

A rehearsal
FOR JOB
SEEKERS

“In reality, does dialogue exist, ever? Or is the contrary the case – that what we think is dialogue never actually goes beyond parallel or overlapping monologues? Monologues between countries, social classes, races, multiple monologues in the home or in school <...> How often do they attain the supreme status of genuine dialogue? Could it be that we merely speak and cease speaking, intermittently, rather than speaking and listening?”

Augusto Boal

Teaching material
Based on the international experimental
work experience

A rehearsal
**FOR JOB
SEEKERS**

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Project coordinator



Project partners:



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INTRODUCTION

The teaching material is based on international experience. It was prepared by implementing the project "Theatre – a rehearsal of successful integration into the labour market" supported by the Nordplus Adult programme.

The project was coordinated by the public institution ***Menų ir Mokymo Namai*** (The House of Art and Education (Lithuania)). The following four organizations participated in the project with partner rights and conducted experimental workshops with job seekers:

- public institution SOPA (Lithuania)
- Biedrība "Izglītības inovāciju pārneses centrs" (Latvia)
- MTÜ Foorumteater (Estonia)
- Furðuleikhúsið (Iceland)

The project brought together four countries and specialists of different areas: artists, recruitment agents, psychologists, and social workers.

A **common** goal of all partners was to apply the worldwide methods of the Theatre of the Oppressed by the Brazilian theatre director Augusto Boal for work with groups of jobless people by assisting them to integrate into the labour market successfully. As stated Augusto Boal himself, the oppressed – are "*workers, peasants, unemployed people, women, black people, young people, old people, people with mental or physical disabilities – in the end. All those on whom silence is imposed and from whom is taken right to a full existence*". The selection of these techniques does not mean that we consider unemployed people as oppressed. We, however, resorted to this theatre system in order to help them to speak out the difficulties they experience, to find out about their rights and to fight for them, not to allow internal and external aggressors to prevent them from the attainment of their goals.

Special attention is paid to socially vulnerable people, i.e. long-term unemployed people, persons with special needs, poor qualification, or lacking social skills. Besides, people who had a job and have lost it recently, also young people who just completed education, individuals who looked for new opportunities, wanted to explore themselves and their needs were provided with a possibility to participate in the group. Their goal was to find such a job that would actually be suitable for them, would give pleasure, as well as provide with the conditions to realize their potential. During workshops, the main attention was paid to the development of personal and social skills, motivation, initiative, fostering the ability to choose actively, as well as to participate in the professional life. It was sought to help everyone

to have a deeper insight into one's needs and opportunities, in order be self-insured against constant loss of a job, when the available competences or needs do not conform to what is required or what is offered by a specific workplace. This project was more focused on long-term goals, successful integration and prevention of the inability to adapt in the professional life. To this effect, also this teaching material was created. We expect that the publication will also be a resource for specialists who have not participated in the project to apply successfully the techniques of the Theatre of the Oppressed when working with unemployed people belonging to socially vulnerable groups or individuals looking for new career opportunities.

BRIEFLY ABOUT THE PROJECT

The main **activities** carried out in the project "Theatre – a rehearsal of successful integration into the labour market:

1. The participating organizations prepared an overview of the unemployment situation in their country and made an analysis. They provided in it statistical data, causes of unemployment, measures taken in the country for tackling unemployment. Representatives of each country also distinguished the most urgent, in their opinion, problems encountered by jobless people and that greatly aggravate the opportunities of socially vulnerable jobless people to come back to the labour market.
2. During the first meeting of the partners, an analysis prepared by each country was introduced and training on methods of the Theatre of the Oppressed was conducted. For work with a target group, the following techniques of the Theatre of the Oppressed have been employed: The Forum theatre, the Rainbow of Desire, also specific games applied in this system, and the Image Theatre. The public institution "The House of Art and Education" organized training in Vilnius, whereas partners from Estonia, MTÜ Foorumteater, shared their experiences in using these techniques. During the meeting, based on the analysis made by all the partners, 10 universal topics most often recurrent in the majority of presentations were singled out. Later, when working with a target group in each country – job seekers – focus was made namely on these 10 problem topics.
3. At least 10 workshops were organized in each country participating in the project which main goal was to develop personal and social

skills necessary for successful integration into the labour market using the techniques of the Theatre of the Oppressed (the Form Theatre, the Rainbow of Desire, Game playing, and the Image Theatre). These workshops were based on the topics singled out during the training in Vilnius. The age of the target group participants – from 18 to 70.

Based on experience of all the partners participating in the project this teaching material was prepared, summarizing the techniques used by specialists for each topic, as well as observations and advice shared by participants of the target group.

It is expected that this material will enable a broader circle of specialists to apply the techniques discussed in their work with job seekers, and will foster them to apply the material accumulated during the project in the work with other groups.

UNEMPLOYMENT TRENDS IN EUROPE

During the project implementation, the following unemployment trends were distinguished in the partner countries (Eurostat, 2016 http://ec.europa.eu/eurostat/statistics-explained/index.php/Unemployment_statistics):

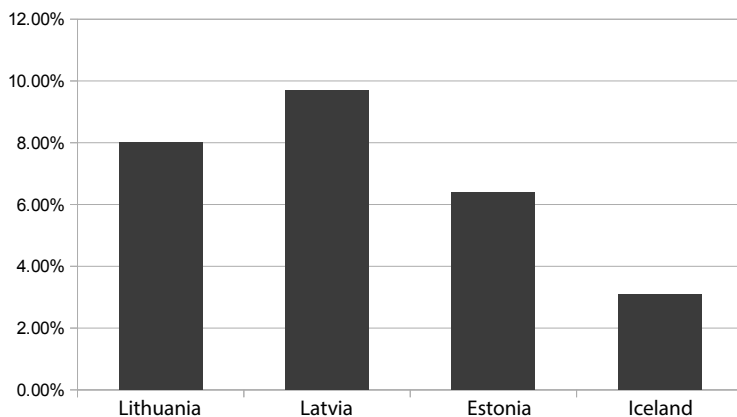


Figure 1. Unemployment trends in Europe

In 2014, a comprehensive analysis of the situation in European countries disclosed an especially high unemployment rate among the youth under the age of 25, also among persons with the lowest education levels. Studies

(e.g. <http://ec.europa.eu/social>) also show especially great difficulties caused by long-term unemployment. The greatest risk to become long-term unemployed is experienced by the youth, poorly educated people, and representatives of third countries. However, if senior people become long-term unemployed, their opportunities to reintegrate into the labour market are the poorest.

Eurostat indicates that the unemployment level in the country is a very important indicator of that country's economy. This indicator is considered "delayed", i.e. with the decline of economy the unemployment level starts to grow only in some time. Analogically, with the revival of economy, unemployment starts to shrink somewhat later. The labour market requires increasingly more diverse abilities that are both, professional, personal and social; therefore, it is of crucial importance to develop them during a whole lifetime.

WHY DO WE OFFER TO USE THIS TECHNIQUE – THEATRE?

The lack of professional skills in the case of unemployment is not the only one problem so far. Frequently, unemployed persons, especially those who have been unable to integrate into the labour market for a long time, lack personal and social skills, self-confidence, and they distinguish for "learnt helplessness". Recurrent failures stop them from attempts to start looking for a job again, and a fear of rejection increases, motivation drops down, and one's lifestyle changes. Therefore, these aspects must be taken into consideration when providing help to people for the first time or during repeat integration into the labour market. Psychologists, social workers, recruitment agents who have acquired special training, as well as other specialists may be of help in this field. Different techniques should be used to this effect, i.e. conversation, lectures, workshops, simulation games, different artistic expression forms. One of such techniques is theatre. **Theatre** on its own provides a possibility to test oneself in different roles, to "try-on" different communication methods, to find new possibilities to participate in the social life. **The Theatre of the Oppressed** is a very specific theatre. It provides with a possibility to see what effects different behavioural models cause, and to look for the most suitable decisions which they will be able to apply in real search for a job. In this theatre, a pre-written script does not exist. Here, no one talks about the problems of other people not known to us; no one talks about life stories of strange people. Etudes stem from the experience of participants themselves.

They are invited to improvise and to “play” with the existing situation by alternating different nuances thereof, as long as different, creative methods are ultimately discovered for resolving the arisen problems. This enables to see the very same situation with the eyes of its participants, also helps better understand motives and goals of other people.

As the creator of the Theatre of the Oppressed Augusto Boal told: *“Theatre – is a rehearsal of life that is not over on stage, but it transferred to real life”*.

TEN MAIN SELECTED TOPICS

We will briefly present ten main topics selected by the participants that have been dealt with during the whole project. An exhaustive description of each topic, techniques applied, observations expressed are provided in further chapters.

No doubt, people without a job face numerous personal, social, legal, political and other problems, whereas difficulties encountered by them are unique. However, specialists from different countries identify also common topics, important for the majority of job seekers.

We focus on such areas where activeness of a person himself is necessary. Although the political or economic situation in the country greatly contributes to the success in getting a job, a person’s possibilities to change the situation in these spheres, however, are not too great. Quite often, this fact is used as a reference to justify one’s own passiveness, lack of initiative or motivation, refusal to solve one’s inner problems. We, however, will be guided by the conviction that an individual himself may, in fact, do much more than he thinks he can. We also state that the prevailing attitude that “somebody else - authorities, journalists, etc. should look for a solution” usually leads to helplessness, relinquishment of personal responsibility, becoming of a constant benefit recipient, and precludes from the pursuit of desired goals.

At the same time, we distinguished the most important topics:

1. MOTIVATION
2. CONSCIOUS / ADEQUATE SELF-SEEING
3. SELF-ESTEEM
4. FORMAL COMMUNICATION SKILLS
5. SOCIAL SKILLS
6. NETWORKING

7. SELF-INTRODUCTION / SELF-PRESENTATION SKILLS
8. INITIATIVE
9. PREPAREDNESS FOR CHANGE
10. RESISTANCE TO SOCIAL PRESSURE

We would like to draw attention to the fact that this is an unconditional differentiation of the topics. Some topics are closely interrelated; besides, the development of skills in one of the areas automatically affects abilities also in other areas. Nevertheless, we distinguished these topics after long discussions, based on observations of the partners from all countries and being convinced that none of the topics fully coincides with any of the other topics.

BRIEF DESCRIPTION OF THEATRE TECHNIQUES APPLIED AND SUGGESTED FOR APPLICATION IN TBE WORKSHOPS

THE THEATRE OF THE OPPRESSED

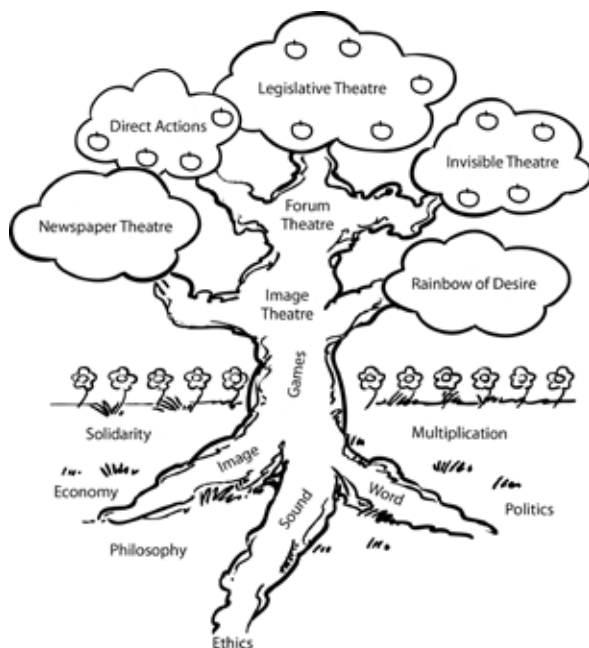


Figure 2. Tree of the Theatre of the Oppressed

The system of the Theatre of the Oppressed was created by the Brazilian theatre director and statesman Augusto Boal (1931 – 2009). It is vividly reflected in ***the Tree of the Theatre of the Oppressed*** (Figure 2).

This project is based on several parts of the system of the Theatre of the Oppressed: Game playing, the Image theatre, the Forum theatre, and the Rainbow of Desire (Figure 2).

Game playing and the ***Image Theatre*** – are an integral part of the Theatre of the Oppressed. Games are selected in such a way that they would contribute to the creation of a democratic atmosphere from the onset of the workshop, would enable to take off social and bodily masks. Augusto Boal himself treated games as small models of society, where both, the rules and freedom, are of equal importance. According to him, in a game, like in life, the rules are necessary as they enable to cooperate and to understand each other; yet, freedom that fosters creativity is similarly indispensable. The Image Theatre may be applied also as a separate technique, or as an intermediate space between game playing and other techniques applied (e.g. the Forum Theatre, the Rainbow of Desire, etc.) The Image theatre helps express one's feelings and thoughts, as well as understand and perceive others with the help of non-verbal techniques, using other sensations.

The Forum Theatre – is one of the most democratic forms of theatre, and, probably, the best known technique of the Theatre of the Oppressed. It is widely spread and applied in the whole world. In this theatre Augusto Boal sought to demolish barriers between the actors and the spectators, therefore here, such a concept as “the spectators” is essentially extinct, as it is replaced by that one of spectators- actors. They do not only observe what is going on stage, but may act by themselves, express their thoughts and ideas, try out the suggested solutions for problem situations on stage. Quite often, a group of people are both, actors and spectators – they create etudes, show them to each other, and actively participate in each other's performances.

The Rainbow of Desire – is an introspective part of the system of the Theatre of the Oppressed. This is a totality of techniques enabling to disclose internal oppressors and aggressors. Internal aggressors – are different voices, feelings in the same person that preclude him from the pursuit of own goals, constantly downgrade, accuse, condemn, and criticize him. Often, their roots are on the outside, yet, upon any change in the external situation, internal oppressors continue to persecute the person. The Rainbow of Desire helps to bring to the surface these internal characters with the help of theatre techniques, gives them a shape, enables to establish a dialogue with them and to start the solution of ingrained problems, not quite perceived until that time.

Further, we will provide detailed descriptions and examples of game playing, the Image Theatre, the Forum Theatre, and the Rainbow of Desire. Later, when describing what methods or techniques were applied while working with the main topics of the project, the names of exercises or techniques will be mentioned, yet their exhaustive descriptions will not be reiterated – you will find them in the nearest chapters.

GAME PLAYING AND THE IMAGE THEATRE

First of all, we will provide descriptions of the games that are worthy to be used in each meeting. Their goal - “warm up”, better knowledge of oneself and others, creation of an adequate atmosphere. Later, we will pass over to more sophisticated ones that may be used also as a separate work method. Of course, when using game playing as a work method, a discussion giving sense to the experience of participants is necessary.

“Name in Different Ways”

The goal: familiarization, creation of a group atmosphere.

Duration: five- ten minutes.

The course: All participants walk across the room. After the head teacher gives a signal (e.g. utters the agreed word), the participants tell their names to each other. In some time, the game is continued further and is diversified: the participants are asked to tell others their names as a secret, as a compliment, etc. (depends on the head teacher’s imagination).

“Name Three Times”

The goal: familiarization, creation of an atmosphere, fostering of cooperation, concentration.

Duration: ten – fifteen minutes.

The course:

1. The participants are standing in a circle, and one – in the middle of the circle. The one who is in the middle of the circle has to say the name of any person in the circle three times. During that time, the person whose name is uttered must manage to say his/her name once. If he/she manages to do that, he/she is “rescued”; if not – he/she exchanges places with the person in the middle of the circle and continues the game.
2. While the game proceeds in the usual way, the rules become more sophisticated. During the second stage, each person standing in the circle “defends” not himself, but a neighbour on his right hand side, i.e.

when the person standing in the middle of the circle utters the name of our neighbour on the right hand side, we have to “defend” him – to manage uttering once his/her name. In the event of failure, our neighbour whom we failed to “defend” goes to the middle of the circle.

3. In the long run, the head teacher of the game gives still new instructions: “to defend” the 3rd, 5th person on the right hand side. Eventually, such a number may be indicated that would mean that each participant will have “to defend oneself” (i.e. such a number, what is the total number of participants in the circle).

“The Cat Wants to Come Back Home”

The goal: contact, cooperation, concentration, exploration of social interactions.

Duration: ten – fifteen minutes.

The course: The participants stand in pairs in the circle (the participants in pairs hold each other around their shoulders). One of the participants is in the middle of the circle. He has to come up to the selected pair and to enquire “*May I come home?*”, and the pair always has to say “*No*”. Then he has to approach another selected pair. During that time, members of different pairs try to establish an eye-contact, and, when they agree with their eyes, they exchange their places (both leave their partners whom they hold across the shoulders and run to join the other abandoned partner). During that time, the “cat” (person in the middle of the circle) has to try to occupy the vacated place. Therefore, the participants try to exchange their pairs at the time when the “cat” stands with its back towards them. After leaving the pair, it is not possible to come back. At certain periods, the head teacher may exclaim “*Godzilla!*”, and then everybody has to change the place, whereas while exchanging they have to shout, to run and to swing arms hysterically (as they are afraid of Godzila), until eventually they find another partner. One participant remains without a pair, and the game goes on. At a certain moment, the head teacher may also exclaim “*Matrix*”. This means that everybody again change their places, yet this time they do in a slowed-down version, like in the movie “The Matrix”.

“Zip-zap-pau”

The goal: shift of the energy level in the group, preparation for further work.

Duration: five – ten minutes.

The course: All participants stand in the circle and pass “energy” around the circle. It is sent by an agreed movement, e.g. by suddenly stretching out hands held together to the neighbour, or by imitating a movement of

tossing a ball. When sending energy to the right, one has to “Zip”, to the left - “Zap”, straight ahead of oneself – “Pau”. Game should be played in a very fast way, by concentrating all the available energy into the movements and uttered syllables. Everyone who receives “energy” chooses whether to pass it further to the right, to the left or straight ahead of oneself.

“Bomb – Shield”

The goal: communication, exploration of the interaction in the group, attentiveness to the environment and other people .

Duration: ten - fifteen minutes.

The course: The participants freely walk around the room. At some point, the head teacher gives an instruction that everyone has to choose in one’s mind what person from the group will be his/her “bomb”. The game goes on for some time, everyone moves around the room, whereas the main task is to stay away from the “bomb” as far as possible. In some time, an additional instruction is given and the players are asked to select themselves a “shield” from the remaining members of the group. The “shield” protects against the “bomb”, therefore during the remaining part of the game, the task of each participant is to try always to move in the room in the way that there would be a “shield” between him and his “bomb”. At the end of the game, counting from ten down to zero takes place, and the “bomb explodes”. On that moment everyone freezes, whereas the head teacher may talk to some of the players asking whether they managed to stay alive and why, in their opinion, they succeeded or failed.

“I am” (Improvisation game)

The goal: cooperation, preparation for further work, fostering of relaxation, improvisation, creativity.

Duration: fifteen - twenty minutes.

The course: The participants stand in a circle. One of them comes to the middle of the circle, creates a particular image with one’s body and tells what that is (e.g. stands firmly on the ground, raises one’s hands upwards and says “I am a tree”, and remains standing like that. He is joined by the second participant who creates an image and an explanation suiting to the first one (e.g. hangs down under his arm and says “I am an apple on the tree”, and then the third one joins following the very same principle (e.g. acts as “rain”). Then the first one (the tree) chooses what he needs more – the apple or rain, and leads the latter out. The “unnecessary” one remains in the middle of the circle. He continues the game by repeating what he is and not changing the posture. Whereas the other two participants join him in such a way as to suit to his this image. Thus, the number of participants inside the circle varies from one to three. It is important to maintain the pace and to ensure that

the participants would not try to logically think of the image that would be the most correct to be shown, but would be relaxed, and dared to improvise and make creative, spontaneous decisions.

“Columbian Hypnosis” (in pairs)

The goal: de-mechanization of one’s body, trust, exploration of the interaction. It may be used as a separate method together with a discussion (the nature of discussion, questions raised will be described when introducing how this game was applied while working with specific topics).

Duration: thirty - forty minutes.

The course: participants of the group are divided into pairs. One is a hypnotist (A), the other one – a person being hypnotized (B). A keeps an extended hand, a palm forward, approximately 20 cm away from the face of partner B. Partner B must all the time retain his face at the very same distance from the Partner’s A palm (as if he was hypnotized by the palm). At the beginning, A slowly moves his palm upwards -downwards, to the right-to the left, forward-backward, whereas B follows this palm with his face (and then with his face and body). It is not allowed to make sudden or dangerous movements. Later, a signal is given, and the hypnosis is performed at a distance of one meter, then – three meters or even more meters. Partner A has to make sure all the time that Partner B would not be injured or bumped into other participants. The partners may move around the whole room. A may make B appear in strange positions, lay down, stand on tiptoes, or do other strange things, however, respect and attentiveness to each other must be maintained during the whole exercise. Later, the partners exchange their roles.

“Columbian Hypnosis” (mass)

The goal: exploration of the social interactions in the group, monitoring of the group’s dynamics, team-building. It may be used as a separate method together with a discussion.

Duration: twenty – thirty minutes.

The course: Like in the previous exercise, hypnosis is done with a palm. In this exercise, social models are revealed more clearly. A volunteer is invited into the middle of a circle, where he stands with his hands stretched out to the sides. Several more volunteers are invited who stand in such a way that their faces are at a 20-cm distance from the first volunteer’s palm (one from one side, the other one from the other side). They become the persons being hypnotised. However, they stretch out their both hands to the sides, and then gradually all the remaining ones join in. This way a whole system of the hypnotists and the ones being hypnotised is formed. A signal is given, and the system initiates a movement – while moving each participant has to

follow with his face the selected palm, and with his palm to hypnotise others. Those in the middle are controlling the most, and those on the edge – are made to obey the most.

'Counting to Three'

The goal: concentration, cooperation, creativity, encouragement to open up in a group.

Duration: ten - fifteen minutes.

The course: everybody finds a pair for oneself in the group. Then, each pair counts up to three, however, does this in turns: partner A says *"one"*, partner B – *"two"*, partner A – *"three"*, partner B – *"one"*, etc. At specific time, the head teacher stops counting and gives a task to replace the number *"one"* with some soundless movement (nodding of a head – each pair thinks of its own movement). Then, pairs count again, e.g. *"nodding, two, three, nodding, two"*. Later, when the head teacher gives a sign, all three digits are replaced with soundless movements –at the beginning *"two"*, later also *"three"*. Eventually, each pair *"counts"* by movements, in silence. The pairs are invited to show their creation and ability to communicate silently for the whole group. The group has to support the pair on the show with stormy applaud. It is possible to invite one pair *"to count by movements"* with closed eyes in front of the group.

"Contrary Behaviour"

The goal: listening, concentration, creativity, creation of equality atmosphere in the group, liberation from the social standards and stereotypes.

Duration: fifteen - twenty minutes.

The course: The group freely moves across the room. At the beginning, the head teacher gives a simple instruction: *"When I say *"to go"*, you go, when I say *"stand up"*, you stand up"*. For some time, the head teachers alternately says *"to stand up"* or *"to go"*, whereas the group's participants obey the instructions accordingly. In some time the head teacher changes the instruction: *"when I say to *"go"*, you stand up, and when I say to *"stand up"*, you go"*. The exercise is done for some time, and later is supplemented: *when I say to *"go"*, you stop, and when I say to *"stand up"*, you go, when I say *"clap your hands"*, you clap your hands, when I say *"the name"*, loudly say your name"*. When the group follows these instructions for some time and undoubtedly gets used to them, the *"name"* and *"to clap"* are reversed. The final instruction sounds as follows: *"when I say *"to go"*, you stop; when I say *"to stand up"*, you walk, when I say *"to clap your hands"*, you loudly say your name, when I say *"the name"* – you clap your hands; when I say *"the sky"* - you bend down, when I say *"the ground"* - you stand on tiptoe"*.

The Image Theatre

As we have mentioned previously, the Image Theatre may also be applied as a separate technique, and as a transition from game playing to the Forum Theatre, or the application of other methods. This theatre is particular in the sense during it our body becomes the main source of information about our feelings, thoughts and sensations. The Image Theatre opens a way for self-knowledge - even observing a "sculpture" created by another person we may project on it, and this way to disclose and to become aware of one's own experience. The Image Theatre may be the individual one - when we create a sculpture with our body expressing different concepts, words, thoughts, or the group one - when we create a sculpture in the group by simulating a posture, facial expressions, etc. of others, until eventually we ourselves take the place of the protagonist in that sculpture. During the individual Image Theatre, participants of the group stand in a circle, with their eyes closed. The head teacher utters concepts associated with the selected topic. After saying a concept (e.g. "unemployment", "desire", "disappointment", etc.), in several minutes participants of the group create an image for this notion in their mind, and when the head teacher gives a sign, they open their eyes and show this image with their body. At first, the participants are encouraged to stay with themselves, to feel their body, its language, and later they may have a look if the image created by him is close to that one created by other participants, or is entirely different. The important thing is ensure that the participants do not think of what image would "correctly" reflect a particular word, but try to feel it and to become aware of it. At the time of the group-type Image Theatre, one participant creates a "sculpture" (e.g. on the topic of "exploitation at work") in which he discloses how he experiences that situation himself, and whether he plays the role of the protagonist, i.e. the main character, who fell victim to oppression. Later, the Image Theatre is discussed by helping the participants to become aware in what way the things disclosed by their body, its expressions are associated with the participants' feelings, experience and real life.

THE FORUM THEATRE (FT)

The Forum Theatre - is such a theatre where there is no pre-written script. Etudes are created by people themselves and originate from the topics relevant for them. In some cases, etudes may be created in advance and then introduced to the audience. However, it must be evaluated what social problems will be actually relevant for the gathered audience

– only then a performance of the Forum Theatre will be successful, excite discussions, compel the spectators to go on stage and try to cause the situation to change for the better. In other cases, etudes are created by a group which work is done. Most often, it is divided into smaller groups. Each smaller group discusses at first what social problems are relevant for it, and then creates an etude that is presented to the remaining members of the group. The remaining ones become the spectators – actors and actively participate in the action they observe. In our project, mostly work was done in the second way, however several performances have been created that were presented to a broader audience.

An etude of the Forum Theatre is very short (approximately five minutes). The main acting characters: the protagonist (the person who falls victim to the situation), the antagonist (the offender), and the neutral persons (who may be absolutely neutral, or slightly support the protagonist or the antagonist). A social situation may be disclosed in the etude where the protagonist experiences oppression from another person and therefore falls victim. A performance usually starts in a neutral way, by describing the place where the action takes place, heroes and the plot. Later, the situation changes for the worse. A social problem, oppression, wrong behaviour is disclosed, whereas the etude is finished at the worst point. During the performance, actors do not have to resolve the problem – they only have to show and to try to disclose it vividly, powerfully, so that the spectators would become involved into what they see. The situation must be complicated, but also a way out to resolve it in another way should be left. If the actors choose the situation where it is not possible to resist violence, it will not be possible to initiate a FT discussion and to prompt the spectators to be active, creative, to perceive their power while participating in the social situation, if they do not see the reason to go on stage and to try to play the situation anew. This may be a very simple, commonplace situation, however most often during discussions, much deeper roots thereof may be grasped.

When talking about the Forum Theatre, it is necessary to mention one important figure acting in it – the **Joker**. This is an intermediary between the actors and the audience. After the actors introduce an etude (not important, whether for a broader audience, or for the remaining members of the group), the Joker initiates discussions with the spectators (spectators - actors).

Before a performance, the Joker introduces actors (e.g. actors, i.e. acting participants of the group, before an etude, line up on the stage. The Joker comes up to each of them, touches his shoulder, and then the actors tell the hero's name and age. Also, the venue of the action is introduced). After the performance, the Joker again comes back and talks with the audience. His main questions are:

- *What did you see in the performance?*
- *Did you understand the situation? May be you have some questions?*
- *What problems do you see in this situation?*
- *Is this situation realistic? Are there such situations in real life?*
- *Who suffers in this situation the most? Who is the offender? Who are the neutral persons?*
- *Is it possible to do something to change the situation? What could the Protagonist do differently to change it?*

At the time of these discussions:

- It is found out how the audience perceived the situation – they may see it differently than the actors intended to show it. Besides, it is important, whether such situations are familiar to them. If yes, then it is more probable that they will be motivated to participate actively in solving the problems disclosed in the story.
- The protagonist and the antagonist are selected. If the audience does not agree who is the biggest victim and who is the biggest offender, voting takes place. It is important not to miss this part, as when the etude is played for the second time, particular rules will be enforced. The audience will be able to try to change the protagonist on the stage. Depending on their agreement, it is allowed sometimes to change the neutral persons too. The antagonist remains intact. It is not realistic to eliminate from life aggressors, therefore it is important to look for the ways to overcome them.
- The audience has a possibility to give questions to the heroes why they treated each other one or another way, what they sought, also to find out more about their feelings, thoughts and life story (“the hot chairs”).

After discussions, the etude is played for the second time. The goal is to make the spectators to go on stage and to try to change the situation for the better by changing the protagonist and trying out new behavioural methods in a complicated situation. Undoubtedly, suggestions must be realistic, e.g. it is hardly probable that a greatly introverted protagonist would become a soul of the company, however it is necessary to try suggesting different solutions which that person would be able to implement in that situation. Sometimes, already during discussions, there appear persons willing to try to play in the etude, and in this case that person is immediately called on the stage, and a performance starts. In other cases, actors simply start playing the etude for the second time in such a way, as it was in the first instance, yet the audience has a possibility to clap their hands at any time, this this way to halt the action and to become involved in it. There should

be as many attempts to change the situation as many suggestions are given by the audience. The actors (the antagonist and the neutral ones) remaining on stage continue their performance and do not surrender so easily to the new protagonist who has appeared on stage. However, they have to react to the behaviour of the newcomer actor if they feel that his arguments and behaviour make them change, and have to start acting accordingly, to reduce violence and oppression.

In the Forum Theatre, no single final correct solution is sought. Here it is attempted to find as many and as diverse possible ways of solving the situation, as possible, in order to create their arsenal that would be of great help in the future upon encountering similar situations. After each attempt to change the situation, it is necessary to discuss with the audience whether and how the situation changed, and after all interventions – to discuss what has changed and to allow the audience to share their insights and feelings. The Joker himself remains neutral. He only encourages the audience to disclose and shows that namely its opinion is of the greatest importance.

Augusto Boal: *“Forum theatre is, in a manner of speaking, a desecration: we desecrate the stage, that altar over which usually the artist presides alone. We destroy the work offered by the artist in order to construct a new work out of it, together. A theatre which is not didactic, in the old sense of the word and style, but pedagogic, in the sense of a collective learning.”*

Further, we will present several brief FT performances provided by the creator of the Forum Theatre Augusto Boal enabling to show to the public during a very short time what the Forum Theatre is:

- **“Hand shaking”.** One actor (A) moves towards the other one (B) and extends a hand to him for shaking. When A approaches B, he turns his back and does not shake the hand. In this 5 second-long scene you may find all essential elements of the FT: the protagonist (A), the antagonist (B), an introductory situation (approaching), a breakthrough moment containing both, danger and opportunity (how to act for A further?), and defeat of the protagonist. The protagonist (A) loses and this way leaves an opportunity for the spectators- the audience to replace him on stage and to try by themselves different ways to achieve the goal – in this case to shake hands with B.
- **“Four go, one dances”.** Four actors go forward next to each other, similarly like in the military line. The fifth one wants to dance. The four do not like this, and they stop him and lay him down on the floor. Then he gets up, joins the other four and walks together. The spectators are invited to share how they see the situation (each opinion – a spectator’s projection, story about oneself, therefore each opinion is

right). It is possible to give such questions as: *“How do you understand this situation?”*; *“When this may happen in life?”*; *“What ideas do you have, what could the fifth person do in order not to join the other four?”*; *“What would you do if you were the protagonist?”*

- **“Too late”**: Three tables with actors sitting behind them are put on the stage behind each other. The protagonist (the fourth actor) stands in front of them. One table is very close to him, the other one – at a half-stage distance, the third one – at the end of the stage. An action starts, and the protagonist quickly runs up to the farthest table. As soon as he runs up, the person sitting behind it, stands up and says *“too late”*. Then the protagonist, slightly upset, returns to the initial position and this time moves towards the middle table slower. When he approaches, the person sitting behind it stands up and says *“too late”*. The protagonist becomes deeply disappointed, and the third time he does not run, but simply walks to the closest table. The person sitting behind it stands up and says *“too late”*. The audience is asked about the situation and suggestions. Later, after discussions, it is possible to share with the audience that this was a story of one lady who was so much afraid of everything that she was late everywhere. Attention should be drawn to the fact that this is not purely a FT story. Here we see not so much external oppression, but fear of the protagonist herself to live. No doubt, the audience may invent an absolutely another story, and this way it will become the FT. This situation, combining both, external and internal aspects, transfers us to another totality of techniques – The Rainbow of Desire.

THE RAINBOW OF DESIRE (RD)

The Rainbow of Desire – is Augusto Boal’s technique invented during the period of work in Europe, where he encountered a new for him – internal – form of oppression. He called the internal aggressors or oppressors as “The Cops in the Head” and undertook an ambitious task to discover the ways using the theatre techniques to bring this internal oppression to the surface and to work with it.

Augusto Boal: *“Living first in Lisbon, then in Paris, I worked for some fifteen years in various European countries, with immigrants, teachers, men and women, workers born in these countries, people who suffered oppressions with which I was well acquainted in Latin America: racism, sexism, intolerable working conditions, insufficient wages, police abuses of power, and so on. But*

in these Theatre of the Oppressed workshops there also appeared oppressions which were new to me: "loneliness", the "impossibility of communicating with others", "fear of emptiness". For someone like me, fleeing explicit dictatorships of a cruel and brutal nature, it was natural that these themes should at first seem superficial and scarcely worthy of attention. It was as if I was always asking, mechanically: "But where are the cops?". Because I was used to working with concrete, visible oppressions (...). I started from the following hypothesis: the cops are in our heads, but their headquarters and barracks must be on the outside. The task was to discover how these "cops" got into our heads, and to invent ways of dislodging them. It was an audacious proposition".

The basis of the RD consists of the Image Theatre a more detailed description whereof is provided in the chapter "Game Playing and the Image Theatre" (page 13). When passing to the RD, a technique of the individual Image Theatre in a circle is often applied at the beginning. The participants are offered to express with their bodies the concepts that will be worked on during the workshop, thus preparing them for a serious internal work by getting a better sensation, perception of these topics.

The system of the Rainbow of Desire covers a number of tasks and techniques intended for different forms of internal oppression. This publication will introduce the techniques used at work with a target project group and which we would be assuredly recommend for specialists.

"Three Modes, Three Places"

The goal: gaining awareness of the existing situation, the past, projections, ability to identify different modes, evaluation of goals, aspirations, fears and difficulties.

Duration: one hour or more.

The course:

- 1.** All participants stand in a circle. The head teacher gives an instruction: *"Now you will work individually. Close your eyes and think of a person you would not like to be like. Think what that person is, and why you would not like to be like him or her. Maybe it is you, the way you were in the past? Or may be it is someone you know: a politician, teacher, parent. Remain with your eyes closed and create with your body an image, sculpture of that person. Open up your eyes, but not in order to look at others, but in order to evaluate where the sight of the image created by you is set. Intensify twice what you have created with your body. Memorize this, as you will need it, and then relax".*
- 2.** Instruction: *"Again, close your eyes. Think of a person you would like to be like. This is a dream person distinguished for the values and properties*

important to you. May be this is a real person: president, mother, father, best friend, or you ten years ago, or you yesterday? Then slowly create an image of this person and intensify it even more. Open up your eyes and evaluate where the sight of the image is set. Memorize this, as you will need it, and then relax”.

- 3.** *“Now we will create the third image. Close your eyes. May be this is the easiest image? Or may be this is the most difficult one? Create an image of the person you currently are yourself. May be it will coincide with one of the previous images, or may be it will be entirely different. Most importantly, be sincere, as this is intended only for you, and you will not have to explain these images to anybody. When you are prepared, show the image with your body, intensify it. Open up your eyes, evaluate the sight, enhance it even more. Memorize it and release it”.*
- 4.** *Instruction: With your body, repeat the first image (the person you would not like to be like the most), then slowly change it to the image of the person you currently are, and then slowly change it to the image of the person you would like to be like. Slowly return the whole way back to the person you would not like to be. “Travel” forth-back several times, and try to perceive the whole transformation process”. The participants are given time to perform the task individually, at one’s own pace.*
- 5.** *Instruction: For a second, let us put these images aside. We will pass to the other part of the exercise. Imagine that this room is the whole world. Find a place in it where you would mostly like to be. This may be in the centre, in the corner, on the chair or under the table – anywhere where you feel good. Try to perceive what it is that makes you like it. Remember, how often in life we are in such a place where you want to be”. When making this exercise, the participants walk across the room, by stopping in the place they have chosen as the best one. They are given the time to perform the task at their individual pace.*
- 6.** *“Now, leave this place and find another place that would be worst one. Remember that this room is the whole world. Go there very slowly. This place may be close to the best place, or very far from it. Upon finding it, make sure that you feel bad in it. Try to perceive why it makes you feel bad in this place. And more importantly – how often in life you are in the place where you actually do not want to be?”*
- 7.** *“Look around and find a place where you currently are. May be it is at the window, in order to be visible? Or may be in the corner? Or may be in the very centre? Slowly move to that place, perceive whether it is actually suitable for you. How do you feel in it? How often in life do you feel like that?”*

8. Now, synthesis of the two parts of the exercise introduced until now - images and places – will start. The instruction: *“Go to the place where you do not want to be, and create an image of the person you would not like to be like. Be honest with yourself. How often do you feel like that? Slowly move towards the place where you currently are and on the way start creating an image of the person you currently are. Perceive how it is to be over there where you currently are, and the type of a person you are. Slowly move towards the place where you want to be the most, and while walking slowly create an image of the person you want to be the most. How often do you feel like that? In what sense is this feeling exceptional? When do you feel like that: at work? home? with your family? friends? Enjoy this sensation. Then, very slowly return all the way back by changing the image created with your body. Experience, how the sensation changes. Do you feel as if you lose something? What? Images stemmed from you, what means that deep inside yourself you know these modes. At your own pace, “travel” forth and back from the best places and images to the worst ones several times, and back. What kind of a feeling that is when you walk all the way from what is the worst up to what is the best? What difficulties do you have to overcome?”* The participants are given sufficient time to repeat the exercise several times by themselves, at their own pace. After fulfilling the task, it will be easier if the participants finish it being in their best position.
9. Discussion. The exercise may give rise to an array of feelings, and some participants will be willing to share them, whereas others – not. After the exercise, it is important to return to the circle and to allow the participants to share their experience, feelings, and insights. If necessary, head teachers should be prepared to extend emotional support to participants. The expression of experience in words enables one to relate the game with life, helps memorize the experience longer, as well as raises awareness in real life.

“Three Questions”

The goal: a look into oneself and one’s true needs; gaining awareness of one’s in-depth wishes and goals.

Duration: half an hour or longer.

The course: the participants are divided into pairs. Partner A gives three questions to partner B. Questions are repeated in turn, in the very same procedure, without stopping, any reactions to the answer, without any commentaries. The behaviour of A is similar to an automatic machine. B may answer in any way it wants: to say the same answers, to change them, to laugh or to be angry. A must not react to that. In some time, A and B exchange their roles.

Three questions:

- *What do you really want?*
- *What do you have to do in order to receive / achieve that?*
- *What you will become when you get / achieve that?*

At first glance, this exercise seems to be simple, however it excites strong emotions for participants. Here they are not allowed to be limited to superficial answers, as repeat frustration makes them proceed to in-depth things. However, at the same time, such emotions surface up, as anger, disappointment, laugh or desire to withdraw. After the exercise, the participants often tell that at some moment this exercise started to irritate them, however after they have been through this stage, desires, goals and insights came to the forefront that were absolutely unexpected for the participants themselves and very important. After the exercise, a discussion is recommended where the participants would share the arisen feelings, insights and would see how this exercise pertains to their life and what changes they really need.

“The Image of Images (Oppression)”

The goal: By describing this technique, we will make reference to the book *“The Rainbow of Desire”* by Augusto Boal. Augusto Boal indicates that *“Work with a new group should open with this technique. The Image of images can also be used for periodic evaluations of a group. It establishes a relationship between individual, singular problems and the collective problems a group is experiencing.”*

Duration: several hours.

The course:

- 1. Individual images.** The participants form groups of four-five persons. Each member of the group has to illustrate within a very short time a relevant oppression experienced by him (experienced currently or the one that may recur in the future). The creator is the protagonist who creates an image and takes his place in it – of the man who experiences oppression. The image is a group-one, consisting of all members of the group, whereas the protagonist is the one who creates and simulates. When he creates, he may not talk, instruct other participants, however has to turn all them into the “statues” forming a general “sculpture”. He may show with his body and face how they should look like, or may come up and “mould” everyone, like a sculptor. Finally, in the general sculpture, the sculptor occupies his – the protagonist’s - place. Other participants are the antagonists or the neutral ones. At this stage, all group members create their group sculptures.

- 2. The parade of the Images.** All of them return to the big group. Small groups go to the stage one by one where they introduce to everybody all sculptures created by them. When introducing each of the sculptures, the head teacher asks other participants how they would identify objective characteristics of the sculpture. It is also possible to voice subjective impressions, yet it is important that the head teacher would state that this is subjective. It is important to distinguish objective observations, e.g. *"I see this and that"* (what everyone may see) from subjective impressions e.g. *"I think that ..."*. All images should be shown one by one. Then the head teacher, having regard to objective observations expressed during the image parade, distinguishes the recurrent factors that link all or the majority of images. Observations are mostly associated with the posture of characters, direction of one's sight, physical situation (what is higher – lower, etc.).
- 3. The Image of images.** The head teacher invited the group to create one common image from separate images – such that would reflect all the most important elements connecting all images (e.g. posture, eyes, position in the physical space). First of all, the protagonist's portrait (of the person who experiences oppression) is created. To this effect, a person is engaged to whom it is shown how he should look like, or he is "moulded. Moulding is done by either one volunteer with consideration of the group's remarks, or all members of the group add in turn a property until the whole group agrees that that image already has all the most important identified properties of the oppressed person. This picture becomes the central one. Other images are created around it: of aggressors, allies, neutral ones (again, all participants of the group are invited to become statues, and they become a part of the sculpture). Here again reference is made to the previously expressed objective observations about the factors that recurred in different sculptures. Thus, a general image of oppression is eventually created – the Image of Images – that is based on individual images of oppression created by the participants themselves.
- 4. The dynamisation.** At this stage, a part of the group's participants form The Image of Images, whereas the other ones are the observers. First of all, the head teacher talks with participants of the Image of Images who perform the role of a particular character (the oppressed, oppressor, allies, neutral ones) and gives them the questions:
- *"May all of you identify yourself with the character?"* Those who feel that they may identify themselves, stay in the image. If there are the ones who may not identify, the head teacher asks those who observe the

image whether there are among them such who would be able to identify themselves with the “disengaged” character. If there are such, they replace the characters who may not identify themselves with the characters.

- If someone from the group may identify himself with all the characters, at this point it is possible to stop giving questions. However, sometimes they come across such characters, such images with whom no one wants to identify oneself. Then persons participating in the Image of Images are asked the questions: “Are such images/characters familiar to you?”. If yes, they remain to act, if not – the observers are asked the same question, and they may replace the participants engaged in the Image of Images.
 - In the extreme case, if such characters are not familiar to no one, it is asked - first of all the participants, and then observers –whether they are capable of resonating with a particular character to some extent.
- 5. *Internal monologue.*** All actors participating in the Image of Images have to start talking in favour of their character, and express all the thoughts that arise for their character (and not for themselves) at that time for approximately three minutes. The actors have to be warned that it may be very hard at the beginning. It is the most difficult to start. However, when a person starts to feel his character better, it becomes increasingly easier to talk. Such monologues greatly enrich the images.
- 6. *Dialogue.*** For another three minutes, the actors, still immobile, may start a dialogue among themselves. Although they may not move, they have to find a way how to talk with other characters.
- 7. *Desire expressed by action.*** During the last stage, the actors, not talking any more, start to move very slowly in order to express a desire of their character. As they are quite well tuned into their character, usually they already know at this stage what their character wants indeed (e.g. the aggressor wants to break down the victim, the victim wants to protect oneself, the neutral ones – to defend, etc.). When the action evolves, it is possible to observe a vividly unfolding picture of oppression. The head teacher decides when to stop the action when in his opinion, there has been enough of the action and the dynamics is clear.
- 8. *Reflection.*** The participants are invited to share their feelings and experiences, to tell what has actually happened from their own point-of-view. It is important that also the actors would be given an opportunity to speak up – i.e. those who formed the Image of Images, and the observers. Reflexion is important in the sense that the

participants have a possibility to relate the experience of the exercise with real life experience, to discover, in what way they are victims and aggressors, what behavioural models are characteristic for them, what this technique disclosed new about them and the surrounding world.

“The Cop in the Head”

The goal: Augusto Boal stated that *“This technique is most applicable to scenes in which the protagonist wants to do something, but, for reasons he may or may not understand, fails to do it. There are no concrete “cops” present, stopping him doing it, but still he doesn’t do it; so there may be “cops in the head” instead”.*

Duration: several hours. When applying this technique, one of the participant’s story is used. Further is provided a description based on the book *“The Rainbow of Desire”* by Augusto Boal and the experience of our practical work. We would like to note that this technique could be applied in the group only when members know and trust each other, as well as feel secure.

The course:

- 1. Improvisation / story telling.** The protagonist (a person who agreed to share his story) improvises on the stage the situation where he may not achieve the desired goals due to internal reasons. For the improvisation, other members of the group are engaged as actors. It is possible to slightly simplify this technique – the situation is not played, but the protagonist invites one person from the group to whom he tells his story. The first part ends when the story is played or told.
- 2. The formation of images.** The protagonist is asked to create images of “internal cops” that were in his head at the time of the first stage – improvisation or story-telling. This means that the protagonist has to try to grasp the voices in his head precluding him from the achievement of goals, and then to assign them to actually existing people from which, assumingly, this internal oppression has stemmed some time ago. This must be not abstract (“family”, “society”), but specific (a specific family member, specific representative of society). After he creates or remembers the image, the protagonist invites anyone from participants in the group and asks to embody that image.
- 3.** After the protagonist identifies all the “cops” found in his head, the head teacher asks other participants of the group if they, when observing the play or story, could have noticed other acting “cops” too. The protagonist may either accept or reject such offers. He may accept only in the case if he relates an observation of another person with the specific person (e.g. someone from the group may say that *“it seemed to me that someone constantly told you that you were no good”*,

whereas the protagonist may recognize such a feeling and relate it with a familiar person, e.g. parent – in this case it is possible to include also the “cops” suggested by others).

- 4. The arrangement of the constellation.** The protagonist asks to arrange all “the cops in the head” in a sort of constellation where he will later take the central position himself. When “arranging” a structure, the protagonist has to take into consideration such aspects as the distance of each figure from him, posture, look, mutual relationship of figures (maybe some of the “cops” form united groups). Prior to moving towards the other scene, the remaining members of the group who do not participate in the constellation loudly name objective characteristics of the constellation (distances, postures, facial expressions, etc.).
- 5. The formation of images.** The head teacher asks the protagonist in what way he wants to come up to each of the “cops” and to tell them something from their past. The text should be brief and should start with the words “do you remember when”, and finish “therefore I” . This should awaken the memory associated with this “cop”. For example, the protagonist could tell to each of the “cops”: “Daddy, do you remember the day when you beat me with a belt? Therefore I understand that you are a weak person”. The person who listens does not react to this in any way and does not show any emotions. In this case, the protagonist projects onto this “actor-sculpture” his memories and sensibilities. At the beginning, the protagonist formed him, and now – informed him. Then helps each of the “cops” to tune into his character. This way the protagonist talks with each of the “cops”.
- 6. Repeated improvisation /story telling.** The first action is repeated – performance or story-telling – only this time the “cops” are involved into the action. They already have information about their character and based on it start talking. They may not move, however they must talk so that the protagonist would hear them. The protagonist may chase them off, move to the side. The “cops” obey, but as soon as the protagonist turns away, they come back to their place right away – like is the case in real life. However, at the same time the protagonist tries to play or to tell the initial situation in which he may not achieve the desired goals. The stage ends again by acting or telling a story, and in addition, also fighting with the “cops” (at this stage, one may also not be capable of acting or playing the situation up to the end).
- 7. The lightning forum.** All remaining members of the group who only observed the situation so far and did not participate in the main action are asked to line up. One after one, they go on stage and replace the protagonist for a minute. During that minute, they try to carry

out actions which would help overcome the “cops”. The protagonist observes the interventions. This happens very quickly, as the fast pace enables to get straight to the essential points, whereas the protagonist may see a variety of possible solutions. After this stage, the protagonist is again asked to take his place.

8. The creation of antibodies. During this section, the protagonist communicates only with the “cops”. He talks in turn with everyone of them, seeking to disarm them. By doing this, he is armed with his ideas or suggestions gained in the lightning forum. As soon as anyone in the audience has understood the tactics the protagonist is taking in his combat against that particular “cop”, that person intervenes and continues a dialogue with this “cop” instead of the protagonist, thus allowing him to move onto a second “cop”. For example, the protagonist tries to tell to his father that he has always tried to please him and asks permission to be oneself. The observer, who grasped the protagonist’s idea, takes over his conversation with father, whereas the protagonist moves one to talk, with, for example, the principal of the school. The newly come actor becomes an “antibody”. This goes on until each “cop” has his antibody. Sometimes the combat ends when the “antibody” succeed in persuading the “cop”, and then they go to the sidelines and no longer participate actively.

9. The fair. When all his work is assumed by “antibodies”, the protagonist may freely walk on the stage and inspect the ongoing combat, evaluate which of them are still going on, and which are finished, and observe how the remaining ones will end up.

10. Improvisation / repetition of the performance without the “cops” in the head. The “cops” withdraw, and the protagonist plays or acts the initial situation without impediments. Even though some combat is not finished yet, the protagonist does not have to fight by himself, as this is done by the “antibody” is instead of him.

Reflection. This technique may stir a lot of feelings for both, the protagonist and other actors as well as the spectators. It is important to give time and space to talk up for everybody who want, and be prepared, if necessary, to render emotional assistance to them. Reflexion also helps relate the exercise with life, i.e. how in fact the “cops in the head” are dealt with, what new ideas arose during this exercise, what these “antibodies” could be in real life, etc. The participants should be told that the things taken place in the group are confidential, whereas it is possible to talk with the protagonist about that what has happened only when he initiates such a conversation himself.

TOPICS SUGGESTED FOR WORKSHOPS

Further, we will describe in detail all the ten topics to which attention was focused during the experimental work with the target group. We will define goals sought to be achieved for each topic during the workshop, also tested and proven games and techniques, and, if necessary, we will provide feedback of the partners (artists and recruitment agents) and of the target group itself (job seekers), also additional methods used while working with these topics which proved to be efficient and recommendable for other specialists. Detailed descriptions of the games and techniques will not be provided to each topic, as you may find them in the previous chapters (“Game Playing and the Image Theatre” (page 13) , “The Forum Theatre (FT)” (page 18) and “The Rainbow of Desire (TV) (page 22)”). Where appropriate, we will describe in greater detail how the method was applied for a specific selected topic, in what way it was useful, and what the specialists recommend doing differently in the future. We pay attention to the fact that these topics have not been dealt with chronologically, i.e. partners in each country selected such a sequence of topics that seemed the most appropriate for them, and took into consideration the topics spontaneously brought up by the group, as well as issues relevant for them at that time. We will provide the techniques that have proved the most effective and made the greatest impact on the group; this, however, does not mean that it is not possible to use other techniques described with other topics, as the majority of these areas are interrelated. The work techniques – these are auxiliary aids that may be used creatively by adapting them to the successful work by the group on different topics.

STRUCTURE OF THE WORKSHOPS ACCORDING TO 10 TOPICS

INTRODUCTORY SESSION / FAMILIARIZATION

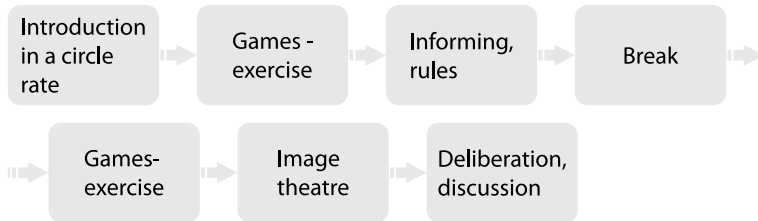
Recommended duration of the workshop: 3 hours

Possible goals:

- Group formation
- Establishment of a contact with other participant, creating an atmosphere of trust

- Clarification of the participants' expectations and needs
- Provision of information on planned activities

Recommended structure of the workshop:



This structure of the workshop has been formed with reference to recommendations of the partners who worked with groups of jobless persons. Further, we will briefly describe their observations and those of the job seekers themselves why these techniques are useful and what they would recommend for the specialists who read this teaching material.

Tested and proven games:

- **Name in different ways** (page 13)
- **Name three times** (page 13)

During the first meeting, all games intended for familiarization, contact establishment, formation of a free, secure and trusting atmosphere are appropriate. Games may be both, serious, funny, intended for concentration or relaxation. During the first meeting, relaxation and good wellbeing are more important than serious work as this is the meeting in which a person makes up his mind whether he would be willing to be in this group.

Tested and proven methods of work on this topic:

- **The Image Theatre** (page 18) – this technique proved to be suitable for familiarization with expectations of participants (e.g. requesting the participants to express with their bodies the problems they experienced, wellbeing, desires), and simultaneously to introduce future work principles based on improvisation, bodily sensations and its expression, theatre (e.g. to demonstrate that it is possible not only to talk about feelings, but also to express them in other ways).

Additional recommended techniques and lessons for the future:

- **Appropriate selection of concepts.** At the beginning of the project, we identified the target group as unemployed, socially vulnerable persons. A full wording has not been introduced to the broad group, yet such concepts as “jobless” and “unemployed” were used. A discussion

erupted in Iceland at the beginning, where members of the group told right away that they would like to be referred to as “job seekers”, not “unemployed”. When working with groups in other countries, this question was raised sometime later. Gradually, it turned out that the participants were inclined to relate “unemployed” with particular negative stereotypes and stigmas, whereas when describing a group of “job seekers” they more emphasized positive properties (Table 10. At the time of one of the workshop a conversation was held in what light the “unemployed” saw themselves, and how employers saw “successful job seekers” in their opinion. Based on that a discussion developed on these concepts, a several lists have been drawn that are provided below:

Table 1. Properties of jobless persons and successful job seekers

Unemployed	Successful job seekers
Arrogant	Goal-focused
Greedy	Resolute
Idealistic	Sociable
Too sensitive	Intelligent
Impatient	Self-confident
Constrained	Responsible
Too critical	Organized
Superficial	Enthusiastic
Of changeable moods	Insightful
Shy	Tactful
Hesitant	Optimistic
Lazy	Flexible
Entangled in themselves	Ambitious
Absent-minded	Creative
Chaotic	Convincing
	Risk taking
	Logically thinking

None of these lists reflect the truth, but rather extremes, however we may only image what helplessness should possess a person who attributes himself to the category of “unemployed” (with all the properties listed above) and seeing a huge difference between him and what he would see as a “successful job seeker”. Therefore, it is important not to use from the very beginning any traumatizing names that, even without noticing that, downgrades one’s self-esteem.

- **Informing and discussion about the meaning of games and active participation.** For senior participants and long-term job-seekers,

the thought about the fact that during the workshop games and improvisation will be held often excited hostility. People who gather into groups experience much more difficult feelings, tension. They are convinced that this involves hard, serious and tiring work, that they must receive a lot of theoretical information and only then the job would be meaningful. Quite often, they notice that namely this tension and inability to relax, to feel free with oneself and others aggravates their successful integration into the labour market, whereas failure to understand their needs and to see their feelings results in the improper selection of jobs where they fail to blend in and to feel good. Games and improvisations help feel more comfortable in the environment, however the participants frequently realize this only after some time – we collected plentiful testimonies that when the work gained impetus, the participants felt an increasingly greater benefit of these active techniques. However, it is necessary to explain at the very beginning why we themselves see these activities as expedient and to invite the group to discuss about what benefit they could discern in such type activity. It is recommended to come back to this discussion also later, when the group's attitude and feelings slightly change (and the experience of our project shows that they change very much).

- **Assurance of participants' security.** At the beginning of the workshop, the participants usually do not feel secure, especially after they find out that they will not only listen to lectures, but will actively participate themselves. It is important to assure that the participants will not be compelled to open up if they do not like to or are not ready for that. At the beginning, the group should become familiar with each other and feel more comfortable with one another. It is necessary to ensure a democratic atmosphere in the group. It would be useful to create common rules of the group that would help feel good, safe and embolden to open up.

TOPIC 1. MOTIVATION

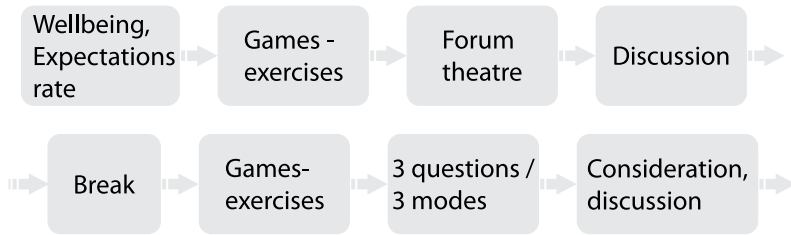
Recommended duration of the workshop: 3 hours

Possible goals:

- Search for internal motivation
- External motivation: search for individual stimuli/ motivating factors

- Discovery of the demonstration of motivation to others (e.g. employers)

Recommended structure of the workshop:



This structure of the workshop is based on recommendations of the partners who worked with groups of unemployed people. Further, we will briefly share their observations and those of job seekers themselves why these techniques are useful and what they would recommend for the specialists who read this teaching material. This structure may also be modified by including additional techniques or other associated activities suggested by specialists.

Tested and proven games:

- **The cat wants to come back home** (page 14)
- **I am** (page 15)
- **Zip – zap – pau** (page 14)

Besides, other games may be used depending on the group’s dynamics when it is necessary to help to focus energy, and sometimes – to concentrate, etc. The games provided above are suitable for this specific topic, as they require activeness and motivation of a person to do something, e.g. to achieve the goal - to take the desired place in the circle; to initiate a new topic in the group important or interesting for him; to pool efforts in order to demonstrate all the available internal energy and resources.

Tested and proven methods of work on this topic:

- **Exercise of the Forum Theatre: “Four go, one dances”** (page 21). This exercise was applied so that at the beginning the participants could freely express their projections on the etude observed that was played by several volunteers according to the given task. Their associations were related with the labour market, employment, and this prompted them to talk about their motivation to work. A discussion erupted on what happens when the external requirements do not meet the internal assessment criteria, and in what cases motivation for work is

so strong that it becomes worthwhile to adapt, and in what cases this is not possible. Below are provided several thoughts of participants related with personal experience or insights stirred by this exercise:

“If work is very important indeed, if the motivation to stay there is great, then it is possible to drop previous habits and to adapt to the rules of a company”;

“Prior to taking a job, it is necessary to evaluate whether an employee will be sufficiently motivated to work in a quality manner if the rules of a company are in conflict to his basic convictions and suppress his initiative, do not appreciate his specific competences”;

“Motivation may be externally greatly fostered by the consistency of values shared by the employer and the employee. When goals of the employee coincide with those of the company, it is much easier to preserve long-term internal motivation that will stimulate to overcome challenges and inevitably arising difficulties”.

- **Three questions** (page 25)
- **Three modes, three places** (page 23).

These techniques proved very appropriate when talking about internal motivation, as they foster to disassociate from external requirements and to get to in-depth own desires. They also help see how near or far everyone is from where he would like to be in life and find his direction. Below is the feedback of several participants about these methods:

“This exercise seemed difficult for me, yet it raised particular topics, things I would to work on”;

“It was very hard for me to find the place where I would like to be the most, or image a person I would like to have resemblance to. My imagination is not awoken. Yet I found some clarity and hope”.

Additional recommended techniques and lessons for the future:

The partners who implemented project activities noticed that a sense of helplessness and apathy prevails among long-term jobless people, and they no longer are motivated to look for a job. Therefore, sometimes it is important to foster and to encourage them directly, also to help them with very specific means, i.e. to show advertisements that could be of interest for them. The project partners who worked with target group claimed that improvisations, games and theatre methods considerably enriched their work. However, the topic on motivation should be broader and not limited to one workshop: “We noticed that a full cycle of these workshops had a motivating effect on the participants, therefore it would be very difficult to distinguish specific applicable techniques for enhancing the motivation – each technique used

until now motivated and fostered the participants. When working with this topic, its scope should not be limited to one workshop. In the course of the whole cycle the participants should be assisted in finding out what it is that motivates them, as this is a very long process”.

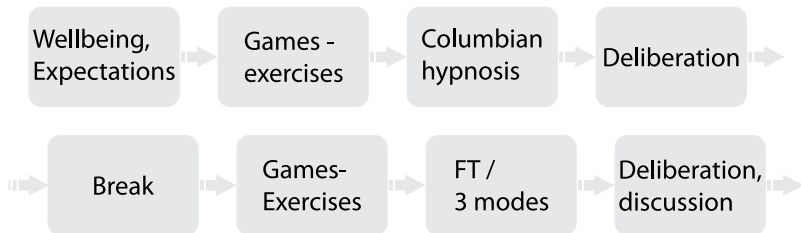
TOPIC 2. CONSCIOUS/ADEQUATE SELF-SEEING

Recommended duration of the workshop: 3 hours

Possible goals:

- Conscious perception of the current situation, designation of the period where a person currently is, reflection on past events and solutions that had an effect on the things that made the person to occur where he currently is.
- Identification of one’s true needs and opportunities to meet these needs.
- Evaluation of the adequacy of expectations for work with consideration to the qualification and competences held.
- Planning of the career road. Anticipated long-term goals, their feasibility, and actual opportunities .

Recommended structure of the workshop:



This structure of the workshop is based on recommendations of the partners who worked with groups of unemployed people. Further, we will briefly share their observations and those of job seekers themselves why these techniques are useful and what they would recommend for the specialists who read this teaching material. This structure may also be modified by including additional techniques or other associated activities suggested by specialists.

Tested and proven games:

- **I am** (page 15)
- **Contrary behaviour** (page 17)

All games intended for the group's wellbeing and mood are appropriate. These specific provided games relate to self-affirmation, seeing what it is to act contrary to the general rule.

Tested and proven methods of work on this topic:

- **Columbian hypnosis (in pairs and the mass one)** (page 16). This technique turned out to be applicable for this topic in different countries. It helped to better understand the existing position (or the one perceived by the target group) in society (at the time of the "mass Columbian hypnosis"), to discuss about one's satisfaction with this situation. The technique helps evaluate how a person is inclined to interact with another person in dyadic relationships, e.g. with a potential employer or co-workers, what properties he is inclined to project onto others, how he reacts when has to obey instructions of the other person and when he gets an opportunity to determine by himself the rules of communication and being together ("Columbian hypnosis in pairs"). Below is provided feedback of the project partners who worked with a group by applying the Columbian hypnosis in this topic:

"The Columbian hypnosis served the purpose indeed. Before, we organized discussions in classes in a simple way, yet in this case, the technique gave a greater value to them. The participants were more relaxed, and they found it easier to express their thoughts, talked more specifically by giving various examples. A closer relationship with other participants emerged, and the majority liked the discussion more than even the game itself".

Feedback of participants belonging to the target group:

"An understanding appeared to what extent life and work depends on me and other people";

"I think that information is better memorized through a movement. This way trust in other participants of the training emerges".

- **Exercise of the Forum theatre: "Hand shaking"** (page 21). This technique proved to be meaningful in inviting to discuss on how participants of the group occurred in such a situation they are currently now, i.e. how each member lost the last job he had. This trend showed up quite unexpectedly as it was not known before what the participants will project onto the situation they watched (it was played by several instructed volunteers), and it turned out that the participants were

inclined to relate it with conflict situations at work, when they lacked creativity to reach an understanding with an employer or co-workers. Also, a discussion erupted on what contribution may be made into social situations by each of them.

- **Three modes, three places** (page 23). We tried to do this exercise both, according to initial instructions, and by slightly modifying, i.e. supplementing it, so that when thinking about images and places, one should concentrate on one's occupational, professional area. The exercise served the purpose in both cases. Probably, this is one of the most appropriate and most direct exercises for enhancing conscious seeing of oneself.

Additional recommended techniques and lessons for the future:

The project partners who worked with target groups drew attention to the fact that improvisation, game methods are very appropriate for this topic, especially, if they are followed by a discussion enabling to relate the class with life and to find the things they would manage to apply successfully later. In addition, job seekers may have to be furnished information on the real situation in the country's labour market, demand for professions. It could be discussed with everyone individually whether the qualifications held are sufficient for the work he/she is looking for, and what additional, or in what other field, than he has thought before, competences must be developed in order to apply his abilities.

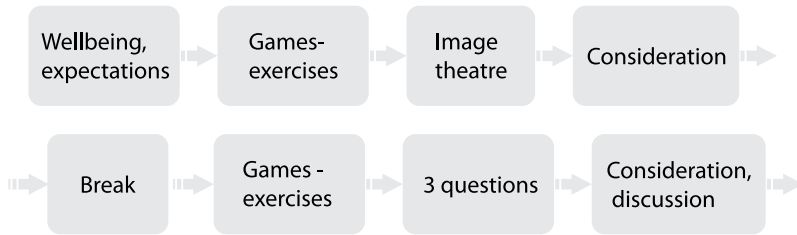
TOPIC 3. SELF-ESTEEM

Recommended duration of the workshop: 3 hours

Possible goals:

- Search for an adequate self- assessment (when self-assessment is not adequate, too low or too high requirements for oneself are set, and self-esteem of an individual and other people is identified contradictorily, e.g. an individual thinks that his self-esteem is poor, whereas the surrounding people claim that he sets too ambitious goals for himself).
- Overcoming of constant self-degrading as a result of long-term unemployment.

Recommended structure of the workshop:



This structure of the workshop is based on recommendations of the partners who worked with groups of unemployed people. Further, we will briefly share their observations and those of job seekers themselves why these techniques are useful and what they would recommend for the specialists who read this teaching material. This structure may also be modified by including additional techniques or other associated activities suggested by specialists.

Tested and proven games:

- **Counting up to 3** (page 17)
- **Bomb – shield** (page 15)

It is also possible to use other games with consideration to the group's needs. "Counting up to three" provides an opportunity to demonstrate one's creativity for the supporting group. "A bomb-shield" helps to perceive that it is possible to find in the environment something what protects them, and sometimes, quite unexpectedly, it turns out that another person considers you as his defender. Inter-connectedness and a sense of necessity for each other are closely related with one's self-esteem.

Tested and proven methods of work on this topic:

- **Image theatre** (page 18). The Image theatre is appropriate for disclosing with one's body, not words, how everybody feels when both, being oneself and with other members of society. Sometimes, efforts to describe in words how valuable a person feels are improper, as for expressing an in-depth feeling it is very difficult to find the words. The body shows up much more truth, whereas the surrounding people may also easier recognize signals sent by the body than understand what actually lies behind the actually said words. This way empathy of participants towards each other increases and a sincere conversation starts.

Feedback of the project partners who carried out activities: *"New methods helped the participants to get more involved in activities, to evaluate different things through their experiences. Discussions, generalizations were*

deeper. Especially, the Image theatre served the purpose, as the participants themselves disclose their problems non-verbally”.

- **Three questions** (page 25). This exercise is important in the topic on self-esteem primarily because of its format. Here a person is given an undivided attention, and interest is taken in his internal life. This is especially important in the countries where an emotional intellect is still not too high, whereas deliberations “*what do I want in fact*” are sometimes considered inappropriate and egoistic. In this case, it is not only enquired politely, but it is insisted to answer the questions about one’s wishes, aspirations and the ways to implement them.

Feedback of the target group on the use of this technique for this topic:

“I liked it a lot, as this helped me understand that apart from wanting to have a job regard should be taken to your other needs too”;

“I liked, as this helped to purify my wishes and understand what I should take for their implementation”.

Additional recommended techniques and lessons for the future:

When working with this topic, partners combined the new techniques with the more usual ones, e.g. work with one’s weaknesses / strengths. This technique is appropriate seeking to assess oneself adequately by noticing stronger and weaker points. When talking about self-esteem, the section on strengths is especially important when the participants dare to say loudly what they are proud of in themselves and what positive properties they see in other participants. This becomes a very powerful experience, as it becomes clear for the socially vulnerable people who assembled into groups that for a long time they have not received a positive feedback from no one, and their self-esteem has been continually going down. Besides, it turned out to be important for the project partners to discuss with participants of the target group what a stable self-esteem is. The interesting thing is that very different people with greatly varied life experience attended the groups. For example, senior long-term unemployed people were more inclined to be distinguished openly for poor self-esteem, whereas young persons, who have recently completed education and yet failed to find a job so far, frequently expressed an especially positive self- assessment, a sense that they may do anything or at least very much. Although we assess this as a positive thing, it is important, however, to take into regard particular dangers, e.g. that such behaviour may simply mask and compensate their in-depth low self-esteem, that such convictions may in the sort run lead to recurrent failures and a sudden decline in self-esteem, etc. Therefore, it is important to speak about a stable assessment of oneself based on internal criteria, but not only on the alternating positive-negative feedback from the environment.

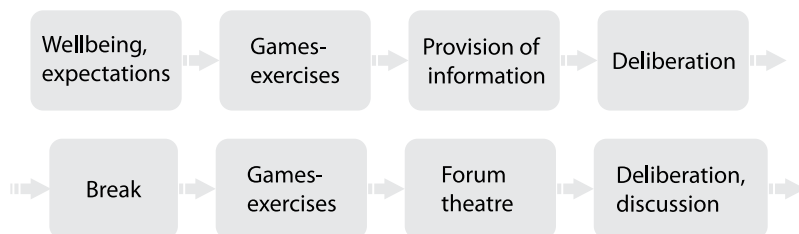
TOPIC 4. FORMAL COMMUNICATION SKILLS

Recommended duration of the workshop: 3 hours

Possible goals:

- Preparation of appropriate CV. Adaptation of the CV for a specific job offer, its exhaustiveness, highlighting of achievements.
- Mastery of the rules of writing a motivation letter.
- Necessary rules of formal communication: official letters, signatures, properly chosen time for communicating over the phone, formal conversation over the phone and during an interview. Internalization of the rules.
- Knowledge of one's rights and acquisition of the minimum legal knowledge

Recommended structure of the workshop:



This structure of the workshop is based on recommendations of the partners who worked with groups of unemployed people. Further, we will briefly share their observations and those of job seekers themselves why these techniques are useful and what they would recommend for the specialists who read this teaching material. This structure may also be modified by including additional techniques or other associated activities suggested by specialists.

Tested and proven games:

- **I am** (page15)
- **Counting up to 3** (page 17)

Other games are also suitable, especially associated with adequate and interesting introduction, clear rules, formal structure and creativity within the framework of this structure.

Tested and proven methods of work on this topic:

- **The Forum theatre** (page 18). It turned out during the workshops that this technique is the most suitable as an illustration for the received

theoretical information. In this case we may not claim that the pure FT method is used that is essentially designated for overcoming an external oppression. Most probably, the most correct name of this work technique would be the Improvisation Theatre, where not so much external aggressors are dealt with, but rather different behavioural methods are rehearsed and observed in what consequences they result (e.g. calls to a potential employer at the wrong time, CV with grammatical mistakes, or constant emphasis of one's own shortcomings).

Additional recommended techniques and lessons for the future:

The project partners who worked with the target group named that it is especially effective to combine the theatre methods with other techniques during which time information is furnished on how a CV or motivation letter should be prepared, most common formal communication mistakes and suggestions how it would be possible to correct them are indicated. Participants are also offered to bring their own already prepared CVs; they are examined, and are discussed for what job offer they would be appropriate; also, practical tasks are performed, when job-seekers are induced to tune into the employer's role when selecting an employee. For example, a specific job offer and different CVs of applicants are provided, whereas the participants are invited to look through the employer's eyes at the situation and to decide what CV could be of the greatest interest for them and would prompt them to invite for a person an interview. Specialists also stated that often members of the group have very different knowledge about formal communication, and with some of them, they have to start from the basics, whilst others are quite conversant in this field. Thus, it is possible to make a decision together whether all the participants work together in the group by assisting each other and learning from one other, or it would be more expedient to work in smaller groups or individually

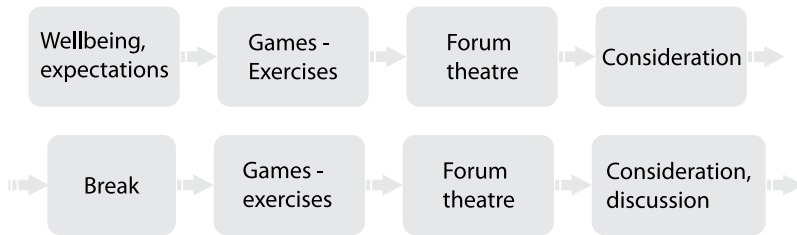
TOPIC 5. SOCIAL SKILLS

Recommended duration of the workshop: 3 hours

Possible goals:

- Learning proper communication in the social environment, keeping relationships of equal value.
- Development of conflict resolution skills.
- Development of skills necessary for team-work.

Recommended structure of the workshop:



This structure of the workshop is based on recommendations of the partners who worked with groups of unemployed people. Further, we will briefly share their observations and those of job seekers themselves why these techniques are useful and what they would recommend for the specialists who read this teaching material. This structure may also be modified by including additional techniques or other associated activities suggested by specialists.

Tested and proven games:

- **I am** (page 15)
- **Counting to 3** (page 17)

Other inception games are also suitable, selected according to the needs and wellbeing of the group. Here provided exercises, like in the preceding topic, pertain to communication – both formal and informal, ability to communicate and to cooperate.

Tested and proven methods of work on this topic:

- **Forum theatre** (page 18). When talking about social skills, the FT is one of the most appropriate methods to improve in this field. Like in some other topics, here the FT is slightly modified – a focus is made not so much on the externally experienced oppression, but rather theatre is used for investigating one's behaviour and its consequences, learning and practicing new skills. Often, it is necessary to work together also with the assessment of external situation – persons who have unsuccessfully tried to become established in the labour market are disappointed in society in general, and start to see other people's behaviour as rejecting or hostile. Seeing the situation this way they start to defend, to fight, and thus a continuous circle of accusing each other starts. Theatre methods enable to see the existing situation from aside, and with the help of observers to assess when a person already starts to see a danger and withdraws from the social situation or starts to behave with animosity, although actually nobody rejects him.

Practice with the help of the theatre technique enables to experience in a safe environment how one or another behaviour of the same person affects the social environment and makes him no longer feel passive and a hopeless victim. Besides, no longer the participant is left alone in looking for way outs to the problems – a whole group comes to help him, thus significantly expanding the diversity of possible behavioural scenarios.

The project partners who have worked with a target group stated that *“the participants could play and observe the real situations taking place in our society, and this helped them to perceive deeper their own experiences, see the aspects of situations they have not noticed before”*.

Additional recommended techniques and lessons for the future:

Theatre methods turned out to be especially meaningful for the development of social skills, far surpassing the majority of other techniques. It is, of course, not the field where new skills may be acquired only by receiving theoretical information. Here, practice is necessary, trying out different behavioural methods, repetition and consolidation, seeing of consequences. Specialists drew attention that performances, discussions enabling to relate experience not only with life, but also with what is going on in the group are necessary. It is possible to talk on the topic which of the new skills the participant could try out in the future when communicating with other members of the group. This also provides a possibility to track progress at the time of further workshops, and to come back regularly to the set goals, to evaluate repeatedly the progress, identify the area where and what causes still give rise to obstacles.

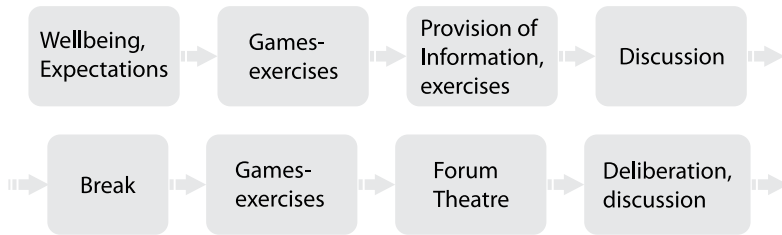
TOPIC 6. NETWORKING

Recommended duration of the workshop: 3 hours

Possible goals:

- Provision of information on how one should look for employment contacts.
- Analysis of networking and the lack thereof, causes of this lack, creation of a personal relationship network and its links with employment opportunities.
- Fostering of search for other employment (or close to employment) offers (volunteering in the country and abroad, work abroad, etc.).

Recommended structure of the workshop:



This structure of the workshop is based on recommendations of the partners who worked with groups of unemployed people. Further, we will briefly share their observations and those of job seekers themselves why these techniques are useful and what they would recommend for the specialists who read this teaching material. This structure may also be modified by including additional techniques or other associated activities suggested by specialists.

Tested and proven games:

- **Name 3 times** (page 13)
- **The cat wants to come back home** (page 14)
- **I am** (page 15)
- **Bomb – shield** (page 15)

Other games are appropriate too, depending on the needs and mood of the group, whereas these one are connected to networking, establishment of a relationships network to the greatest extent.

Tested and proven methods of work on this topic:

- **Exercise of the Forum theatre: “Hand shaking”** (page 21). Specialists used this method to stimulate discussions on the ways for establishing personal contacts. Indeed, this etude s presented by two instructed participants of the group or the leaders, induces the participants to offer different and creative methods how it would be possible to establish a contact with a person – especially when that person does not show an initiative for that. The participants shared a number of discoveries about themselves and others, however one of the most interesting observations for us appeared the fact that it would seem as if the easiest way to establish a single contact is by resorting to manipulations, fraud, threats, bribery or imposition of conditions. However, at the same time the participants perceived that most probably the relationship established in this way would not become long-term. The FT is useful

in the sense that it is not limited to the mere logical reasoning, but also touches the participants' feelings. In this case, the participants clearly identified for themselves that they would feel very bad if they created personal contact by way of manipulations.

The games, exercises gave rise to discussions on the fact that a broad circle of acquaintances in looking for a job is very important, however in order to create it, it is necessary to put a lot of efforts. The participants shared experiences and advice in what ways it would be possible to establish acquaintances, to spread a message on oneself and to consolidate these relationships.

Additional recommended techniques and lessons for the future:

The establishment of personal contacts seeking to find more employment opportunities is closely associated with the spread of a message on oneself and the current situation. The more people find out about a job seeker's situation, his goals, the more it is probable that the job seeker will get help, offers, and new opportunities will open up for him. Therefore, together with the theatre techniques, also other techniques focused on networking are applied, e.g. passing of a message on oneself to one member of the group, and then hearing out how this message has been heard by that person and how he would pass this information further. Such an exercise helps both, to provide the interlocutor with precise and actually important information on oneself, and to hear out what information is furnished by the other person. The participants drew attention to the fact that when messages about oneself are long and complicated, the main thought remains unheard, therefore also theoretical information is helpful indeed stating what mistakes are commonplace when creating a network of contacts and how it would be recommended to correct these mistakes.

TOPIC 7. SELF-INTRODUCTION/SELF-PRESENTATION SKILLS

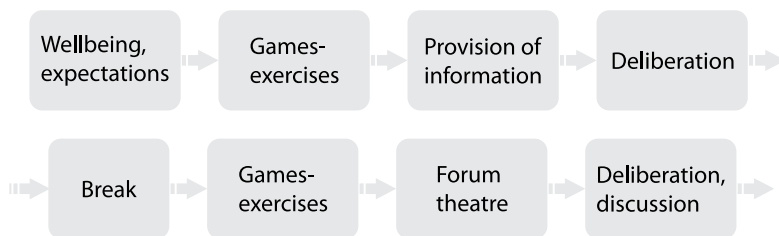
Recommended duration of the workshop: 3 hours.

Possible goals:

- Advantages: learning to emphasize them during a job interview and other situations.
- Replacement of the habit to be guided by internalized negative stereotypes, identification with negatively perceived societal attitudes towards particular groups, e.g. Roma, long-term unemployed or disabled

people, and the accentuation of these stigmas and stereotypes during a job interview or in communication by more constructive methods.

Recommended structure of the workshop:



This structure of the workshop is based on recommendations of the partners who worked with groups of unemployed people. Further, we will briefly share their observations and those of job seekers themselves why these techniques are useful and what they would recommend for the specialists who read this teaching material. This structure may also be modified by including additional techniques or other associated activities suggested by specialists.

Tested and proven games:

- **Name in different ways** (page 13)
- **I am** (page 15)

Other games are appropriate too. It is important to take into regard the mood, energy level of the group. These games were singled out because they open up a variety of methods to present oneself in a creative and interesting way.

Tested and proven methods of work on this topic:

- **The Forum theatre** (page 18). In all countries, the FT turned out to be one of the most appropriate methods in developing self-introduction and adequate self-presentation skills. We may note that the FT in general served the purpose when working with the majority of social topics. As an example, in this case we will provide one of more interesting experiments – creation of etudes/simulation of telephone conversations with a potential employer and the work with them. Frequently, jobless people, at least in some of the countries participating in the project, claim being afraid to call potential employers, especially, if they have to call not according to a job advertisement, but by choosing the company in which they like to “try out a success” in looking for current vacancies or future openings. This fear is most often based on one’s previous painful personal experience. Therefore, the FT was applied

for the simulation of conversations – the participants had a possibility to disclose how they see jobless people and employers. It turned out that they were tended to project a lot of aggression, arrogance, disdain onto employers, whereas they saw the callers as humiliated, frightened. At the same time, this was a rehearsal of the conversation where the participants could evaluate how the employer’s tone changes when the job seeker communicates with him on equal terms, does not get lost when is asked unexpected questions, and knows what to say. Several statements by members of the target group about the application of the FT for the development of self-introduction skills during telephone conversations with a potential employer:

“Fantastically, fantastically, fantastically, with all shakiness, internal anxiety... Well, may be it is a good thing, I have been asleep long enough. It was very helpful”;

“I had enough stress today. Although I talked to an apparent employer, nevertheless I still I have things to think about and where to improve”;

“It was helpful. I know that there is a number of companies that do not publish advertisements, yet I am very frightened to call. Now I already image what I have to say, what to enquire, and the whole structure of a conversation is clear”.

Additional recommended techniques and lessons for the future:

When working on this topic, sometimes it is necessary to modify the FT technique itself by adapting it not for overcoming a social, external oppression, but learning how to cope with a loss by the protagonist’s himself and his inability to act adequately during communication. If a conversation touches the topic of the protagonist himself and his actions that eventually provoke rejection, the leaders have to remain very sensitive and not to make the participants to open up if they are not ready for that, but to make sure that the feedback does not become non-productive criticism or downgrading, even though unintentional. Consideration should be made to everyone’s tempo, sometimes providing with a possibility to work individually, not observed by the group.

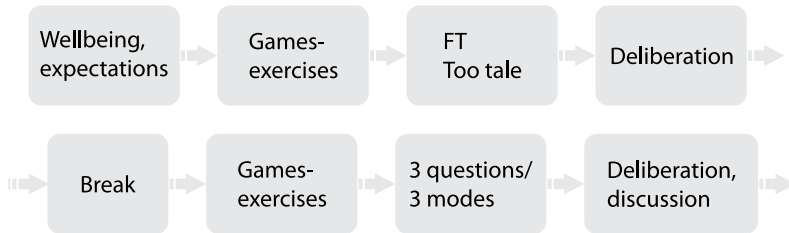
TOPIC 8. INITIATIVE

Recommended duration of the workshop: 3 hours

Possible goals:

- Learning to make own decisions, to initiate activities, encouraging to do that.
- Passiveness / activeness: analysis of the benefit provided by each of them and threats raised.
- Job search strategy – learning of active search methods.

Recommended structure of the workshop:



This structure of the workshop is based on recommendations of the partners who worked with groups of unemployed people. Further, we will briefly share their observations and those of job seekers themselves why these techniques are useful and what they would recommend for the specialists who read this teaching material. This structure may also be modified by including additional techniques or other associated activities suggested by specialists.

Tested and proven games:

- **Zip – zap – pau** (page 14)
- **I am** (page 15)

Other games are appropriate too, with consideration to the mood, energy level of the group. These games were presented because they require initiative. In the first case, energy and activeness are necessary, and in the second one – not to succumb to the topics imposed by others but to have the courage and to initiate topics by themselves.

Tested and proven methods of work on this topic:

- **Exercise of the Forum theatre: “Too late”** (page 22). For the topic of initiative, one of the FT introduction exercises “Too late” has been tried out. The situation was played by instructed participants, and it has not been explained to others. In this case, the participants were invited to project their experience. Quite a few of them stated that the situation observed could be related with a job-search process. For example, the situation reminded them of a jobless person who energetically started job searches, however with each negative answer his enthusiasm and

initiative diminished. Others claimed that this is a story on passiveness, when a person does not try hard enough to please an employer, does not put enough efforts. The participants shared their experience that failures reduce their willingness to show an initiative and this way quite a few opportunities remain missed.

- **“Three modes, three places”** (page 23)
- **“Three questions”** (page 25).

The latter exercises were applied the usual way, however during the discussion, the greatest focus was made on the aspect of initiative. For example, when talking about the movement to the place where one would like to be the most or becoming the person one would like to resemble the most, attention was concentrated on activeness of the individual himself in seeking that. He was asked the following questions: *“How does it feel to go forward?”*, *“To withdraw?”*, *“How do we decide whether we will go forward or back, or stay where we are at now?”*, *“What do we feel in each of the following cases?”*, *“What makes us take the measures enabling to achieve the desired goals?”*, *“How do we feel when looking for the ways to satisfy our desires or when not doing that?”*

Additional recommended techniques and lessons for the future:

When working with this topic, the discussion and provision of information on non-traditional job search methods, successful strategies, etc. are helpful, whereas the theatre methods help awaken the participants' emotions, refresh their own experience and learnt lessons.

TOPIC 9. PREPAREDNESS FOR CHANGE

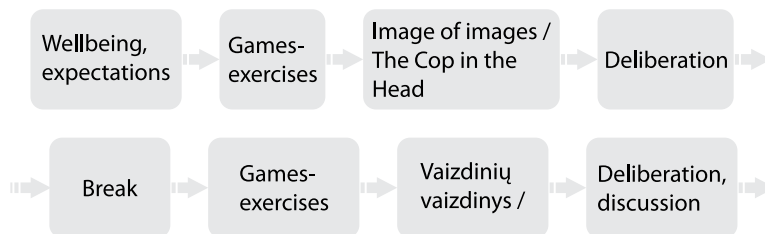
Recommended structure of the workshop: 3 hours

Possible goals:

- Analysis of the fear of failure as the factor precluding from changing, and search for the possibilities to change.
- Identification of possible changes.
- Change of habitual behavioural methods. They may be related with traditions of a family, kin, city or even the country (e.g. one generation after another live on welfare benefits, whereas the arisen wish to get a job seems strange to both, the surrounding people and the person himself).

- Work with problems faced by long-term jobless people, such as despair, learnt helplessness. .

Recommended structure of the workshop:



This structure of the workshop is based on recommendations of the partners who worked with groups of unemployed people. Further, we will briefly share their observations and those of job seekers themselves why these techniques are useful and what they would recommend for the specialists who read this teaching material. This structure may also be modified by including additional techniques or other associated activities suggested by specialists.

Tested and proven games:

- **Contrary Behaviour** (page 17)

A number of games are appropriate, whereas we singled out this one as a very good introduction to realize how it feels to act differently than what you are told; to see how often, automatically driven by a habit, we do that what we hear demanded from the environment.

Tested and proven methods of work on this topic:

- **“The Image of Images (Oppression)”** (page 26). The task may be presented the usual way, or, seeking more specific results, an additional condition may be added that all the created images of oppression must be related in one or another way with work or job-search situations. The course conforms to the instruction given at the beginning of the publication. Eventually, the created Image of Images reflects the main qualities of employers and employees/ job seekers the way they are seen by job seekers themselves. The specialists shared that the following pictures of the employer and the employee were revealed in the specific group: the employer – arrogant, ignoring, strong, demonstrating power, indifferent to the jobless person; the jobless person – weak, stressed out, afraid, impatiently waiting for everything to end up. The job seekers themselves also openly shared their feelings being in the position of the “oppressed”:

"I am afraid to "get a fail"; "I start to worry, even to stutter, talk not clearly";

"I fear that I will meet an indifferent person and will find it unpleasant to communicate with him".

This technique may diversify the participants' experience and make them doubt whether they always see the situation realistically. In the Image of Images, some characters are the "oppressors"-employers. The participants, by identifying with them, have a possibility to become familiar also with their feelings. The specialists tried out one more step – transformation of the Image of Images, when the participants, not using the words, tried to change the image in such a way that the situation of the employer or the job seeker changed for the better. These changes witnessed better equivalence; also, stance, posture, look of the jobless person changed. The "employers" who participated in the Image of Images told how, with the change of the jobless person himself, their feelings changed too, and they were more willing to establish a relationship with an equal-worth interlocutor rather than with a humble one. The discussion of the exercise enabled to assess how often jobless persons meet arrogant and senseless employers in life (and there are such cases indeed), and when they are inclined to project aggression and belittling on themselves, when actually it would be more effective to try to change by themselves, and not to look for a pretext not to do that. The belief in hostility of others essentially precludes the way for one's own initiative. Seeing that fosters the participants to keep trying to change by themselves, and not to wait until the whole environment miraculously changes. After the application of the Image of Images for this topic, the participants of the target group shared the following feelings and thoughts:

"These exercises open up one's eyes. You see what is behind our thoughts. Sometimes we have ingrained certain things in our minds that may actually be non-existent...";

"When it was necessary to act as an employer, I immediately started to think in stereotypes that one is small, the other one is tall...".

- **"The Cop in the Head"** (page 29). As we could see in the description of the application of the "Image of Images (Oppression)" in this topic, unwillingness and fear to change very often are related not with actual external aggressors, but with internal "demons" convincing that any such change would be unsafe. Therefore, undoubtedly, the "Cop in the Head" technique served the purpose. For confidentiality reasons, we will not disclose full stories; however will share observations of specialists and members of the target group itself on the "Cop in the Head" technique while working on the topic of the preparedness for changes.

The specialists, who applied in the group the “Cop in the Head” technique: *“Those who shared their stories and worked with them told that it was useful for them to see another person playing one’s own situation. Others expressed a wish that similar work would be done with their stories in the future too. They also stated that they saw more clearly particular aspects of their life”.*

Representatives of the target group who participated in the application of the “Cop in the Head” technique in the group:

“I have discovered so much about myself and, although I knew my own particular limitations and shortcomings that precluded me from seeking something, now I see them very clearly. Now I am really prepared to do something to change that”;

“I have never thought that I may open up and talk about problems, yet, now I did that and am very proud of it”;

“I may feel how my courage grows and understand what precludes me from doing what I want”.

Additional recommended techniques and lessons for the future:

One of the methods applied by specialists proved to be especially appropriate for working with this topic (and maybe with others). For the group’s warm-up, prior to applying such a sophisticated method requiring one’s personal involvement, such as the “Cop in the Head”, relaxation and mindfulness exercises were used. This helped to shift focus from the external irritants to the internal ones, induced introspection. At the same time, such activity enhanced the group’s sense of community, trust in each other, created respect for the atmosphere that is necessary always, and especially in applying the introspective methods of the “Rainbow of Desire” (to which also “the Cop in the Head” is attributed).

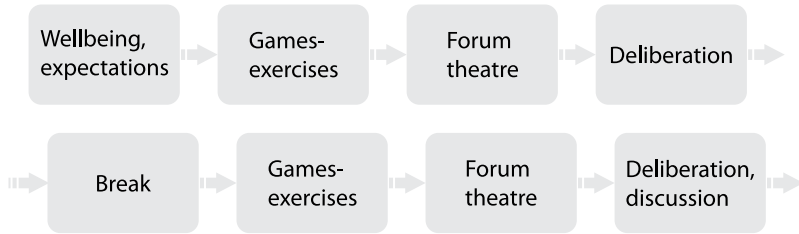
TOPIC 10. RESISTANCE TO SOCIAL PRESSURE

Recommended duration of the workshop: 3 hours

Possible goals:

- Enhancing of resistance to social pressure from the family and/or society.
- Discovery of internalized preconceived negative attitudes, dogmas and stereotypes having an effect on the selection of a particular carrier.
- Perception of the rigidity of gender roles and search for greater flexibility.

Recommended structure of the workshop:



This structure of the workshop is based on recommendations of the partners who worked with groups of unemployed people. Further, we will briefly share their observations and those of job seekers themselves why these techniques are useful and what they would recommend for the specialists who read this teaching material. This structure may also be modified by including additional techniques or other associated activities suggested by specialists.

Tested and proven games:

- **The cat wants to come back home** (page 14)
- **Contrary behaviour** (page 17)

Other games are appropriate too, as they are the most associated with resistance of social pressure: resistance to request or pressure, acting contrary to the habit or standards.

Tested and proven methods of work on this topic:

- **The Forum Theatre** (page 18). Like in the case when talking about all more relevant social topics, one of the most appropriate methods for specialists working with target groups proved to be the Forum Theatre. With the help of it, real social problems are revealed, and at the same time this topic too. This is a real gift to actors: everyone of them has a possibility to try out different ways to oppose social pressure without breaking down, and simultaneously also to engage all creativity by performing the roles of “aggressors”. The specialists disclosed that at least in the former Soviet Union countries jobless people are tended to treat themselves as a miserable social group, therefore they perceive the pressure experienced from others as natural, and only now an understanding is gradually formed that blind submission to the standards imposed by others make a person even to humble oneself more and never dare to fight for oneself. When the group shares similar experiences, the paradox is disclosed: to encourage others to fight for oneself is easier than to dare to do that by oneself. However, when encouraging another person, also the courage to change one’s own life grows.

Feedback by members of the target group on the FT method applied on the topic on the experienced social pressure:

"I liked it that the majority recognized themselves in the played situations. When playing one situation it turned out that also others have been in similar situations. I think that this will help me also when looking for a job, and when fighting at work for myself, and I will know that I am not the first one in such a situation";

"I have been in several such plays. It is nice when you see that you are not the only one. It turns out that others also occur in similar situations. I have thought over the ways how it would be possible to resolve them. Do I always have to be humble all the time, or is it possible to turn the situation to a different way?."

ADDITIONAL / FINAL WORKSHOPS

The cycle of ten workshops with the same group turned out to be sufficiently long. During this course, participants of the group made friends, started to trust each other, to support one another in life and on job-search issues. A part of them found a job in the course of workshops, and therefore lost the opportunity to participate further. For others, this project reminded more of a preparation to start a job search process, to carry it out properly, with consideration to both, their own needs and competences, and the real situation in the country. Therefore we do not have a possibility to indicate precisely what percentage of the persons who attended the workshops got a job and became established in it, especially, bearing in mind the fact that "integration into the labour market" is a much more longer and complicated process than the mere onetime employment. No doubt, long-term studies, by comparing the project participants with the control group, would be very interesting in the future.

During these workshops, the participants had to overcome a lot of challenges, to do what they have not tried before. Each group found its ritual how to discuss achievements inside the group, or to attempt to transfer them to the external reality.

For example, a group of Lithuanian partners under the management of the public institution SOPA, after all the planned meetings devoted additional time for each participant – both, for group and individual work with him. Upon completion of the cycle of workshops, each member of the group had a possibility to try out their skills during a simulated conversation with a potential employer. Recruitment specialists were invited from different enterprises with whom each participant imitated a job interview. During its

time, such questions or tasks were given that are indeed given to applicants during a job interview. Each participant was later provided the feedback on whether his skills are already sufficient, or maybe more practice should be required. The experience was also later discussed in the group.

Partners in Latvia, Biedrība "Izglītības inovāciju pārneses centrs", maintained the continuity of the group's regular work working not only during meetings, but also on agreement that between workshops, the group will perform "homework" helping them not to digress from the investigated topics also and at the times when no workshops are held and fostering also to make their own input into the learning process.

The Estonian partners MTÜ Foorumteater have not been limited to the use of theatre techniques inside the group, and all of them created a FT etude associated with the situation on unemployment in Estonia. They presented the performance in public, and invited the spectators, whose number was over a 100, to discuss and to look for solutions together. To feel more comfortable, prior to this public performance, the participants invited their friends and acquaintances with whom they tested the efficiency of this method. At that time, approximately 50-60 persons gathered. The situation disclosed not only the problem of unemployment itself, but also difficulties as a chain reaction to that: alcoholism, deterioration of relationships within the family, poor psychological and physical wellbeing of family members (they may no longer satisfy their needs; other family members are made to look for an additional job; children have to quit their hobbies) and thoughts about emigration. The assembled group did not stop its activity and already create new plans for the future.

The group held in Iceland (Furðuleikhúsið) was invited during the last meeting to participate in the meditation exercise during the meeting, to remember the whole project course, workshops, to improvise by creating a situation on search for a dream work and their contribution in seeking it.

FEEDBACK OF SPECIALISTS FROM DIFFERENT COUNTRIES WHO WORKED WITH THE TARGET GROUP

"Application of the new techniques in activities served the purpose indeed, and will undoubtedly be used also in the future. As compared with the previous ones, our workshops became more active, playful, whereas information that we furnished previously theoretically was discussed by the participants themselves

at the time of practical tasks. New methods helped the participants to become more involved into activities, induced their motivation, and their self-confidence increased noticeably. The participants themselves assess their participation in the project positively, and their expectations have been met or even exceeded. All participants told that they would also recommend (and already recommended) for other jobless persons to participate in similar projects. It was expressed that this programme could be appropriate not only for employers, but also for those who are “not in their place”, not satisfied with their professional activity”.

“We had (and still have) a wonderful group. In our workshops we worked with all planned ten topics. Our performances were also associated with the topic of unemployment. We have worked a lot on this topic, used theatre, the Forum theatre, improvisation, etc. We are satisfied with the job we have done”.

FEEDBACK OF THE TARGET GROUP (JOB SEEKERS)

“When coming I expected that a probability to find a job will appear – now I think I increased this probability”;

“I wanted to find a profession for myself – this was not the case. I expected to expand my knowledge, to see my competences – yes, I received this”;

“I wanted to find friends and to find out what I was doing wrong when looking for a job – I understood that I have to communicate more, not to shut down in myself”;

“I wanted to perceive what I was doing wrong when I was looking for a job – whereas here I understood not what I was doing wrong in conversations, but received a much broader understanding – what I was doing wrong in my life (cannot make a choice, am inconsistent, allow my character to overwhelm my life). Although I did not have such an expectation, nevertheless I am very pleased that I found so many “fine”, good people who also enriched me with their experience, stories and sincerity”;

“I think that everyone should take this course. I have always been looking forward to such workshops and meetings with the people who appeared in the same situation in which I am now”;

“I knew about my limitations, yet I understood during the workshops how deeply ingrained they are, and where they arise from. These workshops gave me tools to work with them”.

“Theatre helps me better understand simple things”.

THE FINAL WORD

We would like to extend acknowledgements to the Nordplus Adult programme and specialists who consulted us, also the Education Exchange Support Fund administering the programme in Lithuania for a possibility to implement this unique experiment and to prepare a publication that, hopefully, will help also other specialists to apply techniques of the Theatre of the Oppressed by Augusto Boal in their work.

No doubt, we would not have done anything without great partners in Lithuania, Latvia, Estonia and Iceland who engaged into the work seriously and enthusiastically. Many thanks for the job seekers who made up their minds to participate in the groups and provided numerous invaluable lessons to us.

We express our appreciation for the independent experts: Ms. Jonė Sikorskienė, psychologist, senior specialist of the Labour Resources Division of the Lithuanian Labour Exchange, and Ms. Vidutė Ališauskaitė, psychologist at the Vilnius disabled society, lecturer at the Vilnius College, for their observations that will be taken into regard when preparing the final variant of the instructional material, also employees of the public institution SOPA who benevolently contributed to the improvement of this publication.

Thank you, the reader, who is interested in the material prepared by us based on the international experimental work. We would like to encourage all specialists with the words of our partners: "The most difficult is to start. However, if you dare, you will be surprised yourself what a suddenly meaningful direction the work with the group will take on".

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NOTES

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Teaching material
Based on the international experimental work experience

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