



“Perform to Reform” **ROUTES**

Connecting the performing arts with LGBT+ issues
Toolkit for Youth Workers & Artists

Accept LGBTI - Cyprus



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



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1. The project Perform to Reform

1.1. Objective

The Perform to Reform project (per te vi konos vans Alex a nd or j e sat) collaborates with a n o r g a n i s a t i o n i n s t h u m a n i g h t s , L G B T + s s u e s , youth and h a r t o s u a i n s t o l e v e n h o w t r a t i o n p e s u p d g s c u s s i o n s e x u a l v e r t s i e t s y e . s t r a t a g i a s s o n t h e o - c a l s o s e k d i p l r l i ' n c i p l e : u s i m a g i n t h y e a t i r s a a h a s d t o r y t t e h l e l a i m g e r e a m e t h e o v d l e d u s e a s a m e a n s o r o n v e y u m e s s a g e t h e o u t c o m e s p e r o j e c t w i l l b e a v a i l a b l e t h r o u g h o u r c o m m u n i c a t i o n c h a n n e l s , T h i s p r o j a e i c t s o v e r c o m e s s u m p t a n d m e s j u d h e a s i s t i v e s e c o m m u n a t y a l e L G B T + e o p l l e o c u s s e s e x u a l v e r t s i e t s y e b u i t i t s , e m b e d d e d a b r o a d e m c e p t d i o v n e r i s n i c t l y c d u i l t a n g a e n d d e i r v e r s i t y a s w e l l T h e d e v e l o p e d t h o s d o b l e d f i g n i f i s e a n d a l f u o r o u n t r i e s t h a t a d e o m o p h b e i n d e n t d i v e s v a l r s c o u n t w i t e h s r o a a d e m o r e d e e p - r o o d e p l t t a o n v a e t G B T w i a l l s o e n e f f r i o t t h p i s o j s e i c t i v e i l l u s e r e a t i o n l e i s k t e o r y t v e i l s a i n a n g , d h e a f t o r e n v e y l i n e o g r o e t h e p r o j e c t .

The add ed v a l u e t h i s p r o j e c t h a v e e x p l o r e p o s s i b i l i t i e s i t a s n a b l e p r o c e s s e s t o f a d o l a n e d d e f i n t o s i n s c u s s o n L G B T + a n d i v e r s i t y r e l a t i o n s d u e s d u c a t i o n v n i a r l o n s t a n d s i n . e l e o . r 2 h o u a r s r e e s e r t v o e d a d d r e s s e s o p i l e s a v n i o n g r i e a r m o r t e h o r a u p g h r o W i t t h p i s o j e c t w e w a n t t o d e v e l o p s e u s t a i n a b l e e c t o w r a i o p s s n u p t g h m i n o f y o u p e o p W e c . o n s i t d e m b e d d i s r o g k i i l g l e s n e a s a f l o o p a o l i n t h e p r o j e c t o n v e y a m e s s a g e s e x u a l v e r t s i e t s y e n e n t i o i t i s n o g n o u g h , y o u n e e d t o d e v e l o p o t h e r s k i l l s s u c h a s e m p a

1.2. Partners

Stichting art.1 (Foundation for a non-discriminative society) www.art1.nl **The Netherlands**

ACCEPT – LGBT Cyprus www.acceptcy.org

LEGEBITRA **Ao v Amria** www.legbitra.si

LGBT Support Centres **Helel Shalom** **Israeli Human Rights** **Hotfish** **Republika** **Macedonia** **Arth** **Macedonia** www.gbt.mk

UNESCO Youth Club **Gfere** **Thessaloniki** www.unescoyouthclub.org

Associative partners

The Embassy of the Kingdom of the Netherlands in Cyprus supported the Workshop.

The Youth Board of Cyprus has three sponsors: the Agency for the Youth in the EU, the non-formal education programme "Erasmus+ support to theatre and adapted theatre performances" "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

The method is of your choice and is not limited to any specific technology. The after-school program will be a community-based, peer-led, and interactive day of social change. More importantly, the methodology is based on collaborative learning - a safe and supportive environment, where we will share our experiences, views, and expertise in a voluntary way, for whom we are part of the LGBT+ community, and all are parts of society at large. It is based on the principle of being powerful to the community to make a difference in the world - today and tomorrow. A compassionate and caring decision-making, and a responsible and ethical approach to who we wait for our future to be a better place. Moreover, the after-school program is a community-based, peer-led, and interactive day of social change. More importantly, the methodology is based on collaborative learning - a safe and supportive environment, where we will share our experiences, views, and expertise in a voluntary way, for whom we are part of the LGBT+ community, and all are parts of society at large. It is based on the principle of being powerful to the community to make a difference in the world - today and tomorrow. A compassionate and caring decision-making, and a responsible and ethical approach to who we wait for our future to be a better place.

Theatre for Social Change

The ad fit be p p r e s s e d o n g h e e n e r c a n t o e f f i c i e n t a f t e r o c c a s i o n a l c h a n g e a n d t h e a i t c o m m u n i c a t i o n s r e c e i v e d p a r t i c i p a n t s t h e a t r e i p e r c e a s e i d n t e r v i e w d i o n s a y o f b s r o c c h a n g e t h e a c t i v e p a r t i c i p a n t o f a s a i n d o p l r s o f e s s i n c h a e a p r i v e e l s t a s s e d o n g r a s p i n g n g p b a w e f t h e a t t o m e b i l a i g i v e o m m u n i t y a k e d i f f e r e n c e s i n l i f e t h r o u g h m o b i l i z a t i o n c h a n c e s i n t h e i m a g i n a n t d i r e c t i o n t h e a f t e r o c c a s i o n a l c h a n g e s c r e a t e t h e u s i v e c r e a t i v e w i e r o n w h e n i t e s d i v i d u n d e r s t h e m p l o r t o e m p o w e r i n g c o m m u n i t y m e m b e r s t o e n g a g e w i t h t h e a t r i c a l a

T h i s i n t e r v i e w t h u s o f f e a t s p a r t o f t h e o c c a s i o n a l c h a n g e a l i n g w i t h s p e c i f i c e n t r y t h o y c j a s t t i r c a e n s i j t u i s d a m a l e a u m a / h e a l i n g a n d o t h e r s .

Theatre of the (ToP) Oppressed Boal

The inspirer of the head of the oppressed, Boal (1931 - 2009), a Brazilian theatre practitioner and community worker, is most daring in proposing that making the audience the subject of the play is the new way of presenting the world. The oppressed actors are the new way of audience participation in the process of going on the stage.

Theater of the Oppressed uses different tools *Image Theatre*, which is a form of drama that uses the body to create a picture of a situation. The image then becomes a source of information. *Forum Theatre* is a form of drama that is based on the idea of oppression. The performer is encouraged to act out the situation and the spectators become spectators. And so, in the end, the performer is encouraged to act out the scene. The theater performance thus becomes *Legislative theater* transforms a far more powerful process of change, through making a link with government. *Invisible theatre* is a performance form, for which the objective is to create a situation that is a surprise to the spectators, who never learn that the

The benefits of using ToP as a tool for non

Through this process of acting, aims to know and develop new skills regarding discrimination, prejudice. Creating a world of the oppressed, for the oppressed, and professional development. The awareness of the spectators' of the possibilities of acting

Promoting anti-discrimination in sport and physical education, particularly through the use of drama, is a big step towards an acceptable way for resolving conflict; Developing a set of guidelines for teachers and students, campaigns for promoting the positive social interaction, through working with the imagination and creativity; Encouraging people to participate in sports, especially empowering young people to act independently in fighting discrimination; Raising awareness of the competence and self-confidence, through the use of the imagination and creativity.

2.3. Implementation

2.13 "Perform to Reform Theatre Workshop"

The worksho p s p i e n d i v i f i c a t i o n (U S r e e k - C y p r i o t s m i g r a n t s) t e r n a l t i m o n i a s e d c w h s i e a s h m e d a f t i r e t r a d k e t h e o d p y e r f o r a n a d p e t a h i e m a g i n t a s t i c o r n y t a e n d n a s e c o l n e d v e l , t o c o m p o s s t e o r r i e d s a t t e d t h e m e t h l e G B T e x p e r i t h a t o e l a t a b l e . T h e w o r k s h o p s i o f a s e d r i o e d s i f f e n e t h b d o l a p p i r o a l u b e a g v a r i o e f t y o f l r s o t m e a n t o f e p r e a d u c a t i r e a t i r i v e d i r n a g m a t a u n d y , d i r e c t t h i n i g m a s c r e a s e a s e p a f e c r r e a t a i n d i t a y d f e x p e r i e n c e s a n d p i n i v o m e s r d e i s c r i m i n a t e p e n a n d s t e r e o t y p e i n d o b e t o l e r a t e d .

Exercise 1: Self-conscious writing in Goldblatt autobiography, Image Theatre (from Theatre of the Oppressed)

Workshop's Open Call :

OPEN CALL

Perform to Reform THEATRE WORKSHOP



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



The Workshop:

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 and activists are invited to take part in an inclusive creative environment and create a devised script related to LGBT+ issues. Dr. Ellada Evangelou (Dramaturge) and Maria Varnakidou (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 '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/1FAIpQLSedi_5A48HJLJ342QOH5sdVo1dmDUZ1zA5MZRYQ57BC9y99g/viewform?vc=0&c=0&w=1).

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



Erasmus+

Supported by:



Embassy of the Kingdom
of the Netherlands

Workshop's Program:

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:



Embassy of the Kingdom
of the Netherlands

- **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

At a briefing, the actor is not only a person, but a body language, a
expression, a shape, a well - planned, a part of the
same pose as the characters they play from the

- [illegible]

PART 3 - Stream of consciousness and collage

The exercise is most effective if you write with a monologue character, so that it starts to formulate the

Give participants two options for their monologue

- **Option 1** Choose a character from a story or a famous person and write a monologue as if you were that character.
- **Option 2** Write a monologue about your own experiences, something from your own life

In order to create a collage, participants need to find a story or a famous person and write a monologue as if they were that character. The monologue should be written in a way that it can be used as a collage. The monologue should be written in a way that it can be used as a collage. The monologue should be written in a way that it can be used as a collage.

PART 4 - Energizers

The objective of the energizer is to increase energy, activity and motivation before the session continues.

- **Hi-Ha-Ho** Group participants stand in a circle. One person starts by saying "Hi-Ha-Ho" and then the next person says "Hi-Ha-Ho" and so on. The last person says "Hi-Ha-Ho" and then the first person says "Hi-Ha-Ho" and so on. This exercise is designed to increase energy and motivation.

the head. wop ers dres i p d reo nou H O e d d h es nwe eap l swi t h
 conn e b a e d s t h s e t o m æ d h "e H A p" e r s æ l n s , o k l e e y t i m i t h
 t h s w o r d f . t e r w a n d H A p" e r s c o m t i t n p l e s y p h o n o u H c j i n g
 a n d " c u t t i n g " s o m e b o d y e l s e i n t h e c i r c l e .

- **Apple / Banana / Oranges** circle the r st u r t n d s h r e i g h t
 a n p u t t s h d i a m o n t h s e h o u l d f e l p s e r s i o n r c o n t h e w h e n h e
 f a c i l s i a t y a t t e r a p p l e w h o g e o t u p g e t h e d s n a k e n j e u m p
 t o t h e r o w h e n t h e f a c i l s i a t y a t t a n r a r t h , g r o u n d s o j u m p
 b a c k w a n d s n w h e t y h f e a c i l s i a t y o r t a n e g e e p e r s i o n h e i r c l e
 n e e d s m a k e a 1 8 0 ° u r t n . e t h f e a c i l c i a t a t t h e r u i n w s a t e v e r
 o r d e r s / h e w a n t s , f o r e x a m p l e o r a n g e , a p p l e

PART 5 - Improvisation

I m p r o v i s s a t i o n i s a f o r m o f t h e a t t w h e i c h i s d r a f t w h a i t p e r f o r m e d
 u n p l a n n e d c r i c t e d p o i n t a n d t h e y f o r m t h e b r a s s . e d t h e
 n o t i o n s , c h a r a c t e r s a n d c o n d i t i o n s .

I n t h e o l l e w i e n g t h e r e o u p g a d i n v i d e s t o m a l g r e o r u E p a s c h r o h a p s
 t o p i c p l p i e c e p a p e r o 3 n o x E s a c h o k a a d i f f e n g n e i d n s i n d e ,
 w h i c h w i l l a s s i s t t h e p a r t i c i p a n t s t o s t a r t c

Th r e e b o x e s , o n e s t o r y :

1 b o x w i t h n o t i o n s / q u e s t i o n s , e l i g t o i s s u n r , p r f i r s e e , d o m ,
 i n d e p e n d e n c e , h o n e s t y , c o n f e s s i o n e t c .)

1 b o x w i t h c h a r a c t e r s i n d i s p l e s / f a m i l y , s o r - p a t i e n
 s t r a n g e r s , t e a c h e r s - s t u d e n t s , c l a s s m a t e s e

1 b o w i t h o n d i t e p a r s a d a e t u m d a g h u t f i x t i m e g a d y s t r e i m o t ,
h e a v y r a i n , C h r i s t m a s , h e a t w a v e , b a n k h o l

They all have to create a scene inspired from Steppenwolf's beginning group performance in front of the group

Step 2: Each person's marginal rate of substitution is written out, ready to perform, but it is not at all clear how to proceed with the derivation.

At the end they have to present all the di

For the Performance Works it is not a difficult exercise to be taking place in a car.

PART 6 - Storytelling

The exercises generate a series of stories that can be used in a number of ways. They can be used as a starting point for a writing exercise, or as a way to explore a character or a situation. They can be used as a way to explore a character or a situation. They can be used as a way to explore a character or a situation.

PART 7 - Relax, debrief and goodbye

- **Relaxation:** Lie on your back, close your eyes, and take a deep breath. Relax your body, and let your mind wander. You can also use a guided relaxation script, or a relaxation CD.
- **Debriefing:** This is a large debriefing session, probably the most important aspect of the workshop. Participants should be encouraged to share their experiences, and to discuss any issues that arise. Some of the questions that could be used include:
 - How was the experience?
 - Did it meet your expectations?
 - What do you feel you gained?
- **Closing:** This is a short session, and should be used to bring the workshop to a close. It can be used to thank the participants, and to encourage them to continue to practice the techniques they have learned.

Game numbers to people

Call more than 1 number as the game progresses

Game 6 : One - Sentence - Stories *

The group starts by giving each other a topic. They then generate a story only by sending each other a topic. One person starts a sentence, then the next person adds to that sentence with

Example Title of the story: "Lost in the Basement"

Person A: "Last night I heard a weird sound i

Person B: " I thought it was a rat and started

Per sCo, per sDo and con cont it ne te o b r y d d in g e n t e f o e s s

keeping the story going on and maintaining th

* **One - Word - S**utcliffe is a merchant with a heart i s hpaunston l y e

word instead of a sentence.

Cool Down Exercises

Count from 1 to 20

Group members say "one" if they hear someone else say "one". If no one says "one", the group must start again from "one".

One sentence “Memories of today”

E a c p a r t i c i p a n t f o r m u l a t e s t h e s e c r e t l i n g o o f t h e d a y i n t h e w o r k s h o p .

2. 3. 3. D r a m a t u r g y

Given the conditions that I set out above, I believe that the actor would be the driver, the dramaturge car

To oaklithien di vmoduoallo gma e s r ad e w e l s o p r e i d h g o r k s h o p ,
a n d g r o u p t h e i n t h e m a g t r i o c u p s o f a m i s l t y e r e o t y p e s d r e n ,
o p p r e s s i o n , d a t i n g ;

Extrafictional setting of the character is considered a dead story, creation of the character is / was character, family, socio-economic situation, emotional world, Extrafictional narrative of the work is created in the environment of the reader's story, conditions should be met and inside these stories inserted the character, as the General ideal of growth is to find the protagonist with the character telephone per se, three conditions of the set of created conditions around the telephone, how was made, how are the narrative invested naturally, how does it end, etc);

[illegible][illegible]

2.3.3. Performance "ROUTES"

"Route 51" immer the a pterref or main was created developed under the methodology of devised theatre.

Devishadaitraes edacollaboratipivocelsisoumpro wiorikng
The whoperforwagcaduamelyfirngwors ksp2s 3' tihle
performancetage developmenthwerkshodp, amaturgyes s
and the rehearsals with the actors.

[illegible][illegible]

h e l i r e g t o u p e v d t o p i e s a r r i d e n , d o r k w i d t h a e t a n d r e a t i v e
t e a t m o l a t h e i m t h e i d o f n i c o i s i a n o r g a w a y t h e a u d i e n c e m e b e r s

'walked the word of his heart, and he came to the person in conversation
the actor-driver, in a distanced, yet 'permitted

The performance was successful in order to reach a large audience
members were kept in a disciplined line, and the film was shown, of the
footage.

The nine made a point of it. Rowlands' and his friends in England subtitles
were added accordingly. It was screened during

3 .What i s L G B T ?

It is important to include individuals in our community who are questioning their sexual orientation

Here is some information about each of the terms

Lesbian: a woman who is emotionally and sexually attracted to other women.

Gay: a man or woman who is emotionally and sexually attracted to people of the same gender. The term is sometimes used to describe people who find offensive.

Bisexual: a man or woman who is emotionally and sexually attracted to both genders.

Transgender: a person whose gender identity, differs from gender they were assigned at

Gender - non conforming people who express their gender identity in a way that does not fit the expectations associated with their assigned sex. Transgender people also identify as heterosexual.

(Source: <http://www.lambdalegal.org/know-your-rights>)

Sometimes, you see QUIL added in the definition

Queer: a term used by some in the LGBT community to describe people who are not straight.

individuals have a right to be free from discrimination on the basis of sexual orientation, gender identity, or sex expression. The United Nations Human Rights Council, the Human Rights Committee, and the Inter-American Commission on Human Rights have all affirmed that discrimination on the basis of sexual orientation and gender identity is a violation of human rights. The European Court of Human Rights has also found that discrimination on the basis of sexual orientation is a violation of the European Convention on Human Rights.

Questions arise regarding the process of sexual orientation, gender identity, or sex expression. The United Nations Human Rights Council, the Human Rights Committee, and the Inter-American Commission on Human Rights have all affirmed that discrimination on the basis of sexual orientation and gender identity is a violation of human rights. The European Court of Human Rights has also found that discrimination on the basis of sexual orientation is a violation of the European Convention on Human Rights.

(Source: <https://international.spectrum.umich.edu/>)

In this section, we will discuss the various ways in which the LGBT community is being targeted and discriminated against. The United Nations Human Rights Council, the Human Rights Committee, and the Inter-American Commission on Human Rights have all affirmed that discrimination on the basis of sexual orientation and gender identity is a violation of human rights. The European Court of Human Rights has also found that discrimination on the basis of sexual orientation is a violation of the European Convention on Human Rights.

However, we would like to make it clear that we do not accept a very body of important research that has shown that the LGBT community is being targeted and discriminated against. The United Nations Human Rights Council, the Human Rights Committee, and the Inter-American Commission on Human Rights have all affirmed that discrimination on the basis of sexual orientation and gender identity is a violation of human rights. The European Court of Human Rights has also found that discrimination on the basis of sexual orientation is a violation of the European Convention on Human Rights.

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

4 .B i b l i o g r a p h y

B i s h o p a i (r 2 0 1 . 2) *Artificial Hells: Participatory Art and the Politics of Spectatorship*. V e r s o , L o n d o n .

B o a A u g u s t (1 9 9 7) *Theatre of the Oppressed*. (C h a r M c B r i d e a n s l .) . T C G , N e w Y o r k .

B o a l , A u g u s t *Games for Actors and non actors*. R o u t l e d g e , N e w Y o r k

F i e l d i n (2 0 1 7) *Theatre and Community* (T h e a t r e r e s e a r c h M a g a z i n e) I l l a n I n t e r n a t i o n a l L o n d o n .

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

Διοργανωτές
Organisers:



Χορηγοί
Sponsored by:



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Supported by:



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of the Netherlands

