

Accept LGBTI - Cyprus





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1. The project Perform to Reform

1.1. Objective

The Perfotro Rheforp moj (epocrteviko nuos vlanys Alexanp dreorjė sat) collabobreat twiefoeinno er gan i sdaetailoùvnin stoghum arni ghLtGsB,Ti+s su e s, y o u at mhod haer tOsu. na i im stood e v e nhoe yosv t ratie nog pioe nsiu podoj s c u so sa i o n s e x udailv e rTshie tsnyve. ws t r a tae rglobiaessoe orlt hose o - c a' Islosefkottip Irli 'n c i p I e : us i mnagint lhye a vtirse ay a basastory tTehle laiatmroope.re a nheitvhe ovvoilstel us eads a me a nfsocron ve quinnegs sagTenseo. ut coomfets per o jweidbte available through o u r communication channels, Thipsrojaeicmttsooverctolmaessumptain qolm sejutlheetexsiismoti verse communia qui i eLna Gs Bt Tp+e o pll feo cuos nesse xudai lve ir ossipte ycb faititcs, embed dienadoro a od oenro e po tfdiiovne risnictlyuc, duil ntagun ropaeln ddeirver sity a swelTlh. ed e velompe et dolos do so uble od fsigni of siec na odnat l fu oecro untries thaf ta cheo moph beinden Hooi wees v.ae Irspooun twrii tae Hosro a ad ne othore deep-rao oo dree politta on wcaele GiBs Tw+ial II sboe n effriottmh pins o j seicntic, twei II us ere a troi od leissk teory tveils lauira malga, tol he aftocroen ve tylin oen og roeft he project.

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1.2. Partners

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ACCEPT - LGBT CypVrourse w-iwnvCyapcrcuesptcy.org

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UNESCO Youth Club offreTehrAnnesseanlitonhnpliok/i/www.unescoyo

<u>Associati</u>ve partners

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"Eras mhuas support to ceidne meadtaipct as ft ih que nerformances
''Routes'' under the ''Youth Initiatives''

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

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Theatre for Social Change

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2.3. Implementation

2 . 13 "Perform to Reform Theatre Workshop"

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Exerciins cels uS dterole oa fiConsciouwsrnietasinsmolOgo II ab oDmaatmia vteurgy, Image Theatre (from Theatre of the Oppressed)

Workshop's Open Call:



Accept LGBTI Cyprus organises 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 activists are invited to take part in an inclusive creative environment and create a devise script related to LGBT+ issues. Dr. Ellada Evangelou (Dramaturge) and Maria Varnakkidou (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 'o 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), Legebitra (Slovenia), Helsinki 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:

 $(https://docs.google.com/forms/d/e/1FAlpQLSedi_5A4BHJLIJ342QOH5sdVo1dmDUZ1zA5MZRYQS7BC9y99g/viewform?vc=0\&c=0\&w=1). \\$

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



Embassy of the Kingdom of the Netherlands

Supported by:

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, debrief and goodbye

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



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.

PART 2 - Image theatre/tableau vivante

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PART 3 - Stream of consciousness and colla

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Give participants two options for their monol

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- **Opti@n** Writaemonoloogfuyeoutrhoug(hbtassoendyouorwn experiences), something from your own life

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PART 4 - Energizers

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- Apple/BananaTkO graoning best cirectal epher stoum thous hreight an pluttsh ehiam obsort has houlod fle bropser sion finr confithe With eth he facils iatytasht feorma politheway hou ge otu opge to be end somakoen je umptot hefero With enthefacil siatyabsta on mantah, egro un peedtsoj umpback waa noofisin walhe toy h feacils iatyabsta on megvee prey raiontnhoeircle needt somakae 180 t° ur Thh.eth heacilciatonaatt ob nferuiin withsatever order s/he wants, for example orange, apple

PART 5 - Improvisation

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Three boxes, one story:

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1 boxwitchharaofteexfr.rsieonodos ples/pfaammtiodloeyor, tso, r-patien strangers, teachers-students, classmates e

1 bownit kondi(teipoanrsa Sdaet, um diagoghutfti, xtihmregoas dy streimo, t, heavy rain, Christmas, heat wave, bank hol

They all have to create a scene inspired from Stelp Inth beeginenaicoghogo buap is oper fto hrosnic rein fer oo nfith reest of the group Ste2p: Eac phersionans mald reor bupstore writh toset of thy eayl ready perforb month bult, is ninet as objeint hos iwmpers pencatrir vate thise nogry. At the end they have to present all the di

Forth'e' Pert foRoer fmo Trhme a Wilor reks htohlpe o'c act fit horenss ce e nheas vbee e n taking place in a car.

<u>PART 6 - S</u>torytelling

The xerainsteogenerans teroins storaisters are possinke lifel, ercetail n-gife stories LfGrBoTm tehxeperience, or as witnesses of s Ste1p:Theparticairpæas rktetsoolwriatset ow viy to be ginning-middle makion lgewahrdthee hara cat eam sidn corpoans autip mojse/unexpeeve nitnexeroitist sobeecarroiueiton diviSdtucarloiaeolosetak femom personal experiences, from stories they has Ste2p:Inordfeortrh setortiodeesve foon ptphaerrt, icairpæas rktetsooloo in togoouepas cphers roenad finegsitroarny of hee soft hee aomffers feed b Tahoifk seed baaicm ksoon akteh setom royr'ecomplment need alistic, the reffeoerde biassenk courta objeerde gartdhinen agrraotfithosen tory, characters or development.

PART 7 - Relax, debrief and goodbye

What do you

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- **Debrie**Time igns at laig selebri exhinoty probath theory sitmport ant as peocfa works hidgpi. v pe sartical potanath scere floend: the ir experiteoporcoecte is estimate and hidge hian blook but to the ewy alpholity neal life situations.

 Some of the questions that could be used in the way as the experience?

 Did it meet your expectations?

you gained?

- **Closèng rc-Paetsh Reul-s**Tehegro suppaniobasci rchl eaylhlo Id han dasn oh av tehe eiyre os Ios Teholefaci Ibi et gaitamopsnu Ibs yeli ght Iy sque e zth ha ag nood fo neo fth pee opsltean ohie nxtogon i m/botac tehat per sfoenet Ihspeu Isse / hs eque etz hehesanood fth nee xp ter sao m sloon, and so on until the pulse returns back to

feel

More games/exercises that can be used in a th

Warm up games:

Game 1: "ABC Name Game"

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Game 2: Who's leading?

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Game 3: Walk in Space

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Game 4: The triangle game

Secreth byo2spee opflrectmlger oau poell wat yrtsyncre aat ei awnigtlheem while walking in space. The group always need

Game Sumbers to people

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Game 6: One-Sentence-Stories *

They rosuipites cir 6 if wetch geroautpiot fase to Trhygronuspetlog enerate as to brysy sion ng loyn seen teen acceptartio (Din pepeem tess of na wit best entence, then the next person adds to that sentence with enext person adds to that sentence with enext person adds to that sentence with examplifeitle of the story: "Lost in the Base me Person A: "Last night I heard a weird sound in Person B: "I thought it was a rat and started Person, personed concontition seete obrysy ddinneg seven tenfoce: so.so keeping the story going on and maintaining the *One-Word-SUtsoetrhiseen semperacht in the see artics in poaumistoes nowne word in stead of a sentence.

Cool Down Exercises

Count from 1 to 20

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One sentence "Memories of today"

Eacphartince epolanoform wolnansteen technecsec, rothometen mogo or for is /d haeyr in the workshop.

2.3.3. Dramaturgy

Give hoe on ditthiat oth are ct of the first or wio eustal kp et aic are ca and halt e would b e t h e driver, the dramaturge actor To oak It I hien di v miodnuo allo og notes radteiweelsoot op ne id hwegorkshop, andgrouptehde imnt he magtriocupes gf.amisltyere otcyhpidesd,ren, oppression, dating; Extrafcrtoenduse to rtiheensa ich arathet bsudadrarnytdeals ltory, creattendeworloofthechara (twens/hweaschara oftaemri, ly, socio-economic situation, emotional world, Extrafcrtoetroth nearra obftvheavsork sohroc pre a et ne voli rontmheantt s re lattoeevde rystdoarycioensd, itt hioo borushladppteoanny o an ne cjins i de stories inserted the character, these Generaatdeidal of gruotemh is stop fit, h protagon i s tw-i dthhaeracte telephonteh-peæortsaoottm\nreeceievnidnftghseto@ryeadroendditions aroutnhoteelepto ao fi Hen hwya si mhad en ,o war teh ne arrait in sveensted naturally, how does it end, etc); Plactehose to irnty hoe on dio tfti hooena a ddienloge metnh talsat dool ow i th inclutohiee noglie bnucpter, im anna ik lityn hoge fme se alfa en doetx po is ea d for eeingvnir onTmheimseta.nctul tur allrye-fre erle(enivoracenstwurdiitnign g mos nhonologistehsspok@ynprGiroetelkan guapojlea)ca,ensoslocia l refereTnhceelsuratoiftohnescenwevas salsaodjus btæsdepochthe expecttienoolefe acchar - niolodieei, trogloonog to so ho arit mitnotgeal l complete story in the t i me when t h e audien

Thipsrodu6csetdor2lienEsn,glainsethinthsepokCeynprGircettekanguTahgee.
Dramatwuarspogreesieninntirteiaadlianng-Dosi,reacntoborramatwuerrigentouch
foerdiatnsdhangtenstatppeanle odtnhogwerayi,nclutdhieneg wro ifptairnotofs
scenes, to fit with a directorial condition

2.3.3. Performance "ROUTES"

"Rout easni" mmerts hiev appterrefor worka in workans: real at neodde veloped under the methodology of devised the atre.

Devits he daits braes eo dac ollabor eata piniveorate his iso ium giphrowiosriking. The whoperfor workans, coedue amtelry gfirnotgrhiveorks k(soup 2 se 3 '. tt.) hle perfor mans of ea.op ed se velop meht tuhokeeorks throotepr, a matpurrog cyes sand the rehears als with the actors.

As alreanelyntio "n Recody tiessa himmer stihve eaetx peeri Aentchee: a tre experiwehne crteeh ae u di een ncte ear's relails "ietuati cann/dis spaan"; tean, vario efwtayy os jiwh ahtappeimas nool ut stihoteepa cAeu.di eponecre f, oranmedrs, obje (c stesite siog me) aatsee n soefs y nchrop mroe us se worktie e, hnbratche os actiaon noomak eisbrgan Tihoea. u di ein sog eri doerden tikocyetche heatrical en viro in nooveam tioo wuesoornco vewraty stointe wiatowhhaitshappentiong, variobeugs relentoorario efptuyr po Tsheosnini maummoo uon fitnterias tion being a witness to what is going on.

Creatining and momerpoie or for manapel maereyodft hole ire ovitios rivosn. Theperfor manapunt eletxivositt hto huestle menfatli arus die Pructettihnigs dia loo ogauset a voyie tahi avus die onbocsee riv tiv on uglordvoort kthee a mwaayT.he dire worat no trte ondak tehė as periaesmocrenea tuansiado ufledeble, compian rogto fajourtn he ayy to ar sa nau die mnecmebelorn k'nto wwherweit klijos urtnae kye yo arn obloriv tvi mhalk yeo fue eTh.enaion bje oo tftih woeker eworat stoomak tehe au diefneceteitk beef yo untoble ms eslovnees who he hrate the syho ulhoban wheeteen, in terifae moinnegoon for iv Oanclytyhetnh, oc yo ualod tulail sittyoor han takseen really said.

hedire gcrtoour ptevostorpie ersarri daen, odvork weidt hhæct an stre ative te atmop latche einmt hoe i ot fillico is na naorgawaai yoT. heau diemnecmebers 'waliknetdonwoorolfdhaectoamsd,ecalmiestonfloepehsonson veros fation the actor-driver, in a distanced, yet 'permit

Theoerformwaenroæedssfoil minerodro teore a **a** har **g** eurolie An ocoeti. ence membewresraesk **e es** i **g** od is cl**a** in admentel, efa osnfenofril mainnodgs, oe fthe footage.

The ine maadtaip ctoafti Roon uwtaests r'a'n silma Office edoe KEnglains sohubtitles were added accordingly. It was screened durin

3.What is LGBT?

indivia on wood ao lms muniwhioi edse natsilé syboj aa ymb "is e xo ootarlans goonder, who are questioning their sexual orientation

Inrecey ne ta ir hisa bie co on oe mmot nou se h set roi fing t t be G St Toi'n clauldle

Here is some information about each of the te

Les biAawno: mawn hoi se motiomoa malnytaincoalek ya alt ltyratooted other women.

GayA: manorwo mawnhoi se moti omoanhalnyt, ainc skael xluyaat try at octe d th sea moge en d se or mues te h tee mmaint loiyd engtainynfe yn T. hoevo rgdaiy s prefeorvreetroli sevo rholo mos exwuln ailot, kascli noivcearlt to lmast some people find offensive.

Bisex Au amla:norwo ma wwhoise motion on the majt is a dislel xyu ally attracted to both genders.

TransgeAmdenbretle Iruans etdool escrpie borepwiheosogeen diedrentity, differs from gender they were assigned at

Gender-nonc**per6 p**atrempienog pwl/heosgeendeexprests hieount, ward communico afgteinochtehrro bueg hha voirao prpearal in £the roesmx pectations as sociwaittehndegendaesrs i gtnote bole amtbir Etwhery hoan beotahs exual orien tataligoem die dren £tentoglie of enit solit fyf £tresmetx uo arlientation Transgender people also i dentify as heteros ex

(Sou<u>h¢ep://www.lambdalegal.org/know-y</u>)our-righ

Sometimes, you see QQI added in the definitio

Que e1r).A numbr et le lrsamo me tiums eeksdyL GBTp+e o pt loree fteotrh e en til GBTc+o mmun 2i).At nya.I ter than ab nombre e o puls ete o'que te hre" i deo aft hle a bein state goor i cabes be s bej an yor, i se xeuta6 li, mitloar theon coe fog te n der quitesiem portt oa on tteh at th wevoroplue ei san in - grtoe ur pam, da wortdh ac ta boec on si obefrfeecht sosi ov mepee op le, de pen ob in th bog egierner agteioognr, al pohoi actain oot ne, la tiwo in ttshhhei pword.

Questi of notis nogmet, her o cersesx ploarniodhigs covoenreion sogn sexual orientation, gender identity, or ge InterAspeexr: swohnossee x uaan la too mncyhromos doomn eo stiwtitthe so cicad nisytrduecftien doo ft femah el mal Feo.er "x ampple eo:poloern wito hot" hoe mah el mala en "ato(npoyentiess, tivoalgeiosn yaa, ruites, rus, etc); people born with XXY.

(Sou<u>h¢eps://internationalspe</u>)ctrum.umich.edu/l

Int htoso Wokairtmaa i nulsyitn hopeebbre v Li QaBs Tr, b no fatble catustiasthe abbre v minoa stoctoommo ko hoy wone, r taaim no lnyog sr to utphsatrae o it n v o Inne d LGB Trs suotenas daiblays lent hoste no sweep on siuds eith hopic os m mo ko hoy w nabbre vaisat thice ob ne a wose ystoc ommuniaclastwoiett har gre ob uopust stihdee LGB Trommunlintt hyoats pewce ta roceer tanion mbeay in - stihosen ano momititical (sebee Iofowarfur tehxepri a no afminiaionns tvrsea oo momititibouc waalco) o, n sider thaitism porfto barknietm pao of the oolBke is tible its shteoo mbakiinfoycuos ne stihogero woo tfahccepto affin hobsei gogers o turpespre sienh bloe QaB Trommunity, lesbians, gays and bis exuals.

Howevwere woull diktemake letahr af tour sthaeccept ca faire rybosdy imporat na workea, rae wa no fth seens i to ifuv si itanisogap sectief rincin So ob boygy. us ith byte er LmGB Twedono it mpttogex claund ye bobduyet, very bowb of yeels connect toteh seeubjæve at rsæddre sist ih nægor rwkear de o i an my tothoger ound we are covering.

(Sou<u>hteps://perform2re</u>)form.org/what/is-lgbt/

4.Bibliography

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5. Team Members - Creative and Technical Team

Organisers: Accept LGBTI Cyprus

Director: Maria Varnakkidou

Dramaturgy: Ellada Evangelou

Project Manager & Production: Zoe Kakota

Project Manager Assistant: Anastasia Andreou

Video Archiving: Sock Team Stylist: Constantina Andreou

Graphics: Popi Pissouriou

Cast:

Elena Kallinikou

Giorgos Kyriakou

Kostas Silvestros

Special Participation:

Marilena Kyriacou

Yiannis Charilaou

Hayal Gezer

ΔΙΑΔΡΟΜΕΣ

ROUTES











