The second Filmmaking and Movement workshop takes place, and concludes today, with the same group.

### **12.35 – 13.00**

#### **Reflection**

This is a short moment during the day for participants to be by themselves and to reflect on what they have experienced so far.

*The Sculpture.* Use this activity in the TENACT toolkit to help the group reflect. They find a space where they can work in pairs, reflecting on the workshops that they have done so far.

When they show the images to the larger group, they can do so in batches of 5 or 6 (according to the time you have available and the number of participants there are).

### **13.00 – 14.30**

#### **Lunch**

### **14.30 – 16.00**

#### **Devising**

Devising continues with the same groups as yesterday.

### **16.00 – 16.30**

#### **Tea/Coffee/snacks Break**

### **16.30 – 18.00**

#### **Devising continued**

### **18.00 – 18.20**

#### **Conclusion**

Meeting for 10 minutes to make any announcements, to conclude the day, and to check in with everyone.

#### **Optional evening activity:**

Litter Sculpture continued (see Day One)

## **DAY FOUR**

This is a day for a field trip or exploration day. The group travels to a project or amenity locally that is connected in some way to climate change, or climate action, or environmental protection, etc. In some cases it could be the ruins of another time (sparking insight into how once there were people here who have long since disappeared). Or it could be to a positive and proactive project locally.

It is also a day for the group to have a change of activity, to reflect on the project, and to get to know each other in different environments.

#### **Tips:**

- Bring packed lunches or find a local café near the amenity.
- Use public transport if possible (it will need advance planning) or hire bicycles or walk.
- Start the day a little later to allow participants a lie in.
- Bring the group back in time for dinner.

If the visit will take only the morning time, then consider using the Litter Sculpture activity from the TENACT toolkit for the afternoon work.

Alternatively, the whole day could be spent locally making the Litter Sculpture.

## **DAY FIVE**

**9.00 – 10.00**

### **Optional Yoga session**

If participants would like a space to offer each other an optional yoga session before the start of the day, make a room free for them to use.

**10.00 – 10.30**

### **Presentation of the day's activities, and one whole group energiser activity**

*Presentation.* Gather everyone and go through the timetable for the day. Explain some of the sessions or workshops; announce any changes; welcome late comers; etc.

*Dependency Walk.* A whole group activity to increase alertness and focus of the participants. 'Dependency Walk is an activity from the TENACT toolkit.

**10.30 – 12.30**

### **Parallel Filmmaking workshop and Movement workshop**

If there have been two workshops offered so far (one filmmaking and one movement) then the groups change workshops today.

**12.35 – 13.00**

### **Reflection**

This is a short moment during the day for participants to be by themselves and to reflect on what they have experienced so far.

*Three Finger Reflection.* Gather the group and use the activity described in the TENACT Toolkit for reflection.

**13.00 – 14.30**

### **Lunch**

**14.30 – 16.00**

### **Devising**

Continue the programme begin this week.

**16.00 – 16.30**

### **Tea/Coffee/snacks Break**

**16.30 – 18.00**

### **Devising continued**

**18.00 – 18.20**

### **Conclusion**

Meeting for 10 minutes to make any announcements, to conclude the day, and to check in with everyone.

### **Optional evening activity:**

Litter Sculpture continued (see Day One)

## **DAY SIX**

**9.00 – 10.00**

### **Optional Yoga session**

If participants would like a space to offer each other an optional yoga session before the start of the day, make a room free for them to use.

**10.00 – 10.30**

### **Presentation of the day's activities, and one whole group energiser activity**

*Presentation.* Gather everyone and go through the timetable for the day.

*H20.* A whole group activity to increase alertness and focus of the participants. H20 is an activity from the TENACT toolkit.

**10.30 – 12.30**

### **Parallel Filmmaking workshop and Movement workshop**

Final workshop in the pair of filmmaking and movement series.

**12.35 – 13.00**

### **Reflection**

Here we invite participants to write freely about their learning during the week. You can create a Google Doc form and send the link to everyone to complete during this period. The organisers will be able to use the feedback from this form

to help write a report and to evaluate some of the aims of the training.

### 13.00 – 14.30

#### Lunch

### 14.30 – 16.00

#### Performances and Presentations

In this slot we get ready to present the final performances, film presentations, and sculptures if there are any. Continue the programme begin this week.

### 16.00 – 16.30

#### Tea/Coffee/snacks Break

### 16.30 – 18.00

#### Performances and Presentations

If the public is invited this is the time when they come to see the results of the week's work. The performances should be filmed, if possible. After each one there should be a facilitated discussion with the audience.

### 18.00 – 19.20

#### Conclusion

Present any certificates (such as Youth Pass). One sheet of paper can be used for all (and each person will be sent a digital copy).

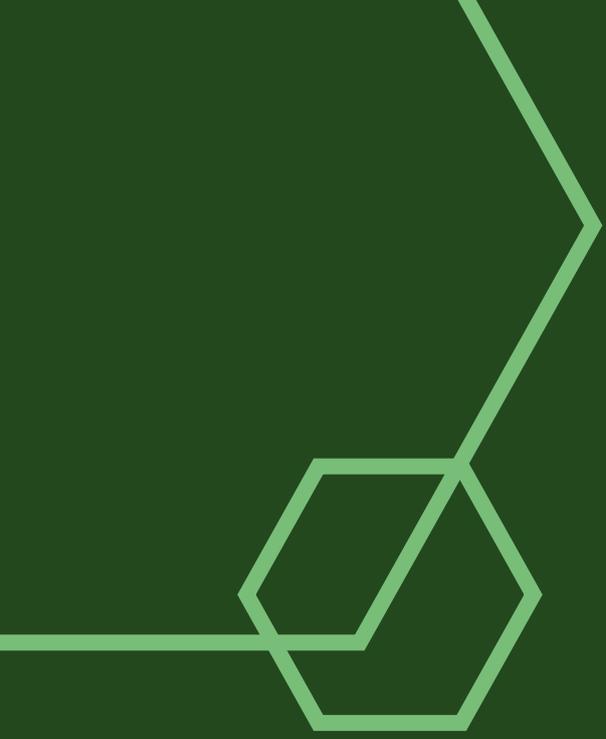
Use the Treasure Chest Activity from the TENACT Toolkit to make the final evaluation and conclusion.

	DAY ONE	DAY TWO	DAY THREE	DAY FOUR	DAY FIVE	DAY SIX
MORNING ACTIVITIES 9:30 – 12:30	Welcome and Registration Introduction to the programme	Optional Yoga session Presentation of the day's activities and one whole group energizer activity <b>Parallel</b> Filmmaking workshop and Movement workshop	Optional Yoga session Presentation of the day's activities and one whole group energizer activity <b>Parallel</b> Filmmaking workshop and Movement workshop		Optional Yoga session Presentation of the day's activities and one whole group energizer activity <b>Parallel</b> Filmmaking workshop and Movement workshop	Optional Yoga session Presentation of the day's activities and one whole group energizer activity <b>Parallel</b> Filmmaking workshop and Movement workshop
LUNCH 12:30 – 14:30	LUNCH			FIELD TRIP	LUNCH	
AFTERNOON ACTIVITIES 14:30 – 18:00	Integration and Introduction	Devising	Devising		Devising	Performance and Presentations
EVENING ACTIVITIES	LITTER SCULPTURE				LITTER SCULPTURE	

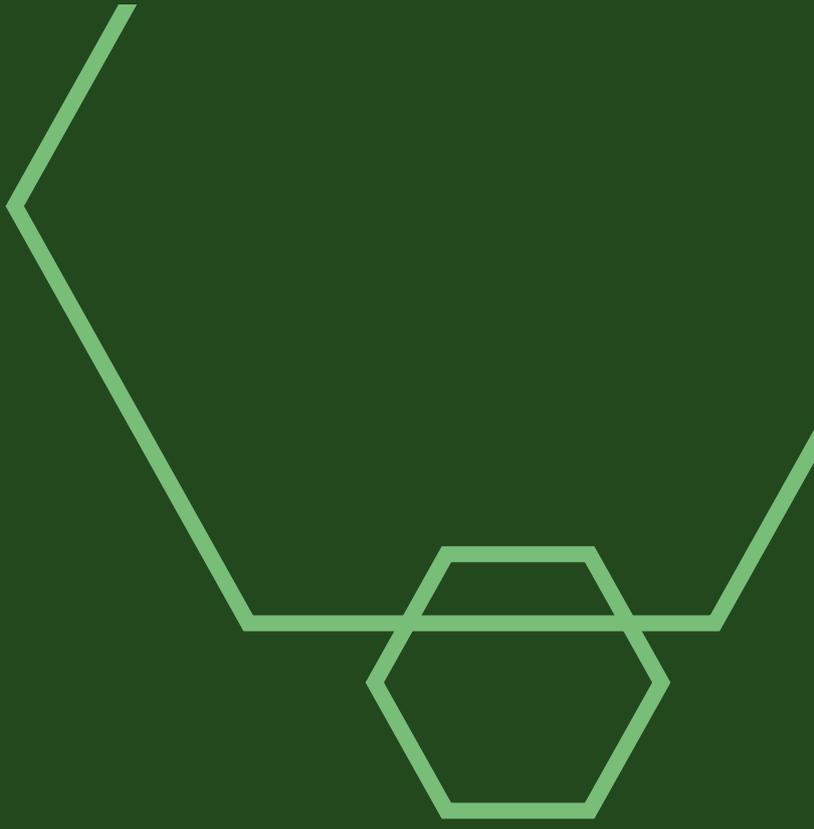


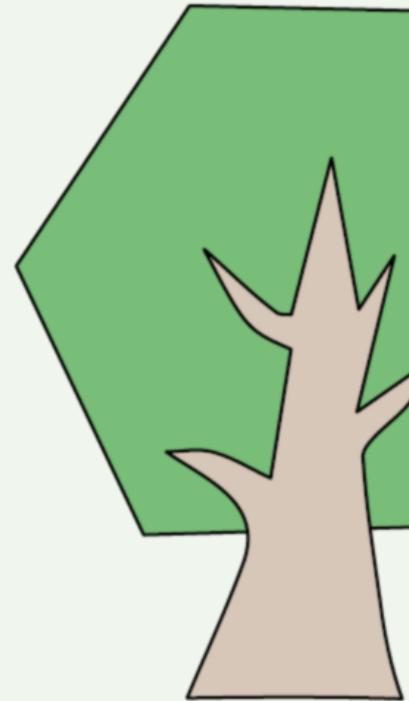
A MACROGRANXA  
DATE MÁIS CONFIANZA  
PERO É TRAMPA

Several sheets of paper with text and charts are pinned to the woman's black shirt. The papers appear to be informational or research-related documents.



# **ORGANISING A TRAINING**





# OPTIONS

The training programme can be implemented as proposed, or it can be adapted to other settings and durations that can better suit the needs of the target group as well as your organisation's availability and working methods. When implementing this programme locally and during the school year, we cannot dedicate a full week, so we need to spread it.

This can be extremely useful to deepen in some areas that interests the group or to focus more on the skills that better suit the groups the trainees in this course work with. It can also allow for participants in the course to test their activities in their daily work with young people. Hosting a weekly session also allows the participants to share emerging issues with the facilitators.

We propose the following programme adaptations:

- 3-weekend plan
- Weekly long-term programme
- Intensive 3-day programme
- 6-hours intensive programme
- Adding a virtual component

# 3-WEEKEND PLAN

This format is especially useful to provide a compact training for youth workers and practitioners working during the weekdays and who wish to further train themselves while having limited time available.

The proposal for a 3-weekend plan works around one area each of the weekends, giving the possibility for a flexible participation with a self-contained programme of activities.

## WEEKEND 1 – FACILITATING DRAMA

During this weekend we focus on building a group and sharing tools on the integration of participants. We also explore the principles behind theatre facilitation. We include the following sessions:

- Welcome and Registration. Introduction to the programme.
- Using movement to integrate the group
- Integration and Introduction
- Optionally, you can add a session on how to organise a drama workshop

## WEEKEND 2 – DRAMA TOOLS FOR ENVIRONMENTAL ACTION

This weekend is dedicated to exploring drama tools that can be used to start a conversation around climate action. We propose to explore and use activities found in the TENACT toolkit such as:

- The kerb
- Litter sculpture
- Elevenie

- Dependency walk
- Extraction
- ...

Each session should start with a warming up activity, include a core activity and be concluded with one of the three reflection activities proposed in the toolkit.

## WEEKEND 3 – DEVISING DRAMA TO PROMOTE CLIMATE ACTION

This weekend is dedicated to the use of devising. Devising is the business of creating performance material from anything except a play-text. Material most usually comes from the feelings, opinions and experiences of the participants who devise the work collaboratively. While we strongly encourage using the TENACT Devising Guide that we have developed where we outline the process on how to devise a piece with young people.

Nonetheless, the focus of this weekend is to explore some devising tools and that the participants learn experientially what devising means by creating short scenes. To trigger the work, you can use some activities included in the TENACT Toolkit such as “Conference of the Planets”, or develop further work done on previous activities, basing the devising process for example, on the Elevenie created by the participants. Additionally, you can find more resources and proposals in the book Drama for Youth Work on the unit about devising that is available online for free.





# LONG-TERM PROGRAMME

## (1 WORKSHOP A WEEK)

You can also decide to plan a long-term training programme in which you meet on a weekly basis with the participants. This proposal offers the possibility to establish a constant flow of feedback between the content of the course and the work participants carry out with the groups of young people they work with. last sentence of the first paragraph change to "It also allows for a deepening of the creative aspect allowing for the devising of more complex pieces. This means that the knowledge acquired one week can be transferred to the practice immediately and in the following week questions and challenges that arise from working with young people can be discussed. It also allows to deepen on the creative aspect allowing for the devising of more complex pieces.

This programme could last from 10 weeks to up to 4 months, to offer youth workers and theatre practitioners a stable setting for skills development that could fit within the calendar (for example, from September to December). Each session would have a duration of 2 hours.

The plan would be divided into 5 phases:

- Integration workshops
- Core workshops
- Rehearsals
- Showcase / presentation
- Evaluation

## INTEGRATION WORKSHOPS

Dedicating 2 or 3 workshops to implement integration activities will bring the group together and allow for building a shared working language. You can use these sessions:

- Using movement to integrate the group
- Integration and Introduction (divided into two sessions if necessary).

## CORE WORKSHOPS

This would be the core part of the training and it would include activities such as the ones included in the TENACT Toolkit to explore theatre making related to environmental action, specific workshops aimed at developing performing skills (movement, diction, acting...), and the creation of a devised piece. Each workshop would follow a similar schedule as this one:

- Warming-up activity – 10 minutes
- Drama activities – 40 minutes
- Break (optional) – 5-10 minutes
- Devising – 50 minutes
- Reflection and sum up – 10 minutes

## REHEARSALS

Once the devised piece is complete you will need some time to carry out general rehearsals, as well as allowing some time for technical rehearsals synchronising acting with lights, sound, projections... 2 or 3 sessions should give you plenty of time for a small-scale devising project.

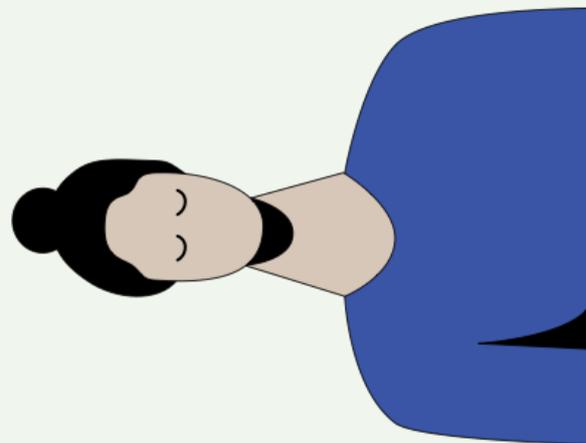
## SHOWCASE / PRESENTATION

As part of the process, especially if youth workers with no prior stage experience participate in the training, showcasing the devised piece can offer them the experience of how it is to perform in front of an audience. It can be a public presentation inviting the local community to attend. You can also have a more private presentation, inviting family and friends of the participants in the course.

After presenting the piece we often host debates with the audience. In this case, it will help us discussing with the audience what actions they can take to fight against climate change based on the issues raised during the play. It can also help the participants in the course in the reflection process. Hearing the thoughts of the audience on the play will result in a reflection on the whole process.

## EVALUATION

After presenting, an additional session should be held to reflect back on the knowledge acquired and skills developed. Spending some time on planning a strategy to implement the tools learnt in their work can facilitate the transfer of knowledge.



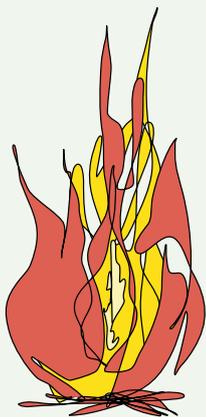


# 3-DAY INTENSIVE

Our streamlined training programme is designed to cater to the needs of youth workers and practitioners with busy weekday schedules and family commitments that may hinder their weekend availability. We understand that juggling professional development with personal responsibilities can be challenging, and our solution offers an optimal alternative.

Introducing a 3-day intensive programme, this format ensures a concentrated learning experience, relying on the undivided attention and active participation of all participants throughout its duration. To facilitate attendance, this programme is strategically scheduled to coincide with national holidays, either extending the weekend by including Monday or Sunday, making it accessible for a broader audience.

In this modified format, we've streamlined the schedule by omitting optional morning Yoga classes and workshops. Instead, our focus is centered on the core components, allowing participants to engage deeply with the subject matter. The structure closely mirrors that of our traditional 3-weekend plan, ensuring that participants receive the same comprehensive content while accommodating their unique scheduling constraints.



## DAY 1

<b>09:00</b>	Welcome and Registration. Introduction to the programme.
<b>09:30</b>	Using movement to integrate the group.
<b>11:00</b>	Coffee Break
<b>11:15</b>	Integration and Introduction continued
<b>12:45</b>	Lunch Break
<b>13:45</b>	Integration and Introduction continued
<b>15:15</b>	Coffee Break
<b>15:30</b>	Integration and Introduction continued
<b>17:00</b>	End

## DAY 2

<b>09:00</b>	Devising
<b>10:30</b>	Coffee Break
<b>10:45</b>	Devising continued
<b>12:15</b>	Lunch Break
<b>13:45</b>	Devising continued
<b>15:15</b>	Coffee Break
<b>15:30</b>	Devising continued
<b>17:00</b>	End

## DAY 3

<b>09:00</b>	Devising
<b>10:30</b>	Coffee Break
<b>10:45</b>	Devising continued
<b>12:15</b>	Lunch Break
<b>13:45</b>	Performances and Presentations
<b>14:45</b>	Coffee Break
<b>15:00</b>	"Performances and Presentations ,,
<b>16:30</b>	Conclusion
<b>17:00</b>	End

# 6-HOURS INTENSIVE

Sometimes, institutions or organisations look for intensive training programmes to provide their workers with new tools to work. The following is a proposal of a one-day long training (6 hours of activities) that sums up some of the key aspects that are better developed during the full training programme. Nonetheless, this is just a proposal, and every training should be tailored to the specific needs of the group.

	ACTIVITY	DESCRIPTION
09:30	Coffee and registration	Opening the registration before the training starts and offering coffee, tea and biscuits encourages people to arrive earlier and opens a space for socializing and networking before the start of the session.
10:00	Presentation of the programme	Begin by outlining and explaining the programme's purpose and content to the participants. Ensure that everyone is aware of the restroom locations and facilities. Clearly communicate the scheduled break times. Inform participants about what they should expect for the day and the week ahead.
10:30	Get moving	Use these activities to start the work: <ul style="list-style-type: none"> <li>○ Move, Move</li> <li>○ Comfort Zones</li> <li>○ Three Truths and One Lie</li> </ul> <p>These activities are outlined in the full programme.</p>
11:30	<b>COFFEE BREAK</b>	
12:00	Tools for environmental action	Now the work will shift towards learning how to incorporate the environment in drama activities. Facilitate the following activities included in the TENACT Toolkit: <ul style="list-style-type: none"> <li>○ How did I get here</li> <li>○ The kerb</li> <li>○ Human impact</li> </ul> <p>Allow for time to discuss on how to reflect after each of them with a group of young people.</p>
13:30	<b>LUNCH BREAK</b>	
15:15	Devising	Start the devising session with the activity "The Chair" to warm up the group. <p>Then facilitate the activity "Here and There". In this activity, participants are divided into groups of similar size and tasked with creating a short play. They receive instructions and support for creating two scenes. In Scene 1, they depict an aspect of consumerist life in the Western world, with a subtle link to production in the global south. In Scene 2, participants research and portray the place where the object from Scene 1 is produced.</p> <p>Both activities can be found on the TENACT Toolkit.</p>
16:00	<b>COFFEE BREAK</b>	
16:30	Presentation and feedback	Present the scenes created during the devising session facilitating feedback from the participants.
17:45	Reflection	To conclude the day, have a reflection session. Also address questions and concerns from the participants on how to transfer the learning acquired to their daily practice.



REUSE

# ADDING A VIRTUAL COMPONENT

Digitalisation in the field of youth is a key priority for the European Commission. One of the Erasmus+ Quality Standards establishes that “beneficiary organisations (of Erasmus+ funding) should integrate the use of digital tools and learning methods to complement the physical mobility activities or to improve the cooperation with partner organisations”. Within the TENACT consortium we truly believe that an effective use of tools prior and after training programmes such as this one strengthens their quality.

Since this training programme can be implemented following different structures, some of the digital tools that we are proposing may be more relevant to one or the other.

## **REGISTRATION FORM**

Create an online registration form where you compile information from participants attending and to adapt the session to their needs. When gathering information from participants always share with them your privacy policy and make sure to follow the GDPR and national legislation.

## **NEWSLETTERS**

Consider sending some newsletters to participants a few weeks before the training takes place. In these newsletters you can add information about the content and about the trainers as well as logistical aspects. Furthermore, we encourage you to include reflections, articles or resources related to the content of the course. This will build up their interest in the course and will result in a more engaged participation, but will also allow participants to learn more about you, how you work, what to expect during the course and so on.

## ONLINE PREPARATION WORKSHOPS

Organise an online preparation workshop (or several) in which you can meet the group (and they can meet each other). Rather than a formal meeting, organise a theatre workshop but in an online setting. Afterwards, you can gather information about the expectations the participants have around the training and adapt accordingly.

To organise this workshop, we recommend using the Digital Drama Workshops manual (available online at [www.digitaldramaworkshops.eu](http://www.digitaldramaworkshops.eu)). The workshop Split Screen (page 45 of the manual) is great for viewing the online medium as an opportunity rather than as an obstacle and can be a good starting point for implementing several online workshops.

## SUPPORT MATERIALS

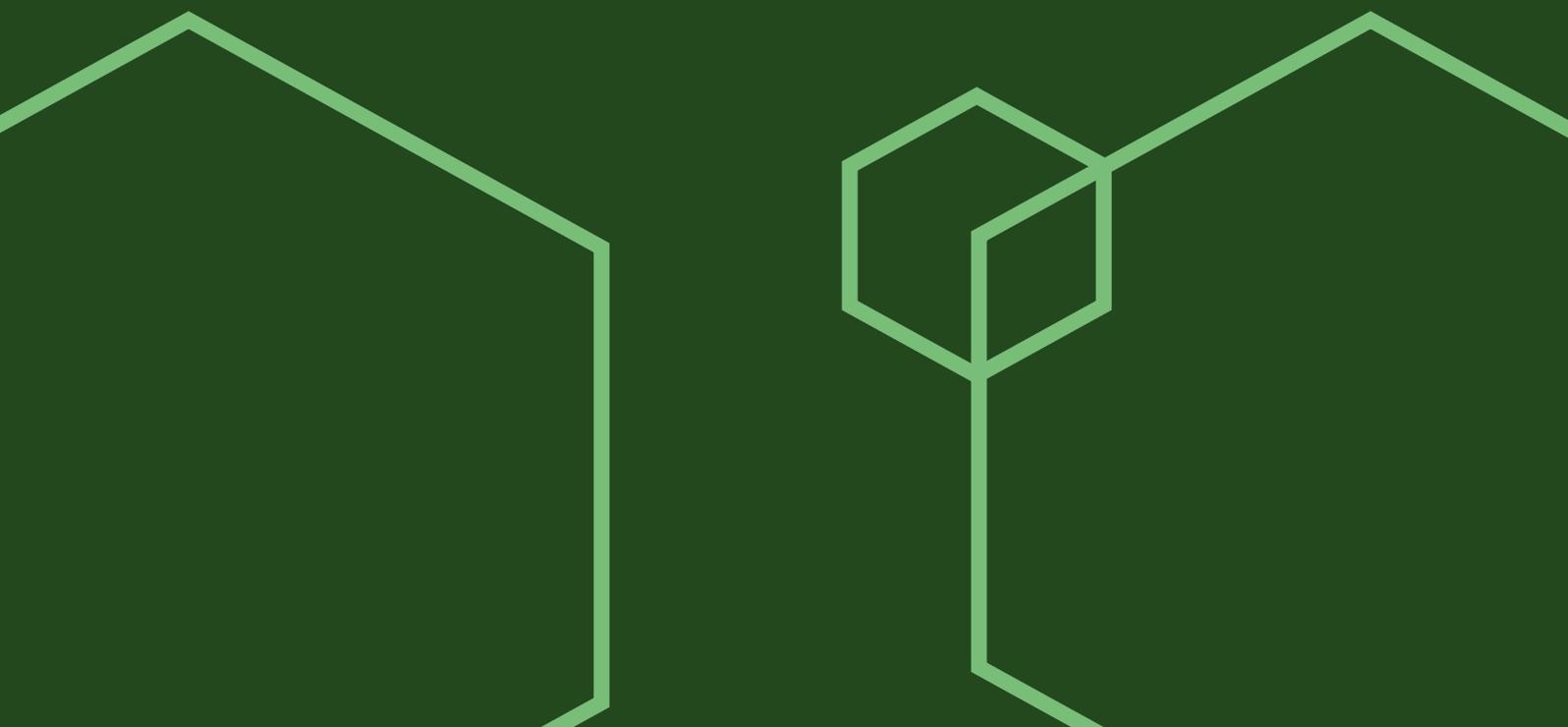
While the training focuses on practical tools and skills that they can apply in their practice, some online support materials can be helpful to have a better understanding on the principles and mechanisms behind youth theatre. We recommend the series of videos “Youth Theatre and” that are available in the YouTube channel of the Digital Drama Workshops project: <https://www.youtube.com/@digitaldramaworkshops>. These materials can be shared with participants and refer to them during the sessions of the training.

## SHARED FOLDER

Create a shared folder where you can upload resources that participants can use to develop theatre and environmental programmes with young people. Include the resources that you used for implementing the workshops but also some other that you think may interest the group.



# **PARTNERS**







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.

Additionally, FOCO supports other organisations that wish to upscale their projects 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 projects, bringing the experience of the members of FOCO with regards to project coordination, non-formal training and facilitation.

Currently there are 4 members working for the organisation and around 5 volunteers as well as different people willing to contribute from time to time. We try to involve the youth of our region as much as possible in order to improve their personal and professional circumstances, as well as the internationalization of our semi-rural region.

[www.focoeuropa.com](http://www.focoeuropa.com)



## **JUAN ESCALONA CORRAL**

Juan is a theatrical facilitator with an extensive career, having facilitated a wide range of diverse groups, over 30 international theatre projects and developed several facilitation resources. He began in 2012 by facilitating theatre workshops. During these years, he worked with young people, taking on new challenges each year. In 2015, he joined the youth and theatre association ON&OFF as a trainer and coordinator of European projects, collaborating with schools and associations throughout Europe.

Subsequently, in 2019, he completed a volunteer project in Ireland and returned to Spain to work as a coordinator of European projects at DEFOIN S.L., managing educational innovation projects in collaboration with institutions throughout Europe. In 2021, he founded FOCO and began studying a degree in Performing Arts. Throughout his career, Juan received training in theatrical facilitation, non-formal education, and various theatrical techniques, and conducted numerous workshops and training sessions. He also contributed to the creation of educational manuals related to theatre and education.



## **GONZALO MARTÍNEZ RAMIRO**

Gonzalo studied a BA in History at Rey Juan Carlos University. During his years of study, he worked in the private sector, undertook an internship at the Youth Theatre Association ON&OFF, where he later organized the First European Training of New Theatre (ESYT), and trained in various theatrical techniques such as Layton, Chekhov, or Meisner.

After moving to Ireland in 2019 as part of a volunteer project funded by the European Union, Gonzalo trained in theatrical facilitation, participated in theatre productions, conducted workshops in secondary schools, and managed the financial administration of the organization. Upon his return to Spain, he became involved in the founding and presidency of the FOCO association, where he continues as a project coordinator. Gonzalo is currently pursuing a master's degree in "Research in Cultural Law" jointly offered by Carlos III University and UNED.



## CROOKED HOUSE

Crooked House is a theatre-making organisation established in 1993 in Newbridge in County Kildare, Ireland by Peter Hussey. We make theatre with, for and by young people from the ages of 11 to 24. Participation in all our activities is free and open to anyone. Our work is inspired by tolerance, equality, social justice, compassion, and empathy. We aim to create theatre that is ambitious, challenging, aesthetically engaging, and relevant to our audiences.

Our activities include weekly drama workshops, rehearsals and performances of plays; devising and making new performances; actor-training; research into theatre and young people; and international youth theatre projects. We run a small space in Newbridge where we work with over 100 young people weekly. We also travel to schools and youth projects in County Kildare every week to run free theatre programmes with young people. Our youth theatre is the largest in Ireland and the oldest in Kildare.

We have been very successful in placing young people who want to be actors into third level actor training courses in the UK and Ireland. We select the top 5 programmes in the world (mostly in London) and work with young people who do not have many opportunities to get them a place. We have collaborated with European theatres since 2002 to develop educational and performance projects with groups of multicultural young people. We train young drama facilitators and leaders to work with youth groups on themes of social justice, equality, and human rights, wellbeing, and democratic processes. These themes are expressed through theatre workshops, devised performances, and plays. This work aims to promote positive mental health; increase citizenship abilities; promote equality and develop critical thinking. We bring young people from all of the socioeconomic classes and backgrounds together in one place.

Crooked House is centred on the needs of the young people it serves. Many of our participants are marginalized young people and early school-leavers. We also aim to integrate young people with special needs into mainstream workshops. There is a Members' Committee which meets monthly to reflect on and advise about the work of the organisation.

Crooked House is a registered charity with a board of trustees. We operate comprehensive Child Protection policies, have Garda Clearance for all our volunteers, and have a Welfare Officer in place to guide the company's work with the young people.

It is funded by project-specific funding from the European Union (for European Solidarity Corps volunteering projects), The Arts Council (for theatre-making with young ensembles), and Kildare County Council (annual funding to support workshop delivery). The HSE fund drama based mental health initiatives, and Kildare Wicklow ETB fund our leadership training work.

[crookedhouse.ie](http://crookedhouse.ie)



## PETER HUSSEY

Peter Hussey is Artistic Director of Crooked House Theatre Company Ireland which he founded in 1993 and which established Kildare Youth Theatre in 1996. He is a writer, director, lecturer, researcher, and drama facilitator. He has been a contributor to academic programmes at Maynooth University since 1989. These have been about theatre, embodied learning, and applied drama in youth-work with Department of Adult and Community Education, and the Department of Applied Social Studies. He is a trainer in education and youth arts with experience for over 25 years. Peter has developed and delivered training programmes in theatre-based methods of education and of development to a wide range of organisations and groups, and is responsible for the Ireland's first undergraduate programme in Directing for Theatre. Peter recently directed work with student actors in Drama Studio (London, UK), the National Theatre of Greece Acting School, and in Suleyman Demirel University, Turkey. He has directed work with many collaborators in Europe, notably with Theatre Le Grand Bleu (Lille, France), Teatro della Limonaia (Florence, Italy), National Theatre (London, UK), Rogaland Teater (Stavanger, Norway) and with Erasmus+ programmes in most EU countries. Peter researches the impact of collaborative theatre-making on young people.



## OĞUZHAN ŞAHİN

Oğuzhan Şahin graduated from the Acting Department of Süleyman Demirel University's Performing Arts Department in 2019. One year after completing his education, he was selected for the European Solidarity Corps project within the framework of Crooked House Theatre Company in Ireland, where he provided drama workshops for young people for one year. In his first year in Ireland, he played the role of Shylock in Kildare Youth Theatre's Shakespeare production of "The Merchant of Venice."

After completing the volunteer project in Ireland, Oğuzhan continued to work with Crooked House Theatre and managed in-house and outreach workshops. In 2022, as part of the National Theatre London Connections festival, he directed the play "Like There's No Tomorrow" for Kildare Youth Theatre, which also went on a tour to Belfast. He also directed Kildare Youth Theatre's National Theatre Connections 2023 production, "The Heights". Currently, Oğuzhan serves as the director of Kildare Youth Theatre's production for the National Theatre London Connections 2024. As of September 2023, Oğuzhan continues his role as the Company Manager at Crooked House Theatre. His responsibilities include managing, overseeing, and mentoring international volunteers who join the organization each year.





## BEYONDBÜHNE

BeyondBühne is a place where all young people can develop artistically. You are taken seriously here. You can come as you are. Run free! Since our founding in 2003, we've been a stage for the curious.

We developed rapidly: The starting 60 members soon turned to several hundred children and youths that create their own personal art through means of theatre, dance and film.

Soon we left the Austrian borders behind us: Our network covers over 70 youth theatres in more than 30 countries. Our members regularly travel afar, to work on art projects with others, and we invite youth groups to stay with us.

In 2017, our long-standing engagement was rewarded with the Kulturpreis des Landes NÖ.

Now, we have 6 people employed, around 20 more to support us in their free time and we reach around 400 children and teenagers each year with our courses.

The creative work in our groups is led by academically trained art pedagogues. Many voluntary workers lend their hand in different fields behind the stage: make-up, costumes, marketing, catering and many more. In addition, we work together with a professional light and sound team. All of them are in it with their whole hearts: Passionately curious!

BeyondBühne recognised the principles of cultural education as the best way to holistically nurture young people. Our focus lies in the fields of theatre, dance and film, that oftentimes meld together in practice. Through the means of the performing arts, our members discover both their interests and potential.

Within a yearly course, the plays are developed in small groups and in the end performed on stage. The children and youths are encouraged to come up with themes that are important to them or they interpret predetermined ideas themselves. Aesthetically pleasing forms of expression are found through playful improvisation and workshop-like experimentation, leading to an artistic outcome that's selfmade and unique.

Another important aspect of our work lies in the mediation of autonomy, as the young people take initiative in their creative work and their experimentation. The group situation mobilises the ability to be creative and it often leads to innovative solutions. The help and feedback of our pedagogues makes our members feel safe and raises their appetite for risk in their art. The youngsters can show their potential in this safe environment and learn to acknowledge their boundaries.

The children and youths learn to creatively utilise insecurities and complexities, to work cooperatively in heterogeneous groups as well as experience their self-efficacy. It is those abilities that help them to stand out and persist in a time where knowledge is easily accessible online.

[beyondbuehne.at](http://beyondbuehne.at)



## **GREGOR RUTTNER-VICHT**

Gregor Ruttner-Vicht's passion for youth theatre has been a lifelong commitment that traces back to his own childhood. Joining BeyondBühne's board in 2012 marked a pivotal moment in his journey, solidifying his dedication to the realm of dramatic arts. Holding a Master of Arts in Drama in Education/Theatre Pedagogy from Vienna, Gregor has been instrumental in leading classes at BeyondBühne for over a decade. Diving into the international arena, Gregor embarked on his Erasmus+ and Youth in Action projects in 2011, becoming a driving force behind numerous initiatives each year. His contributions were officially recognized in 2023 when he received the title of Erasmus+ Youth Ambassador of Austria from the National Agency and the government. In addition to his practical involvement, Gregor shares his wealth of knowledge as a lecturer at the University College of Teacher Education in Lower Austria, specializing in arts education and drama. He initiated the "Theatre Pedagogy as a tool for social learning" course of studies in 2023, further enriching the academic landscape. Gregor's influence extends beyond the classroom, as he consistently contributes to the academic discourse in German journals and books, focusing on the dynamic and evolving field of youth theatre.



## **FABIENNE MÜHLBACHER**

Fabienne Mühlbacher was born in Mödling in 1996 and turned to arts from an early age on. Painting, playing the piano, acting and writing has always been part of her life. After graduating from high school with distinction in 2014, she finished her Master of Science and Engineering in architecture at the Technical University of Vienna in minimum duration. She took part in architectural study visits to Ghana, Iran, Cyprus and London to get a better understanding of different cultures through analyzing their habitats. During her studies, she also was part of many theatre projects, resulting in her performing every other weekend before the pandemic.

After that, she took the managing position in the local theatre of Baden, BeyondBühne as well as a side job in architecture. Since then, she founded two more organizations concerning arts. She founded the first in 2019, Pointe, which is a network for young, local artists and for events in that context. The second one is Failstunde (translating to fail hour) since 2022, the mission there is to strengthen the exposure to failure through arts. With this concept, she already won three prizes in the Austrian start up scene.



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