



13-15 April 2018

Anatolia College, Thessaloniki, Greece

ABSTRACT BOOK

FRIDAY, APRIL 13

8.30-9.00 REGISTRATIONS | MACEDONIA HALL (FIRST FLOOR)

9.00-9.30 IMPROVISATIONAL SESSIONS | AT THE SAME TIME (AT ALL FIVE HALLS)

9.30-9.45 BREAK

9.45-10.45 ORAL SESSIONS | WORKSHOP

TRACY HALL

Learning Christianity by doing Christian handiwork

Evangelos Pepes, *Laboratory Teaching Staff*
Laboratory of Pedagogy- Christian Pedagogy
School of Pastoral and Social Theology, Faculty of Theology
Aristotle University of Thessaloniki, Greece

The handiwork has a very central role in Christian ascetic life. According to Orthodox tradition, the daily life of the monks and nuns includes the handiwork, that is the manufacture of various hand-made products, which are related to monastic tradition. Orthodox theology gives a spiritual dimension and meaning to the origin and purposes of work. Since this sort of work is always done by persons, both body and spirit are involved in it. This paper presents an educational project that could be taught in the context of religious education in the Lyceum classes. The educational project focuses on understanding how the Orthodox Christian tradition is associated broadly speaking with work and especially with the handiwork. In agreement with the educational theory of learning by doing, students could get to know the theological foundation of work by doing some sort of handiwork in the classroom. Dealing with the handiwork empirically, students could gain more integrated knowledge of the way in which the Orthodox Christian tradition understands the value of work in people's life.

Lessons of existential freedom on camus' the guest

Konstantinos Mantzaris, *Hellenic Open University, School of Humanities, Greece*

The story of Camus's *The Guest* has been the centre of various interpretations (the concept of the other, the politics against colonialism, the characters' psychological dimension, the assumption of the absurd, the symbolism of silence) which have been presented in international bibliography during the past fifty years. The issue of educational aspect will be featured in this study through the characters' self reflection during the educational process. Darou, the Algerian teacher, encounters

unexpectedly police officer Balducci and an unnamed Arab prisoner pointing out the various aspects of human relationships. The characters' self reflection will form a number of questions about the way our students and even ourselves are encountered. In other words, *The Guest* is an open window to ourselves in order to wonder about our decisions and acts during the educational procedure, persisting on a dialogue with the characters of the story. It is, after all, a constant reading of existence which enquires into our educational interventions, posing new questions and dilemmas to ourselves.

TSIPOS HALL

Co-topia: creating a hybrid space for art and community

Eleonora Siarava, *Per_Dance Choreographic Research Platform, Greece*

Co-topia (2015-2017) is an ongoing dance project by choreographer and PhD researcher Eleonora Siarava aiming to create a hybrid space for art and community. The title comes from the interplay of the words community, collaboration, communication, coexistence + topos (the greek word for place, space). It has been presented in various formats, structures, and settings. The initial goal was to establish an artistic tool that would allow art, culture and community to meet, interact and exchange. The aim was this methodology to be crystallized as a transferable creative practice with educative and social aspects, flexible to be applied to different cultural contexts and groups of participants by considering community as a living dynamic process and not as a stable/solid structure. Up to now co-topia counts three sub-projects: a. A Dance Lab addressed to professional and non-professional dancers. It was realized at Perform[dance Centre (Germany) in the context of stART Fellowship Program by Robert Bosch Stiftung, Goethe-Institut Thessaloniki and the German Network of Community Art Centers. Participants contributed to the artistic process as co-creators bringing their images, stories, thoughts, emotions, movements. This was followed by a Site Specific Performance to an old church. There, the community/audience was invited to approach this public space with a different gaze in terms of architecture, history and everyday use. b. A Site Specific Movement Performance presented at Megaron Thessaloniki Concert Hall in collaboration with the Architects Association of Thessaloniki. The performance came as a result of a field study of the structural, functional and aesthetic aspects of the space aiming to map landscapes of coexistence and enrich the physical experience of urban every-day life. The concept was to allow the community/audience to get familiarized and embody the public space through an experiential approach suggesting new ways to interplay with that. c. A Community Dance Lab as part of the Erasmus+ Programme "European Identity in Time of Crisis", an intercultural project of lifelong adult educational institutions in which individuals and deprived groups from various European countries participated. Through

collaborative creative devices dance enables nonverbal communication which transcends the limitations of language so the aim here was to embrace diversity and enhance participatory consciousness and social presence.

Augmentation Of Creative Community Practices By Socio-Technical Ecosystems (Colabo.Space: Tools And Methodologies Supporting ColaboArthon)

Sinisha Rudan, *ChaOS, Serbia*

Sasha Rudan, *ChaOS, Serbia, The Faculty of Mathematics and Natural Sciences,
Norway*

This presentation is a starting point and an open call for the dialogue between IT-developers/researchers and researchers/practicants of Creative Community Practices (CCP) - the one that will explore ways of augmentation of the CCP (including play and performance, and crowdsourced charity) by socio-technical ecosystems. We strongly believe that this cooperation is required to develop scalable and sustainable Socio-Technical Ecosystems for collective solving of world issues that get more and more complex and unpredictable (wicked problems) - thus calling for innovation of approaches and collective creativity and intelligence. Authors and their partners address this complexity by the international 'Scalable Collective Mind' initiative, that among others include an objective related to this conference: 'Developing Scientific and Technological Framework (Standards, Protocol, Language) for Behavioral-driven Socio-IT ecosystems'

We articulate our vision and mission on example of the Colabo.Space, an open-source ecosystem developed by authors and partners. We are addressing augmentation processes of co-creation of performance, collective multidisciplinary exploration, dialogue on emotional and rational level, and collective awareness. We are exploring CoLaboArthon - a model for Collective Creation of Performance - and how this model can further be augmented by Colabo.Space and its tools like CoLaboWare (hardware interface for collaboration). CoLaboArthon supports multidisciplinary through interplay of science and art, of cognitive and emotional.

Colabo.Space is a socio-technologically augmented prototype of the Collective Mind. The Collective Mind is both a concept and a hope. The hope is that a community, a society, or the humanity as a whole can co-evolve and achieve a higher level of knowledge, coordination, decision- and action-making, and, ultimately, higher level of consciousness.

We focus on empowering communities that coexist in both the online (virtual) and the offline (real/physical) worlds, but in the light of the migrant/refugees crisis, we are arguing the need for online integrating solutions (like authors' CoLaboArthon and CharityNet) for survival of the cultures scattered around the world.

We are aiming for a novel and adaptive socio-technical architecture that will, through our approach toward behavioral-driven development, enable both

community and social/psychology/community practices experts to guide, monitor and augment group dynamics and behaviors (like intrinsic motivation, empathy, leadership).

ROOM #312

A research project on performativity and developmental arrangement of poor youth: a case of neo-liberalized society of Japan

Yuji Moro, *University of Tsukuba, Japan*

Our research project is concerned with global studies on poor youth's developmental trajectories in Neo-liberalized Japanese society. From the vantage point of poverty and economical gap around young people, we would focus on the socio-material arrangement, which surrounds the young people in Tokyo Adachi Ward, known as poorest area in Japan. In terms of this arrangement, we would develop a hybridized approach that mixes psychological developmental study with sociological and political global studies. Understanding the developmental environments where these kids inhabit and live functions as a guide for building learning settings for future development of society culture, and science and technologies. Understanding globalization from the viewpoint of poor youth, we would be able to propose new questions and new concepts on globalization. Our project aims at expanding the socio-material arrangement research, focusing performativity of young people, by which we mean two sides and their relational dynamics of young people's actions and activities. In one side, neo-liberalized and globalized socio-economical arrangements constrain and condition the behavior of poor youth, or their ways of fashioning, playing music, dancing, thinking and appreciating the meaning of the world and their communities. However, at the same time, these arrangements are open to change through the chasms and cracks in the arrangements themselves, which provide possible social and political changes of young people's lives. So, the arrangements are constraining the behavior, or habitus, of the young people as well as functioning as incubators for building new ways of performances.

Stories of Tokyo: kids exhibit the heART of their city

Michael Clemons, *Designing Artists Academy 2018 Theme & Camp Impact*

There are many ways to tell a story. Each person's narrative is unique. There is a beating heart to every story told. Stories connect us. Some can stir our soul, others might make us "LOL." We'll even cry, become angry or even scared. However, the most important aspect of any story is to seek out its compassion and love.

For in any story, it's always there.

This year's Designing Artists Academy (DAA) is a special one which marks the 10th anniversary of the camp's existence. Back in 2007, DAA was just a bubble of an idea. The hope in creating an arts camp for children's homes was ultimately to connect these children with the community and help open up new perspectives through artistic workshops. In linking artists with kids, our aim was to help them discover new truths and potential within themselves. Our most important goals at the inception of this camp was (and still remains today) to inspire, encourage confidence, boost motivation and dare them to dream.

In short, we set out to create a therapeutic camp led by positive role models in a fun learning environment.

And for 10 years we have continued this mission with the support of so many in our community. Corporate sponsorships, local businesses, schools, and countless individuals have taken this journey alongside us and the children's homes. Without this group effort and generous support, DAA would not have touched the hundreds of kids who have participated in this program.

At the heart of it all, absolutely nothing beats seeing a child emerge out of their shell and discover a new and promising side of themselves. Through all of you - our sponsors, our artists and countless number of volunteers - children are finding positive ways to communicate their own story. And in the process, healing and realizing exciting possibilities for the future.

So for this 10th anniversary celebration, we will be telling stories. We'll share stories about our generous supporters and talented artists. And through a variety of workshops ranging from photography, mixed media, and fashion to dance and music, kids will share stories about their special city of Tokyo and what it means to them. We hope you will join us this year in supporting and celebrating DAA's 10 years of heart!

ROOM #314

WORKSHOP : Rise and shine

Raby Kyla, Adelaide, South Australia, International delegate for the British Red Cross in Thessaloniki

Rise & Shine is an interactive community event which is a work out for the body and the mind as it is designed to raise awareness about the importance of exercising your mental self, not just your physical body. It's a really fun event where audience participation is absolutely key and is almost a cross between a group fitness class met with a personal empowerment workshop! Over the course of 10 songs, the audience will be led through basic physical movements, and introduced to a new theme for each song, receiving information about the theme and being asked to undertake mental exercises also. Themes include: stress, mental resilience, gratitude, sleep, body image and more.

TSIPOS HALL**Sig: the social integration game- games as cultural vehicle for community building**

Elina Roinioti, *Panteion University, Greece*

Johan Huizinga will remind us that play is an important element for culture and society. Play is a way to assimilate the «object-world» and at the same time to connect with our peers. Bernard De Koven, spoke about the cultural theatre that one can witness in childrens' play and the collective dreams that are being spiritualized during a game session leading to a kind of catharsis or even a reintegration of the current world.

Games, as systematic form of play, are part of our cultural identity. In 1999 UNESCO has pointed out the significance of traditional sports and games as a cultural mediator among African countries, while, current research has focused on the relation between traditional games and the creation of a shared identity. In this context, we ask ourselves, can games become a useful vehicle for community building among people with different backgrounds?

Our contribution pertains to the designing and implementation of game design workshops to two groups of interest: children refugees and locals in primary education in Greece. Our scope is to use game design as a methodology to explore common cultural bounds and create new cultural references. We utilize games as an instigator of a cross-border and transcultural means of communication. Children will have the opportunity to explore the ways through which games can become a cultural bridge while at the same time they will learn the basic principles of game design, how to be creators and playtesters at the same time and finally, how to become members of the same society. In this paper, we will introduce our methodology and the anticipated results in community building among refugees and inhabitants in Greece.

The citizenship

Nele Vos, *Germany*

Activity / about the installation:

The Citizenship is an interactive travelling installation. It opposes the neoliberal concept of the acquisition of citizenship by investment, as is offered by an increasing number of governments across the world today. Instead, it asserts the multidimensional needs and interpretations of citizenship by the world's people,

and instigates a radical humanistic inquiry that seeks to stimulate new questions. The installation interrogates emerging questions surrounding citizenship, such as the economic privatisation of the nation state, the worldwide increase in migration, cross-border interlinked technologies, and the disadvantages faced by the majority of people under these new international circumstances. The installation incorporates an online web shop where questions about data collection by policy makers and sociologists are raised and an assemblage of personal voices talking about citizenship is presented. The visitor experiences the government's point of view alongside her/his own multidimensional needs, moving from being a spectator to becoming a co-author of the installation.

Presentation / structure and contents addressed:

The presentation will show the theoretic background on how citizenship by investment programs started. How different countries are applying that concept today. How this content is translated into a spatial two-sided installation showing the antagonism between the needs of people for citizenship and governments offering citizenship for a price. How the installation was performed in different contexts. Furthermore it will focus on some key questions that are addressed by the installation and will finish with some examples showing the feedback of people and their individual means of citizenship today.

Theatre of the oppressed and participatory design

Vincenzo D'Andrea, *Department of Information Engineering and Computer Science*
University of Trento, Italy

Participatory Design (PD) is an approach to the conception of new technologies and systems that revert the power balance between the "users" and the "designers/developers". While almost all projects aiming at creating new technologies to take into account the needs of the potential users, the responsibility of the design decisions is not in the hands of the users. This standard approach is the result of a convenient division of labour between users/sponsors and designers/developers. The aim of PD, in its "stronger" interpretation, is to subvert this division. The origin PD is normally placed in the '70 in Scandinavia, when unions forced the participation of workers in the decisions on the automation of their workplaces. Since then, both PD and the world changed but the essence of PD program can be still ascribed to a democratization goal.

In a PD session, it is not required that users have the technical competences for designing artifacts or that designers know the details of the users activity. The methodologies used are mainly based on gathering insights from apparently unrelated activities. Workshops can be centered on drawing, on collages, on writing poems, on brainstorming ideas, and so on. Besides activating the cognitive

dimension, or the artistic one, many facilitators of PD processes have been using theatre for putting the corporeal, physical, dimension into play.

In this presentation I will discuss how both the “political” and the “practical” dimensions of PD have several points in common with the Theatre of the Oppressed (TO), proposed by Augusto Boal, also in the '70, in Brazil. In particular, I will argue that TO as tool for social change is especially suited for PD in the context of communities, when the goal of design is change for the common good.

ROOM #314

WORKSHOP: Shadows' playground

Skreka Eleni & Kostidakis Thodoris, *Greece*

Imagine a starry night sky. A lullaby is heard. The lights of the house turn off and the shadows leave the floor and walk under the moonlight. What if they gathered to play together?

Drawing elements from improvisational physical theatre, shadow theatre and the Sesame approach to dramatherapy, this experiential workshop aims at an exploration of the ways in which embodied shadow play can facilitate one's community with otherness. In our understanding, the shadows can function on three different levels of meaning: a) literally – as a pedestal of empowerment and acknowledgement of one's physical presence and sense of self; b) relationally – as a way of exploring, negotiating and establishing togetherness with others within a shared communal space; and c) psychodynamically – as a medium of encountering the 'darker' elements of the personal and collective unconscious (Jungian shadow). The participants will have the opportunity to delve into a world of shadows using shadow play, physical movement, improvisational techniques, group games and collective story-making. Through the combination of the above tools, we will open a query regarding their possible therapeutic and educational impact on multi-cultural societal units. The transitional space of play (Winnicott) can promote a sense of identity and community – where all units are separate beings coming together. Adding the obliqueness of the Sesame approach, which focuses on image, symbol and metaphor, we attempt to access the unconscious dimensions (personal and archetypal) of the relationships between the shadow and the body/self, as well as the others.

Eventually, our inquiry is whether the clear forms of the shadows can aid us to build the foundation for collectively accepting and coming to terms with the chaotic dynamics of contemporary societies.

ROOM #316

Improvising with(in) the school system

Esben Wilstrup, *Efterskolen Epos, Denmark*

This workshop is for anyone who is working to bring play, art, development, or community into education and want to grow their capacity to improvise with(in) the system. As a school psychologist in Copenhagen and consultant for the Ministry of Education, I met a lot of children and youth who had been curious and creative when they started school, but had lost their confidence, their creativity, their sense of worth, and their hope that it could ever be different after just 4 years in school (or even earlier). They felt dumb, anxious, lost, and isolated - and we (parents, school staff, specialists) couldn't help them well because we were part of a (global) school system that both assumes, promotes, and produces an understanding of children's learning (and difficulties) as individual, cognitive, isolated, and limited by their intelligence and motivation. Frustrated by the current situation and inspired by the potentials of play we founded an experimental boarding school Efterskolen Epos - where we teach through play with an emphasis on community and co-creation - to explore if we could create ways for people to learn the kinds of things that are necessary for functional adaptation without stifling their capacity to continuously create their growth. In this workshop, I will share some of our struggles and discoveries in improvising inside, outside and on the border of the school system; and then guide you through a structured process where you will work together in groups to identify and improvise with the assumptions, language games, emotionality, and exhaustion of working with schools. Together we will come up with creative responses to the hard questions and dilemmas raised by improvising with(in) schools - and explore how we can leverage this work to change the larger educational system.

12.30-12.45

BREAK

12.45-14.15

ORAL SESSIONS | WORKSHOPS

TRACY HALL

Orchestras to empower communities, the eichholz district orchestra

Juan David Garzon, *Lübeck, Germany*

The children District Orchestra Eichholz in Lübeck, Germany, is an integration project with the goal to create a place where kids and youngsters from the district can gather to make music together and overcome the boundaries that separate them. The Eichholz district has received many families seeking refuge during the past decade and has, in the past years, been identified as a financial struggling area leading to youth related problems. As a response to that, and with the help of the district council, this project was the starting point for Tontalente as a non-profit

organization. Founded in 2012 and based upon the Venezuela's district orchestra system of the early 2000s, it started with professional musicians with many different nationalities who arrived to Germany for various reasons, among which refugee seeking.

The goal of the project was to provide a space where kids can interact in a productive way, towards a common objective, despite their differences in social, cultural and language background. The professional musicians, each leading an instrumental group, presented their group at the two primary schools in the district, hoping that many kids would join. The instruments were received in form of donations made by the community and the work with the kids started.

Along the way many different challenges have been overcome: from the project funding, which runs with several funding schemes on federal state level and private donations, to the cultural obstacles that arise when families from very different backgrounds have to interact, cooperate and put behind their differences and prejudices.

Today the project is aimed at composing and releasing its own songs written by the kids themselves, with the help of the experienced team of musicians that guide each instrumental group in live performances, weekly music lessons, rehearsals and studio recordings. As a method of group strengthening, writing their own songs brings the kids closer together and acts as an incentive to value their own diversity.

I want to stay!

Eva Brenner, *Vienna, Austria*

Activity: community refugee theater

Mission: social integration and community development through performance

Methods: "Transformanc"- a fusion of theatrical performance and social activism (collective creation, Theater of the Oppressed [TdU], structured improvisations, storytelling)

Report on Brenner's (artistic director of Projekt Theater/FLEISCHEREI_mobil) integrative one-year performance project (2016) in the heart of the Vienna woods near Vienna. At the Convent Stein (Maria Anzbach) about 60 migrants lived together between fall of 2015 and summer of 2017, waiting for their legal status, suffering from many hardships after dangerous and traumatic journeys to reach European shores; here they were neither allowed to work, nor leave „the camp“, nor provided with leisure activities. To alleviate this situation, and to demonstrate refugees' talents, Brenner's team devised a prolonged transformative working-process combining: theater, art, singing, dancing, painting, writing poetry, and building sets. About 15 refugees from 10 countries (Afghanistan, Pakistan, Syria, Georgia, Albania, Africa) gathered each week for several hours of group warm-up exercises, singing, dancing, storytelling, theater games, painting, and creating land art objects as set for the final performance. Sessions culminated in guided story telling (interviews) around three basic questions to refugees: 1. your best memories from your home country, 2. your journey to Europe, 3. your wish for the future. Stories were scripted, and rehearsed to form the performative core completed with songs, dances, poems, paintings, and collective scenes. Public performances at an open air fiesta, an adjacent village, and in Vienna were presented to a mix of migrant and indigenous

communities montaging best-off scenes, live music, songs and dances. Methodically, Brenner built on her genre of „Transformance“ as based on 15 years of socio-theatrical experiments in the streets of Vienna, in storefronts, schools, and community venues.

Project puzzle

Uri Noy Meir, *TheAlbero-ImaginAction, Italy/Israel/Germany*

The Project Puzzle was commissioned by the regional and local authorities of Umbria and financed by the E.U. Asylum, Migration and Integration Fund - which aims to improve the regional system of refugee and asylum seekers (CAS - Centro di Accoglienza Straordinaria Emergency “Welcome” Centres). The project is a 3 year project makes use of facilitation tools from Theory U and the Theatre of the Oppressed.

Theory U is used to allow the °system to see itself°, that is, to help the various stakeholders understand their own actions and those of other stakeholders better. This part of the project started with a series of stakeholder interviews that have allowed the facilitation team to have a better understanding of each stakeholder’s part of the puzzle and in the bigger picture of the whole system. The process will continue by creating a series of peer 2 peer “round tables” in which representatives of the various stakeholders will engage in highly structured “coaching circles” where they will share their challenges within the system.

Theatre of the Oppressed is used in the project to facilitate the integration of local resident community and the community of asylum seekers and workers. A series of workshops and events are being planned that will engage local community and the asylum seekers in process that will use theatre, storytelling and participatory video as space of authentic encounter and social action. The aim of the action is to move from the idea of immigration as a problem, to immigration as a solution. Transforming the image of the migrant as a poor person requiring “help” to one of a talented creative individual that is can become an important resource for the cultural and economical life of the territory.

Rap for refugees

Lia Sahin, *Duchene, Germany*

Rap for Refugees is an integrative inter-cultural initiative using the various expression forms of and within hip-hop as a tool. The goal is to create a platform for refugees and children from socially disadvantaged families to take part in a social and cultural community.

The tools of performance are: language, as practiced through ‘rap’, rhythm and beat as used in ‘beat-boxing’ and visual arts as presented through the technique of ‘graffiti’– all together international languages aiming to create a common ground between its multinational participants.

Workshops are offered in these areas for children and young adults between nine and 25 years old. Participants learn to express themselves and tell their own story aiming to support self-confidence, reflection and self-empowerment.

The outcomes of the workshops are celebrated as part of a rap festival where refugees share the big stage together with big names from Germany's hip-hop scene and potentially help organise the event.

In philosophical terms the project identifies rap as the music genre of our time, not only because it recently became the most listened to music genre world wide, but also because of its fluid formats and implied attitudes of different artists working together.

This network structure and various forms of collaboration is something Rap for Refugees aims to develop over the next years branching out from Hamburg to other German cities and internationally.

Rap for Refugees, is a society initiated by Ata Anat in 2017. Working 100% voluntarily and through the help of and cooperation with other leading socially engaged institutions in Hamburg and beyond, Rap for Refugees also got awarded as Creative Pilot by the Cultural and Creative Ministry of the German Government in 2017.

TSIPOS HALL

Collective and creative ways to respond to asylum crisis

Dimitra Panta, *Institute of Narrative Therapy, Thessaloniki, Greece*

The project I would like to present to you is titled: 'Collective and creative ways to respond to asylum crisis'. I undertook this project in various locations hosting refugees from Syria, as an effort to assist community building and facilitate social skills.

I used narrative techniques -externalization, re - authoring, re – membering- with groups of women and young girls I facilitated, engaging this part of the community in empowering and supporting conversations and building an everyday routine. I thought of using crafts such as knitting and sewing, (photo material) as an ice breaker to relate to different cultures, nationalities and religions. I didn't have any knitting skills but the women of the community volunteered to teach me! Gradually, the group started to "expand" from its initial form and various members of the community were offering their knowledge and using more arts and crafts in a daily basis, such as jewelry making, drawing, painting, and building minor decorative constructions (PowerPoint presentation).

During our conversations, a video was created by a participant's daughter- a teenage girl with her friend (Vlc media player and projector) and a collective document as a response to this video, combining people's words and practices, in relation to the chaos and disruption in their lives that was created by the war in Syria.

Learning/teaching human rights through art

Maria Letsiou, *School of Early Childhood Education, Faculty of Education, Aristotle University of Thessaloniki, Greece*

School events offer powerful learning opportunities and inject memorable moments into the school curriculum. Such events may include performances, exhibitions, and other special projects. Human Rights Day is an important day to highlight through a school event experience. In December 2017, such an event was organized to engage

students in discussions about Human Rights Day. The event included an art intervention with a video in which teddy bears speak about the human rights declaration. A photograph from a refugee camp is also displayed along with students' artefacts and a corkboard with messages that members of the school community have attached to it. The school event raises two questions about the notion of participation in education, and these will be discussed in my presentation. First, how can a school event be viewed as a participatory art work in which the public and the school community contribute to the meaning that is produced by the art work? The second question addresses the specific conditions that are required so that mutual contributions from teachers and students make learning happen. I will discuss the issue of inclusion in teaching students about creative practices on social media and particular video practices on Instagram. Producing an Instagram video as an informal learning and playful activity is transformed into a meaningful pedagogical tool that promotes the development of a democratic population.

Stand up 4 through their rights through heimat organisation

Olga Karageorgiou ,*Stichting ACT , The Netherlands*

“Act Your Rights Out” is an international project among young people. The project is a 1 year activity that is going to take place in several places, namely Greece, the Netherlands and Spain. The project consists of 3 meetings. The project is going to be submitted and funded under the Erasmus+ program for Youth, with the deadline of April 2018. The activity is an international youth exchange among 5 European countries: Greece, the Netherlands, Spain, Hungary & Czech Republic, with 5 young people participating per country.

The aim of the international activity is to bring together youth workers, researchers, organizations and theater practitioners that are interested in refugee and migrant rights and how to promote and preserve them. The participating members are going to gather together in order to exchange their experience of the current situation and to exchange good practices for reaching their goal. At the first meeting there are going to be placed the foundations of the cooperation through the partners, the second meeting is going to offer the actual work exchange and in the end the Evaluation Meeting is going to explore the way our the method works and set the following steps. Through this project we are aim to establish a new method on working with refugees and migrants towards their integration to the European countries and their empowerment for creating a sustainable life here. The main methods to be used are: Synergy method, interactive theater, personal development and research.

The project is going to be facilitated by Olga Karageorgiou en Itsi Zaldibar. Both facilitators are trained through the Synergy Network on personal development practices, through Universities studies on human rights and through several training and educational centres on several interactive theater practices

ROOM #312

WORKSHOP: Through the eyes of time: humanity and transformation (a systemic constellation)

Yioryos Yeoryitsoyiannis, *Greece*

Viewing world history as if through a time-lapse camera, millenniums turn into minutes. Then, we can see the underlying canvas of the fundamental human alliance, the similarity of all people, that unifies us all, and the never-ending ballet of the formation of nations, the differentiation of cultures, the growth and decline of states, the rise and fall of empires... We can experience the futility of dominance, the vanity of acquisition, the neglect of ordinary happiness of the people in favor of ideologies, greed, and chauvinisms.

Collective vices as well as virtues can be represented by individuals (for example, Contempt, or Understanding, etc.), alongside the fundamental dimensions of our existence: the World, Time, Wholeness, Diversity, etc. This "ballet of humanity", this endless stage-play, ran via the above Archetypes, can turn everyday feelings of individuality, into meta-feelings of totality, transcending us into our deepest dimension, that of the Oneness of All.

The absence of representing specific nations or states, and specific complex situations of the present-day reality, assists in avoiding the defense, by the participants, of each-one's own particular culture, state, or even point of view. So, this Systemic Constellation's theme can be used to infuse, by participation, the souls of people, from diverse origins, with the understanding of the commonness of the basic human characteristics, and the necessity of peace and cooperation. It can, therefore, become a standard procedure for harmonizing heterogeneous people, via play and performance, essentially, and so offer effective solutions, to most of the questions set forth by the PPLG Conference.

ROOM #314

WORKSHOP: Conflict resolution & community

Nina Koevoets, *Foundation for Active Nonviolence/ Towards a Nonviolent World, Netherlands*

This workshop actively engages the participants to think about conflict and conflict-resolution. It is not a presentation about academic research, but rather a collective guided exploration, with the aims to reflect on our assumptions and common views/habits, to identify ways in which we can solve conflicts constructively, and to gain inspiration. If one wants to have a strong and sustainable community Conflict Resolution is essential, as it will prevent it from falling apart. When conflicts are overcome, social relations deepen. Two very relevant examples will be discussed: a group of mothers in LA tremendously decreased gang violence by starting to offer food and lemonade to the youth, the start of multiple talks that led to the opening of a bakery, providing jobs. The other example is the work of Dominic Barter, who brought Restorative Justice to the slums in Brazil. Restorative is a practice that addressed conflict and/or crime, in which multiple parties are brought together to have a Structured Dialog. It is based on the principle of inclusion, relationship building and reconciliation instead of exclusion and punishment (as in the current

'justice' system). The methods in this workshop have been widely used and are slightly adapted by the presenter.

ROOM #316

WORKSHOP: Play, move, dance, perform and communicate using the choreology symbols workshop

Aphrodite Antypa, Naoussa Municipal Conservatory, Greece

With this workshop the participants, regardless of their dance experience and background will explore the application of Laban Movement Analysis (L.M.A): body, effort, space and relationship and the use of Language of Dance © motif description symbols as tools to connect, communicate and express themselves in a playful way. The activities will include exploration of the different movement levels and effort qualities, partner and group work, creation of movement sentences while using the symbols to communicate and share with all participants.

By introducing and using the L.O.D.© symbols, everybody will find a “lingua franca” to communicate while exploring physical actions and reinforcing the understanding by appropriate symbology. The participants will be able to develop different movement skills, create variation in expression and show their explorations. They will observe and understand during the workshop that the movement symbols could be essential tools especially in intercultural educational environments, appropriate for all school age students, and may help and empower the communities to connect and open to different artistic expressions in a playful way.

14.15-15.00

LUNCH BREAK | POSTER SESSION

15.00-16.30

ORAL SESSION | WORKSHOPS

TRACY HALL

Addressing mothers' anxiety with the use of pictures and toys

Ioanna A. Tsigganou, Institute for Narrative Therapy and Community Practice, Greece

This paper presents stories of mothers' dealing with the anxiety of raising their children and how narrative therapy gives them the power to see their roles in a different way. There are six stories describing mothers anxiety which makes them feel confused and trapped. Problem saturated stories often prevent mothers of dealing their issues. Narrative therapy gives them the opportunity to feel strong and find solutions to their problems without giving them a “prescribed solution”. Images and visualizations of a story using toys could be used as therapeutic documents. Two meetings took place over a period of two weeks for each. After three weeks a meeting took place to see the effects of the problem in mothers' lives. Mothers are left to express themselves and there are questions that help them to externalize the problem, search for alternative stories and enrich the plotline. As they narrate the problem saturated stories and alternative stories, mothers are asked to choose how to visualize stories. They can choose between fluffy pet animals / miniatures,

Playmobil, miniatures of people, painting and plastiline. Mothers are given an oral summary of the session and a photograph or e-mail of the visual representation of the story made by them. Mothers' feedback is used as assessment tool of the process. All mothers mention that narrative therapy and its practices helped them to feel strong and see their problems from a distance. It seems that images or toys help people stay connected to their story or be used with a symbolic meaning.

Educational, therapeutic and social value of play

Tamara Nikolić Maksić, *Faculty of Philosophy, University of Belgrade, Serbia*

The presentation aims to address the importance of play in education, emphasizing its educational, therapeutic and social value. The use of play within educational setting has been examined on the example of university course Andragogy of Play and Creativity at the Faculty of Philosophy, University of Belgrade. Methodology used was content analysis of the students' learning journals. Students were asked to write down and reflect on their learning experiences during the semester, as they were learning how to play and how to bring together play and education. The analysis of 20 learning journals shows that students of third semester of Andragogy studies, develop deep appreciation of play, its use in the adult education, and come to overcome negative assumptions to playing and create understanding of its value for individual and social development.

Creative fitness for life-long learners

Aubrey Vora, *Curiosapiens, United States*

Transformational Coach Aubrey Vora explores the value of Creativity, Imagination and Play in education, redefining them as muscles that promote personal resilience, collaboration and innovation. As such, she argues that these skills are essential for a well-rounded education and ongoing personal development. She will also offer a few simple ways to keep the creative muscles tone and the imagination limber: at home, at work, and in the classroom.

In 2011, following time teaching in East Africa, Aubrey experienced a humbling turn in health that required she reassess her self-care practices and reimagine her future. During this time, she began illustrating colouring pages as a meditation, which led to hosting regular colouring clubs in the community where she witnessed people unlock their creative power. Fueled by curiosity, she spent the next several years doing hands-on research in countries around the world with people of all ages. From teaching drama in Rwanda to clowning with refugees in Greece, and a scattering of classrooms, offices and projects between, Aubrey has seen the transformational power of creativity, imagination, and play.

Life moves fast. Before we know it, these kids with bright eyes will be adults with bright ideas that will directly impact our world. That's why Aubrey is working alongside other creatives to "Hack the School System," remixing lesson plans and developing new resources for educators that support innovation, collaboration, emotional intelligence and personal resilience.

In addition to sharing research, insights and strategies, Aubrey will offer a sneak peak at iBully- a new social issue musical for primary school audiences that shines a

light on the Inner Critic and ways to manage negative self-criticism. And as a bonus, Whimsa doodles colouring pages and supplies will be provided for some immediate, hands-on research!

TSIPOS HALL

WORKSHOP: community dance: building blocks of communication through movement and dance

Eleni Tsompanaki, *Artistic director of the Model Dance School of the Municipality of Kalamaria, Thessaloniki, Greece*

Aims and objectives

Community dance gives space for personal exploration, and has an impact on society through its semiotic dimensions. Participants will engage in a creative unraveling and decoding of movement, an externalisation of situations and emotions in an individual and in group level. The aim is to communicate through movement by analysing it, reflecting upon it thus, understanding it. This experimentation will lead to a synthesis based on their personal artistry. A choreographic composition will be structured and presented by the participants for the participants.

Structure

The workshop will be divided in three sections: 1.Creative games: emphasis on non-verbal communication, trust, initiative 2.Structured improvisation: movement analysis, movement qualities and dynamics 3.Composition: creating a synthesis of movement based on personal stories. Use of exercises used throughout the workshop.

Participants

The workshop is open to everyone who wishes to communicate in a non-verbal way regardless of age, genre, physical abilities, cultural and societal backgrounds.

ROOM #312

Presentation on forum theatre handbook and its use to train community facilitators in Haiti and Colombia

Angelo Miramonti, *Departmental Institute of Fine Arts, Cali, Colombia*
& Francesco Argenio Benarioio, *ANAMUH – Arts for Dialogue, Budapest (Hungary)*

The aim if this proposal is to contribute to answering the question: How can play and performance impact individual and community development? The proposed activity is a presentation of the recently published book: How to Use Forum Theatre for Community Dialogue - a Facilitator's Handbook. I have been using this tool as part of my training course for Forum Theatre facilitators in Senegal, Italy, Hungary, Haiti and Colombia.

I propose to deliver the presentation from remote because I will not be able to come to Thessaloniki to participate in the PPLG. The first part of the presentation will focus on the structure and contents of the manual. The second part will introduce how I am using the manual as a university textbook in the course of Theatre and Community in the Departmental Institute of Fine Arts (Cali, Colombia). The third part will present how I am using this manual to train NGOs working in safe house

reconstruction in hurricane-hit areas in Haiti and community facilitators in accompanying reconciliation in conflict-affected areas of Colombia.

Methodology: the activity could last from 40 to 60 minutes depending on the time available, and includes half of the time for a ppt presentation and the other half for Q/A. If time allows, the ppt presentation could start with an activation game presented in the manual.

ROOM #314

WORKSHOP: Storytelling and art

Myrto-Helena Pertsinidi, *Jugend- & Kulturprojekt e.V. Dresden, Germany*

Storytelling is the most powerful way to put ideas into the world today. —Robert McKee. Stories have power. They delight, enchant, touch, teach, recall, inspire, motivate, challenge. They help us understand. They imprint a picture on our minds.

Want to make a point or raise an issue? Tell a story. — Janet Litherland

Storytelling empowers people to be vulnerable and share their story, even when they're scared, you give them power. You're letting them know that you want to hear their story which, in turn, helps them share and ultimately feel better as they process that piece of them. Using words, voice intonations, and sheer emotion, the storyteller delivers verses that examine issues of social exclusion, racism, inequality, violence etc. Stories can bring us closer, understand each other and foster empathy. Storytelling is educational, therapeutic and can bring an added value to the society by conveying social messages and promoting universal values. Jugend- & Kulturprojekt e.V. a non-governmental and non-profit organisation based in Dresden, Germany and founded in 2004 has organised a series of educational and intercultural projects with the aim of promoting social values, fostering cross-cultural exchange and developing social competences of people from different cultural and social backgrounds. Art and storytelling are the main tools we use in order to fulfill our aims and therefore, I would like to present a series of educational, intercultural and art activities based on storytelling and different art forms (visual and performing arts and street art), and I would like to share with you their learning outcomes and impact.

ROOM #316

WORKSHOP: Orpheus and Eurydice: a story of loss

Rosina Eleni Filippidou, *Epineio, Greece*

In this ancient Greek myth, death separates a couple being in love. Orpheus appears to lose much more than his partner Eurydice; he loses the meaning and purpose of his life. Driven by his pain, he begins a journey in the realm of the dead, in order to bring back her soul. In Hades, he arranges with Ploutona to take Eurydice's soul, with the term that he will not look at her following him, until he reaches the sun light. However, right before the end of the path he had to walk, he turns back and his beloved vanishes for ever.

Working with the symbolisms of this myth, we see Eurydice as part of Orpheus' Self, which he at some point has got lost and resides since then in his Shadow. Even

though he goes on a quest in order to find that lost aspect of his, at the end he does not succeed to “bring it into light”. In Jungian terms, this could be showing that this man wasn’t ready to own his Shadow, the parts of his Self that were hidden in his unconscious.

The method that will be used in this workshop is Drama and Movement Therapy (Sesame). This myth has been chosen because in this period of crisis, with large numbers of people leaving their lives, countries, homes and family, the theme of losing parts of our identity is very strong. Furthermore, in difficult times, people experience emotions and thoughts which haven’t encountered before or have been shut out of their consciousness. In order however for a person to find inner peace, all aspects of him/herself should be acknowledged, worked through and accepted.

In this dramatherapy workshop, we will explore parts of our Shadow, with the help of the Greek mythology, through drama, role playing, movement and personal expression.

16.30-17.00 **COFFEE BREAK**

17.00-17.30 **SPEECHES | TRACY HALL**
OPENING SPEECH
Maria Rantzou, Greece
KEYNOTE SPEECH
Dan Friedman, *New York, USA*

17.30-18.30 **PANEL | TRACY HALL**
PERFORMANCE ACTIVISM
Dan Friedman, *New York, USA*
Presenters: Francesco Argenio Benaroio, Erel Umut, Peter Harris, Sanjay Kumar, Mary Smail, Yulie Tzirou

18.30-19.00 **OUTDOOR DANCE PERFORMANCE**
REMBETIKO
George Panopoulos & Maria Pisiou, *Greece*

Rembetiko is a performance piece that was created in the context of an Erasmus+ residency program titled Cultural Education through Theatre & Dance, in August 2017. The goal was to create a piece that explores cultural elements and transform them into kinetic direction and space structure. The nationalities of the dancers performing in Rembetiko varied (from Polish to German, Brazilian and Greek), thus the necessity for translating the zeimbekiko feeling and the rembetis attitude into posture and movement quality emerged. Taking for narrative context the 20th century greek subculture (rembetes) way of living, Rembetiko is a piece whose spatial structure simulates that of an immigrant’s or refugee’s journey into a new homeland, whereas the axes of movement explore the conflict/interaction of pop culture and subculture. Further development of the piece tends to evolve into an intercultural, self choreographed project, where, by maintaining the general

guidelines of Rembetiko, groups of cultural/national minorities will be able to create new performance pieces, as embodiments of their cultural narratives.

19.00-20.30

WELCOME RECEPTION & MUSIC PERFORMANCES

Omid Santoori & Antenti

SATURDAY, APRIL 14

8.30-9.00

REGISTRATIONS | MACEDONIA HALL (FIRST FLOOR)

9.00-10.30

ORAL SESSION | WORKSHOPS

TRACY HALL

Migrant mothers' creative intervention into citizenship

Erel Umut

Lesvos solidarity

Yulie Tzirou, *Lesvos, Greece*

Lesvos Solidarity is an organization which was sprang out of the necessity to respond to the refugee crisis since 2012. It started as a non-registered group of local people on the island of Lesvos who acted and occupied an abandon children's camp Pikpa. Pikpa became the place of every activity during the winter 2015 -2016 when the government forced all grass root groups to register. Thus, Lesvos Solidarity was born. Ever since Lesvos Solidarity has been expanding and transforming adapting its actions and activism to the ever changing political context and responding to the various needs of refugees. It offers a shelter, medical and psychological care and legal aid to 80 –100 vulnerable people in Pikpa camp. Since 2012, Pikpa camp has hosted around 25. 000 of refugees.

It also provides education to the children hosted on camp with two educational projects: the kindergarten and Mikros Dounias, an innovative forest schooling for local and refugee children. To foster solidarity and understanding we have developed several educational programs for both refugees and the local community. This has resulted in the creation of Mosaik Support Centre in the center of Mitilini, Lesvos, where language and art classes are offered, as well as workshops developing the vocational skills of both refugees and locals. All in all, Lesvos Solidarity supports the educational activities of more than 800 refugees on all of Lesvos Island.

Doing to/gether

Vincenzo D'Andrea, *Speriment/Azioni (informal group), Trento, Italy*

The Theatre of the Oppressed (TO) is a form of social theatre aimed at promoting consciousness and change in communities. It was first proposed by Augusto Boal in

the '70 in Brazil and since then it has been used in several parts of the world. There are a number of techniques used in TO, but its distinguishing character is that theatrical performance is not the main goal. While maintaining the attention on the aesthetical, theatrical, dimension in TO the focus is on the transformative agency of the performance and of the related activities.

We are an informal group called Speriment/Azioni (Experiment/Action) started around the aim of approaching discrimination with nonviolent actions, including theatre. In this project, we are using TO for increasing social integration of migrants. Our activity started in the Summer of 2017, meeting a few young migrants every other week for doing playful exercises in pleasant evenings in a city park. During the Fall, the meeting were slowly transformed into a Lab where experimenting improvisation and the first TO related activities (Theatre Image, the Machine of Rhythms). Other people joined the activities: mainly social workers employed in institutional structures for hosting migrants and teachers of Italian language for foreigners.

There is no doubt that the Lab participants are not members of the same community: most of the people don't know each other and don't share the same context. On the other hand, our aim is to promote integration: in other words, is to form a community of migrants and native. The activities we do in the TO Lab are currently facilitating the emergence of personal and social issues. In the presentation, I will describe our results and the issues we faced, from the discontinuity in attendance to the multi-lingual environment.

TSIPOS HALL

WORKSHOP: Entrepreneurship as a rite of passage into leadership

Andres Marquez-Lara, *Promethean Community, USA & Venezuela*

All over the world there are thousands of performance activists helping to build creative communities. They use their creativity and playfulness to transform themselves and others. Yet, most of them do their performance activism on nights, weekends or holidays while working full-time or part-time doing something that is not connected to their passion.

What if they could spend more time nourishing their transformative passion? What if they could find a way to do what they love while financially sustaining themselves and their families? Imagine the catalytic power of these thousands of activists working full-time to help build creative communities all over the world.

This interactive workshop is for people who want to make more space and time to grow their passion but either don't know how or are afraid to do so. It is designed to help reframe the concept of entrepreneurship from a money making activity to a developmental activity.

As an entrepreneur you are forced to organize zones of proximal development (ZPDs) in an ongoing way. Through this activity you learn new skills and develop as a leader. While creating a financially sustainable business is not guaranteed by any means, by choosing to grow your passion, the entrepreneurship journey will transform you in ways that will create more opportunities for you, your family, your community and the world!

ROOM #312

WORKSHOP: Drama and identity: mitigating suspicion between polarized “others”

Peter Harris, *Western Galilee Academic College, Akko, Israel*

This experiential workshop will invite participants to engage with their own identity and the subjective way in which we categorize each other. Dramatic action in a neutral space provides controlled opportunities to deconstruct and reconstruct perceptions of self and others. This theatrical work uses the body, feelings and thought, to tackle preconceptions (daemons) and confront, investigate and reflect on aware and aversive (unaware) biases. The workshop will be constructed around a series of exercises, employing movement and bodily expression, creating visual images, and devising short scenes with improvised text.

This work actively corresponds, with applied theatre theory and practice, theatre of the oppressed, social identity theory, intergroup dialogue, and intergroup contact in the aesthetic space and theories of prejudice.

ROOM #314

WORKSHOP: Performing with communities in strife

Sanjay Kumar, *President pandies' theatre New Delhi, India*

Associate Professor department of English Hansraj College, University of Delhi

This workshop is essentially a sharing of methodology. Using over two decades of pandies' theatre's experience of intervening in a complex vortex of war, state politics and theatre, it grasps its co-ordinates from workshop theatre in the war torn state of Jammu and Kashmir (and Ladakh) in India.

A zone of war, at least since 1947 and a focus of intense international spotlight, where does Jammu and Kashmir lie? The backdrop of this presentation consists of the continuing hostility between India and Pakistan and central location of Kashmir in this hostility. The “political” drama consists of the tussles between Indian government and Islamic “radicals” and the changing nature of the Indian national governments and the state governments.

With my theatre group, pandies' theatre, I have been doing workshop theatre with young people, moving from workshops in the Sunni dominant radical Kashmir valley to Jammu - the centre not only of Kashmiri pandits but of national Hindutva forces, to Tai Suru, a village in the heights of Kargil, Shia dominant with more than a hint Buddhist population.

This workshop will begin with a basic sharing of how does a facilitator seek stories from people in strife, sifting through their trauma, their experiences and their desires. Further, how does one get people in strife to work together with their binaries (not negating them because that may not be even possible) and create something with those binaries. Given multiple layers of suffering, are there identifiable oppressors and victims or does one narrative of oppression point towards another where the oppressed become oppressing? And victimhood. How does one get entrapped in it and how does one avoid it?

Working with polarised people, does the workshop seek connections? Does it, more importantly, seek solutions (the classic irritating - what is the point? What are the

solutions?) or relocate the questions in new and multiple dimensions for the communities to debate and re-assess?

ROOM #316

WORKSHOP: Digital storytelling and floor play at the school life museum for intercultural education

Maria Drakaki & Elisavet Mauromanolaki, Cretes, Greece

Narrative or storytelling is the art of telling stories to an audience with the goal of communicating important messages. When enriched by the dynamics of new technologies, it acquires the characteristics of digital narrative.

This workshop uses the technique of digital story telling with a script that took place in the School Life Museum of Chania. The hero is Disc F, which as a character carries features inspired from the disc of Festos and its symbolism. As a stimulating experience for the experiential involvement of trainees before the storytelling begins, the Museum's floor play "Take the Risk of the Disk" is further developed based on the historical identity of the Phaistos Disk. The learners participate in groups and are invited to use different forms of art as expressive means to interact and reach their destination.

The purpose of the workshop, which can be applied to different age groups even adults, is intercultural education and the development of respect for cultural pluralism.

In particular, the objectives of the workshop are: to cultivate empathy, develop critical thinking, problem-solving and decision-making skills, communication, respect for diversity, social learning, encourage creativity, development of digital and visual programming, initiative and self-direction, the transfer of knowledge and values through the use of art and cultural heritage.

More generally, the workshop was designed within the framework of the European program ERASMUS + and aims to contribute to the acquisition and development of 21st century learners' skills by employing cultural heritage and various forms of art as a driving force for inspiration and expression. It includes a series of experiential activities and motion games that can support multicultural groups.

10.30-11.00

COFFEE BREAK

11.00-12.00

ORAL SESSIONS| WORKSHOP

TRACY HALL

Engaging in artistic activity in times of precarity: performative art as a tool for agency in Athens of 2018

Lydia Xourafi, *Greece*

Socio-economic crisis in Greece is a very-well known phenomenon in Europe during the last years, with a significant impact in people's life conditions. Terms as poverty and precarity constitute some of the main difficulties of Greek citizens. Migration flows have also influenced Greek community by raising both challenges and

opportunities for local territories. Those socio-political situations have created precarious living condition for both locals and migrants. The current study aims in exploring how artistic engagement through theater and performative art groups can enhance resilience, emotional security and agency of individuals who experience precarity in Athens, Greece. Eight to ten young adults (locals and migrants) who are experiencing precarious conditions related to employment, financial difficulties, and issues related to accommodation or access to education and are members of artistic groups or communities in Athens, Greece will be interviewed. Participants will be recruited from the Intercultural Centre for the Promotion of Refugee Integration "PYXIS" (Greek Council for Refugees) and other independent structures that offer performing arts workshops or independent art groups. Semi-structure interviews' qualitative data will be analyzed through narrative thematic analysis in order to explore themes of resilience that are related to art group membership identity. The findings will be used in order to promote ideas for using performative arts for agency enhancement procedures for vulnerable populations and directions for designing art informed programs aiming in the enhancement of resilience an integration of locals and migrants.

The right to education for child and teenage refugees: another failure for the european union in crisis context? A case study in urban areas of northern Greece

Lucía Gómez Martín-Caro, *Open Cultural Center, Greece*

Every child has the right to a good quality education without any distinction. The presence of newly arrived pupils is not a new element but a standard to which schools in Europe should adapt to. Albeit, what does Europe do when there are children who have missed years of school and practice other languages? Languages are a fundamental component of the educational project both when they are taught "for themselves" and when they serve to the development knowledge and skills, but also because of the contribution of pupils' linguistic skills to diversity.

Multicultural and plurilingual identity is increasingly common within the European Union, whereas its value becomes less important. The European Union has shown an interest in linguistic and cultural diversity in recent years, while its members do not seem to be investing enough in this field. The importance of developing professional networks to exchange good practices has been very much invested in recent years but little research has been done on these results. It seems therefore that intercultural and plurilingual education is an urgent necessity for the proper inclusion of these refugee youngsters in Europe. For the good performance of plurilingualism, it is essential to take into account the specific constituent elements of the Mediterranean and the general elements of Europe: linguistic diversity, international mobility, migration with their various increasing forms and the extent of the population concerned. It is time for this education to take place and to be encouraged within the European Union, since it would be a tool not only to learn a language but also to build the path to follow and contribute to the survival of a polarized Europe in crisis. This research is a result of exploratory surveys and 5-month participant observations that aims to analyze the pedagogical and linguistic content as well as the advantages and obstacles that the schooling of refugee children and teenage can represent for the European Union.

TSIPOS HALL

All stars London: building community through performance

Chantelle Burley, *All Stars London, London, England*

All Stars London (ASL) is a volunteer-led charity based in East London in the borough of Tower Hamlets, one of the poorest boroughs in London. ASL believes that people can perform onstage and offstage in their everyday life, and performance is a helpful tool for development. Since 2014 they have produced free yearly Talent Shows in the community for young people aged 5-25 to perform as singers, dancers, rappers, musicians, and poets in front of a supportive community audience. After each Talent Show they organize “bridge-building” trips for the young people where they can perform in a professional manner, and meet people they may not necessarily meet in the neighbourhoods they live in. ASL participants have travelled from Tower Hamlets into busy central London to visit the BBC, the Royal Festival Hall, watch shows at the Unicorn Theatre, and have conversations with the CEO and Chief Economist at TheCityUK, which champions UK-based financial and related professional services industry. Most recently, they have created an ASL Young Leaders committee made up of young people who have been in our shows and/or *bridge-building trips, who take various leadership roles in producing the Talent Shows.*

Using “games of the world” in education and community actions

Evgenia Adamopoulou, *Self-Help Promotion Program of Larissa*

Konstantinos Fragiadakis, *Self-Help Promotion Program of Thessaloniki*

Dinitra Gavriilidou, *Self-Help Promotion Program of Sitia*

This presentation concerns the use of “Games of the World” by Self-Help Promotion Program in education and community actions/activities. “Games of the World” are wooden, handmade board games, made from recyclable/reusable materials (reused furniture or other recyclable materials), which come from various cultures and historical periods. First, Self-Help Promotion Program and the main axes of its operation are introduced briefly. Also, “Games of the World” and their rationale are presented, as well as a brief history of their integration in the actions/ activities carried out by Self-Help Promotion Program in schools and local communities. The presentation emphasizes particularly in the use of the “Games of the World” in actions/ activities for prevention of drug abuse and other psychosocial problems, as well as for community development. Then, the implementation methodology of actions/activities with “Games of the World” is described and more specifically the performances (animations) in public places and the game manufacturing workshops, which are conducted in collaboration with citizens, schools, collectives and other stakeholders. Also, the goals of actions/ activities with “Games of the World” are presented and how their use can contribute to the development of local communities is discussed. Specifically, actions/activities with the “Games of the World” aim to bring together or learn about different cultures through game, to education in recycling/ reusing practices, to the dissemination of the game as a means of education, social and cultural development, to the utilization of leisure

time in a creative way and to the creative interaction between different groups of people. Additionally, engaging in actions/activities with the “Games of the World” can contribute to skills development and socialization in children, to promotion of values such as teamwork, collaboration and respect for diversity, to strengthening relationships between participants and to promotion of communication between people. Finally, the conclusions emerging from the use of “Games of the World” in community and educational actions/ activities are discussed.

Key Words: board games, education, local community, prevention, social value of play

ROOM #312

Elixir

Ghadab Ahmed, *Deir Ez Zoar, Syria and Luxembourg*
Hall Becky, London, UK and *Saharawi Camps, Algeria*
Sam Berkson

ROOM #314

Sukhumi

Yiota Ioannidou, *Greece*

„Sohoum” is a book sharing the history of Panaila and Leontis from Sohoun to Greece, as they were trying to build their lives again – the sharing of the history of my grandfather and my grandmother. When my grandfather refused to participate in the Bolshevik army, he was forced to leave the country the next day with other people that had the same fortune. Panaila and Leontis were Greek and going to Greece which had always been a dream for them. But it wasn’t so easy. It was really hard to come to the place they used to call home because when they came here the people faced them as foreigners. They tried to forget and to remember through music, and dance--sometimes. This kept them alive. The deep desire to be alive. To exist.

They created a family, a home and a job to survive. They worked as farmers. They made new friends, they belonged to a community. But very slowly. Step by step. Day by day. When their kids grew up they left the motherland to go to America and to Germany in order to find job since conditions in Greece were difficult. Again and again these people leave.

I feel in my blood two generations later the feeling of being uprooted. The feeling of humiliation that they received as refugees, the pain that scarred them forever and the strength of creating their lives and communities again and again. I needed to write about them as heroes of everyday life, they managed to survive and give honor to life.

The book that I will share with you is just a small expression of respect, a way to say thank you to them. And a way to express respect to anyone –immigrants or any foreigners who try to start a new life.

**Fostering environmental empathy through performance and art/dance therapy:
the case of marquez village**

Guillermo Terissoto & Ursula Carrascal, *Asociación Cultural Minaq Ecodanza and After the Storm, Peru/ Argentina*

This performance and project presentation will explore how fostering environmental empathy is a key to reduce the ways pollution impacts poor communities such as the Marquez Village. Through performance combining a live show (by a singer) and an online conference the participants will understand better the relationship between human emotions and the environment (in – out/out-in), and how diverse kinds of pollution affect emotionally the behavior of the human beings, especially children. The speakers will share how their life experience utilizing social stimulants and art/dance therapy in creating their performances and education projects allowed them to design their initiatives with a new methodology based on: creativity, play and freedom of expression. This process was based on supporting people to develop a sense of empathy with other humans and nature. Progressively it led to the development of the community.

As, an example, the song Hope will be shared projecting images of how climate change impacted Peru last 2017 trough tons of trash that reached Chillon river. A few months ago the original video was released in PTW 2016 demanding the right of our children to play and have healthy environments. Currently those kids are living in worse conditions as their beach got tons extra of trash changing totally the geography. This reality created anxiety and depression in many kids living next to the shore.

So, how could we demand those children to be good with their environment, if they only know destruction? How could we ask to clean his beach when they see all the trash dumped by another towns coming every year? Working with environmental empathy with highly risky communities as Marquez raised many challenges and questions. During the presentation the main outcomes and results of years of experience will be shared.

ROOM #316

WORKSHOP: Performing resilience through movement

Radmila Zivanovic, *psychologist-psychotherapist, Psihoterapika, Skopje, R. of Macedonia*

This workshop will set a stage and create a context where the resilient movements of the participants will be awakened and will be allowed to appear in the relational context. The aim of this workshop is to provide the participants with activities through which they will re-experience their need for contact, will experiment with one's nature and capacity of contact as well as to become aware of the transformation happening while being engaged in active and engaging resilient play. During those 60 minutes, the participants through interpersonal and group interaction and support will get to experience the concept of personal and group resilience, their importance for today's development in building personal and community contexts.

This workshop is itself a developmental concept that can be applied in a very intimate and close systems (parental, parent-child) as well as communities (family, school, municipality).

It incorporates significant concepts of gestalt psychotherapy, bioenergetics, play therapy and social psychotherapy that are important in developing resiliency as a set of skills when dealing with uncertain, traumatic and deprived situations and contexts.

12.00-12.15

BREAK

12.15-13.45

ORAL SESSIONS | WORKSHOPS

TSIPOS HALL

Performing school tourism

Alys Mendus, *University of Hull, UK*

This performative autoethnographic presentation shares stories from the nomadology of an itinerant van-dweller performing School Tourism whilst searching for the Ideal School around the world. The piece, written in different voices of Alys-we, plays with a rhizomatic dance between the periphery and the centre of society, framing themselves at times as an edge-dweller and at others as an academic, with a multiplicity of identities in between. Through poetry and diffractive journaling Alys-we steps in and out of the looking glass of what is currently out there educating differently. Through performing School Tourism Alys-we travelled to over 180 schools in 23 countries finding gems and hope around the world. For example: Alys-we found themselves as a storyteller on the island of Lesbos surrounded by refugee children, observed how an App can help home-educated children in Portugal, observed a school meeting in New York at a Democratic school with strong social justice, swam in the moonlit bioluminescent sea in Australia with teachers from a school she visited, attended a workshop on sociocracy in Finland and then visited the school using the approach in the Netherlands and closer to home observing how Steiner Waldorf and Forest School approaches can be brought into UK Early Years settings. Alys-we shares stories of hope and offers suggestions for others to perform School Tourism themselves, to visit, play and share stories of a different way of being, living and educating with the potentiality of the ripple-effect for change. However, this is still not enough for Alys-we; they are left wondering if school/schooling is the answer and if a paradigm shift and thinking on a greater scale with the Earth-we could be our playful next step?

Development of social and emotional skills through theatrical play

Maria Basmatzidou, *Aristotele University, Thessaloniki, Greece*

Nowadays, the economic crisis and phenomena of racism and bullying, are contributing in a new-role school that is called upon to take an active role in educating children on basic human skills: the ability to perceive, express and develop emotions, self-control, communication, empathy-recognition and self-acceptance. This need led us to deliver a distant education course to support primary school

teachers develop their teaching subjects and skills. Approximately two hundred primary education teachers of all specialties and about four thousand students participated in the training. Thematic modules lasted six weeks and were monitored on-line via a blog. Each week the teachers studied the theoretical material, the students listened to the part of a story and represented it with a performance. So they learned, through: cooperation, expression and play. The objectives of the online training were: A) the active participation of primary school teachers and their familiarization with digital technology tools. B) Understanding the dimensions of emotional intelligence (self-awareness), empathy, self-regulation, self-motivation. C) Adopting a climate of sustainability, using innovative actions in the classrooms of the participating teachers, so that students, in addition to the knowledge they receive, will experience joy and happiness. Focusing on the emotional education and the implementation of relevant programs at school, emotionally intelligent students were able to develop their own unique personality, bringing their ideas and feelings into communication with others, by removing the obstacles that create isolation.

Further development of a 'good practices' method for group work with teachers and parents

Adam Charvatis, *Psychologist, MSc, Phd Institute for Narrative Therapy & Community Work, Greece*

This lecture presents the development of the formation and operation of parent groups and teachers groups based on the principles and practices of Narrative Counseling. The first efforts started with the creation of a primary education teachers group that functioned for 2.5 years (2012-2014) and with the operation of two groups of parents of adolescents studying in the Educational Professional Laboratory for Adolescents with Special Needs of Kordelio –Greece. (EEEEK Kordeliou).

The rationale for these groups was that parents and educators do NOT primarily need education to fill their shortcomings but a way of discussing the knowledges they already have about how to nurture children. The elevation of this knowledge can result in their further use and development, so that they address the problems of school life or family life in constructive ways. The counselor who coordinated these groups was NOT a trainer who aimed at providing them with new knowledge but a facilitator who encouraged them to evaluate their good practices based on their values and to proceed further in relation to these practices and values.

Since then, new efforts have been made in group work with educators and parents. In these efforts, in addition to the elevation and further development of the skills and knowledge of the parents and teachers themselves, an element of common or collective action was also introduced. Examples from working with teacher groups and parent groups will be presented on how these common or collective actions are linked to the narrative therapy way of conversing. This way of discussion includes alternative ways of discussing problems, highlighting the general social context of the creation of problems, and emphasizing stories of resistance to problems and stories in which people move towards their preferred directions of their lives. When the context of values that informs the alternative stories of human actions is clarified, new possibilities for joint or collective action are emerging.

Licketyspits 'porridge & play' empowerment, creativity and connectivity through child-centered intergenerational drama-led play

Virginia Radcliffe, *actor/director/childrens playwright/actor-pedagogue/producer. Licketyspits (specialist early years theatre company) , Scotland, UK*

Licketyspits is a specialist early years theatre company with a children's rights based approach. Our work is developed in response to play and conversation with 3-7 year olds in communities experiencing socio-economic challenges. Over the last 17-years we have produced a range of carefully evaluated, popular participative theatre and drama-led play projects, which nurture and empower groups of children and families experiencing poverty and disadvantage. Delivered by specially trained Licketyspits actor-pedagogues, this includes theatre; immersive theatre as early intervention (LicketyLeap); Porridge/Picnic & Play; BookPlay; Playground Play and Story Play in Schools. We also provide Continuing Professional Development for children and families professionals.

Porridge & Play sessions include a healthy group meal, intergenerational play and reflective drawing. The Lickety playcard repertoire – 32 games, rhymes, songs, stories, street-play, dressing-up, blanket-play – and the company's inclusive and relaxed approach, provide a secure framework for joyous, empowering group play, story/rhyme creation, and performance. This accessible drama-led practice prioritises children with additional support needs and English as an additional language – including refugees and looked after children. Licketyspits' approach creates accelerated relationships with and among families and practitioners, which are sustained through our Children & Families and Practitioners Networks.

Licketyspits' work is underpinned by rigorous evaluation and reflective practice involving practitioners and participants. Studies include 'Leaping into Ourselves' (S.Knight 2010), 'The Adventure of LicketyLeap – transforming lives, the possibilities of theatre' (Radcliffe 2012), and 'DRAMATIKA Glasgow' (2016). LicketyLeap has been delivered to 2500 children/families, and evaluations demonstrate increased confidence, social skills, emotional literacy and resilience among 60% of participants. Story Play in Schools also evaluates literacy. Licketyspits has been included in two European Union Studies into early years innovation and addressing inequality. Virginia Radcliffe has presented at conferences on the arts, play, education, health, early years and parenting, including Performing the World (2016).

ROOM #312

WORKSHOP: Transformative theatre: imagining community through differences

*Manuel Graça (Portugal, Austria) & Marcella Rowek (Germany, Austria, Hungary)
Unit for Peace and Conflict Studies at the University of Innsbruck, Peace Elicit, Young Caritas Graz, Open Space Graz*

Activity:

Image Theater

Methodology:

Image Theater(Theater for Living).Image Theater from Augusto Boal's Theater of the Oppressed was further developed by David Diamond in the Theater for Living, which

builds on a systemic ontology. It is theater for the living community to engage with its existing topics, experiential patterns and relational dynamics. In Image Theater participants use their bodies to build still images with one/more persons or the whole group. Then these images are activated to explore conscious and unconscious perspectives as well as intra- and inter-personal belief patterns and relational dynamics regarding the topic.

Ontology:

We follow a systemic approach. Thus, we assume that everything only exists in relations, in a complex network of interaction. Our work is based on a transrational philosophy to peace. We adopt a plurality of truths, meaning we believe that there are as many understandings of peace and community as there are people experiencing them. Additionally, a transrational philosophy of peace regards human beings as rational and more: embodied, emotional, sexual, relational and spiritual. We take an elicitive approach to community work, which considers the knowledge and experience of the community members themselves as the primary resource to nurture community development. That means the group members are the experts and we will provide a frame and the techniques to catalyze the groups' exploration of the topic at stake.

ROOM #314

WORKSHOP: Poetry beyond borders: a poetic chain letter

Sam Berkson, *London, UK*

The aim/of the workshop is to explore how poetry can contribute to breaking down borders, using cultural, status and linguistic difference as a positive force to create art. Starting with a poem chosen by the workshop facilitator, participants will be led through a process of composing a response that will be the first link in a poetic chain letter. The workshop will be used to start a poetic conversation that attempts to re-imagine a world beyond borders. Poems will be multimedia, cross-disciplinary, collaborative creations and the process of composition itself will encourage participants to work in more than one language, artistic discipline and to incorporate and synthesize different points of view. The final productions of the workshop will be filmed and posted online, encouraging others to respond to the poems from the workshop and to continue the poetic chain letter. Thus people who share a vision of the world where all humans are considered of equal worth and treated with dignity can use their creativity to connect with each other and overcome division.

ROOM #317

WORKSHOP: Storyteller: the body and the voice of imagination

Dimitresi Rodanthi

13.45-15.00

LUNCH BREAK | POSTER SESSION

15.00-16.30

PANEL | WORKSHOPS

TRACY HALL

Performing in universities panel

Tamara Nolic Maksic, *Faculty of Philosophy, University of Belgrade, Serbia*

Presenters: Omar Ali (*USA*), Maksimovic Maja (*Serbia*), Moro Yuji (*Japan*), D' Andrea Vincenzo (*Italy*)

TSIPOS HALL

WORKSHOP: Suture: Tell, tell, otherwise we are lost

Ilaria Olimpico, *The Albero Artistic Collective, Italy*

P. Bausch said: "dance, dance, otherwise we are lost", D. Demetrio writes: "Meanwhile we represent and re-build ourselves we take care of ourselves". The goal of this workshop is to explore the power of telling our own stories as a moment of awareness, learning, empowerment, for the self and the community. The methodology takes its nourishing from Theatre of the Oppressed, Theatre-Dance, Storytelling, Focusing (Gendlin), Roy Hart Voice work, Theatre of Witness, it integrates the practice of narrative circle/participative storytelling, the reflections of D. Demetrio and A. Cavarero.

The participants will use theatre as a tool of research through knowing/feeling/thinking/telling/body; voice and sound as a bridge between inside and outside; the image as a symbol; the word for its power to give a name to what is happening. Using different channels of expression (body, word, sound, image, writing) and the correspondence between them to amplify the possibilities of expression, beyond different languages, culture, intelligences, abilities. Participants become tellers of their own stories in a symbolic and transformative space-time, weaving life pieces in a framework of possibilities, empowerment and learning. The work is done individually, in couples and in group, connecting the individual/psychological and the collective/social dimension.

ROOM #312

WORKSHOP: Getting to know the world of social circus

Marianthi Mota & Maria Georgopoulou, *Greece*

ROOM #314

WORKSHOP: To meet unaccompanied refugee children what is the most important?

Joakim Larsson, *Family Care Foundation, Sweden*

Our ambition is to talk about experiences and knowledge, what we have done and what has been important. We try to talk without using psychiatric diagnoses and/or the language that is linked to medical thinking. Instead we will try to use terms of "ordinary life" and what it does to us and our relationships. As a starting point, we will describe the personalized assignments we create around each child, their context and the synergy that exists to create the best possible conditions for these children's development and integration will be discussed. Family Care Foundation is an organization that has been operating in western Sweden for 30 years. We will relate the basic theoretical ideas to practical execution and difficulties that arise or

may arise. The context we work in includes: Living in a foster home, supervision of foster homes, individual psychotherapy, networking meetings, working closely with clients, schools, interpreters, parents at home, hobbies, friends, etc. Our context becomes like a quilt where different parts of our society can meet and work in collaboration for the person in need. We wish to create a creative conversation by discussing the experience and knowledge of the work with these children. The challenges, the exciting and often difficult work it involves meeting a child with many and often difficult and chaotic experiences in life. We hope the participants in the workshop will take part as if they were a parent or a child with refugee experiences and ask themselves: What is the most important?

ROOM #316

WORKSHOP: Holding on by a thread: inside and outside the refugee labyrinth

Becky Finlay Hall, *Olive Branch Arts United Kingdom*

Olive Branch Arts has been engaging creatively with the Saharawi Refugee Community in South West Algeria since 2010. As we continue to be present, witness, experience and share the Saharawi story we also look to the future in hope of building relationships that celebrate the Strength of Exile everywhere. In this interactive presentation we will be using elements from the myth of Theseus & the Minotaur, drama, poetry, music & art to explore the Saharawi Refugee journey and its place in the global Labyrinth of Exile. Sharing our feelings, questions and thoughts we aim to investigate the freedoms and limitations of creatively engaging amid the freeze and chaos of forgotten & remembered stories. How do we build and sustain relationships with refugee communities? Can holding the thread as they journey provide a sense of connection, humanity & hope? Does a creative language offer a deeper, therapeutic experience that transcends our differences and unite our similarities? How do we exchange art forms and use them as tools for resistance? How are our own experiences of exile, recent or ancestral, impacted, used and honoured? Can we find refuge inside and outside the Labyrinth? A Collective Search. A way for all of us to find our way back home again to the Heartland.

16.30-17.00

COFFEE BREAK

17.00-18.30

PANEL | WORKSHOPS

TRACY HALL

Revolutionary schools and developmental learning panel

Esben Wilstrup, *Efterskolen Epos, Denmark*

Presenters: Basmatzidou Maria, Charvatis Adam, Mendus Alys, Radcliffe Virginia

TSIPOS HALL

WORKSHOP: Playing with soul grace

Mary Smail, *SoulWorks, UK*

Starting with the reversed curriculum of the Beatitudes of the Christian Gospel of Matthew, this workshop will look at the new learning which emerges out of

suffering, and how this is presently arising out of troubled times as a new wisdom pedagogy. Using an enactment modality, it will invite participants to look through the lens of a traditional story from Serbia which tells of a Sun Goddess, who wants to bring play and dance to people held in captivity when they are denied the nurture of their own land. Through embodying the story, we will consider how creativity draws a community together. Even when the outer circumstance remains untouched, “something” is created from the sadness; the provision of grace through soul-space become possible. The experiential facilitation will be facilitated by Mary Smail from the UK, a senior Dramatherapist/Psychotherapist teaching and working in private practice with people in situations of loss. It will draw on the UK based Sesame way of working which invites relationship with the unconscious through drawing on the language of embodied metaphor.

ROOM #312

WORKSHOP: Heat of the obsession: gender parody performance research

Maja Maksimovic, *Faculty of Philosophy, University of Belgrade, Serbia*
& Drazen Horvatic, *Academy of Arts, University of Novi Sad, Serbia*

This work was informed with Foucauldian thinking – learning that goes beyond theories and explanation of sexuality and drag, and work in the undefined by constantly questioning dominant knowledge and beliefs. As Butler points out the main misconception about gender performativity is that gender is a choice and voluntary act which presumes that there is a subject prior to its performativity. During this gender parody performance/workshop we will try to give up the prescribed structures and systems, we enter the liminal phase. Internal restructuring begins with chaos that allows us the creation and the birth of the new. It is a space of absurd, confusion and fear, with inexhaustible potential of creating, preceded by liberation from the past connections. Liminal spaces are uncategorized, beyond limits and structures, and we do not feel safe in it. We can go beyond “moral algebra” and dualistic thinking of what is considered to be good or bad, male or female, thus, we allow aspects of tabooed realities to emerge, which can make us more alive. We want to stay in oblique without fixing subjectivities through the intervention of discursive opinions and there is a possibility to create ourselves more than we are. If the learning is shaped and facilitated as a performance, then there is an open space for a learner/performer to “experiences him/her 'self' as a series of transitions”. How can we hold the space for learning through metaphor that opens liminal in which decomposition of personal identity is possible and self becomes homeless and fluid? How can we go beyond the idea of using movement and drama to produce knowledge or transform perspective and create learning experience that becomes performance itself? Through working with drama, movement and images we want to stay in realm of unknown and in the “state of perpetual disequilibrium” which is potentially emancipatory.

ROOM #314

WORKSHOP: Fragile. Handle with care: dramatherapy a powerful tool for addressing pain, alienation and ambivalent emotions in a changing world

Atalandi Apergi, *Dramatherapist, Sociologist, Dramaturg, Greece*

Using the metaphor of the cardboard boxes and masking tape used to wrap our most "valuable" belongings upon relocating, this experiential workshop will focus on the fragility that people "on the move" carry with them and how we, as facilitators, can help them in their strive to find a new home. To do this, we must first acknowledge the obvious: the fragile cargo on board, a traumatized human being.

Immigrants and refugees face many and consequent losses in their lives.

Many display a remarkable degree of resilience in coping with the new difficult and often discriminatory circumstances. Others, unable to deal effectively with the new reality experience a fractured sense of self, even a loss of identity.

This workshop examines how working dramatherapeutically through symbolism and ritual can offer a safe place, where feelings can be shared and a sense of belonging experienced. Art-making and theatre provides the grounds for expansion and community, where identities can be re-discovered and 'thresholds' created to assist the participants deal more effectively with their daily lives. Play, in all its forms, can serve as a safe haven where the disconnected aspects of the self can be addressed and a context created to enable them to move on from the past towards a more balanced present and future.

ROOM #316

WORKSHOP: Self-care for educators, caregivers and change-makers

Aubrey Vora, Curiosapiens, United States

For those who dedicate their lives to making a positive impact on the world, self-care often falls to the bottom of a never-ending to-do list. When there is so much demanding our energy, prioritizing our own needs may feel foreign or even frivolous. However, just like athletes, astronauts or performers, our bodies and minds are our instruments, and they require proper care to ensure optimal performance- in our work and in our lives. This participatory workshop will weave together creative arts, playful prompts and tools from transformational coaching that support collaboration, deep reflection, and possibility. Together, we will take a look at the roadblocks and pitfalls of self-care, and explore ways to avoid burnout, manage stress, keep a balanced life and make space for joy. We will also share and gather resources that will support us while we continue to support others. In addition, we will also enjoy some self-care-in-action, with time for relaxation and pampering!

18.30-18.45

BREAK

18.45-19.45

PANEL

TRACY HALL

Creating new performances with the refugee crisis

Elena Boukouvala, Greece

Presenters: Ghadab Ahmed, *Deir Ez Zoar, Syria and Luxembourg,*

Ibrahim Alsayadi, *Deir Ez Zoar, Syria and Thessaloniki, Greece,*

Morteza Jafari, *film Director, Iran, Thessaloniki, Greece*

Shoaib Shaeik,
Mohamed Sulaiman Labat , *Artist from Western Sahara/Refugee in Algeria*

19.45-20.45

DANCE PERFORMANCE | TRACY HALL

Acts from the desert

Smaïl Kanouté (*performer - choreographer*)

Batiste Darsoulant (*musician*)

& Bruno Freyssinet (*director*)

Acts from the Desert is a return to the roots from Smaïl Kanouté that follows in the footsteps of his father: from Mali to the mediterranean sea.

I receive audio tapes in the mailbox. The voices of the different people I met in Mali during my two trips in 1999 and 2011. The testimony of an old man-memory who unrolls each name on the tree of my family. I think back to this text by Jean-Pierre Hamon who already invited me to travel in the desert. The periphery of Timbuktu. I see myself alone, lost, at sunset, where I decide to make this journey of initiation to find my origins. As a ritual that imposes itself, I have in a circle the elements that will reveal each step. A Malian saying says that dust holds the memory of ancestors. The sand runs between my fingers and connects me to them. I dance lost beings.

It is there that I decide to leave in the desert to reconcile myself. In the Dogon country, it is said that every living or deceased person has a star in the sky. If the voice of the old man revealed my tree, on the ground, in my turn, I draw this family constellation. Throughout the journey, I cross different states that will shape me and where I feel to intermingle so many stories. I pay tribute to my father, to those migrants who decide to leave their country to find a better future. The writer and philosopher Amadou Hampâté Bâ: "When an old man dies, it is a library that burns." I dream of going to Timbuktu, the city of all knowledge, where I think I find the secrets of my intimate country.

SUNDAY, APRIL 15

9.00-10.30

WORKSHOPS

TRACY HALL

The use of film and documents to liberate separated children seeking asylum from disempowering identities

Gillian Hughes, *Tavistock and Portman NHS Foundation Trust, UK*

Gillian works with separated children seeking asylum in the UK and in northern France. She has developed an approach to support emotional wellbeing, combining narrative methodologies (including the 'Tree of Life') with liberation psychology, which understands wellbeing in the context of power and oppression and the socio political structure in which relationships exist. Through these approaches, young people are able to explore their experiences of trauma, loss, and persecution in ways that help them to re-connect with positive identities and build communities of

support which transcend race and culture. She has used film and written documents to enable people to be the authors of their own stories and re-position them as powerful contributors to the lives of others.

This workshop aims to:

1. Introduce participants to the core principles of liberation psychology, and narrative methodologies which enable the development of positive identities rooted in people's cultural and social histories.
2. Illustrate how film and written accounts can be used to facilitate the re-positioning of young people to places of power, strength and community.
3. Describe specific projects, sharing film and documents that young people have created, and how these have been used to connect communities.
4. Invite participants into dialogue about how these practices might be relevant to their own work contexts. (If 90 minute slot) Participants will work together to design their own projects, and create posters to illustrate these, which will be shared.

TSIPOS HALL

Here we are

Smaïl Kanouté (*performer - choreographer*)

Batiste Darsoulant (*musician*)

& Bruno Freyssinet (*director*)

Here we are is an artistic project in progress that wishes to explore the relation between Europeans and the migrants. It wants to provoke an artistic and civic space for an alternative dialog based on sharing knowledge and creating common. Here We Are proposes to rebalance the stories raised by the so called "migrants crisis" with a framework that escapes from a pattern of goodwill versus intolerance.

Can we offer a new narrative about the period we are living? For PPLG 2018, Here we are proposes a micro experience that may inspire Europe as a whole.

Here we are workshop is a 90 minutes experience run by 3 performing artists with mixed origins and skills, co creating with 15 participants. It ends up to a site specific short performance made on the spot. The workshop combines the vocabulary of theatre, dance, music and visual arts. The process starts from a blank sheet and requires the collective intelligence and creativity of the group. The artists trio only bring an adaptive methodology that triggers the participants inspiration. The result is a one-shot performance that will invite the audience to participate and co write a moment that may feed a new narrative for Europe.

ROOM #312

WORKSHOP: Theatre of the oppressed and playback theatre: a ying-yang dialogue between two community theatre forms

Francesco Argenio Benaroio , *ANAMUH – Arts for Dialogue, Budapest (Hungary)*

Activity: Theatre of the Oppressed (TO) and Playback Theatre (PT) are both community theatre forms. Our social initiative, ANAMUH, mainly focuses on Theatre of the Oppressed, working in schools, communitarian centres and marginalized communities. In the past years, we started experimenting the dialogue between

Theatre of the Oppressed and Playback Theatre, in collaboration with the “Opening Round Central European School of Playback Theatre” in Budapest, Hungary and the “Masarykova University” in Brno, Czech Republic.

PT honors and serves the Teller, the feelings and the stories of the past and the present, that resonate within the community, in a given social context. TO creates the conditions to collectively research and act alternatives to issues for the Tellers and the community, in their present and future.

In Yin-Yang terms, TO feels more “Yang”, outside, action, critical thinking, reactive, and PT feels more “Yin”, inside, honoring the feelings, being there, listening, serving. Can these two languages create a whole and find a common point?

Without the intention to provide an answer, we invite the participants of this 90 minutes workshop to experiment and explore how TO and PT may creatively match, enrich and complement each other's practices, in order to honor and serve our communities, and to create the conditions for personal and social transformation. Methodology: the activity is proposed as a 90 minutes workshop. Together with the participants, we will creatively explore the dialogue between PT and TO practices, providing a space for exchange of thoughts and experiences.

ROOM #314

ColaboArthon - Inclusive Play - Developing Collective Awareness And Empathy (From Brainstorming To Art)

Sinisa Rudan, *ChaOS, Serbia*

Sasha Rudan, *ChaOS, Serbia, The Faculty of Mathematics and Natural Sciences, Norway*

Tamara Nikolic Maksic, *Faculty of Philosophy*

At this CoLaboArthon workshop the team of ReMaking Tesla will take participants on a creative trip of developing individual dreams over real-world challenges into collective call-for-action, embodied in collective performance activism. We will practice and develop collective creativity (including long creative leaps) and multidisciplinary through interplay of science and art, of cognitive and emotional - we will activate both hemispheres of the Collective Mind.

The topic and goal of this workshop is building trust, collective awareness and empathy, and understanding among refugees, migrants and locals. Participants will start with a cognitive deliberation and Nominal Group Brainstorming over the real-world problems, while fostering intercultural learning. Coaching with compassion will connect this phase with the individual dreaming. By our methodologies for gamification of collective creativity and by playing roles of stakeholders in the topic domain, participants will turn facts into emotional action plans - calls for action. These will be the materials for the final collective performance. We are addressing building new kinds of relationships out of the cultural and differences opinions.

CoLaboArthon is an ecosystem of methodologies and supportive IT tools for co-creation of performance; collective multidisciplinary exploration, learning, and ideas generation; dialogue on emotional level, and collective awareness. It is designed to support social innovation, to give voice to communities, to embody in play and performance their need for change and development. It develops multidisciplinary

and collective creativity. This rapid and highly energized form of creative performance (a hackathon) has been practiced internationally and constantly improved by our experts of group dynamics, performance, IT, social psychology, dialogical sciences and community development. Development of Online (IT) section of the ecosystem will further support cross-borders and asynchronous co-creation. Participants are going to learn/experience: building collective awareness and empathy, multidisciplinary work, approaching problems in an unexpected way, how in an ad-hoc formats to come from a problem to an engaging creative solution, turning facts into emotions

ROOM #316

Climb, climb up sunshine mountain

David Keir Wright, *Independent Drama Facilitator, Scotland/Denmark*

Playing together is a way of connecting with each other. In play we explore and enhance our communication skills. Playing, singing and working together with others in communities creates understanding and a feeling of communion. It is life with and toward others, a 'good human life' in the Aristotelian sense. Play is transformative learning.

By playing and singing together in this workshop and using autoethnographic performance techniques, the intention is to call to mind experiences and personal narratives through a variety of drama and theatre based tasks and exercises. The activity will present elements created and developed in a 'practice as research' project in Norway entitled 'The Role of the Voice – The Voices of the Role'. This project explored the integration of voice and vocal expression in drama practices for educational and therapeutic purposes.

After a physical and vocal warm up through games, structured play and voice exercises participants will be invited to create characters and tell stories evoked by realized form: pictures, texts and songs. Throughout the workshop we will play games, play singing games, play drama games with rules and play with no specific rules. Play without a purpose, just 'fooling around', will be part of the practice. Playing and singing out of role will be developed into playing and singing in role.

We will improvise and perform individually and collectively both in and out of role. Key words: Playing, connecting, communion, communication, integration, games, transformation, voice, role, narrative

10.30-11.00

COFFEE BREAK

11.00-12.30

WORKSHOPS

TRACY HALL

Developing across borders performs

Barbara Silverman, *Barbara Silverman Therapy*

The East Side Institute for Group and Community Building, United States

& Helen Abel, *West Coast Center for Life Performance Coaching*

The East Side Institute for Group and Community Building, United States

Activity: crossing borders

Methodology: social therapeutic

This workshop Developing Across Borders Performs! will introduce participants to DAB - an international weekly online group activity. Participants will learn the history of DAB and key concepts of social therapy methodology including: "being and becoming"; "building the group"; "yes and"; "radical acceptance" and "life as improvisational" that informs DAB. The workshop will have 3 Acts: Act 1- Panel Interview of long time border /crossers and community builders addressing the impact DAB has on their lives, Act 2 - Performance of DAB including the panel and volunteers from the audience, Act 3- Emergent dialogue inviting comments, thoughts and questions.

TSIPOS HALL

Connecting the dots

Uri Noy Meir, *TheAlbero/ImaginAction, Italy/Israel/Germany*

The aim of the workshop is to observe the "EU Refugee Crisis" using participatory theatre. Inspired by Brazilian artist Augusto Boal's Legislative Theatre, we explore the creation of performance with actors and non actor as base for the emergence of true democracy. The workshop presents an open question and together we search for solutions using our bodies and minds. We use theatre and play to recreate our democratic model from one of the representation and delegation of power to one of personal and community presence, empowerment and shared responsibility. This way we act to help the emergence of a truly democratic model by the people – for the people.

Global migration is an age old phenomena and dates back to the times of the "great journey" of the first human tribes and clans who "colonized" the earth. We have all been refugees at some point in our genealogical trees and genetic studies show us we all have "Global Roots". The questions are "Can we bridge and heal this historical wound?" "How can we meet these challenges as a global society and as citizens of the earth?" "What systemic shifts and modification need to be made to create peaceful, prosperous, fair global society?"

The workshop integrates tools from the Theatre of the Oppressed (in particular Legislative Theatre), Dragon Dreaming and Social Presencing Theatre.

ROOM #312

Creative writing workshop

Dimitris Tsilinikos, *Grece*

ROOM #314

Playback theatre - reducing alienation and celebrating diversity

Daniel Rozsa, *Teacher of the Opening Round Central-European School of Playback Theatre, Hungary*

The main goal of the workshop is giving a taste of applied Playback Theatre - a highly effective method reducing alienation. This improvisation-based community theatre is a world-wide known, progressive contemporary approach of self-expression and of

community building, reducing alienation and celebrating diversity through personal stories told and enacted in the community. With the participants we will discover this theatre form through playing and reflecting.

Methodology: Playback Theatre

ROOM #316

Film screening : Dreaming of life

Morteza Jafari, film Director, Iran, Thessaloniki, Greece

12.30-12.45

BREAK

12.45-14.00

PLEIADES | TRACY HALL

HXΩ (echo)

Play Back Theatre

The aim is to have a lively and vivid representation of the outcomes of the 3 days conference, representing creatively the beliefs, emotions, impressions and the reflections that will be used as a precious way of feedback. This will enforce the social dialogue between all the participants of the conference and the sense of coming together.

14.00-15.00

CLOSING PERFORMANCES

POSTER SESSION

Autism spectrum disorder (ASD) & play: the value of play in children's with ASD development and its symbolic role in the empowerment of their core deficits

Theano Christidou, Univeristy of Nicosia & Patras, Greece

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Autism Spectrum Disorder (ASD) is a pervasive developmental disorder that manifests itself with core deficits in socialization, communication and creative imagination. Children with ASD fail to understand the mental and emotional world of others, which discourages their desire for social interaction. Therefore, these children tend to avoid social play as they prefer to "sink" into their own world, in which the game is stereotyped and repetitive. The research, which is bibliographic, aims to highlight the importance of play in children with ASD as through the play, they are able to strengthen important and vital skills, in which they have core deficits. In particular, the research findings show that the involvement of children with ASD with interactive play contributes to a) providing evidence of those skills that children with ASD have difficult in, as well as promoting areas that requiring intervention and treatment, b) developing social and communication skills through social interaction and creating more complex forms of play (functional/symbolic/social), c) ensuring more direct communication with the environment, thus enhancing autonomy and eventually cultivating feelings of success and self-realization, d) enhancing self-expression through playful interaction, such as releasing stressful feelings that they may experience. In conclusion, the

interactive game has multifaceted extensions (therapeutical/social/pedagogical), because it can not only be used as a diagnostic or intervention tool, but as well as a factor in reducing stiff behaviors as the children with ASD learn to engage in a truly effective social communication, in which they are “moving” beyond the stereotypical limits of themselves.

The Diversity Dolls Project: Building Bridges Among Different People

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Introduction: In recent years, it has been widely acknowledged that diversity makes a positive contribution to communities as it includes openness to differences among people, cultures and perspectives. Diversity can be broadly divided in two main types: surface-level diversity (e.g. differences in gender, race/ethnicity, sexual orientation, age or disability) and deep-level diversity (e.g. differences in values, skills and personality). Regardless of its type, diversity is key to creating equitable, sustainable and inclusive social environments and as such, should be a core concept in our postmodern communities.

Aims and Methodology: The Diversity Dolls Project has been developed to raise awareness and understanding, particularly among school professionals (teachers and other educators, social workers, etc.) and students about the importance of diversity in community development practice. In order to achieve its purpose, the project uses novel creative approaches, such as the ‘diversity dolls’ method for learning and teaching issues of diversity based on the pedagogical value of dolls.

Activities and Outcomes: Participants have the opportunity to critically discuss issues of diversity in their communities and look for similarities and differences. In small groups, participants are also asked to create stories based on the dolls’ personal characteristics, share them with others and reflect on them. Using the creative techniques of short story writing and story dramatization, the project encourages participants to promote diversity awareness and unlock a more sustainable and resilient future for their communities.

Key words: diversity, ‘diversity dolls’ method, students, school professionals, social workers, community.

The ‘diversity dolls’ method is a powerful creative multi-approach that uses hand crafted dolls as a basic means for helping participants acquire knowledge about complex subjects like human diversity. In the project, the term ‘diversity dolls’ is exclusively used to describe three dimensional cloth dolls that may represent people from diverse backgrounds including ethnicity/race, sexual orientation, gender, disability (mental or physical disability), religion, age and socio-economic status. Diversity dolls have been made to look like real ‘character’ figures and can represent individuals of all ages.

Improvisation comedy among persons with/without disabilities

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Many teachers in the field of special education have the tendency to try to improve the abilities and the skills of children with disabilities directly, seeming to view children with

disabilities as a “deficit existence”. However, this view risks to decrease creativity of children with disabilities, as Vygotsky pointed out. As a result, they might not develop fully. Improvisation comedy helps to transform this view. Improvisation comedy does not need an excellent or well-controlled expression of each of the participants. Rather, the combination of expression of each of the participants is the important factor for a good performance. Through this approach children with disabilities are not forced to change. They just need to express themselves as they are.

The aim of this research is to investigate the possibility of improvisation comedy among children with/without disabilities from the perspective of developmental psychology. About fifteen persons participated in the improvisation original comedy. The members were various people; preschool children, school children, adolescents and elderly people with/without disabilities. Two professional actors also participated in this activity in order to facilitate improvisation. The activities were conducted four times. The final session was held as a public presentation. At the final session, about 40 members of audience also participated. The sessions were recorded by video camera and analyzed.

As a result, interesting findings were discovered. Improvisation comedy changed the meaning of the behavior children with disabilities showed. Deficit behavior turned into an interesting expression through improvisation sessions. Improvisation comedy suggests a new perspective of special education. In the poster presentation, the episode will be explained in detail.

INSTALLATIONS

Learning/teaching human rights through art

Maria Letsiou, School of Early Childhood Education, Faculty of Education, Aristotle University of Thessaloniki, Greece

School events offer powerful learning opportunities and inject memorable moments into the school curriculum. Such events may include performances, exhibitions, and other special projects. Human Rights Day is an important day to highlight through a school event experience. In December 2017, such an event was organized to engage students in discussions about Human Rights Day. The event included an art intervention with a video in which teddy bears speak about the human rights declaration. A photograph from a refugee camp is also displayed along with students’ artefacts and a corkboard with messages that members of the school community have attached to it. The school event raises two questions about the notion of participation in education, and these will be discussed in my presentation. First, how can a school event be viewed as a participatory art work in which the public and the school community contribute to the meaning that is produced by the art work? The second question addresses the specific conditions that are required so that mutual contributions from teachers and students make learning happen. I will discuss the issue of inclusion in teaching students about creative practices on social media and particular video practices on Instagram. Producing an Instagram video as an informal learning and playful activity is transformed into a meaningful pedagogical tool that promotes the development of a democratic population.

Keywords: Art education, participation, play, social media

The proposal includes an art intervention in the conference venue with a video projection.

Dead reckoning 2017

Bern O'Donoghue, United Kingdom

Dead Reckoning 2017 is a large circular installation visualising data collected by the Missing Migrants Project, an organisation which track deaths of migrants and refugees gone missing in the Mediterranean Sea. The piece is constructed of thousands of tiny hand marbled origami boats made in private vigil by the artist, followed by participatory installation of concentric circles in public spaces, with O'Donoghue taking the role of artist, educator and facilitator as she performs. Each boat represents someone recorded as having lost their lives attempting to reach Europe by sea in 2017 and as such is marked "son" "daughter" "neighbour" or "friend" in one of the 28 languages of the EU. The fusing of private vigil and public performance combines ritual and repetitive action, providing a safe space for discussion on all aspects of displacement and migration, including myths and fears. Participants are encouraged to bear witness to the loss of life behind the statistics through the making and placing of the boats. This physical act, rooted a playful childhood paper game, romotes a strong emotional connection with the fragility of those human beings lost at sea, thereby bridging the gap between "us "and "them, creating a space to discuss imagining a community built across many borders, be they physical, cultural or social.

'Sand & vision' a photographic exhibition by young Saharawi refugees in partnership with Olive Branch Arts

Emma Brown, Becky Finlay Hall

Olive Branch Arts, United Kingdom

In October 2017 Olive Branch Arts Creative Director Becky Hall and Associate Artist Emma Brown returned to the Saharawi Refugee Camps in SW Algeria to run Olive Branch Arts' first participatory photography training programme 'Sand & Vision'.

Over 10 days the intensive training built visual literacy and compositional skills, covered photo stories and grew to photographing abstract ideas, feelings and values, such as 'how do you photograph freedom'. Working with a small group of refugees we are bringing their stories back to the UK and Europe to enable them to be seen and heard by a new audience.

By offering participants a safe place to come together and learn new skills we aim to develop confidence in young refugees to enable them to visually document their own stories thereby reducing isolation of a remote refugee community through the sharing of photography.

The focus of our projects is to take the young people out of their everyday lives & offer some respite from an extremely difficult & challenging living environment. Our engagement shows them the outside world is interested and aware of their story and gives them a creative outlet to process their political and social experience. The Saharawi strongly believe in the power of art & culture as a means of bringing their

plight to an international audience, our projects endeavour to arm them with the tools and skills they need to do this.