

Project “ČARAPANI FROM THE NEIGHBOURHOOD – Roma and non Roma young people advocating for human rights”



Project activities:
Training Course, 4th – 10th June 2018
Final Performance, 10th June 2018
Participant’s workshops as a Follow up
Evaluation Meeting

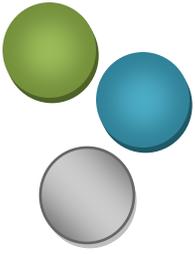
TOOLKIT HUMAN RIGHTS EDUCATION WHILE USING THEATRE AND CONTEMPORARY DANCE AS A TOOL



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THE PROJECT

“Čarapani” is traditional name for people living in the city of Krusevac and its surroundings. Back in 1806 during the First Serbian Uprising Krusevac was released from the Turks and that is the moment when Čarapani term becomes present. Serbian word for the sock is “čarapa”. It is believed that citizens were walking and sneaking in socks during the night before the battle in order to reach and defeat the enemy. We would like to use this metaphor and with young people from Krusevac talk and research this term in a way that today after 200 years ago we can think and feel how it feels like to be in “someone else sock”/ being in the role of someone else.

Project activities:

Training Course, 4th – 10th June 2018, Vrnjacka banja, Serbia

Final Performance, 10th June 2018, Cultural Centre of Vrnjacka banja, Serbia

Participant’s workshops as a Follow up

Evaluation Meeting

In Krusevac, in 2016. local government have built the concrete wall up to two meters high around Roma settlement “Marko Orlović”. The local government have claimed that the wall is actually a sound protection barrier and the idea is to protect settlement from noises. On the other side, there were claims that this wall was built to hide Roma settlement from the foreign investors which plan to build a shopping centre and apartments across the street. This activity performed by local government was very supported by some part of local inhabitations and have created even bigger gap and hate speech between the citizens from the one and another part of the wall.

Project “ČARAPANI FROM THE NEIGHBOURHOOD – Roma and non Roma young people advocating for human rights” aimed at addressing the subject of human rights and inclusion while using non formal education with youth as a focus group. Project was focused on contribution to the creation of peacefulness in local community of Krusevac, Central Serbia, and its openness for inclusion towards its biggest local minority – Roma minority (2.461).

It was consisted of the seven days Training Course, then final presentation of the creative work in the Performance format, as well as practical work in which the participants would implement their own Workshops in their local communities according to the gained experience and knowledge during the TC, and the last activity was Evaluation meeting.

Training Course as the first activity of the project had an aim of involving youth on the local level with a focus on Human Rights Education using non formal education as an approach. Except of Human Rights Education, methodologies used during the TC were theatre methodologies and contemporary dance techniques. Participants on the TC were involved in the artistic activities with an idea of raising their awareness and values of cultural diversity, human rights, solidarity and cooperation, breaking on this way stereotypes, misunderstandings, criticism, intolerance and prejudices.

Art is seen as a powerful tool when addressing different subjects. It is inclusive and it holds an open manner for everyone to engage and express by using body as a tool of expression and mutual connection and presentation of different topics, concepts, social issues etc.

Final presentation of the work jointly conducted during the TC was presented as a **Final Performance** in the local cinema. During the TC using artistic approach, as one of the TC methodologies, we reached the workshops materials and outcomes reflecting the subject of human rights. Those materials and outcomes were put in a liaison and together with full participation and engagement of project participants the mutual work was presented in the form of public performance.

Video of the Performance is available on the project YouTube channel: <https://www.youtube.com/watch?v=aA6DNuhCb6g&t=836s> .

The aim of Performance Making Process was to foster within the participants a learning process about the performance making as one more manner of dealing with a subject of human rights. Along with, to establish an outcome reflecting all the previous creative group work and to foster in the participants the notion of communication, collaboration, team work and trust, understanding, supporting each other, self confidence and the sense of achieving the mutual goal. Finally, to foster within the participants the notion of active participation within their local communities as one of the ways of reacting on different social phenomenons.

As follow up of the project participants were developing and implementing their own **Workshops** within their local communities. Participants were guided and coordinated by the trainer's team on how to develop, create and implement similar workshops for their peers by using all the experience, skills and knowledge acquired during the training course. This means that participants were empowered in two levels: personal growth and learning process of how to implement the gained skills into practice. Participants got information about participatory practice and how to be multipliers of the methodologies used during the TC.

Another part of the project was organizing **Evaluation meeting** as the last project activity. The idea was in joint project evaluation of trainers and participants on the project. Evaluation meeting was based on reflection about the process of the Training Course (4th until 10th June 2018.), including performance making process and final public performance on the stage, as well as personal workshops brainstorm/preparation/implementation participants have done as part of the transferring the gained experience into the practice within their local communities and with peers. Meeting was as well focused on how participants will used developed skills and knowledge in acting as project multipliers. Evaluation meeting was open for all the stakeholders, local citizens, friends and family.



INTRODUCTION TO THE TOOLKIT

The Toolkit is written by the project team with the contribution of all the project participants. This would not be possible without their full engagement, dedication and mutual both valuable and reach collaboration.

Training Course, as the first project activity held from 4th until 10th of June 2018 in Vrnjacka banja, Serbia, was consisted of seven days learning process and as one of the outcomes of work it delivered this short report as a reflection on the **activities that followed the final performance material.**

This Toolkit together with the video of the Final Performance (which visually shows the outcomes of the creative work done during the TC) in sync represents the know how for everyone interested in developing processes of their own with similar approach.

Designed to reflect the performance making process the toolkit describes the activities that brought the main outcomes and materials presented in the Final Performance. Those activities are important resource as they show the cohesion between human rights education and using artistic approach as a tool. Additionally, presenting exactly those activities we would like to show how we approached **promotion of human rights.**

The core of the project “ČARAPANI FROM THE NEIGHBOURHOOD – Roma and non Roma young people advocating for human rights” was human rights education, but the essence was in the chosen methodology. Jointly that was the manner of promoting human rights on local level, and involving local community to by using non formal education work on the subjects in the **field** of human rights. That specific field can awake different set of emotions (ex. helplessness, anger, frustration...) and artistic approach has the power of fostering in people the process of expression but going from the sense of **self awareness towards deep personal interpretation** that implies body expression and communication.

- *Why did we choose theatre and contemporary dance as an approach?*

Theatre represents a powerful means for changing personal and social lives, meaning we were wakening the sense of inclusion, antidiscrimination and tolerance. Theatre methodologies and performing arts can tackle each person in very different way, but through its powerful influence various people can use its tools in order to express, rise questions or impose opinions, open and communicate.

Contemporary dance on the other hand is a powerful tool for inspiring organic movements of each person and expressing the subjects/terms/ideas using body movement as a tool of communication, mutual contact and ways of bonding. Embodying the thoughts and different social understandings in ourselves brings us to the point where they are expressed and given the meaning directly from our bodies as the first and integral part of human's way of expression. This kind of training experience and creative techniques can help each one for further personal development and mutual understanding. It helps people to nurture in themselves the focused sensations and personal body/mind experience that can help in reaching better awareness and understanding of the social aspects and happenings.

Important learning outcome that team of trainers have set was fostering within the participants a learning method by using art as a tool which is possible later on to be transferred as a knowledge to their peers, family members, neighbours and local community as well. By applying 2 specific artistic methodologies within the TC participants have gained a concrete, useful and educative method on how to react, think and behave when it comes to a social problem that exists in their local surroundings.

ACTIVITIES THAT BROUGHT THE MAIN OUTCOMES AND MATERIALS PRESENTED IN THE FINAL PERFORMANCE

Usually in the beginning of artistic training processes where group of people gather in order to start working on various subjects it is important to obtain playful atmosphere, open and welcoming, like a door open for change and transformation.

For us as a group on the project important start of the creative learning process was firstly reaching the group cohesion, trust, communication, team fellowship and sense of community. This is directly applicable to sense and quality of living that can be fostered in local communities as well. First three days (including the whole TC too later on) we were developing this sense while using different creative tools for team building. Including the workshops dedicated to Human rights Education (Alphabet of human rights, Iceberg model of culture, Inclusion, Minority rights, Gender perspective). Participation has a crucial relevance in any social process that wants to be inclusive and to participate it means becoming aware of the duties in the community. While we stimulate active participation during a learning process we as well stimulate this awareness and respecting differences. Non formal education in this sense gives the possibility to disclose the art of discovery through playing, experimenting, working in group without a formal and rigid structure. And that is what we did during the TC.



After becoming present as individuals but as well as members of the group, we continued to specific workshops/activities that can embody the project subject and bring concrete workshop outcomes. Training course itself is brought as a place of learning things in a different non formal way, to experience some kind of transformation, a change, or discover something new. And that is where artistic tools helped achieving that. While the participants learned the specific tools that are used during the TC, they were also led through the process of learning by doing, where while experiencing personal change they see how these activities change them/they are changed by them.

Having this on mind we will go forward and present several activities that were the base and the core of the final performance material. The aim is to present what was the process of reaching that material.

First of all let's again remember that the main inspiration of project approach was, as we mentioned in the *Introduction* part, the situation of segregation, exclusion and discrimination of Roma community which happened in the local community of Krusevac city reflected in the wall that was built in one of the Roma settlements in 2016. The idea of *WALL* was our inspiration of the artistic approach while working on participant's personal strengths, barriers and obstacles in order to live in the surroundings and atmosphere of living with each other as neighbours

and community and developing the sense of inclusion and understanding. Meaning starting from personal (in), we continued on working on social context and awareness in order to reach group awareness (out). We relied on the metaphor „*being in someone else sock*”/*being in the role of someone else* and the notion of "*breaking the walls*" in order to work on personal views, misunderstandings, criticism, intolerance (in) and transferring it towards general population or community we live in (out).

Participant's reflection on the team building process:

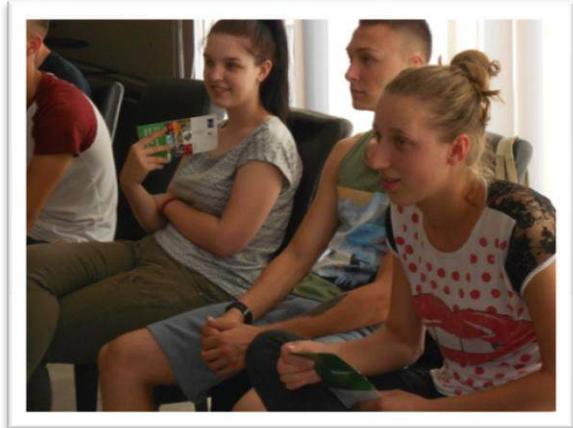
“Consciously or unconsciously people tend to build shelters around them, walls to be exact. People break the promises, loose the sense of responsibility and those walls are present even though they don't think about them.

What is important is coming back to the unity and harmony in order to confront the obstacles and become even better individuals. The way to succeed that is collaboration and team work”, Tamara Radevic participant on the project

“Even though I was scared at the beginning, after only few hours I already felt relaxed and the fear was deleted”, Saša Geric participant on the project

“Using these activities we were learning something new and becoming merged group of people”, Jelena Milosavljevic participant on the project

“Even though sometimes people don't wait enough for me to answer group was patient and caring”, Milica Miladinovic participant on the project



CONTEMPORARY DANCE TECHNIQUES - DESCRIPTION OF THE ACTIVITIES

ACTIVITY 1 – MIRROR EXERCISE

Short description of the tool: Interactive and participative activity using contemporary dance

Type of tool: Contemporary dance

Topics: Using body as a tool of expression

Time: 30min

Target group: All age and background

Number of participants: 10-30 (its adaptable)

Needed material/venue: comfortable room for moving/fast walking, or outdoor place and the instrumental music (speakers, lap top, mp3...)

Tips for facilitators: Facilitator should remind the participants to pay attention to details and repeat the partners movements quality very precisely and simultaneously

- this activity is done with even number of participants

- for the beginning the facilitator invites the couples not to move in the space while doing their movements. Next level can be that couples as well use the space as a tool while doing the exercise

Objectives:

- Highly participatory activity for self discovery and couple dynamic
- Becoming more self aware
- Building the trust
- Using body as a toll of expression
- Building the sense of leadership
- Building the sense of being a follower
- Using body as a tool of expression

Description of the activity:

Step 1 – Splitting into couples

Step 2– Partners within the couple should decide who is going to lead first. One partner first leads through the space and the other is following the quality and type of movement the person does like being in front of the mirror

Step 3 – Couples change roles on facilitator's sign



ACTIVITY 2 - FOLLOWING / LEADING

Short description of the tool: Interactive and participative activity using contemporary dance

Type of tool: Contemporary dance

Topics: Using body as a tool of expression (bodies in space)

Time: 1:30min

Target group: All age and background

Number of participants: 10-30 (its adaptable)

Needed material/venue: comfortable room for moving/fast walking, or outdoor place and the instrumental music (speakers, lap top, mp3...)

Tips for facilitators: Facilitator should remind the participants to pay attention to details and repeat the partners movements very precisely

Suggestions for a different version:

- if there is no even number of participants the activity can start in groups of 3 (instead of making couples)
- next level of the activity would be splitting into groups of 3-5 participants and doing the same exercise

Objectives:

- Highly participatory activity for self discovery and group dynamic
- Becoming more self aware
- Building the group cohesion and trust
- Using body as a toll of expression
- Building the sense of leadership
- Building the sense of being a follower

Description of the activity:

Step 1 – Splitting into couples

Step 2– One participant should lead through the space and the other is behind (like a queue) following the quality and type of movement the person does (activity should be done while using the whole space)

Step 3 – Couples change roles on facilitator's sign (on the sign the leader turns back and while turning that is directly a sign for a person in back to overtake the role of being a leader now. This pattern of changing roles is always the same)

Step 4 – Couples join and become groups of 4 participants

Step 5 – The pattern stays (always moving through space in a line/in queue, while the first person is leading and others that are behind follow) and the facilitator gives the sign for the group to change the roles

ACTIVITY 3 - FOLLOWING / LEADING USING OBJECT AS A TOOL

Short description of the tool: Interactive and participative activity using contemporary dance and objects in order to work on group and space awareness and dynamic

Type of tool: Contemporary dance

Topics: subject of tolerance, boundaries, obstacles, understanding, prejudice, equality, stereotypes, inclusion/exclusion, discrimination etc.

Time: 2 hours

Target group: All age and background

Number of participants: 10-30 (its adaptable)

Needed material/venue: Papers and wood sticks, comfortable room for moving/fast walking, or outdoor place and the instrumental music (speakers, lap top, mp3...)

Tips for facilitators: Encouraging the participation of young people to contribute to the activity and to learn from each other as much as possible.

Suggestions for a different version:

- needed material can be any other object that is light and not sharp
- groups can move with a pattern of being in a queue or another way can be a diamond shape (4 people in each group). As a diamond has 4 angles it means that each angle is reserved for one person. According to the angle of moving that determines which person is leading when. Important note for the facilitators is a recommendation for the participants to always give precise gesture when deciding to switch to another angle meaning giving other member of the group the possibility to lead

Objectives:

- Highly participatory activity for self discovery and group dynamic.
- Becoming aware of the body expression, of the personal space, space around us and space of others
- Becoming more aware of what are the needs and moods, what emotions want to be expressed and addressed by real actions
- Generate self awareness
- Generate a sense of unity
- Generate the sense of leadership / following
- Generate group awareness and group awareness
- Using object as a tool of expression

Description of the activity: Universal language of all humans is body movement as stimulus for sensitivity and care and awareness about yourself and people around you. Creative movement comes from each individual and has beauty in its personality, spirit, character, state of mind.

Step 1 – Splitting into groups of 3-5 participants

Step 2 – Distributing papers and wood sticks (within the groups participants should have the same object, and each participant should have one for him/her self)

Step 3 – Facilitator explains to the groups to always mind the formation meaning that for the beginning groups are moving through space in queue formation. Later on the next level can be a diamond

Step 3 – Giving the subject to the groups in order to have inspiration for using the object and moving through space (ex. groups that obtain the papers have "obstacle", and groups that obtain wooden sticks have "equality" as inspirational word for manner of using the object/moving through space). Subject is inspired by the project topic

Step 4 – Facilitator should remind the groups to use entire space and mind people around. When groups spontaneously meet each other while moving through space the idea is to allow the mutual non verbal communication to happen and as well continue using object as a tool while having on mind the inspirational word



ACTIVITY 4 - ACTION/REACTION

Short description of the tool: Interactive and participative activity using contemporary dance

Type of tool: Contemporary dance

Topics: subject of tolerance, boundaries, obstacles, understanding, prejudice, equality, stereotypes, inclusion/exclusion, discrimination etc.

Time: 1:30min

Target group: All age and background

Number of participants: 10-30 (its adaptable)

Needed material/venue: Papers (sheets of newspapers), comfortable room for moving/fast walking, or outdoor place



Tips for facilitators: Facilitator should explain the participants that movement in the form of action and reaction should have beginning and end. Meaning that they should mind how they begin and end the movement (while using an object as a tool and movement while being inspired by it). The partner in the exercise should always be patient until the other person finishes its suggestion and movement reply. This would support obtaining the clear pattern of movements, partners will know when it's their turn to move and this also helps further movement rehearsing in order to be put in the frame of performing it to others.

The facilitator is always the one saying “action“/“reaction“to the participants.

Suggestions for a different version:

- needed material can be any other object that is light and not sharp
- there's a possibility for doing the exercise in groups of three, but couples are better for the beginning of the process
- the facilitator can add subjects as a movement inspiration as well. **For example, we used “repression” and “freedom” meaning that one partner had one term and other another one while using an object as a tool and inspirational content for making a body movement*

Objectives:

- Highly participatory activity for self discovery and group dynamic
- Generate self awareness
- Working in couples
- Using object as a tool of expression and movement inspiration

Description of the activity:

Step 1 – Splitting groups in couples

Step 2 – Facilitators gives each couple one sheet of paper/newspaper

Step 3 – Facilitator gives each couple the same 2 subjects to inspire their movements. One partner has “repression” and other “freedom” as a subject to reflect on.

Step 4 – Deciding within a couple who is going to do the first movement (action) – action means using the sheet of paper, or animating the object which includes body movement as well. The movement should have clear beginning and clear ending. Other partner stays still.

Step 5 – Other partner reacts on the movement and object animation that first person did. The reaction should be a continuation of the previously given movement and pattern. Until the person is done again other partner stays still in the previous body image.

Step 6 – Facilitator stops saying action/reaction until several set of movements between the couples are done (each partner should do at least 5 movements)

Step 7 – Facilitator invites the participants to observe each other. Meaning couple by couple does the routine

Step 8 – Facilitator invites the couples to rehearse their routines

Step 9 – Facilitator tells the participants to put to side the object and to continue rehearsing the routine without the object but with preserving the quality of the established both movements and patterns.

Participant's reflection on the Contemporary dance activities:

“We would like to emphasize the simplicity of the process of working on participatory exercises that give us the opportunity for body expression. Further on, the compliance, collaboration skills and the experience of creative movements we are all able to reach, as well as the experience of the feelings, emotions and term we were using as inspiration on order to express as individuals, in couples and within the group. It is important to participate”,

Nevena Ilić

“We were working on communication and collaboration with each other”, Viktor Petrović

“This what we were doing here is for goodness of all of us here”, Željko Vasić

“Using these methodologies of work we have got to know each other so well and now after all the sessions we had, the prejudice we had about what we can or can't do is deleted”, Kristina Tomić

“For many of us it is the first time to participate in this kind of activities and we question ourselves why are we doing this and what is the aim behind of it. We have realized that actually we were working on the core of leadership. In the activities we reflect on the leading and following aspect. Which is directly connected with real life and its setting. We have the chance to work on ourselves and understand how do we feel in both roles. Do we feel safe when following but as well do we give enough security, trust, responsibility when we expect others to follow us”, Aleksandra Miletić

“These activities brought us back to think about the community maybe for the first time”, Pavle Stanković

“Being all together, as equal individuals should be starting idea of the mindset”, Saša Gerić

“Fields we were leaning on during the session are trust, fulfillment, friendship, harmony, leadership, self confidence, team spirit, experience, adroitness, getting to know each other, power of joining, challenge, communication, impulse for thinking, sensitivity, care of yourself and others”, Stefan Marković

“When doing activity where we should copy and follow the movements of our partner in the exercise very often it happened that we don't like it as the other person is different and movements we are invited to copy doesn't fit in

our way of xpression. This is when we have to realize that not always we will like the intentions, reactions, words someone will take and make but this is again a moment to understand that we are different and it's not personal we just have to find a way for ourselves to adapt”, People to people team of trainers

THEATRE METHODOLOGIES - DESCRIPTION OF THE ACTIVITY

IMAGE THEATRE

Short description of the tool: Interactive and participative activity using Image theatre methodology

Type of tool: Theatre methodology Image theatre

Topics: Using body as a tool of subject expression such as inclusion, equality, freedom, family, relation, obstacle, boundaries, friendship, awareness, dream, community, wall, connection, understanding, support, discrimination, love, joy, life, relationship, word...

Time: 1:30min

Target group: All age and background

Number of participants: 10-30 (its adaptable)

Needed material/venue: comfortable room for all the members of the group

Tips for facilitators: During the process facilitator invites the participants to observe the body images other participants have did

- If facilitator decides to implement this activity it is recommended to follow the order of the steps presented in the Toolkit

- Facilitator should choose the subjects while being inspired by the project topic

Objectives:

- Flexible tool for exploring issues, attitudes and emotions
- Expressing relationships and emotions, as well as realistic situations using a body
- Highly participatory activity for self discovery and group dynamic
- Becoming more self aware
- Building the group cohesion and trust
- Using body as a toll of expression

Description of the activity:

Step 1 - Facilitator invites the participants to form a circle and present the subjects using their body expression individually (like a body image)

Step 2 – Facilitator prepares more than 20 subjects for the participants to present. The pattern is always the same: Participants individually create physical images in response to a given subject, for example, inclusion / friendship / the border / the sun / family / a cat. Participants all together simultaneously illustrate with their bodies their image of the subject. Participants should do this quickly (3sec), very fast after hearing the subject, without pre-thinking, seeing or being influenced by what others have did

Step 3 – This step comes after rehearsing the Step 2, with not less then 15 subjects. Facilitator continues with 8-10 new subjects and once the image has been constructed, facilitator suggests adding the next step and that is rhythmic repetitive movement (for example a movement can be lift the hand up-put the hand down-lift the hand up-put the hand down). Meaning facilitator gives the subject, participants first form an image individually and on his/her sign participants add rhythmic repetitive movement to the previous still image.

Step 4 – Facilitator prepares new 8-10 subjects and now on the constructed image, as well as added rhythmic movement, process gains another step and that is a sound which, in the participant's view, fits with the image represented (meaning for example making a sound like a cat, like a wave, like a thunder storm or in more abstract sense a personal sound expression of a happiness, tiredness, dreaming, being in love etc.). Again when facilitator gives the subject participants first form an image individually, than on sign add rhythmic repetitive movement and a sound.

Step 5 – Facilitator forms groups of 3-5 people

Step 6 – Facilitator prepares 10 new subjects for each group to present. While one group is doing the activity others observe. In this step the image of the subject should be presented by the group in whole. Meaning, after the given subject the group enters the space (meaning that one by one participants enter, consecutively) and make still image (adding repetitive movement and a sound is possible but not obligatory) while each participant is trying to link to each other as having a notion of complete image.

Step 7 – This step represents Image theatre technique in which groups are illustrating given subject all together in the same time (without adding repetitive movement and the sound). After the facilitator gives the subject participants from the group are suppose to react without consulting each other long time, meaning 10sec is a time frame.



Participant's reflection on the Image Theatre activity:

„During the session we managed to reach results I thought it is not possible to happen in such a short time with people I know very little”, Andrijana Tasić

“From the working process after only few hours we had outcomes that are valuable and specific and in the same moment possible to learn form it a lot”, Sanja Grčak

“Collaboration and harmony between people are important and there is a specialty in the notion that each contribution coming from each person makes sense, it is welcomed and the final result is only better”, Viktor Petrović

“Fields we were leaning on during the session are managing, reliability, imagination, connection, relaxation, support, improvisation, creativity, action/reaction, space dynamic”, Ivan Bogičević

“In this exercise it is important to react in a moment, to adapt the situation and possible already given solution by others. It includes as well the problem solving”, Nikola Ristić

“While doing Image theatre exercise we were using, as one of the words, the term “wall” and in the beginning I

didn't see the point or understanding. And after some time I realized that the wall has deep connotation and using the wall as an inspiration for body expression I was aware of the several meanings: rejection, discrimination, prejudices; There's a power when you perform the Image Theatre. I felt power while doing our group images and it brought to me the feeling of security, acceptance and fulfillment”, Kristina Tomić

MY HOBBY MY TALENT EVENINGS

We would like to mention another segment of work team of trainers had with participants on the project. In order to get to know each other better we organized 2 evenings called My hobby My talent where all the participant were invited to express themselves in performance manner (duration up to 3min) while using approach they would like to for instance acting, singing, dancing, using crafts.... The only guideline they needed to rely on and use as an inspiration was the question "My basic human right is..." on which by their performance they would answer or just use art to express their opinion. This was as well a way to reflect on participant's hobbies or just their field of interest while using the subject of the project as motivation. Time for this activity was put through in the evening when all the workshops from the TC were implemented. We have included this segment in the Toolkit as it brought several materials that were directly combined and developed in the Final Performance.

For instance two participants used theatre as a tool and later on while working on the performance making process workshop their short performance was set to be the beginning scene:

Nikola Ristic: „For what we are fighting for?”

Pavle Stankovic: “We are fighting for human rights, democracy, rule of law...!”, Intro of the Final Performance



Obviously, it is not possible to implement all the materials participants would present in this kind of activities. Specially when the final performance truly depends on the creative process that it's been carried out and the

materials that would be included in the final presentation are not known before the end of that process. But, it is possible to use the materials from My hobby My talent evenings as inspiration or the base for further development. Here we would like to present a poem "Freedom" that was done by Stefan Marković and Ivan Bogičević. Here we would like to emphasize that the poem was as well the project product inspired by the question "My basic human right is..." In order to see the final scene done using the "Freedom" poem as an inspiration please see the video on the project channel: <https://www.youtube.com/watch?v=aA6DNuhCb6g> .

FREEDOM

*What is life if you are listening to others rather than yourself
If you betray who you are
If you don't accept someone for who he/she is
Just be what you are like
Just be who you are*

*What is life if you start believing that others are bad
If you choose only narrow paths
If you don't look in the eyes those ones you love
If you are scared...*

*Freedom oh freedom
That huge word of human kind
Freedom oh freedom
The most beautiful word of human kind*

*Freedom that magical word
Still it didn't reach all the parts of the world
There is always something on her way
Freedom that magical word
Still it didn't reach all the parts of the world
There is always something on her way
Oh how big sorrow is that*

*Freedom oh freedom
That huge word of human kind
Freedom oh freedom
The most beautiful word of human kind*



The poem “Freedom” was the base for further scene/material development. It opened the door of joining poetry with acting, dancing, singing... And additionally, sign language. Group of participants on this project included 3 young people with disabilities that joined with accordance of the participant's profile elaborated in the project application. One of them is member of Roma national minority. Having on mind that organisation People to People Serbia together with its trainers already have experience in implementing the activities dedicated to mixed ability groups we were open to include these participants in the project as well with taking into consideration their high motivation described fully in the call for participants. Additionally, our team had two people as staff members that have fully supported this process as they are people with experience and knowledge in the field of education and personal assistance. This insured full engagement of those participants in the project as well.

We had great opportunity that one of the participants, Jovana Stanojević, has taught us how to use sign language and present the chorus line in that manner. Jovana has almost total hearing impairment and with full accordance and desire between project trainers and group we were with gratification all together learning sign language presented in the last scene of the Final performance.



CONCLUSION

Training Course was about Human Rights Education using theatre and contemporary dance as a tool. Workshops themselves were imagined to theoretically and practically directly include the participants and help them to identify themselves with a subject and later on expand the awareness to others in their surroundings. Process of work from the beginning until the end as it would be reaching a goal had simultaneously included learning process which was consisted of learning about human rights and inclusion by doing practical exercises based on theatre methodologies and contemporary dance techniques as art is a mutual and understandable language of all humans.

Working on the artistic process and reaching the moment of having workshops outcomes in the form of materials possible to be presented in the performance manner is a tool that has broadness for inspiration grasping according to the subject of work. Additionally, it provides the group to distribute and share experiences with peers on local level all that was previously learnt. Public performance is already a way of sharing with a community, but the process of participating in the performance making gives empowerment in personal and social level and as well in using the gained knowledge and tools in practice as learning by doing method. After this experience participants on the project gained awareness and reflected many times on the freedom. On one side participants highlighted the moment of gaining self awareness during this project, but on the other side for many of them learning about others was the main learning outcome.

This Training Course had organic chronology starting from getting to know each other towards to building the trust among the group, cohesion and mutual awareness, participating in theatrical and contemporary dance workshops while reflecting on the human rights (workshops concerning Alphabet of human rights, Iceberg model of culture, Inclusion, Minority rights, Gender perspective), then learning about the process of performance making, putting gained tools in practice and conducting workshops by the project participants and being that way project multipliers. TC was the space for acquiring tolerance, patience, personal position within the group, dealing with emotions, nurturing creative habits which can reveal artistic hobbies, fostering physical contact with other people as loving, desirable and inspiring experience, personal concentration and focus, leadership and team spirit, stepping out from personal comfort zone, as well as creative space as a secure space for creation, expression and work.

Designed to reflect the performance making process the *TOOLKIT - Human rights education while using theatre and contemporary dance as a tool* describes the activities that brought the main outcomes and materials presented in the Final Performance. Those activities are important resource as they show the cohesion between human rights education and using artistic approach as a tool. Additionally, presenting exactly those activities we would like to show how we approached promotion of human rights.

„Using theatre and contemporary dance and performing arts as an approach is a deliberative, inclusive, emotional, highlighting, enriching experience“, People to People Serbia team of trainers

Editorial coordination: People to People Serbia

The Toolkit is written by the project team with the contribution of all the project participants. This would not be possible without their full engagement, dedication and mutual both valuable and reach collaboration.

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People to People team of trainers would like to advice all the readers to use this Toolkit as concept for developing their focus of work that will later on be updated with deep research, information and professional experience about the tool and subject they have selected.

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