“Perform to Reform”

ROUTES

Connecting the performing arts with LGBT+ issues
Toolkit for Youth Workers & Artists
Perform2Reform was funded by the Erasmus+ Programme of the European Union. This publication has been produced with the financial support of the Erasmus+ Programme of the European Union. The contents of this publication are the sole responsibility of the consortium partners and can in no way be taken to reflect the views of the European Commission.

European Erasmus+ project “Perform to Reform”
Project Reference: 2017-3-NL02-KA205-001922
1.1. Objective

The Perform to Reform project (previously known as Alexander project) is a collaboration between five organisations dealing with human rights, LGBT+, youth and the arts. Our aim is to develop new strategies in opening up discussion on sexual diversity. These new strategies are based on the so-called ‘soft skill’ principle: using mainly theatre, visual arts and storytelling. Theatre and creative methods will be used as a means for conveying our messages. The outcomes of the project will be available through our communication channels, websites and newsletters.

This project aims to overcome the assumptions and prejudices that exist in diverse communities against LGBT+ people. It focuses on sexual diversity in specific, but it is embedded in a broader conception of diversity, including cultural and gender diversity as well. The developed methods should be of significant use and value for countries that face homophobic tendencies. However, also countries with a broader and more deep-rooted acceptance towards LGBT+ will also benefit from this project, since it will use creative tools like storytelling, visual arts and theatre for conveying the core of the project. The added value of this project is that we explore the possibilities of sustainable processes instead of isolated incidents: often discussions on LGBT+ and diversity related issues in educational environments stand alone i.e. 1 or 2 hours are reserved to address these topics, leaving no time for a more thorough approach. With this project we want to develop more sustainable trajectories towards opening up the minds of young people. We consider the embedding of soft skills in general as a focal point in the project.

Conveying a message on sexual diversity only by mentioning it is not enough, you need to develop other skills such as empathy, relational communication and skills.
1.2. Partners

- Stichting art.1 (Foundation art.1) - The Netherlands
  More info: www.stichtingart1.nl

- ACCEPT – LGBTΙ Cyprus - Cyprus
  More info: www.acceptcy.org

- LEGEBITRA - Slovenia
  More info: www.legebitra.si

- LGBTI Support Centre (Helsinki Committee for Human Rights of the Republic of Macedonia) - North Macedonia
  More info: www.lgbti.mk

- UNESCO Youth Club of Thessaloniki - Greece
  More info: http://www.unescoyouth.gr

Associative partners

- The Embassy of the Kingdom of the Netherlands in Cyprus supported the Workshop.
- The Youth Board of Cyprus who is the responsible National Agency for the Youth field and the non-formal learning part of the European Program “Erasmus+” has supported the cinematic adaptation of the performances “Routes” under the “Youth Initiatives” Project funds.
2. “Perform to Reform - ROUTES”

2.1.Description and main idea

The main idea was to bring together our shared knowledge and experience, as organizations and individuals, in order to equip youth workers and artists with alternative tools with which to foster inclusion and acceptance among youth, and to explore different ways to create awareness on LGBT+ issues in Cyprus and across Europe. The professional and creative team worked closely with the Accept LGBTI Cyprus in order to produce a methodology and an outcome that is current, relevant and cutting-edge for the community in Cyprus and across Europe, following the "Nothing about Us without Us!" principle.

The project’s aim was mostly the realization of the possibilities of connecting the performing arts with LGBT+ issues, by offering the chance to the participants, to acquire new skills, enrich their knowledge on the subject, and to develop new performing arts and soft skill methodologies to address gender and sexual identity topics. Furthermore, the performance intended to reach audiences that had never got involved in the past with LGBT+ activities, and this means that awareness through the project would be spread outside the "usual suspects" circle. Moreover, the creation of a user-friendly toolkit for youth workers and artists could give an alternative methodology to approach diversity issues.

As both the LGBT+ community activism and theatre for social change are both young fields on the island, it was our main to create a solid basis, a good practice for new activists to be active around LGBT+ and other human rights issues.
2.2. Methodology

The Methodology used for the theatre work carried out belongs in the general context of Theatre for Social Change and Theatre in Communities, where Theatre is perceived as an intervention in society, as a tool for social change. Moreover, the methodology is based on collaboration and group-based creative processes, validating the voices, views and experiences of those involved, many of whom are parts of the LGBT+ community, and all are parts of society at large.

It's based on grasping the singular power of theatre to mobilize a given community to make a difference in how they carry out day-to-day activities, how empathy and compassion play a bigger role in decision-making, and individuals take the responsibility for their role as part of a whole, not awaiting for 'rulers' to dictate social good. Moreover, the use of theatre facilitates community members to engage actively with the arts as a crucial part of growth and social engagement, in order to bring social change through creativity and the use of the imagination, in themselves and in others.

Theatre for Social Change

Theatre of the Oppressed belongs to the general context of Theatre for Social Change and Theatre in Communities (and more recently, Participatory Theatre), where Theatre is perceived as an intervention in society, as a tool for social change, with the active participation of professionals and non-professionals in the creative process. It's based on grasping the singular power of theatre to mobilize a given community to make a difference in its own life, through the mobilization of such mechanisms as the imagination and creativity. The aim of Theatre for Social Change is to create inclusive creative environments, where individuals will understand the importance of empowering community members to engage with theatrical activity in order to bring social change.

This intersects with the use of theatre as part of the social and political realm, dealing with aspects of identity, empathy, social justice, transitional justice and trauma/healing, and others.
The Theatre of the Oppressed (ToP) / Augusto Boal

The inspirational force of the Theatre of the Oppressed, Augusto Boal (1931-2009), was a Brazilian theatre practitioner, politician, and community worker. His most daring proposition, other than taking theatre from the theatre building to the people, was to term the new type of spectator that comes out of the ToP process a “spect-Actor”, a new type of audience who is not passive but participates actively in the process by going on the stage.

Theater of the Oppressed uses different tools and form, among them:

- **Image Theatre**: Uses frozen images and poses, and the bodies of the actors and spect-Actors, to capture a moment in time dramatizing an oppressive situation. The image then becomes a source of critical reflection.

- **Forum Theatre**: A short play or scene that dramatizes a situation of oppression. The performance is shown once, and after the second time, the spectators become the spect-Actors, and can now intervene to change the outcome of the scene. The theater performance thus becomes rehearsal for real-world action.

- **Legislative Theater**: Transforms successful interventions into possibilities for policy changes, through making a link with governments.

- **Invisible Theatre**: A performance or action, performed in a public space. The objective is to unsettle passive social relations and spark critical dialogue among the spect-Actors, who never learn that they are part of a play.

The benefits of using ToP as a tool for non formal education:

- Through exploring the social fabric, one gains more knowledge and develops new skills regarding discrimination, prejudice, stereotypes recognition.

- Creates empathy with the position of the oppressed, and her/his personal, social and professional developments, but also creates an awareness of the spect-Actors’ of the possibilities of action and reaction in the social context.

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Promotes an anti-discrimination, inclusive speech and approach on every level, particularly on the basis of the identity of marginalized social groups, as the only acceptable way for resolving conflict.

- Developing skills on creating stories, theatre plays, workshops, and campaigns for promoting tolerance, politically sensitive and no hate speech and action, through working with the imagination and creativity.

- Encouraging young people’s active participation in society, and especially empowering youth to take an active role in their communities in fighting discrimination.

- Raising awareness of the key competences and developing different methods, through the use of the imagination and creative, out-of-the-box processes.

2.3. Implementation

The workshop hosted individuals from Cyprus (Greek-Cypriots, Turkish-Cypriots, and migrants) and internationals. It included exercises which aimed (at first level) to make the body performative and open the imagination to storytelling, and on a second level, to compose stories related to the theme of the LGBT+ experience that are relatable.

The workshop consisted of a series of different methodological approaches, using a variety of tools from theatre, non-formal education, creative writing, dramaturgy, and directing. The aim was to create a safe space for creativity and sharing of experiences and opinions where discrimination, hate speech, and stereotyping would not be tolerated.

Exercises included Stream of Consciousness writing and Collaborative Dramaturgy, Image Theatre (from Theatre of the Oppressed), and Storytelling.
OPEN CALL

Perform to Reform
THEATRE WORKSHOP

Date: 20 January, 2019 | Duration: 9:00 a.m. - 5:00 p.m. | Venue: Dancehouse Lefkosa
Working language: English | Deadline for submitting applications: 20 December, 2018

The Workshop:

Accept LGBTI Cyprus organizes a full-day Workshop at the Dancehouse in Nicosia that will be held on Sunday 20th January, 2019, under the frame of the “Perform to Re-form” (P2R) project. Youth workers, educators, university students, artists, actors and activists are invited to take part in an inclusive creative environment and create a devised script related to LGBT+ issues. Dr. Elaida Evangeliou (Dramaturge) and Maria Vassilikou (Theatre Director) will lead the workshop and collaborate to create a live performance/interaction based on the result.

The workshop will use tools from “Theatre of the Oppressed” methodology. “Theatre of the Oppressed” belongs to a “Theatre for Social Change” and “Theatre in Communities”, where theatre is perceived as an intervention in society, as a tool for social change.

It’s based on grasping the singular power of theatre to mobilise individuals in a community to make a difference in their lives.

The aim of “Theatre for Social change” is understanding the importance of facilitating community members to engage with theatrical activity in order to bring social change.

The Project:

The “Perform to Reform” (P2R) project is an initiative by Stichting art:1 (Netherlands-based NGO) and is a collaboration between five organisations dealing with human rights, LGBT+ issues, youth and arts: Stichting art:1 (Netherlands), Accept LGBTI (Cyprus), Legaletta (Slovenia), Hellenic Committee for Human Rights (Macedonia) and Omilos UNESCO Neon Thessalonikis (Greece).

These NGOs bring together their shared knowledge and experience in order to equip youth workers with alternative tools with which to foster inclusion and acceptance among a younger demographic.

The P2R project seeks to develop new performing arts and soft skill methodologies to address sexual diversity topics and to create powerful and adaptable techniques for youth workers and educators.

Who are we looking for:

1. Youth workers, educators (teachers of formal and non-formal education), university students, artists, actors and activists;
2. 45 Cypriots and 8 international participants;
3. Full availability for the duration of the workshop.

Please note: Lunch, coffee-breaks and travel expenses will be covered.

Application must be submitted online. Please click on the following link:

https://docs.google.com/forms/d/e/1FAlpQlSed_5A4B8LLiU342QHISdWo1dmDU21zA3M2FvDI?usp=sharing

The “Perform to Reform” project is funded under the Erasmus+ Key Action 2:

Erasmus+

Supported by:

Embassy of the Kingdom of the Netherlands
Perform to Reform
THEATRE WORKSHOP

Date: 20 January, 2019
Duration: 09:00 - 17:00
The Venue: Dancehouse Lefkosia

The Program

09:00-09:30  Registration - Welcome coffee
09:30-10:00  Introduction
10:00-10:30  Warm-up, team-building
10:30-11:30  Image theatre/Tableau vivante
11:30-11:45  Coffee break
11:45-12:30  Stream of consciousness writing and collaborative dramaturgy
12:30-13:15  Lunch break
13:15-13:30  Energizer
13:30-15:00  Improvisations
15:00-15:15  Coffee break
15:15-16:30  Story-telling exercise
16:30-17:00  Relax, de brief and goodbye

The “Perform to Reform” project is funded under the Erasmus+ Key Action 2.

Erasmus+

Embassy of the Kingdom of the Netherlands

Supported by:
**PART 1 - Warm-up, team-building**

- **Name Game** - Introduction of the participants to each other through a Name Game (“Tell us something that’s not on your CV”). The aim of the exercise is to unlock the individual participants, and to make them value skills and competences they have outside their ‘formal’ ones. It also breaks the ice.

- **Lead with different body parts** - The group has to walk in the space as they normally would. Next, they have to imagine that there is a string attached to their nose, pulling it slightly forward. After a minute or so, they have to walk normally again. Then, the facilitator calls different parts of the body, always returning to normal walking in-between (examples of parts of the body to call out: chin; forehead; toes; knees; chest; stomach; pelvis; arms). The aim is to create a movement in the body and to make the participants comfortable with each other.

- **Number / body part** - The facilitator asks participants to walk in the space casually, and s/he calls a number, e.g. 5 and a body part, e.g. arms. The challenge is for 5 random arms to come together and join. This requires coordination and speed. The process repeats itself. With this game physical movement is at the epicenter, but also stresses the readiness factors, and allows the participants to relax further and to enjoy the challenge of the game.

- **Join the Dots** - The instructor asks the participants to join two far-away parts of the room to each other, through a human chain, without speaking. This is repeated several times, with the points being further and further from each other. This exercise also allows the participants to relax even further and to enjoy the challenge of the game.
A tableau is a kind of acting snapshot. It creates a scene with body language, facial expressions and perhaps a few well-placed props. The participants freeze or hold the same pose as the characters they play from the photograph.

- Beginning, middle and end -

The group is divided into smaller groups of 5 people each. The facilitator brings some books with general images and each group receives one book and has to choose one image. Their task is to examine the image and try to imagine the story behind it. Then they have to perform three frozen images, Beginning, Middle and End. The middle image is the given image they have as a motive from the book, they have to discuss amongst themselves what comes before and what after in the story of that middle image.

- Create your own tableau vivante -

Each group (keep the same groups) has to discuss between them and agree on a subject they want their image to be inspired by, after choosing a subject they have to create a frozen image. The most important part is that they had to do this without talking. In that way participants truly understand the meaning of a concept or idea in order to communicate it while using physical poses, gestures, and facial expression rather than words.

- Tableau vivante - Discussion in the groups.

Each group (keep the same groups) will share between them some stories/experiences related to LGBT+ issues and create an image attached to one of those stories.
PART 3 - Stream of consciousness and collaborative dramaturgy

The exercise consists mostly of free writing with the aim to generate a monologue of a character, so that it starts to formulate the voices of characters.

Give participants two options for their monologue:

- Option 1 - Choose one character from the story which was just generated from the tableau vivante and write a monologue with his/hers/their thoughts.

- Option 2 - Write a monologue of your thoughts (based on your own experiences), something from your own life.

In order to create more coherence in the stories, and also to enforce the idea of communal ownership of the stories, once the first draft of the monologues are finished, all the monologues are placed in the middle of the room and all participants are asked to take someone else's monologue. The participants are encouraged to make changes to the monologue, in terms of language, elements of the story, ending, etc. Once the edited stories are finished, the participants and facilitators reflect on the experience.

PART 4 - Energizers

The objective of the energizers is to activate the group, to increase the energy, creativity and motivation before the session continues.

- Hi-Ha-Ho - The group is in a circle and one player begins with the play. There are three different words in connection with three different movements. First player pronounces HI and with joined palms waves from the top of the head down – as he has a sword in his hands, like he wants someone to cut in half. A person who is halved pronounces HA and raises his palms from down to up.

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Two persons beside pronounced HO and then sweep also with connected hands to the stomach of the "HA" person, also like they cut him with the sword. Afterwards that "HA" person continues to play with pronouncing HI, and "cutting" somebody else in the circle.

- Apple/Banana/Oranges

The group is in a circle, each person turns to the right and puts their hands on the shoulders of the person in front of them. When the facilitator says the fruit apple the whole group together needs to make one jump to the front. When the facilitator says banana, the group needs to jump backwards and finally when the facilitator says orange every person in the circle needs to make a 180° turn. Then the facilitator can call the fruits in whatever order s/he wants, for example orange, apple, banana, banana etc.

PART 5 - Improvisation

Improvisation is the form of theatre in which most or all of what is performed is unplanned or unscripted: created spontaneously by the performers. It is based on the notions, characters and conditions.

In the following exercise the group is again divided into smaller groups. Each group has to pick up 1 piece of paper from 3 boxes. Each box has a different ingredient inside, which will assist the participants to start creating a story combining these 3 information.

Three boxes, one story:

- 1 box with notions/concepts (ex. crisis, revelation, joy, surprise, freedom, independence, honesty, confession etc.)
- 1 box with characters (ex. friends, couples/partners, family, doctor-patients, strangers, teachers-students, classmates etc.)
- 1 box with situations/conditions (ex. from two to five, from reality to fantasy, from one to two, from personal to public etc.)
Step 1: In the beginning each group has to perform their scene in front of the rest of the group.

Step 2: Each person in a smaller group has to rewrite the story they already performed, but this time it has to be in their own perspective narrating the story. At the end they have to present all the different narrations.

For the "Perform to Reform Theatre Workshop" the location of these scenes have been taking place in a car.

PART 6 - Storytelling

The exercise aims to generate a series of stories, as true as possible, reflecting real-life stories from the LGBT+ experience, or as witnesses of stories around these issues.

Step 1: The participants are asked to write a story, with beginning-middle-end, making clear who the characters are, and incorporating a surprise/unexpected event. The exercise is to be carried out individually. Stories can be taken from personal experiences, from stories they had witnessed, heard or read about.

Step 2: In order for the stories to develop further, participants are asked to go into groups, each person reading their story and the rest of the team offers feedback. This feedback aims to make the story more 'complete', more realistic, therefore feedback is encouraged to be regarding the narration of the story, characters or development.
PART 7 - Relax, debrief and goodbye

- **Relaxation**
  - Lie on your back. Close your eyes and make your mind a blank slate. Chase all thoughts away, concentrating only on relaxing your body.
  - Listen to the rhythm of your heartbeat as, one at a time, you relax every part of your body - from your toes, to your legs and arms, and up to your head. Feel your body melt into the floor. Remain in this relaxed position for a few moments.

- **Debriefing**
  - The final stage is debriefing, which is probably the most important aspect of a workshop. It gives participants a chance to reflect on their experience, to process their learning and to think about how they will apply it in real life situations.
  - Some of the questions that could be used in the debriefing:
    - How was the experience?
    - Did it meet your expectations?
    - What do you feel you gained?

- **Closing exercise**
  - Pass the Pulse
  - The group stands in a circle. They all hold hands and have their eyes closed. The facilitator begins a pulse by lightly squeezing the hand of one of the people standing next to him/her. Once that person feels the pulse, s/he squeezes the hand of the next person, and so on, until the pulse returns back to the facilitator. This happens silently.
More games/exercises that can be used in a theatre workshop

Warm up games:

**Game 1: “ABC Name Game”**

This is a simple game—introduce yourself in your “loud voice,” then add something you like that starts with the same letter of your first name. For example:

“My name is Kerry, and I like koalas!”

Then the person next to you introduces themselves and what they like, and then re-introduces you.

“MY NAME IS Sarah, AND I like soccer… AND THIS IS Kerry, AND SHE likes koalas.”

**Game 2: Who’s leading?**

Start in a Drama circle. Explain the game and model to them that one of them will be moving/gesturing and the group will be ‘mirroring’ their action. Send one student out of the space, to be the detective, and then assign a secret leader. With the leader leading the circle, and the group mirroring, call the detective back to stand in the center of the circle and try to identify the leader.

**Game 3: Walk in Space**

Walk with a neutral body, as a group, filling the entire rehearsal space. Must be aware of others so as not to crash into each other, and be aware of the space and fill any gaps you see. Focus on walking upright, breathing, and keeping your eyes up and alert.

**Game 4: The triangle game**

Secretly choose 2 people from the group and always try to create a triangle with them while walking in space. The group always needs to be on the move.
Game 5: Numbers to people

Give numbers to people, everyone is walking when I call a number that person has to start falling, everyone else must make sure that the person is picked up.

Call more than 1 number as the game progresses.

Game 6: One-Sentence-Stories

The group sits in a circle. Give the group a title of a story. The group needs to generate a story by using only one sentence each participant. One person starts with a sentence, then the next person adds to that sentence with another sentence and so on.

Example: Title of the story: "Lost in the Basement"
Person A: "Last night I heard a weird sound in my basement."
Person B: "I thought it was a rat and started panicking."
Person C, person D and so on continue the story by adding new sentences. Focus on keeping the story going on and maintaining the integrity of the story.

* One-Word-Stories - Use the same practice but the participants should use only one word instead of a sentence.

Cool Down Exercises

Count from 1 to 20

Group in a circle. One person starts by saying "one", then another person will continue by saying "two" and so on. In case any two people say a number the same time the group must start again from "one".

One sentence "Memories of today"
Each participant needs to formulate one sentence, describing the memory of his/her day in the workshop.
2.3.3. Dramaturgy

Given the condition that the action of the stories would take place in a car, and that the actor would be the driver, the dramaturge carried out the following process:

● Took all the individual monologues or narratives developed during the workshop, and grouped them in thematic groups, e.g. family stereotypes, children, oppression, dating;

● Extracted from the stories the main characters that could carry and tell a story, created the world of the character (who s/he was, character, family, socio-economic situation, emotional world, etc);

● Extracted from the narratives of the workshop or created environments that related to every-day stories, conditions that could happen to anyone, and inside these stories inserted the character, as the one telling the story/ies;

● Generated a dialogue from this story, of the protagonist-character, with the telephone-actor, the person at the receiving end of the story. Created conditions around the telephone call (why was it made, how are the narratives inserted naturally, how does it end, etc);

● Placed the story in the condition of the car, adding elements that had to do with including the audience, but primarily making them feel safe and not exposed in a foreign environment. This meant culturally-relevant references (including writing most monologues in the spoken Cypriot Greek language), places and social references.

The duration of the scenes was also adjusted, based on the expected time of each car-ride, not being too long or too short, aiming to tell a complete story in the time when the audiences were in the car.

This produced 6 stories, 2 in English and 4 in the spoken Cypriot Greek language.

The Dramaturge was present in initial readings, and Director and Dramaturge were in touch for edits and changes that happened along the way, including the re-writing of parts of scenes, to fit with a directorial condition that was deemed important.
2.3.3. Performance "ROUTES"

"Routes" is an immersive theatre performance which was created and developed under the methodology of devised theatre. Devised theatre is based on a collaborative creation process through improvising work. The whole performance was gradually emerging from the workshops (see 2.3.1) 'til the performance. The stages of development include the workshop, the dramaturgy process and the rehearsals with the actors. As already mentioned, "Routes" is an immersive theatre experience: A theatre experience where the audience enters a 'real' life situation/space, and is part (in a variety of ways) of what happens in and outside the space. Audience, performers, and objects (set design) create a sense of synchronous presence, which embraces the action and makes it organic. The audience is guided or enticed by the theatrical environment in various overt or covert ways, to interact with what is happening, to various degrees and for a variety of purposes. The minimum amount of interaction is being a witness to what is going on.

Creating this as an immersive performance was a primary need of the director's vision. The performance could not exist without the element of a live audience. Putting this dialogue on a stage with a live audience observing it, wouldn't work the same way. The director wanted to make this experience as more natural as it could feel, becoming part of a journey that you as an audience member don't know where this journey will take you and how it will make you feel. The main objective of the director was to make the audience feel like they found themselves somewhere they shouldn't have been, interfering in a moment of privacy. Only then, they could actually listen to what has been really said.

The director grouped two stories per car ride, and worked with the actors and creative team to place them in the city of Nicosia in an organic way. The audience members...
walked into the world of the actors, and became listeners of the phone conversation of the actor-driver, in a distanced, yet ‘permitted’ way.

The performances were also filmed in order to reach a larger audience. Audience members were asked to sign a disclaimer, and a release form for filming, and use of the footage.

The cinematic adaptation of ‘Routes’ was translated into Greek or English and subtitles were added accordingly. It was screened during the Cyprus Pride.
3. What is LGBT?

In recent years it has become common to use the string of letters 'LGBT' to include all individuals and communities who identify as lesbian, gay, bisexual or transgender, or who are questioning their sexual orientation and/or gender identity.

Here is some information about each of the terms within LGBT:

- **Lesbian:** A woman who is emotionally, romantically and sexually attracted to other women.

- **Gay:** A man or woman who is emotionally, romantically and sexually attracted to the same gender; some use the term mainly to identify gay men. The word gay is preferred over the word homosexual, which has clinical overtones that some people find offensive.

- **Bisexual:** A man or woman who is emotionally, romantically and sexually attracted to both genders.

- **Transgender:** An umbrella term used to describe people whose gender identity, differs from gender they were assigned at birth.

Gender-nonconforming people are people whose gender expression, the outward communication of gender through behavior or appearance, differs from expectations associated with the gender assigned to them at birth.

Everyone has both a sexual orientation and a gender identity. Gender identity is different from sexual orientation. Transgender people also identify as heterosexual, lesbian, gay, bisexual or questioning.

(Source: http://www.lambdalegal.org/know-your-rights/basic-facts-about-being-lgbtq)

Sometimes, you see QQI added in the definition:

- **Queer:**
  1) An umbrella term sometimes used by LGBT+ people to refer to the entire LGBT+ community.
  2) An alternative that some people use to "queer" the prefix to remove | Rights | To look 2 3
Idea of the labels and categories such as lesbian, gay, bisexual, etc. Similar to the concept of genderqueer. It is important to note that the word queer is an in-group term, and a word that can be considered offensive to some people, depending on their generation, geographic location, and relationship with the word.

- Questioning: For some, the process of exploring and discovering one's sexual orientation, gender identity, or gender expression.
- Intersex: A person whose sexual anatomy or chromosomes do not fit with the socially constructed definitions of "female" and "male." For example: people born with both "female" and "male" anatomy (penis, testicles, vagina, ovaries, uterus, etc); people born with XXY.

In this toolkit we are mainly using the abbreviation LGBT, first of all because that is the abbreviation most commonly known, certainly amongst groups that are not involved in LGBT issues on a daily base. In that sense, we consider using this commonly known abbreviation as the clearest way to communicate, also with target groups outside the LGBT community. In that aspect we are certainly more mainstream than norm critical (see below for a further explanation of mainstream vs norm critical), but we consider that it is important for the impact of the toolkit. Besides this, the toolkit mainly focuses on the growth of acceptance of the biggest groups represented in the LGBT community, lesbians, gays and bisexuals. However, we would like to make clear that for us the acceptance of everybody is important, and we are aware of the sensitivities of using a specific terminology. So, by using the term LGBT we do not imply to exclude anybody, but everybody who feels connected to the subjects we are addressing in the work we are doing and the ground we are covering.

(Source: https://internationalspectrum.umich.edu/life/definitions)

(Source: https://perform2reform.org/what/is-lgbt/)
Bibliography


5. Team Members – Creative and Technical Team

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