Organizers

ARISTOTLE UNIVERSITY OF THESSALONIKI
EAST SIDE INSTITUTE USA

SCHOOL OF THEOLOGY
Representative: Maria Rantzou

EPINEIO

MUSIC STUDIES
Representative: Dora Psaltopoulou

LESVOS SOLIDARITY

UNIVERSITY OF THESSALY – DEPARTMENT OF EARLY CHILDHOOD EDUCATION
Chairs
Elena Boukouvala
Dan Friedman
Lois Holzman
Maria Rantzou

Core Organizing Team
Francesco Argenio Benaroio
Elena Boukouvala
Eleni Tsompanaki
Esben Wilstrup
Ifigeneia Vamvakidou

International Organizing Committee
Helen Abel
Aphrodite Antypa
Masa Avramovic
Maria Basmatzidou
Eva Brenner
Jorge Burciaga – Montoya
Adam Charvatis
Mariamalia Cob
Claudita Fertino
Rosina Eleni Filippidou
Ellen Foyn Bruun
Juan David Garzon
Peter Harris
Manuel Graça
Becky Hall
Carrie Lobman
Kostas Magos
Uri Noy Meir
Yuji Moro
Filippos Mprentas
Tamara Nicolic
Ilaria Olimpico
Ntora Psaltopoulou
Marian Rich
Mary Smail
Mohamed Sulaiman
Ruzica Ajna Tadic
Aggeliki Tsapakidou
Aubrey Vora
Gayle Weintraub
David Keir Wright
Magda Zenon

PPLG photographer: Emma Brown
PPLG painter: Denes Maroti

150 Presentations
186 Presenters
37 Countries

Algeria
Australia
Austria
Bangladesh
Belgium
Canada
Colombia
Czech Republic
Denmark
Finland
France
Germany
Greece
Hungary
India
Ireland
Israel
Italy
Japan
Mexico
Nepal
Netherlands
Norway
Pakistan
Portugal
Romania
Russia
Serbia
South Africa
Spain
Sweden
Turkey
Uganda
United Kingdom
USA
Venezuela
Western Sahara
### Friday 4 October 2019

16:00 - 17:00  Registrations

17:00 - 17:20  IMPROVISATIONAL SESSIONS

17:30 - 19:00  
<table>
<thead>
<tr>
<th>TRACEY HALL</th>
<th>TSIPOS HALL</th>
<th>HALL 3</th>
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</thead>
<tbody>
<tr>
<td>Workshop 1.1</td>
<td>Workshop 1.2</td>
<td>Project Presentations 1.1</td>
<td>Workshop 1.3</td>
<td>Workshop 1.4</td>
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<tr>
<td>COMMUNITY DANCE: TELLING STORIES THROUGH MOVEMENT, Eleni Tsompanaki</td>
<td>CONNECTING TO THE PARADOXICAL ROLE OF THE CLOWN, Jeff Gordon, Yoram Shenar</td>
<td>1. NARRATING LIFE STORIES – CROSSING CULTURAL BORDERS, Kostas Magos</td>
<td>2. GREECE AS A NEW HOMELAND; STUDYING THE VIEWS OF GREEK PUPILS ON REFUGEES FROM SYRIA, Filippos Brentas</td>
<td>COMMUNITY POETRY IN CONFLICT-AFFECTED AREAS: RE-WEAVING THE SOCIAL FABRIC THROUGH ARTS, Angelo Miramonti</td>
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<td>3. THE MODENA CASE, Roberto Mazzini</td>
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<td>THE GIANT’S GARDEN, Theodoros Kostidakis, Elena Skreka</td>
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19:00 - 19:15  Break

19:15 - 19:55  Welcoming (Dan Friedman, Elena Boukouvala, Maria Rantzou, Dora Psaltopoulou, Ifigeneia Vamvakidou, Roselina Filippidou, Efi Latsoudi)  Tracey Hall

20:00 - 20:30  Performance 1.1  Blindfly: Dance Performance Open theatre  Vicky Angelidou

20:30 - 21:30  Jam Session: PPLG Musicians Perform! (Organization: Juan David Garzon)  Buffet Reception (Garden)

### Saturday 5 October 2019

09:00 - 10:30  
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<th>TRACEY HALL</th>
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<td>Workshop 2.1</td>
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<td>DANCING WITH EMPATHY, Giannis Giaples</td>
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<td>MURDEROUSLY FUNNY – HOW HUMOUR IN THE DRAMATIC SPACE HELPS TO PROCESS THE THREATENING REALITY OF SERIOUS CRIMES, IN A STUDENT-PRISONER INTERGROUP CONTACT SITUATION, Peter Harris</td>
<td>CIRCUS TRANSFORMATION IN ACTION, Ophélie Mercier</td>
<td>POETRY AS A MEANS FOR APPROACHING THE OTHER IN THE COMMUNITY THROUGH DRAMA AND MOVEMENT THERAPY, Maria Napoleon, Rania Chatziliadis</td>
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10:30 - 10:50  Coffee Break

10:50 - 12:00  PLENARY KEYNOTE Lois Holzman / BRIDGING COMMUNITIES, PRACTICES AND THE WORLD Panel moderated by Elena Boukouvala with Neda Amirbahadori, David Diamond, Janet Gerson, David Kawanuka, Norbert Koppensteiner, Mary Smail, Mohamed Suleiman.

12:00 - 13:00  Lunch Break
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<td>Discussing in front of borders and crossroads, Sofia Trouli</td>
<td>Playful Movement “Toy” Stories, Aphrodite Antypa</td>
<td>The Improv Game, Tamara Nikolic, Luna Milutinovic</td>
<td>Language without Borders: Building Bridges through Movement and Play, Becky Finlay Hall, Chance Marshall</td>
<td>Shadow Theater: Theater of the Oppressed, Shadow Theatre and Queer-Feminist Perspectives, Magoa Hanke</td>
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**Tracey Hall**

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<td>Encountering oneself and others through dance, Hanne Tjersland</td>
<td>Play in Higher Education – Playful Learning as a Part of the Education of Future Social Educators and Teachers, Mathilde Knage</td>
<td>The Model of Legislative Rainbow Theatre: Burn Out and Toxic Work Space, Amit Ron</td>
<td>Yogadrama - Movement and Stories on the Bridge of Yoga &amp; Dramatherapy, Konstantza Maniatopoulou</td>
<td>Poetry with a Difference, Sam Berkson</td>
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Amirbahadori, David Diamond, Janet Gerson, David Kawanuka, Norbert Koppensteiner, Mary Smail, Mohamed Suleiman.
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<th>Time</th>
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<tr>
<td>13:00 - 14:30</td>
<td>TRACEY HALL</td>
<td>Panel 2.1: COMMUNITY THEATRE FOR DIALOGUE Panel moderated by Francesco Argenio Benaroio with David Diamond, Peter Harris, Aniko Kaposvari, Roberto Mazzini, Angelo Miramonti, Marcella Rowek</td>
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<td>TSIPOS HALL</td>
<td>Workshop 2.9: BUILDING BRIDGES - RE-STORYING THE BROKEN CONNECTIONS BETWEEN NATURE AND SOUL, Robert Romanyshyn, Mary Smail</td>
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<td>HALL 3</td>
<td>Project Presentations 2.3: 1. THE ART OF CONNECTING VOICES FOR SOCIAL INCLUSION, MUSIC THERAPY AND COMMUNITY MUSIC THERAPY WITH INSTITUTIONALIZED PSYCHIATRIC PATIENTS, Dora Psaltopoulou, Androniki Rousaki 2. SURVIVING VS. THRIVING: ENGAGING CREATIVELY &amp; THERAPEUTICALLY WITH YOUNG SURVIVORS, Alyson Frazier, Becky Finlay-Hall 3. SCHOOL IN HEAVEN, Jitender Kumar</td>
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<td>HALL 4</td>
<td>Workshop 2.10: JOIN THE LOVE/PLAY REVOLUTION: BUILDING COMMUNITY THROUGH HUMANITARIAN CLOWNING, Marian Rich, Mariamalia Cob Delgado</td>
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<td>HALL 5</td>
<td>Workshop 2.11: SHAPING TRIANGLES INTO CIRCLES, Sarai Ella Smadja</td>
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<td>14:30 - 15:00</td>
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<td>TSIPOS HALL</td>
<td>Project Presentation 2.4: 1. THE THERAPEUTIC RELATIONSHIP IN MUSIC THERAPY - CASE STUDY, Apostolis Laschos, Dora Psaltopoulou 2. VILLAGE PSY (Ψ): COMMUNITY, NATURE AND PSYCHOTHERAPY: A CLOSE ENCOUNTER, Atalanti Apergi, Dimitris Pandalis 3. DRAMA AND MOVEMENT THERAPY - EDUCATIONAL CHALLENGES, Rosina Eleni Filippidou, Elena Boukouvala, Maria Napoleon</td>
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<td>HALL 3</td>
<td>Project Presentations 2.5: 1. INVENTING MYSELF WITHOUT BORDERS, Polyxeni Spyropoulou 2. POPULAR SCHOOL OF PSYCHOLOGY: A COLLECTIVE EXPERIENTIAL, RESEARCH AND LEARNING PROJECT, Adam Charvat, Kassandra Pedersen</td>
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<td>HALL 4</td>
<td>Workshop 2.18: UTILIZING PERFORMANCE ART TO EMPOWER SOCIAL JUSTICE IN REFUGEE GROUPS, Efi Tzouri</td>
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<td>HALL 5</td>
<td>Workshop 2.19:</td>
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<td>16:30 - 17:00</td>
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**Saturday 5 October 2019**

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<td>DIVERSITY AS A SOURCE OF INSPIRATION IN ART AND THERAPY: A WORKSHOP OF DRAMATHERAPY AND DANCE THERAPY, Marianna Diakopoulou, Georgia Gkiourka</td>
<td>CONVERSE WITH A 'MODERN' MINOTAUR: EXPLORING RACISM THROUGH SOMA, MYTH AND ETYMOLOGY, George Theodoropoulos</td>
<td>THE FREEDOM PROJECT WITH OLIVE ARTS BRANCH Emma Brown, Becky Finlay Hall</td>
<td>INSTANT COMMUNITIES: BLENDING ART-BASED INTERVENTIONS FOR ON-THE-SPOT-CONNECTIVITY AMONGST STRANGERS, Anastasia Papangelou, Ralf Wetzel</td>
<td>PERCUSSION AND SONG IN REFUGEE CAMPS, Matt Smith</td>
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<td>17:00 - 17:30</td>
<td>CLIMATE CHANGE AND OUR POLARIZING WORLD</td>
<td>COMMUNITY MUSIC THERAPY &amp; CREATIVE DANCE THERAPY. PERFORMANCE OF “SOTIR”, CENTRE OF REHABILITATION &amp; SOCIAL SUPPORT FOR PEOPLE WITH DISABILITIES, Apostolis Laschos, Natasha Damaskou</td>
<td>“QUILOMOBO, THE SCRUFFY LITTLE ELEPHANT”: FROM THE ODYSSEY OF AN ELEPHANT TO ODYSSEAS. AT, Daphne Vloumidi</td>
<td>INVENTING MYSELF WITHOUT BORDERS, Polyxeni Spyropoulou</td>
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<td></td>
<td>Power Play, Directed by David Diamond</td>
<td>Actors: Rowan Brooks, Magoo Hanke, Sofia Mylona, Amit Ron, Zsuzsanna Viczay, Katie Walker</td>
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<td>I AM NOT A HUMAN JUST A REFUGEE, Davood Amirbahadori, Neda Amirbahadori</td>
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17:30 - 18:00 Dinner

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<td><strong>Workshop 2.25</strong></td>
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<td><strong>Project Presentations 2.6</strong></td>
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<td>18:00 - 19:30</td>
<td>LOVE VS TRAUMA - PERFORMANCE AND DISCUSSION, Raven Kaliana</td>
<td>ELICITING MANY PEACES THROUGH EMBODIED PRACTICE, Norbert Koppensteiner</td>
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<td>1. IMPROVISATION IN A FORBIDDEN LANGUAGE, Koray Tarhan</td>
<td>2. WE ARE A COMMUNITY NATIONAL SCHOOL - EXPLORING TENSIONS BETWEEN ART AND POLITICS IN AN IRISH CURRICULUM, Jones Irwin</td>
<td>3. DREAMING TOGETHER, Uri Noy Meir</td>
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<td>2. SENSORY LABYRINTH THEATRE: APPLIED IMMERSIVE THEATRE FOR COMMUNITY BUILDING, Radu Ionescu</td>
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<td>3. EMBODIED POLARISATION AS POTENTIAL AND DILEMMA, Daniela Lehner, Annamaria Nag</td>
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<td>3. VORTEX, MY WISH IS A THOUGHT. REPORT AND OPEN CONVERSATION: WORKING WITH REFUGEE GROUPS IN ITALY, Valbona Xibri</td>
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<td>1. THE TIPICI NETWORK (TRANSFORMATION-PARTICIPATION-COMMUNITY): A NEW EXPERIENCE OF PERFORMATIVE COOPERATION AMONG ARTISTIC, SOCIAL AND RESEARCH ASSOCIATIONS WITH SOCIO-POLITICAL OBJECTIVES IN MILAN, Giulia Innocenti</td>
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<td>2. THE UTOPIA PROJECT - FROM PERFORMING CHANGE CYCLE 2019!, Eva Brenner</td>
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<td>3. A GROUP COLLABORATION ON TALKING ABOUT HEALING WAYS OF DOING RELATIONSHIPS BETWEEN HUMANS AND ANIMALS IN URBAN, MOSTLY, SETTINGS IN GREECE AND CYPRUS, Arieta Chouchourelou, Adam Charvatis</td>
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19:30- 19:45 Break

19:45 - 20:35 DARK MATTER Puppet Theatre Performance, Vertebra Theatre Company (Tracey Hall) Actors: Aurora Adams, Maria Piedad Albarracinseiquer, Daniel Breton Armstrong Finn, Jennie Louise Rawling

20.35 - 21.00 SONGS SUCH AS NO RADIO, Piano Recital (Tracey Hall) Charalampos Tsinkosmaoglou
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<th>HALL 7</th>
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<tr>
<td>Performance 2.6</td>
<td>Performance 2.7</td>
<td>Presentation/Exhibition</td>
<td>Presentations</td>
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<tr>
<td>COUP DE MOT: THE POWER OF SPOKEN WORD TO RESHAPE MENTAL HEALTH SYSTEMS, Steven Licardi</td>
<td>HEAR ME, Vicky Angelidou, Xavier Geérmán</td>
<td>TIME TRAVEL: ART AS A MEANS OF SELF-CONTAINMENT AND SELF-AWARENESS, Yiannis Kaminis</td>
<td>1. THE TRANSITIONAL ROLE OF THE SCHOOL DIRECTOR IN RESPONDING TO INTERCULTURAL CONTRAPOSITIONS, Evdokia Dimitriadou</td>
<td>WORKING WITH CHILDREN WITH SPECIAL NEEDS. THEIR PARENTS, SCHOOLS, COMMUNITIES AND TEACHERS, Gayle Weintraub</td>
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<td><strong>Performance 2.8</strong></td>
<td><strong>Panel 2.2</strong></td>
<td><strong>Project Presentations 2.7</strong></td>
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<td>09:00 - 10:30</td>
<td>TRACEY HALL</td>
<td>Workshop 3.1: ANY AGE, ANY BODY, ANY DANCE: DANCE WORKSHOP, Cecilia Macfarlane</td>
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<td>TSIPOS HALL</td>
<td>Workshop 3.2: IMPROVISING WITH(IN) THE SYSTEM, Esben Wilstrup</td>
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<td>HALL 3</td>
<td>Workshop 3.3: THE POETICS OF RELATIONSHIP - EMBODYING SIMILARITY &amp; DIFFERENCE AS A WAY OF BRIDGING CULTURAL &amp; LANGUAGE BARRIERS TO CREATE COMMUNITY &amp; DIALOGUE, Roulla Demetriou</td>
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<td>HALL 4</td>
<td>Workshop 3.4: UNPACKING UNHEARD VOICES THROUGH PARTICIPATORY DRAMA, Ellen Foyn Bruun, David Keir Wright</td>
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<td>HALL 5</td>
<td>Screening and Discussion: 5x**ʔaħat (home) SCREENING &amp; DISCUSSION ABOUT RECONCILIATION, David Diamond</td>
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<td>11:00 - 12:30</td>
<td>TRACEY HALL</td>
<td>Workshop 3.10: THE POWERFUL POTENTIAL OF POINTLESS PLAY, Carrie Lobman</td>
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<td>TSIPOS HALL</td>
<td>Project Presentations 3.1: 1. FUNDAMENTAL TRAINING IN MUSIC THERAPY ENCOURAGES POSITIVE CHANGES IN MUSIC STUDENTS’ PERCEPTIONS ABOUT DISABILITY, THEIR PERSONAL GROWTH AND SOCIAL INCLUSION, Dora Psaitapoulou</td>
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<td>HALL 3</td>
<td>Workshop 3.11: 1. “THE WHITE BIRD”, A QUEST FOR INDIVIDUALIZATION WITHIN THE COLLECTIVE UNCONSCIOUS - WORKING WITH DRAMA AND MOVEMENT THERAPY, Rosina Eleni Filippidou</td>
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<td>HALL 4</td>
<td>Project Presentations 3.2: 1. VIRTUAL SPIRALS CONNECTING THE UNCONNECTED AND EMPOWERING THEM WITH TECHNOLOGY, Michael Clemens</td>
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<td>Workshop 3.12: INTERNATIONAL CLASS – CONTINUOUS MAKING OF THE GROUP, Kenija Milic, Polychrou Maria Class, Maren Metell</td>
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<td>TRACEY HALL</td>
<td>Workshop 3.16: THE BEING AND BECOMING OF PERFORMANCE ACTIVISM, Daniel Friedman</td>
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<td>TSIPOS HALL</td>
<td>Project Presentations 3.5: SYMPOSIUM: UNDERSTANDING MY EMOTIONS: THE ORTHODOX CHRISTIAN WAY, Maria Rantzou, Evaggelos Peppes</td>
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<td>HALL 3</td>
<td>Project Presentations 3.6: 1. A PSYCHOLOGIST, A PREGNANT WOMAN LIVED MORE THAN FIVE MONTHS IN MORIA CAMP, Neda Amirbakhori</td>
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<td>HALL 4</td>
<td>Workshop 3.17: RE-WRITING THE STORY: MOVE, REFLECT, WRITE, Janet Gerson</td>
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<td>Project Presentations 3.7: 1. AN INVITATION TO ASK QUESTIONS: RETHINKING INTERCULTURAL EDUCATION, EUROPEAN MOBILITY, AND INTERSECTIONAL EMPOWERMENT, Morgan Masterman</td>
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* 11:00 - 12:30 OPEN THEATRE
COMMUNAL MANDALA: WAY OF BEING IN CHAOTIC TIMES, Muneeb ur Rehman
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<td>THE INTUITIVE ORCHESTRA - COMMUNITY BUILDING THROUGH MUSICAL IMPROVISATION, Juan David Garzon</td>
<td>1. EDUCATIONAL DRAMA AND DRAMA ACTIVITIES FOR PROMOTING INTERCULTURAL CONSCIOUSNESS, RESPECT AND POWER MANAGEMENT AMONG STUDENTS IN AN EDUCATIONAL CONTEXT (“ENGLISH LANGUAGE CLASSROOM”), Maria Polychrou</td>
<td>1. RESILIENT REVOLT - A PARTICIPATORY ACTION RESEARCH EXPERIENCE, Joschka Röck</td>
<td>DEAR OTHERS, LIEBE ANDERE, ДОРОГИЕ ДРУГИЕ, Josefine Krumm</td>
<td>FROM IDEA TO MOVIE, Maja Lucik</td>
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<td>FACILITATORS SWAP / MEET, Aubrey Vora</td>
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<td>DIALOGUES ACROSS BORDERS: A TRAVELLING EXHIBITION, Elena Boukouvala</td>
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<td>CO-CREATING 'EMOTIONAL PLACES' OF COMMUNITY BELONGING AND CROSS-CULTURAL LEARNING: A WORKSHOP USING ARTS-BASED METHODS, Angela Moriggi</td>
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<td>&quot;RESILIENT SCHOOLS: CREATING A CULTURE OF LEARNING FOR ALL&quot; Margarita Mansolá</td>
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<td>TRANSRATIONAL, PERSONAL AND TRANSPERSONAL EXPLORATION OF BRIDGING, Manuel Graça, Marcella Rowek</td>
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<td>17:00 - 17:30</td>
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<td>DEVELOPING ACROSS BORDERS PERFORMS!, Barbara Silverman, Melissa Meyer</td>
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<td>PARTICIPATORY THEATRE FOR DIALOGUE AMONG POLARITIES, Francesco Argenio Benarbo</td>
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<td>LAYERS OF PERSONAL STORIES, Aniko Kaposvari</td>
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<td>TOWARDS SUSTAINABLE NOTION OF SCHOOL – AGAINST HOMOGENEITY, NORMALITY AND CONTROL, Helle Røbøl Hansen, Susan Christiansen, Elina Maslo</td>
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<td>1. TRANSFORMING INJUSTICE THROUGH THEATER OF THE OPPRESSED, Janet Gerson</td>
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<td>2. SUBVERTING THE POLITICS OF OTHERNESS THROUGH PLAY: AN APPLIED THEATRE CASE STUDY, KENNY CHIRIYOWA</td>
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<td>3. THEATRE AS A SPACE OF TRANSFORMATION: CZECH-GERMAN TRANS-BORDER EXPERIENCE, Martina Čurdová</td>
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<td>19:00 - 19:30</td>
<td>Dance Performance</td>
<td>EVERYTHING, Open Theatre</td>
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<td>Directed by</td>
<td>Valerie Green</td>
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<td>Dancers:</td>
<td>Emily Aiken, Faidra Charalampidou, Eva Dimitriadi, Hana Ginsburg Tirosh, Despina Kioumourtzidou, Kristin Licata</td>
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<td>Musician:</td>
<td>Juan David Garzon</td>
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<td>Playback Performance</td>
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<td>Beata Somogyi, Josefine Krumm, Aniko Kaposvari, Daniel Raza, Denes Maroti, Mathias Schiesser (Open Theatre)</td>
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<td>20:15 - 20:30</td>
<td>Closing Ritual:</td>
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**Programme**

4-6 October 2019
Anatolia College, Thessaloniki, Greece
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<td><strong>DOLPHINLAUGHTER, Alice Brohus Skriver</strong></td>
<td><strong>YOU ARE INVITED TO... TALK, CHALK AND PLAY WITH #ONEPLAYTHING, Malcolm Hamilton, Lynn Love</strong></td>
<td><strong>NON LINEAR APPROACHES &amp; INTERVENTIONS USING NONSENSICAL TOOLS AND HUMOR DRAMA, Alex Sternick</strong></td>
<td><strong>ALCHEMICAL PERFORMANCE: TRANSFORMING OUR LIMITING SOCIAL MASKS, Claudita Fertino</strong></td>
<td><strong>THE POSTMODERN APPROACH TO TRADITIONAL MUSIC THEMES IN THE GUITAR REPertoire AS A POINT OF INTERCONNECTION BETWEEN DIFFERENT COMMUNITIES, Ifigeneia Vamvakidou, Ioannis Andronoglau</strong></td>
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<td><strong>EXPLORING RESONANCE IN A SPACE HELD BY SOUND, Elena Tonase</strong></td>
<td><strong>1. NARRATIVES OF PRECARITY, Lydia Xourafi 2. SELF AS STORIES: A NARRATIVE APPROACH OF SELF IN THEATRE PRACTICE, Lydia Xourafi</strong></td>
<td><strong>&quot;THE UTOPIA PROJECT&quot; – &quot;6 VIEWPOINTS OF PERFORMANCE&quot; , Eva Brenner</strong></td>
<td><strong>WORKSHOP PERFORMANCES TO FOSTER INTERCULTURAL UNDERSTANDING, Paul Winter</strong></td>
<td><strong>JOKERS IN FORUM THEATRE: BASIC LEVEL, Roberto Mazzini</strong></td>
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Community dance gives space for personal exploration, and has an impact on society through its semiotic dimensions. Participants will engage in a creative unravelling and decoding of movement, an externalisation of situations and emotions in an individual and in group level. The aim is to communicate through movement by analysing it, reflecting upon it thus, understanding it. Creative movement will have an integral part in the whole process. It will shape the lesson using improvisation and composition, where participants will be involved in a continuous relation between knowledge and pleasure. In the society we live in, individuals appear to have limited opportunities or perhaps limited space to express themselves, to create, to narrate their experiences. How can a body that has collected so many experiences, not having opportunities to ‘talk’? These bodies must be ‘heard’. However, these bodies, years ago, were bodies of young children, with inexhaustible energy, imagination and creativity. Our childhood memories reside from the unconscious part of our brain. These two categories have much to share and transmit. How would the child in us feel if he/she heard a story from his/her older self and could relate emotionally to it? Could this become dance? Can older individuals truly understand the needs they had as a child? Have these needs been met? Could they communicate through movement? Reminiscing, transmission of experiences, coexistence, cooperation, deeper communication, sharing, acceptance of diversity and a genuine respect, are the essential and primary objectives of the workshop.
TSIPOS HALL
Workshop

CONNECTING TO THE PARADOXICAL ROLE OF THE CLOWN
Jeff Gordon¹, Yoram Shenar²

¹ United States
² Tel Aviv, United States

“To truly laugh, you must be able to take your pain, and play with it.” – Chaplin.

The Clown is the individual unmasked, revealing all of our human frailties, prepared to make a fool of themselves in order to show the folly of trying to be all knowing, all certain and all in control in a world that is chaotic and unpredictable. The Clown in playing with the chaos finds new ways to approach and celebrate life, and give it a good kick up the arse. The Clown unites the oppositional aspects of ones personality in that they are both fearful and courageous, child and adult, happy and sad allowing the individual to transcend their key inner and outer conflicts and live more spontaneously, fully and light-hearted. In being able to live freely with paradox, the individual loses their need to compartmentalize and in doing so become non-judgmental and open to all the possibilities life has to offer. Placing us at the core of our being, the Clown permits us to be more present, playful and energized. All other roles we live through, have their specific filters, their particular way of seeing and doing things. The Clown by taking us out of any given and definable role allows us the freedom to think and act beyond our prejudices and in doing so create space for unlimited possibilities. We are not able to enter a true dialogue with another and reach new ground if we are not able to stretch beyond the limitations we have placed upon ourselves. The Clown renews our naiveté, restoring a fresh innocence and a refusal to compromise our humanity, making us more empathic, loving and compassionate in our social interactions.

The Clown is such an essential human role that it needs to be connected to by everyone in order to restore personal and social balance and not remain the prerogative of artists and performers.

With this understanding we developed a methodology rooted in Drama-therapy and supported by Jungian theory of the ‘transcendent function’, for invoking the Clown for non-actors and performers. We create a dramatic space for identifying key weaknesses and strengths through embodiment work, role plays and improvisations, giving the participants an opportunity to grasp the paradoxical nature of the Clown role and the possibilities for this role in their own individual healing and in their work with others to support human growth and potential. It will explore our applications of our Clown therapy in the field of addictions, where we have extensively applied it with positive results and how the role can be used in general in bringing humour and lightness into therapy. We will, explore how the Clown in a non-performatory way, simply by being present and open to playful interactions, can reduce
stress and tension on the streets, bringing out self-expression in others through direct communication. In addition we will look at this universal and transformative role for supporting the breaking down of old repetitive and unworkable paradigms for peace, reshaping the boundaries of what is ‘normal’ and ‘healthy’. By combining the workshop with going out onto the streets with a red nose and meeting people, we will discover how being ‘naked’ and vulnerable, allows other people to open themselves up to us and create an environment of trust and possibility. When I put on a red nose I make no demands or expectations of myself I allow myself to be naked in the presence of others and in being just so, allow others to reveal their nakedness to me. Without the false clothes of the emperor, we have the possibility of breaking down individual, cultural and social barriers that inhibit human growth and flourishing.

HALL 3
Project Presentations

1. NARRATING LIFE STORIES – CROSSING CULTURAL BORDERS
Kostas Magos

University of Thessaly, Volos, Greece

The paper aims to highlight the transformative learning process on crossing cultural borders, observed in the perceptions of the participants in an experiential workshop which took place at the Department of Early Childhood Education in the University of Thessaly in Volos, Greece. The workshop aimed at the reflection on ethnic and cultural prejudices and stereotypes as well as the development of empathy on refugee experience and life. The participants were university students - candidate kindergarten teachers- and young asylum seekers of the same age who stay in a refugee guest house in the same town as the students.

The main tool applied in the workshop was the narratives of the participants’ life stories and the reflection on them. Given that stories function on two different levels, cognitive and emotional, their use within the framework of an educational process prompts participants to, on the one hand, evaluate the views and behaviours adopted by the stories’ protagonists, and on the other, compare their own experiences with those of the protagonists. Through such a procedure, participants understand cultural differences, interpret cultural codes, judge prejudice and stereotypes and can wear other people’s ‘shoes’ in order to understand different lives, routes and needs. During the workshop mentioned above and besides the exchange of narratives, drama, painting, dance, poetry, organized walks and other media were used in order to motivate the process of reflection and awareness of different cultural codes and life experiences. Through content analysis of semi-structured interviews with the
participants as well as analysis of their ‘voices’ during the workshop, the paper focuses on the transformation of the participants’ perceptions about cultural borders and the steps towards the development of intercultural competence.

2. GREECE AS A NEW HOMELAND; STUDYING THE VIEWS OF GREEK PUPILS ON REFUGEES FROM SYRIA

Filippos Brentas
University of Western Macedonia, Thessaloniki, Greece

The present study focuses on the visual practices and the ways in which the concept of homeland is constructed and interpreted by the Greek pupils regarding to refugees children from Syria.

The research material is structured by the visual questionnaires differently for each grade. Methodologically we apply a qualitative research method by collecting visual questionnaires from forty (40) pupils. This research explores the image through visual questionnaires and visual literacy (Imago, 2010, Lieber & Schnell, 2008).

The research lasted two (2) weeks in classrooms, one (1) week in the preschool group and one (1) week in elementary school. The parents’ suspicion against the thematic of research was a barrier to the process. The vast majority of parents refused to take part in the survey. Thus many primary schools have been searched in order to find the students composition for the sample.

Concluding the research and gathering the results through the answers of the students, proposals can be made for the renewal of Greek education in the direction of an anti-racist pedagogy, free of stereotypes and racial prejudices. Discovering the just definitions for Multicultural education and anti-racist education it leads us to the conclusion of the main differences between the two. The approach of multicultural education seems to be more proactive and encouraging of diversity in a learning environment: anti-racist education has the presumption that racism is already present, and aims to change the actions already involved in the classroom rather than prevent them.

3. THE MODENA CASE

Roberto Mazzini
Giolli cooperativa sociale, Italy

The presentation tells the story of a short project carried on in Modena, about the living together in a multi-cultural building. The starting situation was a conflictive atmosphere among the 280 people living in a huge building and coming from different nationalities.
Our action was solicited by University of Modena and Reggio E. and was a part of a more complex project.

We did interviews to many families and individuals, we used questionnaires; then we created a performance telling the dynamics within the building with the different actors: young Italian family, elderly Italian people, Arabic families, other foreigners living together, etc. During the final presentation a lot of people took the speech to reflect how to improve their living together and several proposals emerged, mainly by migrants.

The session tries to explain how this model of intervention can work and be a prototype for successful actions in multi-cultural contexts.

HALL 4
Workshop

COMMUNITY POETRY IN CONFLICT-AFFECTED AREAS: RE-WEAVING THE SOCIAL FABRIC THROUGH ARTS
Angelo Miramonti
Instituto Departmental de Bellas Artes, Cali, Colombia

The section will give the participants the opportunity to experience how to create poems following the “live poetry” process (Poesía en vivo), created by the Peruvian poet and educator Luis Enrique Amaya and systematized in his book How to Live Out of Poetry – a Guide to Community Literature (Gato Viejo, 2016). This method is currently applied in marginalized communities and schools in Lima. The session’s facilitator is also piloting this method within the “Arts for Reconciliation Project” in Cali (Colombia) with communities affected by the armed conflict.

The session is experiential. The participants will work in pairs and practice how to interview each other and write a simple poetic text based on the interview. Then each pair will give her/his poem to her pair as a gift and receive the poem written by her pair. The process will include some theatre/dance exercises to activate the participants’ imagination. At the end of the session the participants will reflect from their own experience on how this method could contribute to a healing and reconciliation process in war-thorn communities.
THE GIANT’S GARDEN
Theodoros Kostidakis, Elena Skreka
London, United Kingdom

In this workshop, we present how Oscar Wilde’s story The Selfish Giant can be used in a dramatherapy context, and specifically in work with asylum seekers and refugees.

We suggest that this story offers an analogy to some aspects of the experience of being a refugee, addressing issues of both socio-political and psychological nature. Thus, we believe that it provides a possible answer to the dilemma that some therapists experience: how to offer psychological support without pathologizing the refugee condition.

The focal point of the workshop is the image of the giant’s garden: the place in the story which accommodates moments of play, shaping relationships and shared happiness. In that sense, the garden is approached as a symbol of ‘home’: a familiar place within the vastness of space where personal meaning, attachments and a sense of being oneself are possible. In the story, the garden is also seen as somebody’s property and is selfishly guarded, excluding the trespassers. The tension between these two approaches – and mind-frames – is the issue to be explored in the specific story, as used in this workshop.

Participants are invited to explore the themes of feeling welcome or unwelcome, being seen as an intruder or a blessing, being open or closed to interactions with fellows, as well as thriving as parts of a community.

The workshop has experiential rather than therapeutic aims. However, all the activities introduced belong to the repertoire of dramatherapy; including storytelling, group games, drama improvisations, physical movement, role-playing and story enactment. An open discussion with the participants on the aforementioned themes will follow the experiential part.

The Sesame approach to dramatherapy is used in this workshop: the use of symbol and metaphor are favoured and seen as enriching the process, leading straight to the emotional core of each theme. The whole structure around the use of the story is based on this approach. We are also inspired by Britton’s methodology of building physical theatre ensembles to elaborate the notion of creating communities.

The theoretical context underpinning the workshop is based on Papadopoulos’ notion that the refugee condition does not equates to psychological trauma, but rather to loss of home; with all its physical, psychological and existential dimensions. Consequently, homecoming and place-making become core processes in the effort to understand refugees’ and asylum seekers’ experience. Bachelard’s poetic approach of the image of home is also employed, in this effort to combine a political with a psychological perspective.
HALL 6
Workshop

DISCUSSING IN FRONT OF BORDERS AND CROSSROADS

Sofia Trouli

University of Crete, Rethimno, Greece

The workshop “Discussing in front of borders and crossroads” is based on the educational program about the refugee crisis, inspired by the Medphoto Festival Borders/Crossroads and the exhibitions Critical Archives I: Ruins, Crossings, and Abbandoni. The exhibitions took place at the Museum of Contemporary Art of Crete, in Rethimno, in the summer of 2016 in Rethymno and were curated by Maria Maragkou, the director of the Museum and Pavlos Fysakis, Yorgos Karailias and Dimitris Kecharis, members of the non-profit cultural organization KOLEKTV8.

During the workshop we will study photos of selected artworks, mainly striking photos from the exhibitions, as well as from other artists, using the routines of artful thinking and playful techniques in museum education. The aim of the workshop is to show how we can approach and experience difficult issues such as the often-harsh reality of refugees’ journey in a desperate quest to reach a better life in Europe. We focus more on developing self-reflection and dialogue, fostering critical thinking through artful thinking and eliciting new questions on the issues being discussed and raise awareness amongst the general public.

The aim of the workshop is to learn by doing, how we can approach issues such as the question of the complexity of the refugee crisis in a museum of contemporary art. We believe that art can be a useful tool for discussing such subjects because art offers us the opportunity to reflect on the different point of views and share our own thoughts and emotions. For that reason, we also aim to increase familiarity with contemporary art and the various techniques of museum education.

In the first stage of the workshop, we will approach the ideas of borders and crossroads is for us and at the same time get to know each other through a game of names. In the second stage, we will show photos of the selected artworks from the exhibition, delivering a PPT presentation. We will approach each artwork using a different activity inspired by artful thinking routines or museum education technique and discuss the notions of boundaries, the refugee crisis, identities. In the third stage, we aim to create an artwork related to our thoughts and emotions for these issues.
HALL 7
Workshop

PLAYFUL MOVEMENT “TOY” STORIES
Aphrodite Antypa
Kozani Arts School, Naousa, Greece

A playful movement workshop that aims to connect the participants and transform them to creators by making movement sentences and using props (such as balls, selected toys, yarn and fabric). The age group may vary, as it will be a beneficial experience for children and adults.

Exploration of different movement actions, using the Laban Movement Analysis (L.M.A.) will lead to creation of movement sentences in small groups. The use of small objects, yarn, pieces of fabric, small or medium size soft balls and/or small toys will assist the creation of a movement story to share. A movement story will be narrated by the participants sharing their ideas, visions and emotions.

We will start as a big group moving our bodies in the space with various activities. Smaller groups will be formed afterwards, creating different movement stories. We are aiming to connect with each other, express our feelings and gain positive body awareness through this process and collaborate at the end with all the participants by exchanging each group’s creations. A variety of music selections and the use of silence, will add a significant perspective and character to this process.

A discussion between the participants will follow their presentation regarding their experience.

HALL 8
Workshop

THE IMPROV GAME
Tamara Nikolic, Luna Milutinovic
University of Belgrade, Belgrade, Serbia

The workshop presents an educational interactive game specially designed for learning improvisation. The game is an opportunity for all participants to explore the value of improvising, sharpen their improvisational skills and share their learning with others through intense improvisational exercises. The game is designed on the premise that learning improvisation is a way toward leading more creative personal and professional life. Improvisation is at heart of being human, as most of our daily activities and performances are improvised. Becoming
a skilled improviser helps us relate more creatively to ourselves, others and the world. The use of interactive educational games enriches learning in educational settings and facilitates creating playful learning environments. Learning to improvise through a game will allow participants to create with others, put themselves in the spot, take risks and have fun.

Methodology of the workshop is game-based learning. Interactive educational games enrich learning process and foster creative and playful learning environments. On this idea, we invite participants to intensely engage with others in what they know and what they don’t know, and by playing a game contribute to creating new meanings of improvising with others.

HALL 9
LANGUAGE WITHOUT BORDERS: BUILDING BRIDGES THROUGH MOVEMENT AND PLAY
Becky Finlay Hall, Chance Marshall
Play For Progress, London, United Kingdom

“Oh horror! Horror! Horror! Tongue nor heart cannot conceive nor name thee! Confusion now hath made his masterpiece!” Shakespeare, Macbeth

The spoken word is limited.

There just aren’t the words to truly convey trauma. It’s also unhelpful and potentially triggering to ask people to search and find the words or in fact to revisit past traumas. The beauty of creative language is that it creates safe distance and containment for feelings and experiences and it brings us together as a community to help regulate, heal and move forward.

Play for Progress Dramatherapists Becky Finlay Hall and Chance Marshall have developed and run a weekly therapeutic community group for unaccompanied young refugee and asylum seekers. The aim of this group is to co-create and reimagine a place called home.

In this embodied workshop we will explore safe, creative ways to support young people suffering from Post Traumatic Stress Disorder (PTSD), anxiety, grief and loss. Drawing from developmental movement practice inspired by Vanessa Sherborne, Sesame Drama & Movement Therapy practice and Boal’s Rainbow of Desire we will collectively examine the journey of belonging, using art and expression to build bridges into new cultural and social homes.

Over the last year we have worked with over 140 young people new to the UK and have designed a programme that encourages participation through a collective creative language. This workshop will be of particular interest for those working with groups that involve various languages not spoken by the facilitators/therapists and those who support trauma survivors.
HALL 10
Shadow_Theater: Theater of the Oppressed, Shadow Theater and Queer-Feminist Perspectives
Magoa Hanke
TO Vienna, Spiel_Raum, University of Vienna, Vienna, Austria

Following an intersectional approach, we use techniques routed in theater of the oppressed (TO) to explore social roles and structures. We analyze in a somatic way, we embody and redefine and we open new scopes of action. With the esthetics of light and shadow we can – in an abstract way – make visible what is often left unseen: power relations, violence, emotions, dreams… We create rich sceneries and backgrounds to explore, we play in front of and behind the safety of the screen, we experiment with different light sources, techniques and materials and we watch the encounters our bodies and our shadows have on and off the screen.

The workshop is based on image theater and other techniques routed in the methodology of theater of the oppressed. We will combine these techniques with contemporary shadow theater – for its artistic richness and its inherent possibilities for people who do not like to, or are not used to be in the spotlight, to speak up and to be heard.

19:00 - 19:15 Break

19:15- 19:55 Tracey Hall - PLENARY

Welcoming
Dan Friedman, Elena Boukouvala, Maria Rantzou, Dora Psaltopoulou, Ifigeneia Vamvakidou, Roselina Filippidou, Efi Latsoudi

20:00 - 20:30 Open theatre

BLINDFLY, Dance Performance
Vicky Angelidou
Fontys University of Fine and Performing Arts, Tilburg, Netherlands

“Blindfly” is an interactive dance and music performance designed to bring awareness on the matter of visual impairment through creating a playground in an outdoor location. Five performers will initially propose to the audience to become blindfolded. Then, they will lead/assist them to walk around with their eyes closed and experience the feeling of navigating in the outside space without seeing. The performers, after giving some time to the audience to experience this new state of being, they will start to play a children’s game (tyflomiga). The performance will unfold slowly. In this performance, one musician and one singer are
following the journey of the performers.

Awareness happens naturally, as the audience is first being introduced to the state of “not seeing”. This experience, together with the unpredictability of the public space, is a strong experience and introduces immediately the audience to the concept of the performance. Later on, the performance uses the differentiation of seeing and not seeing and the dynamics of those two states in between the performers. Sometimes the leaders are the seeing performers and other times are the blindfolded.

**20:30 - 21:30 Reception (Garden)**

**Jam Session: PPLG Musicians Perform!**

Organization: Juan David Garzon

**Buffet Reception**
Saturday, 5 October 2019

09:00 - 10:30

**TRACEY HALL**

**Workshop**

**DANCING WITH EMPATHY**

Giannis Giaples

*Horos, Athens, Greece*

A movement workshop where the composition of movements - choreography is not created by the movement itself but through the communication of the individuals involved, using basic elements of meditation. By focusing and observing an object, the information we get is divided into two categories: a) Objective information. Information that the same object gives us and is almost common to all observers, b) Personal information. Information that emerges in each one of us, by observing the attributes of the object and is based on the experiences of each observer. What if the object of observation is replaced by a moving person? How can the observers themselves interact with the human being? In this workshop we will experiment on this motif in order to create a composition - a choreography that will not be based on the movement of the choreography but movement will impress the participants’ communication and the graduation of the expression of the ‘self’.

**TSIPOS HALL**

**Project Presentations**

1. **CREATE TO HEAL**

Mohamed Sulaiman

*Motif Art Studio & Workshop, Sahrawi Refugee Camps/ Tindouf, Algeria*

My name is Mohamed Sulaiman. I was born and raised in a Saharawi refugee camp in southwest Algeria. These camps result from an on-going political conflict over Western Sahara, which was a Spanish colony until 1975 and has been under Moroccan occupation ever since. Western Sahara is sometimes referred to as Africa’s Last Colony. My entire life, I’ve been a refugee in a camp in a foreign country. Rather than being discouraged or seeking happiness elsewhere, I chose to remain and help inspire my people through art. I work with different art genres and mediums. I often introduce myself as simply ‘a maker’. I’m a calligra-
pher, a poet, a photographer, a sculptor, a painter and an art facilitator among other things. Interdisciplinary arts help me better understand the interconnectedness of things, I love to explore and blend the boundaries of art expression. Coming from a desert culture, I’m familiar with a long tradition of oral expression (indigenous Saharawi poetry and stories), and I like to combine this with visual art. I experiment with utilizing discarded materials and found objects such as fabric, scraps of wood, metal, plastic and other objects to create sculptures. This experimentation equipped me with skills and ideas that led to creating my studio in the camps from these very objects. The studio now is an active hub for art creation and art education. The journey of picking up trash and transforming it into something of a value is a metaphor of who I am. Art and art thinking can help me pick up myself from surrounding negative forces and transform me into a positive and a creative person who could add something beautiful to this world. I regularly collaborate with international artists who visit me in the refugee camps to create various art projects, from street art and murals, to poetry and inspirational sessions of storytelling as well educational workshops in photography and crafts. I organize social activities for young people to meet, exchange and create together. Throughout all the art activities held in my studio I try to encourage the young people who visit me to enjoy the process of whatever it’s they’re engaged with, and to try to connect and be in the moment, and to let go of judgment and worry about the end result. A lot of the people respond very well to this philosophy, this actually helped further my transformation by taking me from the state of doing and into being. And that’s the power and magic of art. In times of crisis, we need something to awaken us and bring us back to who we really are, as creative humans and beautiful beings. I believe art has the ability to do that. I have witnessed how it’s brought change to my life, and I see it now bringing change to my community.

2. HOPE FOR YOUTH
David Kawanuka
*Hope For Youth, Kampala, Uganda*

Uganda is one of the nations that suffer the highest rate of population growth which is associated with many disadvantages like; limited access to formal education, employment opportunities, good health services etc. These contributed to the poverty cycle in Uganda. This is the reason why Peter, came out and started a non profit charitable organization - Hope For Youth- Uganda, aimed at creating opportunities and empowering vulnerable children and the youth in our community, to live a life-long commitment to active citizenship through education, health and self-sustaining projects for both social and economic emancipation.

I will present our story and how we began through our three principals; LOVE, PLAY AND LEARN.
3. DREAMING ABOUT THE FUTURE OF LESVOS SOLIDARITY: CREATING SPACE FOR RESISTANCE AND SELF DEVELOPMENT
Efi Latsoudi
Lesvos Solidarity, Lesvos, Greece

When we started Pikpa camp back in 2012 it was all about solidarity in action, resistance and our dream coming true. Same with Mosaik in 2016 same with many difficult and challenging decisions we took.

Going through the complexity of the refugee condition, the border condition and a dark political context we risk many times to shift from dream to nightmare in a personal level but also at the level of the group.

After all these years we are getting more and more convinced that we can only resist frustration and extreme fatigue when we allow ourselves to change, to enjoy this collective work, to become more connected, more creative and determined for social change.

Today we are going through a nightmare again in Moria, in Lesvos, in the state threats - policies of closing Pikpa, deport more asylum seekers, provoke more suffering... let's see together what is our way out of despair how we can add perspectives to the dead end.

**HALL 3**
**Workshop**

MURDEROUSLY FUNNY - HOW HUMOUR IN THE DRAMATIC SPACE, HELPS TO PROCESS THE THREATENING REALITY OF SERIOUS CRIMES, IN A STUDENT-PRISONER INTERGROUP CONTACT SITUATION
Peter Harris
Western Galilee Academic College, Tel Aviv, Israel

This unique intergroup contact in the aesthetic (dramatic) space builds a dialogic bridge and has been shown to overcome suspicion and change deep-set attitudes.

The specific model described here for dialogue between incarcerated felons and theatre arts students, can and has been successfully transferred to other oppositional group situations: Palestinians and Jews, Caucasians and African Americans, and diverse multi-identity group situations.

Analysis of these processes, and of narratives devised in workshops attended by prisoners
serving life sentences and theatre arts students, indicates at the power of these processes to change attitudes, for both participating groups, and pave a path for rehabilitation of the prisoners, overcoming denial and positively taking responsibility.

This workshop-presentation will focus on humorous manifestations observed in workshops attended by prisoners serving life sentences and theatre arts students, where humour has been observed to affect group dynamic and indirect therapeutic processes.

This process where ‘actor - performers’, transitioning between reality and fiction, in a process of distancing the ‘real-life’ drama via humorous manifestations, aids in humanizing even the ‘murderer’.

This theoretical and practical workshop-presentation will enable participants to embody threatening ideas providing insights into the way theatre can act to invoke social and therapeutic processes, employing humour, amongst other strategies, to create aesthetic distancing between the ‘real- life’ daemons and their observers, at first the participants; actor-creators themselves, collaborators in the process - and later public exposure to audiences. This process humanises so to speak, even the monster known as the ‘murderer’.

**HALL 4**

**Workshop**

**CIRCUS TRANS-FORMATION IN ACTION**

Ophélie Mercier

*Caravan Circus Network, Bagneux, France*

Caravan is an international youth and social circus network of 31 circus schools from 23 countries across Europe, the Middle East, Africa, and Asia, that advocates for the positive impact of youth and social circus. Together, we contribute to the professionalization of pedagogic, social, artistic and administrative skills in the sector.

Through various international cooperation projects, Caravan builds a community across borders between youth and social circus organisations. This community exists at different levels: 1) Between young people taking part in youth exchanges 2) Between young social circus trainers who take part in the Caravan training 3) Between project coordinators who take part in international research project. In this activity, Ophélie will give you a glimpse in the Caravan training for social circus trainers based on a five-year research conducted by 8 circus schools and 2 Belgian university institutions. This training programme, entitled Circus Trans-Formation, compiled in a guidebook, is a four-week training that is delivered internationally to 20 trainees from 10 different countries. It consists in 4 modules: social context, act of teaching, steering/management of teaching and creativity. In this workshop, we will give...
you an insight in this training, while understanding how Caravan Circus Network contributes to the development of this community of social circus practitioners.

Caravan will also introduce its new research projects designed to understand, question and find tools for social circus trainers working in intercultural setting, either in Europe with people from diverse backgrounds or in difficult context such as refugee camps, or cross-border locations.

The workshop will be based on non-formal education tools, and participatory activities. Providing the participants a glimpse in this training programme on how to understand social circus and discover tools to analyse one’s practice as a social circus trainer to share issues, challenges and good practices with peers. As this training is usually delivered to participants who do not all master one common language, tools and activities to make it accessible are developed. Using Caravan’s training material, this workshop will provide a space for participants to share amongst each other about the context in which they work, and how to ensure the safety and well-being of both students/participants and trainers/social circus workers.

HALL 5
Workshop

POETRY AS A MEANS FOR APPROACHING THE OTHER IN THE COMMUNITY THROUGH DRAMA AND MOVEMENT THERAPY

Maria Napoleon, Rania Chatziliadis

Epineio Institute, Thessaloniki, Greece

The core theme of this workshop is the contact and coexistence of an individual with its unfamiliar elements, within a modern pluralistic society. According to C.G. Jung, Shadow contains all parts of oneself that are not owned and therefore hidden into the unconscious part of its psyche. In order for a person to reach individuation, she/he needs to gain more insight into those dark aspects of thyself. In Jung’s theory and work on myths, archetypes and various cultures, individuation is a process taking place both personally and collectively. The transformative force of ritual practices using the arts encourages reconnection with the collective identity, through unifying the conflicting sides of the self and through gaining more insight into the collective unconscious.

In our troubled societies, personal identities have been drawn away from their instincts, intuition, spontaneity and the affective imagination of a shared collective unconscious. They are becoming increasingly more fragmented and complex. During this workshop, participants will be given the space to experience and share their creative enactments, ideas, wor-
ries and feelings. Drama and Movement therapy context provides a safe environment for the enrichment of social identities through artistic expression. Using different cultures’ poetry about otherness, we are going to employ role-playing, mask painting, body movement and music-oriented activities, in order to explore unfamiliar and hidden elements of our Soul. What scares us when looking at a mirror is our own Shadow or our fear of the Other?

Drama and Movement Therapy (Sesame method) is a non-directive psychotherapeutic approach that belongs to Arts Therapies. This dramatherapeutic approach comprises of four core elements; symbolical Myth, Movement, Drama and Movement with Touch and Sound (MTS). The last one was established as a technique by M. Lindkvist who was Sesame's founder. Sesame's theoretical background is C.G. Jung's Analytical theory, J. Campbell’s analysis of myth, P. Slade's practice in Drama and Theatre and R. Laban's movement analysis.

**HALL 6 Workshop**

**ENCOUNTERING ONESELF AND OTHERS THROUGH DANCE**

Hanne Tjersland  
*University of Granada, Granada, Spain*

Open Floor is a conscious dance and movement practice that taps into the creative, dancing and moving body as a main resource. Participants in Open Floor are however not taught fixed dance steps or choreographies, but guided to explore and create their own unique movement possibilities and potentials. It happens through an experiential, playful and exploratory group process guided by a facilitator.

I am a certified Open Floor teacher and I work with Open Floor in peace education and peace work. I am also a PhD candidate at the Institute for Peace and Conflict at the University of Granada, Spain, where my research topic is ‘Open Floor as a Resource for Peace’. I work with Open Floor as a resource for peace because Open Floor can create open, creative and safe enough spaces where participants can move with, explore and transform the multiple dynamics of themselves and others. It includes both their so-called lights and their so-called shadows. It is essential for peace, because peace requires one to empathically engage with the multiple contradictions and dynamics of being human – both of oneself and of others. In terms of the theme ‘Bridging Communities, Practices and The World’, this is vital.

I wish to invite diverse participants to come together on a shared dance floor, opening up a space where both insecurities and confidences, sorrows and joys, fears and courage, are welcomed to be moved, played with and creatively engaged. The point is to come together in a deeply human and creative space where unique human beings can dance their own unique dance, and at the same time be interconnected and together. This is the true mean-
ing of ‘bridging’: to allow both individual uniqueness and collective interconnectedness to blossom. It is why I have put the word ‘encountering’ in my title. In my understanding, encountering happens when we as humans show up both with ourselves and with others. In terms of unfolding creative responses to current challenges of polarization, alienation and disconnection, these encounters are key. I certainly bring it into my work and research, and I hope other educators, community builders, researchers, and more, can be inspired as well.

HALL 7
Workshop

PLAY IN HIGHER EDUCATION – PLAYFUL LEARNING AS A PART OF THE EDUCATION OF FUTURE SOCIAL EDUCATORS AND TEACHERS
Mathilde Knage

University College Absalon, Vordingborg, Denmark

How can people who train and work with children, learn about inclusion and acquire the ability to create multiple forms of participation for children through play?

I believe that participation is the foundation for learning and therefore it is essential to create opportunities for participation for students in the education system. I seek to investigate how students in higher education, can acquire knowledge through play.

My work is based on concept Playful Learning, which is a collaborative program between the Danish University Colleges and the LEGO Foundation. The ambition with Playful Learning is to enhance children’s creative and experimental approach to the world and bolster a lifelong motivation for playful learning. To be creative and playful throughout life is a fundamental part of being human. It is essential to participation in meaningful and innovative communities and vital in a changing, globalized world.

The approach towards playful learning among professionals working with children is crucial for meeting this challenge and fulfilling the ambition. Students of these professions must experience excellent teaching which supports experimental and playful learning, so they are ready to create conditions for playful learning in daycare institutions and schools in Denmark, when they graduate.
THE MODEL OF LEGISLATIVE RAINBOW THEATRE: BURN OUT AND TOXIC WORK SPACE

Amit Ron
Ottignies LLN, Belgium

Rainbow of Desires has evolved from and is a branch of the Theatre of the Oppressed method. It consists of a variety of exercises, games and techniques that make use of the power of theatre and help to identify, analyse and respond to internalized oppression. Rainbow of Desires is a crowd scorching model, withdrawing the stories from the audience and through theatrical storytelling creating fully developed characters with which participants, as well as audience, can identify. Legislative Theatre is a form of advocacy that uses Forum Theatre methodology in order to engage the participants in a direct democracy form of legislation. In Forum Theatre, a play is performed and the audience is asked to respond to the staged story and offer their intervention. Legislative Rainbow puts the methodology and process of Rainbow of Desires in the service of micro legislating, offering the participants not only to intervene in an already made play (and plan) but to re-draft the play itself, changing the ‘Operating Plan’ from reacting to (preventive) acting. Drafting the laws of the micro ecosystem and putting them for a direct voting, enables the community to design its own safe space. In the model of Legislative Rainbow Theatre, participants share their stories on a specific subject. A storyteller whose story resonates with most of participants is guided to dramatically stage it. The story is then performed and intensified. New elements are added to the scene, using Rainbow of Desires: the ‘internal’ elements that push the storyteller and her antagonist to respond to the situation in the way they do. Participants are encouraged to come on stage and to replace any of the characters or to enrich the story by offering more layers to the character desires, as they see fit. At this stage we often pair the desires on stage, and we ask the protagonist and her antagonist to step aside, asking the pairs to offer (play) their response to the situation until the scene comes to its natural end. This information is being process by the Innovative Jury that produces a draft of laws that assemble the collective best response to the situation. The laws are put to a vote by the participants: those laws that are accepted by all voters lead to an open and creative discussion on their implementation.
**HALL 9 Workshop**

**YOGADRAMA - MOVEMENT AND STORIES ON THE BRIDGE OF YOGA & DRAMATHERAPY**

Konstantza Maniatopoulou  
*Dramatherapist, Psychologist, Patras, Greece*

In this workshop, we will explore the bridging of Yoga and Dramatherapy. The roots of Dramatherapy and yoga’s stem from thousands of years back, along with shamanism and the first shamanic practices of human beings, that placed all ailments in misalignments and imbalances between soul, mind, and body. During the last decade, the combination of yoga and drama is explored equally from yoga teachers and people from the world of drama, including dramatherapists. It was only in 2016 when we first encountered the word Yoga-drama (as a combination of Yoga and Dramatherapy) in a scientific publication.

We will use a version of the upcoming Yogadrama to explore how these Eastern and Western practices can work together in order to create a holistic therapeutic approach. Using breath, movement, sound, touch, and symbolic representations, we will work with a story that is about the relationship between Body and Mind, and the impact this relationship has on the Soul. Through this creative process, we will assess the current state of this relationship within us, with its harmony, conflicts, and dominance. We will end with considerations of several applications of Yogadrama.

**HALL 10 Workshop**

**POETRY WITH A DIFFERENCE**

Sam Berkson  
*Olive Branch Arts, London, United Kingdom*

What is our culture? Did we create it ourselves, or was it handed down to us? What are the red lines within it which we will defend? What are the blinkers that prevent us from seeing other perspectives? How do we engage with people we see as different? How is it rewarding or difficult to do so? How much is it possible to empathise with people who experience the world differently from ourselves? Diverse spaces can be hard to navigate. They also can be hard to form. Modern societies, although supposedly free of caste, class and racial segregation, have a strange way of maintaining barriers between people. People tend to stick to – or get stuck with – their own kind.
The workshop uses poetry to explore what happens when these barriers come down; how we approach ourselves and others in these situations; and what we gain from doing so. Through workshop activities, we will attempt to answer some of these questions and to produce and co-create poetry.

10:30 - 10:50 Coffee Break

10:50 - 12:00 TRACEY HALL - PLENARY - KEYNOTE by Lois Holzman

BRIDGING COMMUNITIES, PRACTICES AND THE WORLD Panel
moderated by Elena Boukouvala with Neda Amirbahadori, David Diamond, Janet Gerson, David Kawanuka, Norbert Koppensteiner, Mary Smail, Mohamed Suleiman.

12:00 - 13:00 Lunch Break

13:00 - 14:30
TRACEY HALL
COMMUNITY THEATRE FOR DIALOGUE Panel
moderated by Francesco Argenio Benaroio with David Diamond, Peter Harris, Aniko Kaposvari, Roberto Mazzini, Angelo Miramonti, Marcella Rowek

How can social and community theatre build spaces for dialogue among communities, practices and the world, while reorganizing partisan and antagonistic discourses? As social theatre practitioners among communities, as human beings among human beings, how can we explore non-ideologically the complexities of communitarian dynamics, how can we keep our personal integrity while also listening and discovering possibilities for new dialogues?

TSIPOS HALL
Workshop
BUILDING BRIDGES - RE-STORYING THE BROKEN CONNECTIONS BETWEEN NATURE AND SOUL
Mary Smail¹, Robert Ronmanyshyn²
¹SoulWorks UK, London, United Kingdom
²Pacifica, California, United States

Mary Shelly’s story Frankenstein, which has endured for 200 years, is a parable for our peril-
ous times. A re-telling of the myth of Prometheus, it is a primer for how we make monsters when, acting as if we are gods, we deny responsibility for our actions and their consequenc-es. But re-imagining her story from the point of view of the Monster exiled to the margins, the seed of a new ethic is offered when and if we can face the question, ‘Who is the Monster? The shadow of Victor Frankenstein and his ‘Monster’ haunt us today as prophecies that appear as monstrous political, economic, religious, social and ecological crises. Focusing on the ecological crisis, our workshop transforms the crisis into an opportunity to feel our common bonds as refugees and orphans who have lost out sense of home within the natural world. In addition, the workshop will awaken the imagination to the generational aspect of the many ecological crises looming on the horizon.

Our workshop, which is in service to those who have been exiled to the margins, draws on our many years of practice as psychotherapists who focus on embodying and enacting dreams, myths, and stories as a means of hearing beyond breakage into a deeper place of fresh “under-standing” and soul perspective. Working with the Frankenstein story, we will use a creative model called the Sesame Approach, which gives a place to inner values through enactment and embodied imagination to find out what we do not know we know about building the broken. Soul-making opens a door to unexpected repair, sometimes named or experienced as grace. We will draw on a collective enactment to see who is waiting with us to bridge from the marginal edge, ready to make repair in the world.

HALL 3
Project Presentations
1. THE ART OF CONNECTING VOICES FOR SOCIAL INCLUSION. MUSIC THERAPY AND COMMUNITY MUSIC THERAPY WITH INSTITUTIONALIZED PSYCHIATRIC PATIENTS
Dora Psaltopoulou, Androniki Rousaki
Aristotle University of Thessaloniki, Music Studies, Thessaloniki, Greece

Creative Music Therapy with psychiatric inpatients has been proved very effective in the elimination of the image of the symptoms of psychosis as well as of institutionalization. A qualitative study was conducted. The aim is to investigate the overall contribution of Music Therapy interventions in the psychosocial growth of institutionalized psychiatric patients.
Method: Qualitative study in two parts:
1. 25 Music Therapy sessions with a group of 20 adults, psychiatric residents, in a period of 8
months, were analyzed according to 2 Nordoff-Robbins scales: improvisation analysis in the therapeutic relationship and measurements of Music Therapy interaction.

2. 5 questionnaires with open-ended questions were given and answered by the staff of the psychiatric institution. Phenomenological hermeneutic design was adopted. Data analysis was undertaken by three independent researchers (triangulation) and guided by Diekelmann, Allen and Tanner’s (1989) phenomenological technique, which includes a seven-stage process.

The results were: enhancement of sense of self and of group, development of the sense of belonging in a group, improvement in personal and interpersonal awareness and expression of feelings at a symbolic level and essential reduction of the image of the symptoms concerning psychotic withdrawal, through socialization and social inclusion.

Through music therapy - the exploration of the (musical) creative self and the meaningful use of self-expression within the symbolic order- all participants discovered their unique voice, they connected, expressed and processed personal issues and shared in meaningful and creative ways their inner voices. Furthermore, within a safe therapeutic relationship voice and singing functioned in a healing manner promoting well-being, socialization and social inclusion.

The participants reached the state of FA-fonie, a healthy functioning state where they look and express themselves free from the image of the psychotic symptoms. They were able to create and engage in meaningful human relationships.

2. SURVIVING VS. THRIVING: ENGAGING CREATIVELY & THERAPEUTICALLY WITH YOUNG SURVIVORS

Becky Finlay Hall¹, Alyson Frazier²

¹Play For Progress / Olive Branch Arts, London, United Kingdom
²Play For Progress, London, United Kingdom

In this session Play for Progress Co-Founder Alyson Frazier and Head of Therapies Becky Finlay Hall will share the work they are building and delivering in London to support young unaccompanied refugees and asylum seekers.

Music is a distinct and powerful form of cultural and personal expression celebrated everywhere in the world. It provides an outlet for communal processing, encourages creative thinking and teamwork and provides a means for emotional release as well as a method of encouraging self-discipline.

The Children and young people we meet have just arrived in London and in many cases we are one of the first organisations they engage with. For many of them they arrive in the UK having survived treacherous and traumatic journeys, fleeing war, violence, oppression
and dictatorships. Their education is interrupted or non-existent, and they don’t have the resources to participate in creative activities that are vital to healthy emotional and intellectual growth.

Our programmes are designed to encourage and enable these young people to find enjoyment in music and art making, explore global cultural traditions, collaborate with their peers, bring out their inner performer, begin to process complex traumas, find security and camaraderie in joint efforts, and develop their confidence. We underpin all of our creative work with therapeutic understanding and have created a therapy department that responds to the unique needs of our young people.

Constantly fighting internal and external danger is exhausting and depressing, but working creatively is an immensely therapeutic experience. It is in the dynamic nature of coming together to form community that safety and connection is created.

We will also share the frustrations and difficulties we face working within a society that has been plagued by austerity where limited resources, burn out and a growing voice of racism and intolerance is felt across society. How do we not only support and survive but support and flourish?

3. SCHOOL IN HEAVEN
Zitender Kumar

*Evergreen Public School, Kargee, Kargil, New Delhi, India*

This is a presentation about the Evergreen Public School, Jammu & Kashmir in India. As many other states of India Jammu and Kashmir are deprived of educational opportunities, especially Ladakh facing poverty and other difficulties. A group of people decided to constitute a committee in order to support the society and its development in those places. “Suru Ever Green Educational Welfare Society Taisuru tried to help the society in the fields of education & awareness. The committee consists of 45 young people who have been feeling that education is the basic key to help the society develop economically, politically and in other aspects. During their annual convention, they decided to open a private school to provide quality education to the children of the area regardless of caste, creed, religion, wealth etc. On affordable admission and tuition fees the school came into existence in 2000 with the title of “Suru Ever Green Public School Kargee” operating as Primary School (from Nursery to 5th class). Local talented candidates were interviewed and selected as teachers and two Tibetan refugees were appointed. At the initial stages the school was kept in a rented building for more than one year and it was not sufficient to accommodate the students, so the committee with the help of parents constructed a three rooms building which developed into a bigger building of six rooms having a good lawn /ground with a store and two toilets, while the students upgraded to the middle classes. This presentation will share the gradual creation of the school and will include the syllabus taught, the exams taken and the games,
sports and arts practiced. The school believes in learning through playing. Volunteers from various states of India have been coming to share their skills and talents and a library has been gradually established through donations of books.

HALL 4
Workshop

JOIN THE LOVE/PLAY REVOLUTION: BUILDING COMMUNITY THROUGH HUMANITARIAN CLOWNING

Marian Rich¹, Mariamalia Cob Delgado²

¹East Side Institute, New York, United States
²Burumbun, San Jose, Costa Rica

Historically, clowns have served multiple roles: entertainers, tricksters, provocateurs, humanitarians, and agents for social change. We are inspired by Patch Adam’s description of the clown as a “love revolutionary,” and we are equally inspired by Dr. Lois Holzman’s framing of the “play revolutionary.” First, we aim to illustrate how the experience of clowning encourages healing, development and our capacity to give to others, ourselves, and the (impoverished) communities involved in the experience. We will, perhaps, be joined by other humanitarian clowns to share our experiences in various countries and communities. Second, we aim to engage the participants in clowning exercises and activities to give people the experience of being a humanitarian clown/healer. We offer humanitarian clowning as an activity that brings people together across borders and barriers, building upon Patch Adams’ teaching that, “Clowning is a trick to bring love close.” We will engage in the silent play of the clown to break down language barriers.

Among other exercises, we will offer a humanitarian clowning experience whereby participants sit and look at each other in silence with love for as long as they wish. We consider this as a sustainable social change action. Along with other humanitarian clowns, we hope to organize as many people as possible to offer the same silent loving space in a public place. Perhaps there will be spontaneous opportunities for clown “love/play interventions” throughout the conference and Thessaloniki. We will improvise!

Finally, we intend to provide opportunities for reflection of these clowning experiences and their implications for the personal, political and professional activities of the participants. In sum, we hope to offer new possibilities of clowning, loving, playing and caring in the world.
Play is an act of trust in uncertainty. When we step into the courtyard, when we go on a first date, when we try a new business strategy- we are in fact willing to explore within a space that we can’t fully control.

When we grow up, we lack the places in which we can play. We are taught that there is a time for play and time to be serious, while mindful playfulness can serve an important role in generating creativity, developing social skills and enabling healthy communication.

As Donald Winnicott defined; Play creates a potential space in which we can bring together our imagination and the outer reality. In this new space, we can practice our ambitions, try out new ideas and let spontaneous movements emerge.

In this workshop, we will learn how we can use the qualities of play to readdress our professional and personal challenges. Whether we are struggling with taking initiative, cultivating new culture or changing a behavioural pattern- we can harness the playground to approach our strengths, barriers, and strategy with greater flexibility and compassion.

During the workshop, each participant will choose a challenge he is coping with and will map it as a game – what are my superpowers, who are my ‘enemies’ and my allies. Then we will explore via different games what is our favourable gaming style. Are we motivated by achievement or imagination? Do we prefer a leading position or immersing ourselves in a team?

We will continue with an exercise in small groups. One participant will share his challenge map with the rest of the participants while they serve as ‘players’. Each group will have to use their collaborative strengths to make progress with their challenge and offer new game strategies. We will learn via this exercise about tools for participatory leadership process and get to know the benefits of a distributed change process.

Playfulness can be a powerful tool for bridging different mind-sets, offering an alternative to hierarchical structures and most importantly- a structure in which we can safely expand our perception and express our intuitive nature.

As Friedrich Nietzsche said, “A person’s maturity consists in having found again the seriousness one had as a child, at play”.
HALL 6  
Workshop

BLIND, CONSTANT MOVEMENT  
Vicky Angelidou  
Fontys University of Fine and Performing Arts, Tilburg, Netherlands  

This is a dance/movement workshop, based on improvisation tasks, suitable for people with visual impairment and other dancers/movers that want to explore dancing blindfolded. We will have short explorations on three different aspects: 1. the body movement while being blindfolded, 2. the togetherness, the touch and the connection with others, and 3. the outside space, navigation and exploration of the elements (sounds, smell, objects) of the space. Moving with closed eyes enhances our self-awareness and expands our movement and our imagination. Moving with others in that limited situation creates a feeling of togetherness, while we are exploring touch and a safe travelling into the space together with a safe being. Closed eyes in the beginning bring fear and confusion. Through this workshop we will learn to transform those into acceptance, liberation, trust, joy, no judgment and deep connections with others. The last part (exploring the outdoor space) helps us realize the difficulties of the blind and visual impaired to navigate and walk in the open space. This part is very important, so as to understand the other.

In this workshop we will use improvisation tasks, together with a feedback session in the end of the workshop. The workshop is open for both visual and nonvisual impaired movers. It creates a safe environment for everybody so as to explore this new state of being while learning the limitations but also the liberation that closed eyes bring.

HALL 7  
Workshop

THE TREE OF LIFE, THE FOREST OF LIFE. EXPLORING IDENTITY, DIVERSITY AND COMMUNITY THROUGH THEATRE, MOVEMENT AND NARRATIVE THERAPY  
Foteini Papacharalampous¹, Eirini Zoi², Melina Chatzigeorgiou²  
¹Psychotherapist, Thessaloniki, Greece  
²Drama Teacher, Thessaloniki, Greece  

The workshop provides an approach to working with diverse populations of adolescents. It was designed for a mixed group of native and refugee adolescents, as a part of a larger project. It can be applied to any similar group as it explores issues of identity, diversity, com-
community and belonging.

This project’s main goal is integration, functional coexistence between these two different groups of young people and creation of a safe community. More specifically, participants have the chance to explore and express aspects of their identity in a safe environment, to recognize how diverse and unique they are and to reflect on the values that are necessary for living together peacefully. Moreover, it aims to deal indirectly with trauma by enabling participants to focus on the positive aspects of their life. Finally, they have the chance to learn in and through theatre and creative movement.

The rationale behind the activities designed for the workshop, is to begin a journey of exploration through the metaphors of tree and forest, representing self and community, and to proceed to the experience of coexisting in real life. Participants in role as trees, explore their identity, diversity and uniqueness, through creative movement and improvisation activities. Following the embodied experience, they are asked to visualise and draw their own Tree of Life, and write about with their ‘roots’, their skills, hopes and dreams as well as the significant people in their life. During the next phase the focus is on the Forest of Life, which is comprised of all the diverse and unique trees. Through creative movement and improvisation activities, the trees of the forest encounter the beauty of living together, but also various challenges and try to find ways to deal with them. The theme of what it means to live together is explored. Finally, a reflective discussion provides the bridge to move from the metaphor of the forest to real life. Participants are asked to decide which values are necessary in order to cultivate a sense of community and devise a short theatre scene of an imagined everyday life encounter in which the value they find most important is present.

HALL 8
Workshop
PROMOTING INCLUSION FOR CHILDREN WITH AUTISM AND REFUGEE CHILDREN
Victoria Georgopoulou¹, Eirini Adamopoulou²
¹1st KESY A Thessaloniki, Greece, Thessaloniki, Greece
²Aristotle University of Thessaloniki, Thessaloniki, Greece

Workshop aims: a) To share the methodology and the range of interventions used in a Greek primary school in order to prepare the host school community to interact effectively with pupils of an Autistic Spectrum Disorders (ASD) school which re-located into their school premises. b) To adapt the above methodology to promote the inclusion of refugee pupils within mainstream education.
The project was a primary intervention targeting the whole of the school population. Students of the mainstream school were the main focus of the intervention, however all groups pertaining to the school community (teachers, parents, local community) were included as much as possible. The first round of interventions was delivered at class level and included the following: Developmentally appropriate information on children with ASD and on ways of playing with them, an extensive range of experiential games where children could try out their newly acquired knowledge and finally time allocated to children’s questions. The second round of interventions was addressed to large groups of students within the same age range. ASD-related creative media (dance, plays, videos) were used to offer empathy-enhancing opportunities. The third round of interventions concerned ongoing supervised opportunities for play and interaction. Play was given centre-stage because it helps address the core deficits in ASD. Play also tends to genuinely motivate both typically developing children as well as children with neurodevelopmental disorders and as a result it can build bridges in their communication. An one-to-one interaction format as well as a mixed small group format were used. Play opportunities were age-appropriate and firmly incorporated into ordinary cultural and athletic school life. Dance, sketches, circus skills, jewellery making and sports often provided the background for interaction. Half of the workshop will be devoted to collaboratively adapting this project in relation to refugee children within mainstream schools. Participants will go through a number of “hands on” playful exercises.

Based on a combination of qualitative and quantitative evaluation methods the following were noted: a) a steady increase in the number of planned joint activities, b) an increase in the number of students who volunteered to participate in joint activities and in parents who signed permission forms, and c) some evidence that mainstream pupils showed increased confidence in approaching children with special needs as a result of project participation.

HALL 9
Workshop

CREATING A NEW PERFORMANCE OF DEMENTIA: THE JOY OF CREATING AN IMPROVISED LIFE

Mary Fridley
East Side Institute, New York

Across the globe, practitioners and patients are working to use play, performance, the arts and improvisation to challenge the stigma-inducing “tragedy narrative” of dementia and create approaches that support everyone, including those diagnosed and those who care for and about them, to develop and to live with/perform dementia in new and more positive ways. In this experiential workshop, we will use improvisational games, creative exercises
and philosophical conversation to explore what it means to create an environment which supports everyone involved in the “dementia ensemble” to enjoy the “non-knowing growing” that is possible when improvisational play is how we are doing everything in our lives. We welcome everyone looking for new ways to approach memory loss and dementia; who are interested in using diagnosis as a starting point for creativity; and who want to learn about the value of improvisation for more creatively navigating the dementia experience.

As practitioners of a cultural approach to human development and emotional growth rooted in the human capacity to perform, play and pretend, we are thrilled that the NYU Educational Theatre & Drama Therapy’s 2019 forum is exploring the relationship of theater and health.

In bringing this approach into the dementia arena, we are using improvisation, along with other creative approaches that reawaken connection and joy, to challenge the underlying concepts (individual self, identity, memory, etc.) that shape our understanding of what it means to be human. Rightly or wrongly, Western culture primarily views our cognitive functioning as what makes us human. Since this is what people with dementia lose we must ask, does our society believe that they have lost what makes them human? So we are asking, what if this belief has severely limited our capacity to appreciate the multitude of other ways (creative, physical, poetic) human beings can and do connect all the time? We have been working with everyone in the dementia ensemble to discover what it means to bring this new way of being and seeing into their relationships; to respond in ways that encourages the joy of discovery and the emergence of creativity, and to embrace the risk-taking and dream-making that is possible when improvisational play is how we do everything in our lives.

HALL 10
Workshop

THE ART OF CREATIVE ENQUIRY

Warren Linds
Concordia University, Montreal, Canada

What we mean by Workshop is an experiential group process that is facilitated, either by a leader or from within the group, towards creating something new – meaning or expression or skill or product. Essential to Workshop as a form rather than a term of convenience is the experience for a group and the individuals within that group of making something that is theirs.

Workshop is a social ecology and creative environment that embodies a principle – we learn by, and through, doing. The purpose of Workshop is to use the arts to create an inquiry space
in which we act in ways specific to whom and where we are in the moment. This is a process in which the relationship between facilitator/leader and participant/audience, maker and witness is fluid and so extends each individual’s abilities, thereby connecting doing to learning in a single process.

Workshop is a contemporary form of arts inquiry. I view and practice Workshop as a specific pedagogical form of uncertainty and emergence. This workshop will explore Workshop as a creative practice that takes participants on a journey towards finding new understanding of a topic, an expressive form and/or learning new skills.

With participants we will explore the specificities of Workshop practice in relation to how others are engaged in facilitating transformative and creative inquiry. We will explore the elements and forms that emerge in engaging in such inquiry. And then look at how the artist/facilitator engages in the practices and processes.

The essential questions we will look at in this workshop are:

- What is Workshop?
- How can Workshop be used in transformative, creative and participatory inquiry into our social-political worlds?
- How do we facilitate within this emergent form?

My premise is that underpinning any good workshop practice is an understanding of what a workshop is and so we look at the principles and qualities through the lens of our own practice; both shared and individual as well as techniques we use in how we practice our workshops.

14:30 -15:00 Coffee Break

15:00-16:30

TRACEY HALL
Workshop

A PLAYING WITH PHILOSOPHY: EXPOSING THE LIES THAT BIND US
Lois Holzman
East Side Institute, New York

Join Lois Holzman, director of the East Side Institute and founder of the Performing the World conference, in playing with philosophy. Participants will improvise and play with quotes from thinkers and activists who have informed the development of social therapeutics and performance activism. Playing with philosophy allows us to engage and expose
the often unquestioned cultural, conceptual, and emotional assumptions—the lies that bind—which keep us, individually and as societies, trapped in non-developmental social roles and relationships, and limit our capacity to imagine possible futures. Learn and develop as performers of philosophy.

TSIPOS HALL
Project Presentations

1. THE THERAPEUTIC RELATIONSHIP IN MUSIC THERAPY - CASE STUDY
Apostolis Laschos, Dora Psaltopoulou
Aristotle University of Thessaloniki, Thessaloniki, Greece

Psychotherapy research suggests that the quality of the therapeutic relationship is a strong predictor of therapeutic change (Beutler et al. 2004; Cooper 2008) independent from the therapeutic approach (Wampold 2001). Music therapy is one approach within the field of autism treatment that promotes relational experiences based on the client’s expressions and interests. Music therapy invites a child to listen, move, vocalize or sing and play instruments. When engaged in music, the interplay of senses, emotions, and cognition creates a dynamical system in which the body, the mind, and the environment interact (Kölsch 2009; Maes et al. 2014).

The purpose of this research is to highlight the importance of the therapeutic relationship in music therapy sessions with children with autism. How they helped develop their communicative and social skills. Children with autism through the music-therapy relationship have greatly improved their quality of life. There has been a development of interaction with the music therapist, sharing, improving eye contact, improving expression of emotions, improving concentration, reducing stereotypical movements, developing verbal communication. The issue is highlighted through case study.

2. CHILD-LIKE CAPACITY FOR PLAYFUL EXPLORATION OF THE WORLD – AN INVITATION FOR ‘LIFE-FULL’ PEDAGOGY
Masa Avramovic
Södertörn University, Stockholm / Belgrade, Sweden

The presentation follows author’s on-going exploration of children’s participation in education within her PhD project and different community-based programs that she co-creates with children and her colleagues. It invites for re-thinking and re-inventing what children’s
participation might be in pedagogical practice.

Children’s active role in shaping their everyday lives is recognized as a child right and widely embedded in policy and practice concerning children. However, it is often reduced to providing children opportunities to ‘have a say’ and ‘make choices’ within existing frameworks and structures.

This presentation offers an account for children’s participation in a wider sense – as ‘taking part in action’, in life-living and learning events through creation of relations with(in) the world. It considers children’s capacity to engage in playful exploration of the world that opens up potentials not only wo study but also to transform the world. It also considers how pedagogical practice can join this ‘child-like’ capacity and provide them conditions to take part such explorations.

The presentation shares example of collaborative work between children, pedagogues and artists in two different contexts – one preschool and one refugee camp in Serbia. In both contexts, despite that children were living in different but highly regulated contexts, they were actively seeking opportunities to create and re-create their environment – through body-movements, making and re-making things, creating different spaces, by posing questions and engaging in their explorations. These children’s actions might be considered as an expression of ‘creative life-force’ or ‘elan vital’ that emerges in their everyday living, shaping children’s ability to influence their living conditions. They also invite for a ‘life-full’ pedagogy that can provide safe and encouraging space for children to participate in such ways. Presentation will share examples of two ‘pedagogical offers’ – ‘Play ground on the move’ or ‘Map of friendships’, that were made for the children following this pedagogical approach.

The overall methodological approach ‘research creation’ that enables simultaneous creation and study of the practice. In this approach, creation of pedagogical practice is situated within the research and research is not limited to analysis or interpretation of the practice, but rather is focused on collaborative re-thinking and re-inventing the practice.

3. I’VE GOT A PIECE OF CHALK IN MY POCKET AND I’M NOT AFRAID TO USE IT: PLAYFUL INTERVENTIONS IN PUBLIC AND #ONEPLAYTHING

Lynn Love¹, Malcolm Hamilton²

¹Abertay University, Dundee, United Kingdom
²Mufti Games Ltd., Bristol, United Kingdom

#oneplaything is an open initiative, designed to invite and promote play practices in public space whilst also connecting and inspiring playfulness online. Taking part is simple, players use chalk, stickers, or any material to enliven and disrupt public space with play, whether
through drawing, presenting a provocation or mapping out a space for play, all players need is an imagination and a way to make their mark. Often the resulting invitations and/or instructions are site specific, temporarily drawing attention to the playful affordances of everyday spaces and offering the viewer an alternative perspective on their world. Players may be active in the creation of #oneplaything interventions or may happen upon an invitation to play (in public space or online). Documentation and sharing of these interventions via social media is heavily encouraged and offers the opportunity to spread the playful nature beyond local space, connecting players across the world. The aim being to build a play community who learn from and develop interventions together.

We propose that #oneplaything is a playful form of activism, it invites players to take control of their public spaces, to create new lenses for themselves and the public, creating conversations through play. #oneplaything is informed by ambient game, street game and playable city design, constantly teetering on the edge of dark play, due to its graffiti like qualities and its tendency to present playful opportunities to an uninitiated audience. Through practitioner reflection, this session examines the inception, development and impact of this hybrid play movement whilst also evaluating its aims to cross physical and digital boundaries to encourage playful empowerment and transformation through playing in public space. These practitioner reflections are underpinned by thematic analysis of 18 months of playful interventions online and in public, festival and workshop settings. Examination of #oneplaything in this way underpins the formalization of “playful invitation principles” which outline our approaches to play design for public, online and hybrid play space and offer insight into potential techniques for community creation and playful activism across these spaces.

HALL 3
Project Presentations

1. VILLAGE PSY (Ψ): COMMUNITY, NATURE AND PSYCHOTHERAPY: A CLOSE ENCOUNTER,
Atalandi Apergi¹, Dimitris Pandelis²
¹Village Psy, Athens, Greece
²Village Psy, Pinakates, Pilio, Greece

In Pinakates, a small village on Mt. Pelion in Central Greece, two friends decided to create Village PSY (Ψ), Encounters in Psychotherapy, a five-day event which takes place every year at the end of August. The inspiration for choosing the location stemmed from the need for a place where people can stay close together, ensuring continuity, contact and sharing throughout the process. As the name suggests, everything is done in a small community. The project, which takes place in various locations in the village (a traditional guest house's
courtyard, a threshing-floor, a pebble-cobbled square, outside a church, next to a stream, under an old plane trees) goes beyond the format of conferences and seminars in enclosed spaces, as it integrates elements of the natural environment and the small society. Drawing from similar healing events in Ancient History, such as the Asclepeia, which integrate nature in the healing process, Village Psy combines experiential workshops and presentations for visitors who are looking to combine their summer holidays with self-development.

Each year, a topic is selected from the myths of the area (e.g. Centaur Chiron/Argonaut expedition) and invited speakers and members of a wider audience are asked to look into the theme and work on it therapeutically from their own perspective. The combination of art therapies, such as music, drama and playback theatre, with more talking, person-centered, existential, psychotherapies, works complimentarily and gives the participants the opportunity to experiment with more creative and imaginative methods and embodied practices while conversing with more theoretical ones.

For four consecutive years, old and new fellow “villagers”, of all ages from Greece and abroad have gathered in Pinakates. In a beautiful natural environment that has the power to awaken all the senses, in a warm all-embracing setting, with qualities that can be found only in small communities, where strong bonds are created and bridges are built- participants get together and engage in work that is imaginative, such as art and play, share ideas and they process feelings. Village-Psy’s dynamic, like a tree, with its roots and branches, develops and spreads over time providing “shelter” and “oxygen”, nurturing this small community, who, upon leaving, can pass this vibrant energy on to their next destination.

2. DRAMA AND MOVEMENT THERAPY - EDUCATIONAL CHALLENGES,
Rosina Eleni Filippidou, Elena Boukouvala, Maria Napoleon
Epineio Institute, Thessaloniki, Greece

Drama and Movement Therapy is an experiential psychotherapeutic approach that uniquely combines theater and movement to promote creativity, imagination, knowledge, inner search and evolution. Also known as the Sesame method, taking the name after the password “Open Sesame!” from the story of “Ali Baba and the Forty Thieves”, which unlocked the entrance of a cave, revealing the hidden treasures. In accordance with the symbolism of the story, the Sesame approach uses Drama and Movement Therapy as a key to unlock the gates of the human soul.

Drama and Movement Therapy is a holistic approach that incorporates the dramatic symbolic myths based on Carl Jung’s (1993) theories of the unconscious, the therapeutic use of Rudolf Laban’s Movement Observation, Billy Lindkvist’s work with Movement with Touch and Sound, as well as Peter Slade’s play therapy theory. At the same time, it gains knowledge
from psychoanalytic psychotherapy, anthropology, evolutionary psychology, psychodrama, Transactional analysis and the Gestalt method.

In a non-confrontational process, based on the knowledge that difficulties can be revealed through metaphorical concepts, participants have the opportunity to relive their personal experiences and experiment with new solutions and capabilities. Through the safety provided by the use of the arts, they can express all kinds of feelings and thoughts in order to develop their confidence, deepen their knowledge and facilitate their communication with other people.

EPINEIO Institute for Therapy and Education through Arts, holds a Drama and Movement Therapy training course in Thessaloniki. It’s programme is based on the one offered by The Royal Central School of Speech and Drama, in London UK. EPINEIO has kept CSSD basic training requirements and modules but adaptations to the Greek culture have also been made. The final formation of EPINEIO’s training programme was also based upon the experience of the academic staff and the students’ ongoing feedback on their educational needs. A module that explores Greek mythology and its symbolisms, has been added.

In this lecture, we are going to address the challenges of developing a new dramatherapy training course, keeping the guidelines of professional bodies but also building a teaching team that will support the training and add to its value. Furthermore, we will discuss the importance of students’ feedback and the ways this can also be taken under consideration.

3. POPULAR SCHOOL OF PSYCHOLOGY: A COLLECTIVE EXPERIENTIAL, RESEARCH AND LEARNING PROJECT,
Adam Charvatis¹, Kassandra Pedersen²

¹ scientific coordinator of Institute for Narrative Therapy and Community Work, Greece
² tutor of Masters in Narrative Therapy & Community Work- University of Melbourne, Australia

“Lessons” in which the active participation of the attendants is promoted and the collective knowledge of the participants on important themes that touch our personal sense of being is elevated and developed. The social and political context in which “psychological” problems are produced is highlighted and the persons are seen as separate from the problems, capable of reflecting and doing informed choices about their life.
**HALL 4**
**Workshop**

**INVENTING MYSELF WITHOUT BORDERS**

Polyxeni Spyropoulou  
*National Theatre of Northern Greece, Thessaloniki, Greece*

The project consists of three activities.

1. Workshop
2. Performance by the participants of the workshop
3. Performance by Polyxeni Spyropoulou and Marios Mevouliotis

1. This workshop is an adventure of self-discovery and sharing ourselves with others without fear, borders, taboos and labels. Firstly we encourage the participants to choose and perform physical actions of their everyday life (everyday me). Then we proceed to actions of an imaginary way of life, profession, state of being (imaginary me). Lastly we imagine and perform physical actions and gestures of ourselves as anything, any creature, emotion, colour, animal, element of nature (universal me). We produce sounds, breaths and vocals as an organic and natural expression of our actions, during the procedure described. Therefore we have actually created a self-portrait through which we communicate with our inner nature and we offer ourselves a chance of being born again as we produce a synthesis of gestures, actions and sounds as a new language. The next step is to communicate these new born personas with each other. We present our new selves to others and communicate with them. The main tools are improvisation and present being performing. We look and talk to each other as for the first time, in a land of love, respect and humour where we are all equal and free. All these transformations free our bodies and souls.

**HALL 5**
**Workshop**

**UTILIZING PERFORMANCE ART TO EMPOWER SOCIAL JUSTICE IN REFUGEE GROUPS**

Efi Tzouri  
*Language School, Serres, Greece*

The aim of this workshop is to explore the educational value of the Theatre of the Oppressed theory and techniques and to put in practice a learning approach that enhances social justice mainly in refugee groups. Participants are called to interact, collaborate and get en-
gaged in activities which promote multiculturalism and diversity.

The introduction of this workshop is dedicated to briefly give insight into the socio-political reasons of the anti-oppression model formation, how theatre of the oppressed theory is connected to pedagogy and why its techniques are considered to be a powerful vehicle as far as the language learning process and social justice education is concerned. Reflections upon personal experience working with refugee groups to empower social justice through performance art would also be presented.

The core elements of this workshop have been designed with the scope of engaging the participants into a series of interactive activities in order to:

- establish familiarity with the theatre of the oppressed techniques
- provide useful hands-on ideas on how to empower learners’ voices.
- Raise cultural awareness
- Enhance multiculturalism and diversity.
- Encourage self-expression.
- Raise students’ awareness on social reality.
- Empower social justice.
- Promote inclusion.
- Adopt this approach effectively in refugee classroom environments.

This approach has primarily been created to address teachers’ needs who work with refugee learners of either formal or non-formal context but it can easily be adapted and cover the needs of different learning environments.

**HALL 6**

**Workshop**

**DIVERSITY AS A SOURCE OF INSPIRATION IN ART AND THERAPY: A WORKSHOP OF DRAMATHERAPY AND DANCE THERAPY**

Drakopoulou Marianna¹, Georgia Gkiourka ²

¹Education in Dance Therapy DRLST, Thessaloniki, Greece
²Private Pshochologist’s office, Thessaloniki, Greece

“At Mrs. Stroubinsky’s captain, everyone finds the hat he wants, the hat that goes with him, the hat he needs. Mrs. Stroubinsky has hats for everyone, sad, hurried, loving, speechless,
anxious … As soon as someone comes to her shop, she immediately looks at his face and understands what hat needs. But there are days when it is difficult to find a hat …”

The hats have a long history as a symbol of fashion and socio-economic status. Hats of various sizes, different colours, texture and fabrics. Hats that protect us from the sun, warming us on the winter days, hats that don’t fit, hats that highlight our style, our face and our characteristics … Modern and old fashioned hats, plain and plummies, hats we choose and hats that others choose for us.

Making use of the fairy tale “Mrs. Stroubinsky’s hats” and combining the techniques of Dramatherapy and Dance therapy, we will create an artistic path of self-awareness and desire, with respect to the uniqueness of each one.

We will engage the body through roleplaying and dancing, in order to interact in a space of acceptance. We will invite the participants to cross the borders of the fear and be inspired by the difference.

**hall 7**  
**workshop**  
**Converse with a ‘Modern’ Minotaur: Exploring Racism through Soma, Myth and Etymology**  
George Theodoropoulos  
*Melissa Network, Athens, Greece*

This is an experiential workshop which explores the possibility of how Dramatherapy can create a bridge between the past, present and future when dealing with racism. Influenced by my practice with young unaccompanied refugee children this workshop aims to open a dialogue between the various ways that we face racism. What is racism? How do we tackle this phenomenon? Are there ways to transform conflict into creativity and development? I suggest we look at these questions through the Greek myth of the Minotaur, movement, storytelling, embodiment and the creative use of language.

Not long ago, I developed the dramatherapeutic method of Somatic Etymythology, a different perspective of reality seen through the wisdom of the body and the imaginative logos. Based on this method and various theories of Depth Psychology, I invite you to join us on this inner/outer journey towards social and personal challenges related to race.

The Irish poet David Whyte says that whatever you desire of the world and whatever the world desires from you will never happen as you think it will happen. He says that the only place were things are real is “this frontier of actual meeting between what we call a self and
what we call the world”. Let us use our imagination and try to meet there within the context of racism.

**HALL 8**

**Workshop**

**THE FREEDOM PROJECT WITH OLIVE ARTS BRANCH**

Emma Brown, Becky Finlay Hall

*Olive Branch Arts, London, United Kingdom*

A photograph should shout at you and tell you something’s wrong, that you’re not living in the right kind of world, something that words can’t explain to you. -Don McCullin

The beauty of working with photography is two-fold, not only is it a highly flexible tool that crosses cultural and linguistic barriers, it also creates a safe distance to enable a discussion about deep seated emotions and trauma via a creative practice. The language we use in our training programs talks about visual literacy, technical approaches, creative and abstract storytelling… but what we’re really facilitating when we go out to shoot and then gather around our photographs to discuss them is an opening, giving each photographer space, enabling them to discuss their stories and experiences through a series of images they have taken.

During this practical and engaging workshop award winning photographer Emma Brown and Dramatherapist Becky Finlay Hall will guide photography participants through one of their therapeutic photography workshops. You will explore experiences and feelings, capture moments and create stories about your future imaginings of ‘Freedom’. This workshop is part of a wider project and participant’s photos may be selected and exhibited as part of ‘The Freedom Project’ which includes other groups from around the globe who have responded to the same theme of displacement and freedom. Groups include the Saharawi Refugee Camps, Play for Progress London & the Women’s Support Centre Armenia.

You will need a charged mobile phone or camera.
Instant Communities: Blending Art-Based Interventions for On-The-Spot-Connectivity Amongst Strangers

Ralf Wetzel¹, Anastasia Papangelou²

¹Vlerick Business School, Brussels, Belgium
²University of Leuven, Leuven, Belgium

Urban communication is communication amongst strangers (Dirk Baecker). This communication is either framed by special and architectural design or by formalisms of all sorts of organizations involved. Be it the communication in a queuing line at a ticket machine for public transport or in front of a public ice cream spot, in a morning metro or an evening swim in a public swimming pond – it is typically designed for limited if not restricted communication. At the ticket machine, communication breaks out only if the machine blocks, at the ice cream spot when the kids turn too noisy, in the metro when the beggars are too aggressive. Accordingly, in most public spaces disconnection rules, supporting the ‘thin disinterest’, the ‘Bemerkensscheu’ (Botho Strauss).

This public intervention workshop is meant to find ways to develop safe ways to go beneath that disinterest, to let hooks for attention and connection occur for emergent connectivity amongst strangers. It is meant as an experiment in imperfectly creating social frames for short-term-communities to emerge and to vanish, with no ambition to last or be in any kind productive. The only ambition is to disrupt the thin disinterest of participants with a momentary feeling of belonging. It’s an experiment to find out when ‘instant communities’ occur and how they evolve in a brief moment of time.

For this endeavour, we will be using a blended toolbox stemming from performing arts, arts activism and design thinking. In a first step we will be introducing methods of collective presencing (Otto Scharmer) in a public space to start from what is in a public space. In a second step we will be building on concepts like invisible theatre (Augusto Boal) to evoke attention for emerging topics in public space. By means of improvisation theatre (Keith Johnstone & Viola Spolin) we will be framing an emergent and instant connection amongst strangers. If it turns out to be about mutual support, finding solutions for public connectivity issues (like in metros, at ticket machines and the like), we will be ready to support with solution-focussed methods (Design-Thinking).
HALL 10
Workshop

PERCUSSION AND SONG IN REFUGEE CAMPS
Matt Smith
Olive Branch Arts, London, United Kingdom

“Music produces a kind of pleasure which human nature cannot do without”- Confucius

The beauty of working with music is two-fold. Like food, it immediately transcends linguistic and cultural barriers whilst simultaneously providing a celebration of individual identity. Every culture in the world has its own music. Every person in the world has their own personal playlist associated with the emotions, aspirations and history of themselves. Music transcends linguistic barriers and connects humans instantly. It motivates and celebrates, at once providing a distraction from the immediate environment and giving personal voice and power to hope. It is also highly portable and can happen anywhere.

During this practical and high-energy workshop, musician Matt Smith will run a creative workshop to show how one can make a percussion and vocal ensemble from anything lying around, how you can create original pieces of music using different languages and how to record it on a smartphone. The work finished work can easily be shared online, providing a creative platform to for the world to view the work. This workshop will be based on work currently happening in the Saharawi Refugee Camps.

16:30 - 17:00 Coffee Break

17:00 - 19:15
TRACEY HALL
Performance

CLIMATE CHANGE AND OUR POLARIZING WORLD, Power Play
Theatre for Living, Canada
Directed by David Diamond
Actors: Rowan Brooks, Magoa Hanke, Sofia Mylona, Amit Ron, Zsuzsanna Viczay, Katie Walker

As the realities of climate crisis are upon us, how do we build connections with each other and not more walls? How do we recognize there is no “them”, that on this tiny blue ball, there is only “us” here?

David Diamond has adapted Boal’s Theatre of the Oppressed into what he now calls “Theatre for Living” approaching the work from a systems perspective.
The Power Play will be performed as interactive Forum Theatre. It has been created in Thessaloniki in the days before PPLG 2019 by people from diverse backgrounds, walks of life and from around the world, to explore how blockages are manifesting in our lives and getting in the way of us taking collective responsibility and action, in response to Climate Change.

17:00 - 17:30
TSIPOS HALL
Performance
COMMUNITY MUSIC THERAPY & CREATIVE DANCE THERAPY. PERFORMANCE OF “SOTIR”, CENTRE OF REHABILITATION & SOCIAL SUPPORT FOR PEOPLE WITH DISABILITIES
Laschos Apostolis¹, Damaskou Natasa²
¹AUTH, Greece, Music Therapist, Candidate PhD in Music Therapy, AUTH, Greece
Musicologist/Music Educator MA
²Psychologist, Psychotherapist
Dance Ability Instructor and Sherborne Movement Practitioner

In October 2015, was established the percussion team “CRUSTODI” at Center of rehabilitation and social support for people with disabilities “SOTIR” in Thessaloniki, in Greece, consisting of 17 people with disabilities such as autism, mental retardation, down syndrome and motor problems. Once a week we meet and exchange ideas and opinions on the creation and composition of our own rhythmic music, in order to prepare and promote our compositions in cultural and social events. Also, members of the group have written lyrics and together create their own songs. The presentation of the songs is performed by the children in various social events. Community Music Therapy encourages active participation of people with disabilities in social events, with the main objective of inclusion and improvement of their quality of life in modern societies. Community Music Therapy helps children to improve social as well as communication skills and cooperation with others.
HALL 3
Performance

“QUILOMBO, THE SCRUFFY LITTLE ELEPHANT”: FROM THE ODYSSEY OF AN ELEPHANT TO ODYSSEAS AT

Daphne Vloumidí
Hotel Owner - Writer, Mytilini, Greece

A welcoming hug is enough to bridge any gap and, in fact, very little is needed for a human being to feel warmth, acceptance and safety.

Quilombo is a small elephant who arrives on the island of Lesvos from a distant land. Dirty and abandoned, he seems so foreign and different. But he’s just the same as all the children in the world- those living in refugee camps and those sleeping peacefully in their homes with toy animals in their arms.

HALL 4
Performance

INVENTING MYSELF WITHOUT BORDERS

Polyxeni Spyropoulou
National Theatre of Northern Greece, Thessaloniki, Greece

The project consists of three activities.

1. Workshop
2. Performance by the participants of the workshop
3. Performance by Polyxeni Spyropoulou and Marios Mevouliotis

2. The procedure experienced by the participants during the workshop will be presented as a performance of guided improvisation. All the participants narrate the story of their life through the physical actions that have chosen and worked on, following the three versions of themselves: everyday me, imaginary me, universal me. Then they communicate with each other and they create stories and relationships.

3. Performance by Marios Mevouliotis and Polyxeni Spyropoulou. The specific performance is titled The story of a child and a butterfly. It consists of two solos that narrate stories using our bodies and the language of the heart. The story of the child is based on the adventures of Star-child written by Oscar Wilde and the story of the butterfly is based on the play El maleficio de la mariposa by F.G.Lorca.
HALL 5
Performance
I AM NOT A HUMAN JUST A REFUGEE
Davood Amirbahadori¹, Neda Amirbahadori²
¹Artist, Thessalaniki, Greece
²Tehran University, Iran, Thessaloniki, Greece
This is the performance of a pantomime with only one actor in a dark, low light atmosphere with a monitor in the background to show some related photos. A story about different reasons for immigration and to become a refugee.

HALL 6
Performance
COUP DE MOT: THE POWER OF SPOKEN WORD TO RESHAPE MENTAL HEALTH SYSTEMS
Steven Licardi
Hunter College, New York, United States
My second book of poems opens with the epigraph “For those who heal and for those who hurt” as a bold statement directed at stigma: a mark of shame and disgrace bestowed by society on individuals with mental illness. In this performance, I will confront how mental illness manifests out of an oppressive social pathology by pulling from my own personal experiences being diagnosed on the Autism Spectrum and as a social worker working in the field of mental health. I will lead an exploration of mental health through my own journey from patient to professional, using poems appearing in my second collection of poetry ‘a billion burning dreams’ (STL, 2018) and new works. The performance will be a call to action, uplifting the power of spoken word as a form of actionable love to positively impact social policies and to reshape mental health systems.

My work motivates communities to dismantle stigma by educating them on the realities of mental health. My master’s thesis at the School of Social Welfare at Stony Brook University, “Coup de Mot: Spoken Word Poetry as a Vehicle for Social Change”, examined the history of spoken word and its ability challenge the status quo. Part of that thesis asserted the use of poetry to disseminate research data, citing the work of Dr. Kath MacDonald, Senior Lecturer in Nursing at Queen Margaret University in Edinburgh. By weaving research into my poetry I am able to marry the subjective emotional experience of mental illness with the objective facts about mental health in society. As such, my performance work engages with the
political aspects of mental health and provides a platform on which communities demand systems that are equitable and sustainable for all.

Others cited in my thesis include Dr. Maisha T. Winn, Co-Founder and Co-Director of the Transformative Justice in Education Center at the University of California, Davis, who has uplifted spoken word as a locus of grassroots movements that unite communities across time and space. Indeed, Dr. Victoria Foster, Professor of Social Sciences at Edge Hill University, has found that poetry has an ability to bridge emotional divides between individuals. Thus, this performance manifests out of the premise that empathy better informs decision making and that poetry can create opportunities for deeper, richer modes of understanding.

This performance will ask how spoken word can be employed to shape social policies that integrate the rights of those with mental health struggles. The historic writings in the essay collection “Radical Psychology”, edited by Phil Brown, Professor of Sociology and Health Sciences at Northeastern University, have provided a foundation for this work. Through the use of spoken word, I envision transforming the lived experiences of mental health into powerful performance pieces brought to vested interest groups to impact policy decisions that affect us all.

HALL 7
Performance
HEAR ME
Vicky Angelidou, Xavier Geerman
Fontys University of Fine and Performing Arts, Tilburg, Netherlands

“Hear me” is a dance and music performance based on discussions with visual impaired people and the experience of the dancer being blindfolded. It invites people with or without visual impairment to experience the performance with other senses than seeing. Attached handmade music instruments are attached to the body of the performer and a specific set up made up from elastic strings will allow people with visual impairment and blindfolded audiences to understand the movement. At the same time the performer is blindfolded and dances/moves without seeing and the musician follows this personal journey in which the dancer faces her desires and fears.

This performance is trying to bring awareness about visual impairment and create a space for a discussion around the limitations of the visual impaired people. It also tries to create a dance/movement performance that blind and visual impaired people can feel and understand. For that, we create a common space for both visual and nonvisual impaired people to exist together in an equal way, both experiencing the performance through the same senses. Also, for the making of this performance we communicated with the visual impaired
people and we included them in the making process through interviews, questionnaires and tests, so as to speak about this subject through an understanding of their situation. The performer is as well dancing blindfolded for the same reason—to have a common experience with them.

**HALL 8**
**Presentation/ Exhibition**

**TIME TRAVEL: ART AS A MEANS OF SELF-CONTAINMENT AND SELF-AWARENESS**  
Yiannis Kaminis  
*International Artist, Psychoanalyst, Lecturer of Marketing and Communications*

The Shamans of Peru say that “the future is behind us”. This requires a more careful view to our existential gaze towards the future, through the lens of who we have been in the past. It implies what the Greeks have always said to “know thy self”. Inevitably, “here-and-now” is the only moment allowing self-awareness to take place, it is a moment of self-containment and acceptance. The space where we can time travel to accept and change ourselves. The space where we can heal and consciously create a healthy future for ourselves and the community.

Abstract art exhibition, presentation by the artist and group discussion

How art can provide the means of self-containment and self-awareness, will be discussed with the group of participants, following the introductory presentation of the exhibition, to provide fruitful dialogue in order to inspire self-growth and inclusion within the community.

**HALL 9**
**Project Presentations**

1. **THE TRANSITIONAL ROLE OF THE SCHOOL DIRECTOR IN RESPONDING TO INTERCULTURAL CONTRAPOSITIONS**  
Evdokia Dimitriadou  
*Teacher, Thessaloniki, Greece*

The head of the school unit is a key factor in the organization and proper functioning of a school environment, where a variety of problems arose and need to be responded to.

According to Leithwood (1992), the transformational leader aims to:
- Identifying new opportunities for his school and developing, articulating and inspiring teachers with a vision for the future.
- To promote acceptance of the group’s goals.
- Providing personalized support to staff members, indicating respect and concern for their personal feelings and needs.
- Intellectual arousal to attract the attention of staff members, divergences between current and future desired practices and to understand the truly challenging nature of school change goals.
- Providing an appropriate model of behavior that is an example for employees to follow and which is consistent with the values the leader undertakes.
- In the expectation of high performance, excellence, and quality of the teachers.

Transformational school principals, as “role models for teachers”, have to have “high standards of moral and ethical behavior.”

To achieve the above, the school principal, as a determining factor in the organization and proper functioning of the school unit, can achieve the effective management of the issues raised in the unit he manages, through the combination of the transformational element, in the exercise of his leading role, and the morality in the exercise of that leadership.

The specific research approach explored the role of the transformational-ethical school leader as a visionary of school culture in managing intercultural conflicts in it. In particular, possible conflict management problems were identified in a school with intercultural characteristics, recording the views of directors, as leaders, of school units. More specifically, the qualitative method was chosen and content analysis was used as a method for collecting and analysing the data. The sample consisted of 14 primary school teachers in Western Thessaloniki. The research showed that there are multifaceted problems in a multicultural school and that the existence of a transformational-ethical foundation of the school organization and the principles and values of the intercultural culture leads to solving intercultural problems.

2. EMOTIONAL TRAINING USING TECHNOLOGICAL TOOLS
Maria Basmatzidou
Aristotle University, Thessaloniki, Greece

Nowadays, the economic crisis and phenomena of racism and bullying, are contributing in a new-role school that is called upon to take an active role in educating children on basic human skills: the ability to perceive, express and develop emotions, self-control, communication, empathy-recognition and self-acceptance. This need led us to deliver a distant
education course to support primary school teachers develop their teaching subjects and skills. Approximately two hundred primary education teachers of all specialties and about four thousand students participated in the training. Thematic modules lasted six weeks and were monitored on-line via a blog. Each week the teachers studied the theoretical material, the students listened to the part of a story and represented it with a performance. So they learned, through: cooperation, expression and play. The objectives of the online training were: A) the active participation of primary school teachers and their familiarization with digital technology tools. B) Understanding the dimensions of emotional intelligence (self-awareness), empathy, self-regulation, self-motivation. C) Adopting a climate of sustainability, using innovative actions in the classrooms of the participating teachers, so that students, in addition to the knowledge they receive, will experience joy and happiness. Focusing on the emotional education and the implementation of relevant programs at school, emotionally intelligent students were able to develop their own unique personality, bringing their ideas and feelings into communication with others, by removing the obstacles that create isolation.

**HALL 10**
**Workshop**

**WORKING WITH CHILDREN WITH SPECIAL NEEDS. THEIR PARENTS, SCHOOLS, COMMUNITIES AND TEACHERS**

Gayle Weintraub

*CUNY Brooklyn College, USA*

As an early childhood special educator for the past 40 years and an adjunct professor in the field of Special Education Early Childhood, I have been practicing the understanding, or ‘tool and result’ of the Social Therapeutic methodology. I have been working one to one with children within the context of several day care centres, attempting to integrate them in the environment of the classroom, or not...depending on their needs. I have discovered that socialization is the key to development, learning from the children at every step. In this project presentation, we will explore together how it might be to work with special needs children within different contexts (a tent, a school house, a hut or refugee camp), playing without knowing, learning the joys of play again and demonstrating the value of being with the child in their play, waiting to be invited by them in each step of the journey.

The presentation will also include the background of Social Therapy, referencing Fred Newman, Christine LaCerva, Lois Holzman and Carrie Lobman. As the education systems become so structured, rule-oriented, results-oriented how can we discover creativity and love for learning? How crossing borders and building communities internationally can reignite development?
17:30 - 18:00 Dinner

18:00 - 19:30

TSIPOS HALL

LOVE VS TRAUMA - PERFORMANCE AND DISCUSSION

Raven Kaliana
Puppet (R)Evolution, Brighton, United Kingdom

Performing Love vs Trauma, a play combining shadow theatre with beautiful music, a tender flying hand puppet, and miniature rod puppets in a poetic yet powerful tale for adults and teens. This story of survival shows a heroine’s journey from a traumatic upbringing to a better life, through a leap into the unknown, followed by the challenges of navigating friendship, community, and self-care. Show is approximately 45 minutes long, and follows with an audience discussion on the personal and societal effects of trauma.

All of us have experienced trauma, and most people exhibit trauma symptoms to varying degrees. Ongoing trauma in young people can result in physiological changes - called ‘developmental trauma’ by researcher Dr. Bessel van der Kolk. Others might experience trauma in the form of sudden losses, bullying, oppression, neglect, or shocking events. Political oppressors might inflict trauma intentionally by provoking social chaos or war... This is called the ‘Shock Doctrine’ by activist Naomi Klein. Love vs Trauma offers a window on shifting an abusive or oppressive situation. It helps to provide a map to recovery and rebuilding a safer and healthier world. The heroine confronts her fears; seeks support; gains autonomy through self-care; and ultimately flourishes. The post-show discussion on the personal and societal effects of trauma is facilitated by Raven Kaliana, an artist-activist and survivor of human trafficking. Handouts diagramming the process of trauma recovery will be distributed to the audience, and Raven will speak from her own experiences of the transformation possible through healing, whilst encouraging audience members to envision a better world for their own lives and for us all.

HALL 3

Workshop

ELICITING MANY PEACES THROUGH EMBODIED PRACTICE

Norbert Koppensteiner
University of Innsbruck, Innsbruck, Austria

This workshop introduces the transrational peace philosophy and the elicitive approach to
facilitation and (conflict) transformation via embodied practices. Starting point will be Ivan Illich’s famous dictum that ‘war tends to make cultures alike, whereas peace is that condition under which each culture flowers in its own, incomparable way.’ Peace is so understood as a word with a plural – many peaces. Those many peaces emerge as comprehensive relational encounters at the contact-boundary between intrapersonal, interpersonal and transpersonal aspects. John Paul Lederach’s notion of the elicitive introduces transformation as a resource-oriented practice that catalyzes implicitly held knowledge and seeks to open new perspectives.

In this workshop participants explore together the multiplicity of the many peaces and practice the art of transformation as conscious, creative and non-violent change. A short theoretical conceptualization will be followed by voice- and movement-oriented practices focusing on key aspects of (embodied) relationality, awareness, resonance, empathy, difference and integration.

**HALL 4**

**Project Presentations**

**1. IMPROVISATION IN A FORBIDDEN LANGUAGE**

*Koray Tarhan*

*Istanbulimpro, İstanbul, Turkey*

Language is one of the most important tools in our lives. We learn, play, love, share, suffer, struggle and resist by using it. What if our mother language was forbidden? How our lives would be effected as an individual or society? What happens when we improvise in a forbidden language of our mothers? In this session, I would like to share our improvisation experiences with Kurdish actors in different cities who created the Kurdish Theater movement in Turkey. Kurdish language was forbidden by law between 1925 to 1991. Thousands of young people spent their childhood in a sort of battlefield in Kurdish cities. Many Kurdish children learnt reading and writing in Turkish when they can not talk in it. On the other hand, because of the lack of a cultural policy on Kurdish culture, Kurdish people still have connections with rituals and traditional storytelling styles which have improvisational elements. Improvising with Kurdish actors offered us to explore the roots of improvisation and participatory learning journey.

Kurdish actors have many things to say on “awareness” about language, politics, organization, art and teamwork through improvisation. Life can not be scripted with prohibitions. What happens if we jump into the unscripted, free zone of improvisation?
2. WE ARE A COMMUNITY NATIONAL SCHOOL - EXPLORING TENSIONS BETWEEN ART AND POLITICS IN AN IRISH CURRICULUM

Jones Irwin

*Education Faculty, Institute of Education, Dublin City University, Dublin, Republic of Ireland*

Although the Republic of Ireland has seen recent very liberal changes in its attitudes to marriage and homosexuality, it remains a very traditional and conservative education system. 96% of the primary school system remains under the strict control of church organisations, especially the Catholic Church.

Nonetheless, at a grassroots level, there are signs of significant change occurring with new educational provision by the state and some NGO organisations, particularly in areas of recent immigration.

This paper follows the example of the new state approach to multicultural education in Community National Schools. The author was seconded in 2014 from a university position to work as Project Officer on developing a curriculum for these new multicultural or multi-denominational schools.

From a very controversial origin in 2007 as a very religious heavy curriculum, this curriculum emerged in 2015 onwards as a multidisciplinary curriculum with 4 main axes – Art, Philosophy, Values and Religion.

The story of the curriculum is the narrative of a complex change in the Irish education system which touches on the general theme of ‘what is education for?’ while also focusing in on more specific questions such as ‘what is the relation between art and value in curriculum?’

3. DREAMING TOGETHER

Uri Noy Meir

*ImaginAction, Tuoro sul Trasimeno, Italy*

Traveler the time of the great journey is over now. No more riches left to discover besides the ones that lay dormant in your heart. There is no one on your tail, beside the trace of your own shadow. The time has come to stop and listen, deeply, and start again, Now, Here.

The presentation is an invitation to envision a shared future as a community, giving space to all voices, past, present and future. Inspired by the Dragon Dreaming process of building a collective dream we will be connecting and embodying dreams of the people, of the community and of the earth. The presentation will lead to the creation of a participatory body image a shared future, one in which we share and explore cooperative and creative ways of
knowing and learning as a community.

**HALL 5**  
**Workshop**

**PERFORMING PEDAGOGY: HAPTIC KNOWLEDGE AND MEMORIES**  
Maja Maksimovic  
*University of Belgrade, Belgrade*

The focus of the intervention will be on the creation of images using the esthetic of performance art and relying on the logic of interpassive performance in which participants are in a position to choose to respond to the ongoing activity and engage (or not) in further creation/transformation of images. It is my personal effort to try to create immediate experience by blurring distinctions between artistic practice and learning, artist and audience, facilitator and learners, body and mind, past and present and to dwell in uncategorized images emerged through body/material in space. The rational for the approach that I am using is based on the research on power relations in adult education that was conducted in 2014/2015. By employing Foucault’s concept of technologies of power to analysis of the text/conversation of the educational activity, I came to the conclusion that there exist various power mechanisms that operate within adult education architecture and one of them is giving instructions which manifests itself in distribution of bodies in space and time. Therefore, I am trying to experiment with the possibilities of creating a learning experience empty of directions and unambiguous meanings that lead to demarcated outcomes. Being aware of the fact that it is an impossible task as we already come to a room with certain positions, I want to try not to claim liberation and freedom, but to practice freedom having in mind that emancipatory education does not lead to equality, but begin with the assumption of it. Moreover, equality implies epistemic diversity that incorporates visual and haptic knowledges, dreamlike images that evoke responses of imagination and not only of what is considered to be rational mind. Furthermore, facilitator’s body will be present as a vulnerable body and I will try to offer images that arises from memory that is (usually) emotionally charged. Vulnerability also comes from the possibility of complete failure of the proposed experiment, but as it is a leap into unknown we can also play and negotiate with a meaning of “failure”.

HALL 6
Panel

LIVING WITH ARTIFICIAL INTELLIGENCE
Syed Mizanur Rahman
Daffodil International University, Bangladesh

An one hour panel discussion with three people that may include teacher, computer engineer, psychologist. It will be moderated by the presenter in interactive manner where a short presentation about the on screen will be organized for 5 min. Fifteen min time will be allocated for audience Q/A session. The entire session will be in Facebook live and will accommodate few questions and concerns virtually as well.

HALL 7
Workshop

ENCOUNTER: MAPPING, MEETING, MAKING PLACE
Marianna Vogt
Dramatherapist, Supervisor, London, United Kingdom

This workshop explores landscape, mapping, journey and encountering strangers using guided meditation, movement exploration and improvisation, map-making and storytelling.

The aim of the workshop is to explore what creates connection vs disconnection to both people and place. The group will first work individually to create and map a landscape to travel through. Then their various landscapes and journeys will encounter each other through group movement improvisation.

Attention will be brought to what emerges in the encounter: what feelings arise, what changes occur, what elicits conflict vs compassion vs inspiration, etc.

The group will be divided in two so that there is an audience to witness the improvisation, and so that we benefit from the reflections of those within the encounter/improvisation and to those watching but somewhat removed from it. (All participants will have the opportunity both to act and to witness.)

We will end by sharing reflections verbally and by putting images and words on paper.

The workshop draws on and expands on my own research on attachment to place, published as “Mythic Place” in Dramatherapy: Reflections and Praxis, Palgrave 2017, which was informed by clinical practice, autoethnography and the writings of geographers, philoso-
phers and anthropologists. It expands on Susan Dibble’s movement training for actors and adapts aspects of Mooli Lahad’s Six Part Storymaking.

HALL 8
Project Presentations

1. THE TIPICI NETWORK (TRANSFORMATION-PARTICIPATION-COMMUNITY): A NEW EXPERIENCE OF PERFORMATIVE COOPERATION AMONG ARTISTIC, SOCIAL AND RESEARCH ASSOCIATIONS WITH SOCIO-POLITICAL OBJECTIVES IN MILAN

Giulia Innocenti Malini

Catholic University, Milan, Italy

There are in Milan several social theatre activities currently working widely and extensively with performative practices and languages such as: processes to mend broken or endangered socio-cultural bonds in local communities; alternative and resilient experiences of healing, rehabilitation, help and cure, conceived in their solidaristic meaning of caring; formal and informal educational and re-educational practices.

They are artistic and festive practices, which can be either organised or spontaneous, developing mainly within loosely institutionalised associational networks, such as associations, cooperatives, informal groups. They apply their practices to a wide variety of fields, from the area of marginalised and disadvantaged components of the population, to training and healthcare.

Their prevailing themes, for example rights, equality, common welfare, inclusion, inter-culture, environmental sustainability etc…., are developed trying to leave behind the mechanisms of artistic and socio-political delegation and to open up the performative process to the direct participation of the individual and collective subjects involved, in the roles of actors, authors and spectators. The aim is to overcome the paradigm of representation and to generate collective actions of transformation of given situations, with a view to the direct participation of citizens to the constructions of the “polis”.

These theatrical activities have been the focus of the scientific research of the three-yearly Research project of national interest “Performing the Social. Education, care and social inclusion through theatre” coordinated by the Cattolica University of Milan, with the participation of the Sapienza University of Rome, of the Universities of Turin, Pavia and Genoa.

The research has facilitated the coming together, to project and compare, of academic experts and social theatre operators who work in the area of Milan, producing the foundation of the TiPiCi (Transformation-Participation-Community) Network. This is a network of artistic, social
and research associations form the Milan region who share the need to reflect on the relationship between performative arts and practices and the participative development of the various social enclaves, in order to jointly design per-formative processes capable of helping the citizens to negotiate the complexities of their daily lives with an integrated, systemic (multisector and interdisciplinary) communitarian approach. In this perspective, the performative practices are a training ground and incubator of the processes of participated co-construction of the polis.

2. THE UTOPIA PROJECT - FROM PERFORMING CHANGE CYCLE 2019!

Eva Brenner

PROJEKT THEATER Vienna, Austria

In her lecture demonstration with video, Eva Brenner presents her latest political performance with texts by German Marxist sociologist and philosopher, Herbert Marcuse, Italian author and filmmaker Pier Paolo Pasolini, and German dramatist Bertolt Brecht. Premiered in spring of 2019 in Vienna, Austria, it was accompanied by experimental theater workshops, film screenings, and a Paolo Freire reading circle (Pedagogy of the Oppressed) integrating professionals and amateurs, migrants, refugees, and locals in order to build community. The production explores concepts of Utopia relevant today by referring to seminal poetic, literary, and political texts of the 30s and 70s by master minds of critical thought. It offers a dialectical critique of current consumerist society, capitalist destruction (of local cultures, work opportunities, and the environment), and the loss of hope by giving a voice to forces of progress. As we play, read, write, tell stories and perform together, we train bodies and minds, practice critical dialogue, learn from each other, and share our very own „utopian“ visions of the future. Together we envision a world without poverty, war, and social crisis - and counteract wide-spread pessimism. Performance a vehicle of revolution, helping to herald in a new „age of utopia“.

3. A GROUP COLLABORATION ON TALKING ABOUT HEALING WAYS OF DOING RELATIONSHIPS BETWEEN HUMANS AND ANIMALS IN URBAN, MOSTLY, SETTINGS IN GREECE AND CYPRUS,

Arieta Chouchourelou ¹, Adam Charvatis ²

¹ Psychologist, Researcher
² Psychologist, Scientific director of Institute for Narrative Therapy

A small group of seven people in Greece and Cyprus held a series of online conversations
during the Spring of 2019 and talked about their own ways in which they have consistently sought to create meaningful and nurturing connections with the animals living in their respective habitats. Together we selected material from the initial interviews and edited them into living, collective documents that are shared with the public on a blog created first in Google Classroom, administered and maintained by AC 1 and later posted on a publicly available blog by AC 1.

The collective documents contain the phrases in the interviews that most poignantly resonated with each participant’s preferred ways of being in their relationship with animals. In sharing these understandings and conscious commitments, a space deepens for related conversations in similar and different communities, which could, ultimately, result in more aware/intentional ways of being/living with the animals around us. Finally, based on our shared stories, we created, additionally, a survey available for the public, too. This small survey is directly linked to the content of the collective documents and designed to garner local knowledges into a live database. Having something like that available might become helpful for people looking for specific ways to care for, heal, or advocate for the strays in their area.

HALL 9
Project Presentations

1. SENSORY LABYRINTH THEATRE: APPLIED IMMERSIVE THEATRE FOR COMMUNITY BUILDING
Radu Ionescu
Bird-Shaped Theatre, Bucharest, Romania

Sensory Labyrinth Theatre (SLT) is an immersive theatre method in which spectators journey alone through the liminal space of a theatrical labyrinth, having a personal experience in which they become more aware of and re-connected to their senses and their selves. This occurs through trust and connection in the moments that they share with the performers, who themselves experience a profound awareness of self and other. The encounter and the conversation it entails, as well as the shared understanding of the individual connection, foster the experience of communitas, described by Victor Turner as a deep personal interaction, a liminal state in which people can be liberated of social distinctions in a joint experience.

This presentation considers the potential of SLT to bring about communitas, by asking which experiential elements of this immersive theatre method contribute to its emergence. It is based on research that I conducted as part of the Honours Degree in Applied Drama at the University of the Witwatersrand in Johannesburg, South Africa, in 2017. The aim of this research was to create an SLT performance, as a result of a training with actor and/or non-actor
participants, and subsequently address the notions of individual experience, shared experience and communitas in a focus group involving some of the participants and spectators. The data was analyzed through the lens of Josephine Machon’s extensive theory on immersive theatre and Victor Turner’s definitions of communitas. The main themes that surfaced were: the senses; awareness of self and presence in the moment; language and conversation in the encounters; journey; and connection. Thus, I believe exploring these elements through SLT strengthens its use as an applied theatre form and a catalyst for community building.

2. EMBODIED POLARISATION AS POTENTIAL AND DILEMMA
Daniela Lehner, Annamaria Nag
Alpen-Adria University, Austria

In this parallel session the questions: How can imaginative and embodied practices help us converse with polarised aspects of the world and ourselves? What are the possibilities and limitations of the creative methods we use are discussed through a performative self-experience method called the Heroine’s/Hero’s journey.

The Heroine’s/Hero’s journey is based on the mythological work, The Hero with a Thousand Faces, and symbolizes the archetype who starts an adventurous journey, following her or his call. Out of this mythological script a group self-experience workshop in form of one-week, utilizing methods from theatre, gestalt therapy, bodywork, dance and indigenous rituals was created. The Heroine’s/Hero’s journey is scripted as a holistic change and transformation process. Polarization is a central aspect of this journey where the heroine/hero has to meet her or his counterpart who wants to stop the heroine/hero following her or his call. The polarization of these different aspects within oneself, the heroine/hero who has a desire, a wish and the counterpart who does not want change, meet in the journey in form of a confrontation. In the confrontation, the polarizing aspects within oneself are embodied and acted it out through words, emotions and body postures.

This session is based on a qualitative research of a Heroine’s/Hero’s journey workshop conducted 2018 in Germany. Through phenomenologically oriented vignettes as co-experienced moments, scenes of the polarization phase are portrayed and meaning is given by the participants voices through interviews conducted one day after the journey. What became visible in this research is the potential and dilemma of embodied polarization. Through the acting out new ways of understanding, the situation could be created by the participants. On the other side old perspectives got shaken up which was experienced as painful by the participants. Ambivalent experiences create a chaos in the given structures and are at the same time transformative or hold creative potential. The participants had to renegotiate their understanding of themselves and their relationships, which was described as painful. Embodied polarization as potential and dilemma can initiate a process to search for more
authentic modes of life and relationships. This in itself is already potential and dilemma.

3. VORTEX, MY WISH IS A THOUGHT. REPORT AND OPEN CONVERSATION: WORKING WITH REFUGEE GROUPS IN ITALY
Valbona Xibri

Italy

Theatre is a place where we can find “refuge” regardless of everything. Since doing Theatre, we create a community, a “fraternity” based on equality. Very different people are welcomed in the same way, same time and same space. This turn their different voices into a single story. In addition, Theatre as a “complex art” can become an extraordinary tool to express, in a symbolic way, our own emotional story. It requires a lot of time and listening and in this way it helps to dissolve the rigid, mechanical, physical and communicative structures we locked ourself inside to enter an authentic emotional flow. Theatre creates the circumstances to bring back memories and evolve.

This was our goal when we proposed a Theatre workshop to the Protection System for Asylum Seekers and Refugees of the Municipality of Brescia. Participants were very young refugees benefit from a “Welcome project”.

Space, give me same space,
in order to shout an unhuman scream,
a scream made of the silence that during years

Alda Merini

As Alda Merini wrote in the previous poem the workshop became a space to express and transform anger and frustration, dealing with many difficulties to experience them in new ways, to learn how to be together, exploring the empty spaces between words to express life and emotions.
SESSION FOR TIRED A’S (ARTISTS, ACTIVISTS AND ANTIFASCISTS)

David Limaverde
Home of Participation, Amsterdam, Netherlands

Coming from a will to be socially active towards the rise of hatred and fascism, and the need to take care of oneself and the other by using micropolitics strategies such as performances, practices, and pedagogies of care, resistance, and hospitality, we started this project as an initiative by our recently formed foundation (Home of Participation) and a group of artists/activists of a creative collective in Amsterdam (OT301.nl). Session for Tired Artists, Activists and Antifascists at PPLG in Thessaloniki will be a hub for practicing and performing care on oneself and on the other in a cozy space of volunteers to give care and tired colleagues to receive care. By giving care, you can offer a massage, reiki, shiatsu, read a poem, play a song, give an encouragement, do a ‘cafuné’ etc - any bodily technique to alleviate the tiredness and hopelessness, as well as to create a bond among participants.

19:30- 19:45 Break

19:45 -20:35
TRACEY HALL
Performance

DARK MATTER Puppet Theatre Performance
Vertebra Theatre Company, London, UK
Actors: Aurora Adams, Maria Piedad Albarracinseiquer, Daniel Breton Armstrong Finn, Jennie Louise Rawling

Dark Matter is an artistic and grass roots initiative aiming to generate wider awareness to general public around the importance of speaking openly about the taboo subject of death and dying and to create playful as well as safe spaces for people to reflect on their death choices the same way they prepare for birth choices. Through the use of puppetry and physical theatre as well as workshops tailored to the specific needs of the participants and short courses we aspire to create a holistic platform for people who are at the end of life, their carers, professionals and general public to engage in conversations around death and dying and empower them to make the most meaningful choices for themselves and for the people who care with.

Alfredo is a widower and retired astrophysicist who lives in a care home where he is being treated for dementia. In this performance we are looking at his last day of life. In his working
life, he undertook a study to examine study of dark matter in relation to structure of brain and it is these themes that we highlight through visuals, physical theatre and puppetry. DM takes the scattered pieces of Alfie's memories from childhood to his late adulthood and attempts to reconstruct them travelling from reality to imagination through his eyes and ears. We see all the important people of his life through his projections and his relationship with his only carer, an immigrant nurse, Anna.

20.35-21.00

TRACEY HALL
Performance
SONGS SUCH AS NO RADIO, Piano Recital, Charalampos Tsinikosmaoglou

Charalampos Tsinikosmaoglou, Pianist, Piano Accompaniment at Kozani Arts School ¹, Panagiotis Demopoulos, Composer ², Dimitris Doxakis, Composer ³

A piano recital with contemporary works by P. Demopoulos and D. Doxakis prompted by 5 poems by Charles Bukowski: We Will Taste The Islands And The Sea, Alone With Everybody, Trapped, The Man At The Piano, Some People (Doxakis’s “5 Studies on Bukowski” and Demopoulos’s “…”Songs Such As No Radio Plays…”) and Wasteland by Thomas Stearns Eliot (“April Is The Cruellest Month” by Demopoulos. Doxakis’s Piano Sonata n.1 will be presented alongside these works to complete the program.

On “…Songs Such As No Radio Plays…” Demopoulos engages aleatorism, sound gestures and textures from the perspective of a radio needle that jumps between stations, songs, static and music, listening as a fact and interrupted broadcasts, tonality and atonality, order and chaos breaking the borders of linear view we have for our reality. Paraphrasing Cortazar’s Hopscotch: It does not matter. My work can be played by anyone as they please. I, at the very most, arrange my themes as I would like to hear them. And in the worst case, if they get confused, maybe the result is perfect.

“April Is The Cruellest Month” is a work-in-progress. Due to the economic crisis, the austerity, Western policies on immigration, the collision of cultures, religions, customs T.S.Eliot’s Wasteland is the base to present, discuss and communicate what is memory, how it is triggered, how it affects history and how through our collective memory we will move forward with compassion to a better world.

Doxakis’s “5 Studies on Bukowski for piano” seek to reconcile music and poetry. A poetic idea that unfolds thoughts, impressions or philosophical conditions of life and world, is attempted to be attributed musically and to be read through the prism of sounds. The arts are communicating vessels. One contacts and feeds the other. Steiner observes that the attempt to deepen and strengthen a literary structure, using a musical analogy, is common in contemporary poetry and fiction such as Four Quartets by T.S. Eliot, the works of M. Proust,
The Death of Virgil by H. Broch. In this work the reverse path is applied. In order to deepen and strengthen the musical structure, a literary analogy was used; in this case the 5 Bukowski poems.

However, this conflation, has been pursued in different cultures, but also in different musical forms, such as pop, serial music, impressionism, Greek traditional elements, etc and moreover consequently in cultures, civilizations, and socio-political and aesthetic approaches.

Initially the aim of this project was an artwork’s the aspiration: to act as a substitute for the balance which is missing from reality. But art is not a substitute. Man wants to exceed himself. He wants to be a “whole” man, through his hunger to absorb his environment, to make it his own. He wishes to extend his curious and restless ego as the most distant constellations and the most hidden depths of the individual, to unite within his art his limited ego with a community being, to socialize its individuality.
Sunday, 6 October 2019

09:00 - 10:30

TRACEY HALL

Workshop

ANY AGE, ANY BODY, ANY DANCE: DANCE WORKSHOP

Cecilia Macfarlane

Oxford Youth Dance Company, DugOut Adult Community Dance, Oxford, United Kingdom

Cecilia Macfarlane will lead a dance workshop based on her book ‘Any Age, Any Body, Any Dance’. This will be an inclusive workshop demonstrating the fundamental beliefs that inform Cecilia’s practice as a dancer, teacher, choreographer and director. Aware throughout her career as a dancer that dance can be the most stereotypical of the art forms, that there is a presumption that dance is for people of a certain age and body type, Cecilia is passionate about changing this belief and continually inviting people to celebrate the dancer that is in all of us. Knowing that dance can unlock so much creativity and expression and is essential for wellbeing, Cecilia works to empower and acknowledge the uniqueness of the individual.

The workshop will briefly follow the chapters of the book, dancing into the breath and then the skin to find muscles and bone dances using improvisation, somatic practice, partner work, contemporary dance techniques and finding time for choreographic tasks and sharings.

My practice as a dancer has evolved naturally and excitingly and also very unexpectedly over the years. When I was a dancer in my twenties/thirties I never expected that I would still, in my seventies, be performing and teaching and making dance. Somehow I made the presumption then that I would have left dance for some other career. This was the expected career trajectory then and to a certain extent still is. During my career, however, my practice has been one of inclusivity and the celebration of the individual; particularly, my interest has been in celebrating difference and the uniqueness of individual expression. This has inevitably been a fundamental part of my growth as a dancer. Where I imagined I would become too old, too fat, too tight etc. the reverse has happened. I became aware that my dance, like any artist in any other art form, is my fundamental form of expression; to stop and no longer use this skill became an impossible idea. I now know that my art form and my expression of it will be always part of my life, it makes me who I am and is fundamental to my being.
This workshop is for anyone who is working to bring more play, art, development, or creativity into education (or into their workplaces!) and for anyone who wants to grow their capacity to “improvise with(in) the system”. As a psychologist, teacher, school consultant, community organizer and performance activist, I experience again and again, how much people learn and grow when we support them to play, perform and create together. However, the culture of most schools and workplaces are not supportive of this. In fact, the motto is “quit playing and get to work”. People are expected to conform, act ‘normal’, and not be ‘emotional’ - or they will get into trouble. So how do we bring more play, art, development, and community into education or into your workplace? We learn to improvise with(in) the system! In this workshop, you will get the conceptual and practical tools to see the environment you want to change as ‘games that people play’, and learn how to move around the fixed rules, roles, and relationships so that you can create more spaces where people dare to take risks, break out of their roles, and do new things together. Along the way, I will introduce you to social therapeutics, improv theater, and the play-based high-school that I co-founded - and show you in practice how you can combine these 3 practices to bring more play, art, development, or creativity into education or into your own workplace. It’s a challenging task, as many of you know, but also incredibly important work, since we all need those spaces to connect, grow and create together. I’m looking forward to meeting you and see what we can create together!
me, what is other or do I welcome it?

The Latin root of the word community means fellowship of relations or feelings. The roots of the word dialogue come from the Greek words *dia*, through and *logos/legein* word/speak. By extension, some scholars say dialogue is a conversation in which people think together in relationship. And finally, poetics comes from the Greek *poesis*, meaning to make.

Within the framework of dramatherapeutic theory and practice and with all these meanings in mind, we will gather together our languages and voices, our narratives and histories, our gestures and movements to explore our differences and similarities through the embodied practices of play, imagination, movement and storymaking. From this we will experiment with the potential to bridge culture and language, the collective and the personal, the archetypal and the stereotypical to facilitate a shift of perspective and be empowered to create a new foundation for relationship where we may discover that we have more in common than at first imagined.

In parallel, as we explore the relationship with the other, we may also discover a way to build bridges between our own inner cast of characters and marginalized or shadow aspects of our personality to come closer to a more integrated sense of self.

As above, so below; what is within is a reflection of what is outside.

**HALL 4**

**Workshop**

**UNPACKING UNHEARD VOICES THROUGH PARTICIPATORY DRAMA**

Ellen Foyn Bruun¹, David Keir Wright²

¹Norwegian University of Science and Technology, Trondheim, Norway
²freelance, Copenhagen, Denmark

A woman in labour arrives at a clinic to give birth. The nurse refuses to help until the pregnant woman pays the bill as is the policy of the clinic. The woman does not have any money at hand and she and her baby die.

This tragic story from Uganda was brought to our attention by a member of the community where it took place. The real-life event had a strong impact on us as it seemed a consequence of professional negligence and an inhuman policy. We discovered however that the story has multiple perspectives and that our biases also might have overshadowed some of these. The community worker gave us permission to use this drama from everyday life as a platform for a participatory workshop.
We will facilitate a creative conversation, exploring the story through enactment, monologues and dialogues with workshop participants. The aim is to map and unpack the story from different points-of-view with embodied imagination. Our methodology is arts-based drawing on reflexive drama, role-play, improvisation and voice work. This model of storytelling is based on social constructivism and narrative inquiry. Our research interest is the dialogical relationship between ethics and aesthetics. How does the co-presence of different and conflicting voices impact us in our role as witnesses? How do we act upon our transformative awareness of witnessing?

**HALL 5**

**Screening and Discussion**

**šxʷʔam̓ət (home) SCREENING & DISCUSSION ABOUT RECONCILIATION**

David Diamond

*Theatre for Living, Canada*

While “reconciliation” is something we are embarking on in Canada with Indigenous communities, it is a process that is essential at a global level. If we do not reconcile with humanity’s history of colonization (of other cultures and of all life on the planet – one may say of the planet itself, relating to it as a mechanical resource and not our living host), we will never deal with the climate crisis and/or achieve peace in the world.

šxʷʔam̓ət (home) is a Forum Theatre production created and performed by a mixed Indigenous and non-Indigenous cast, directed by David Diamond, Associate Director Renae Morriseau. I will introduce the project, show the play and ONE audience intervention. This takes 45 minutes. I will then ask the audience to embody their personal reactions to the play. This activity will lead to a discussion, which I will facilitate, asking the audience (now active participants) to reflect on the issues in the play and translate them into reconciliation issues in their own countries. My hope is this clarifies needed actions for people in their own contexts.
HALL 6
Workshop
MEETING THE OTHER, MEETING ME
Ilaria Olimpico
ImaginAction, Passignano sul Trasimeno, Italy

This workshop uses the theater as a language of awareness and as a tool for co-learning in order to explore the complexity of living in a multicultural society. We will investigate situations of “culture shock”* that the participants will share and represent. By listening to these stories, we will learn not only about other cultures, but above all about our own and will unveil the sensitive zones which become a source of tension in intercultural contact.

Using the work of Edward Said, Marianella Sclavi, Fatima Mernissi, Ibn ‘Arabi, Claudio Marta, Daniele Novara, Johan Galtung and Marshall Rosenberg as a theoretical background, we will combine Margalite Cohen Emerique’s work on culture shock with the method of the Theater of the Oppressed. In particular we will adapt the Techniques of Rainbow of Desire to make visible our internalized “cultural voices” and thereby decentralize and mediate ethnocentric patterns within a transcultural horizon.

This approach is not one of “problem solving” but rather of “challenge exploring and co-learning”. The workshop will give a taste of a model of intercultural training that has been devised in recent years by working with educators, social workers, asylum seekers and teenagers.

*Culture shock is an interaction with a person from a different culture, set in a specific space and time, which provokes negative or positive cognitive and affective reactions, a sensation of loss of reference points, a negative representation of oneself and feeling of lack of approval that can give rise to uneasiness and anger. (Cohen-Emerique)

HALL 7
Workshop
PLAY-WRITE-BE
Yiota Ioannidou
Writer, Actress, Athens, Greece

The participants are invited to create a theatre play together. We will start with exercises that stimulate the body and the imagination, creating an atmosphere of trust among the group. Improvisations will emerge from smaller groups in response to topics suggested by the facilitator. The improvisations will be recorded as screen plays and will be performed again to
the group. We will explore the transitions from acting, to writing, to acting again becoming at the same time the authors and the actors and creating a play from scratch, engaging and developing the group's creativity. The methods used in the workshop have been explored through diverse experiences of teaching theatrical play to groups of adults and my long-standing experience of acting.

**HALL 8**
**Workshop**

**THE AX THAT CRUSHES THE FROZEN SEA OF SILENCE**

Augustin Schauermann

*Kulturförening Arbete & Konst, Stockholm, Sweden*

The ax that crushes the frozen sea of silence and brings to the surface what is buried in the depths of silence My workshop is in fact (really) a laboratory in catharsis research. Catharsis opens people's hearts and many times also widen their minds, this creates the basis for true communication. I will conduct two experiments with the catharsis effect. The starting point for these experiments is my two forms of monodrama. Together we evaluate both experiments. We round off the workshop with an analysis of the whole process. This workshop can be a unique opportunity for you to once again explore your own relationship to catharsis, well protected as one in the crowd of spectators. Hopefully, this workshop will broaden your perspective on the effect of catharsis. I want to stimulate a responsible and conscious way of working with the catharsis effect.

**HALL 9**
**Workshop**

**EMBODIED REFLEXIVITY AND COLLECTIVE ENQUIRY: METAPHORIC INVESTIGATIONS OF SOCIAL JUSTICE PRAXIS THROUGH THE 6 PART STORY METHOD**

Warren Linds¹, Elinor Vettraino²

¹Concordia University, Montreal, Canada
²Aston University, Birmingham, United Kingdom

Early reflective practice drew on the work of John Dewey and the concept of learning-by-doing involving individual reflection on, and in, action. More recently the practice of reflec-
tion has also been taken into a more socially constructed, and emergent, sense of knowing where the individual ‘reflexes’ in, and through, experiences as felt ways of knowing. This concept forms the basis of this workshop. We will explore a process of learning called the Six-Part Story Method (6PSM). Originally created in the field of dramatherapy as a diagnostic tool to enable child victims of trauma to be supported, Elinor further developed it in 2017 to support education professionals and leaders to enhance their reflective practice and create new opportunities to develop greater self-awareness. Warren then utilized it in using an inquiry approach in a course on ethical practice in a graduate programme; the course’s epistemological underpinning is the concept of ‘ethical know-how’. We will share the work of several students in the course as they engaged in inquiry into their own praxis of being facilitator and practitioner in working with organizations and communities. We have found the 6PSM has been an appropriate tool to deepen practitioners’ understanding of their own approaches to their work. Reflexive processes such as the 6PSM are bound up in the narrative containers for the stories that individuals and groups create and tell. These stories, once shared, become lived experiences for both teller and listener in which new knowing is formed through the story-worlds which emerge in the minds of those sharing the experience. We will test out this in this in a substantial part of the workshop by working with participants to use the method to explore their own practice as activists, artists and facilitators with a focus on social justice. We will then critically reflect on the methodology as a potential tool for continuously reflection on our roles and processes in engaging in participatory learning and transformation.

The workshop will consist of providing the theory and practice of the 6 Part Story Method and then we will engage in the methodology to explore the praxis of participants as social justice facilitators, activists, artists and practitioners.

HALL 10
Workshop

GRENZEN / LIMITES / CONFINI / CUNFIN / BORDERS

Francesco Ridolfi¹, Bert Van Beek²

¹ Theatre of the Oppressed Practitioner, Italy
² ArtEZ, Arnhem, Netherlands

In what ways can performance, play and the arts engage and possibly transform the politics of otherness and antagonism? With their workshop GRENZEN Ridolfi and Van Beek want to give an opportunity for a multicultural and immersive confrontation with this question through Theatre of the Oppressed (TO) combined with creative writing. They will address topical issues that start from the individual history of the participants to get to the social
stories of our time, in particular the great international migratory movements. Sharing their stories, the participants will alternate between theatrical and writing exercises using both language and their bodies as vehicles to share emotions, points of view and experiences. This workshop aims to bring the experience of exploration beyond the assumptions of our age and culture, beyond the sense of ‘right’ and ‘wrong’, beyond the habits of everyday life. Ridolfi and Van Beek want to use social theatre, TO and creative writing as instruments of investigation and as a meeting place where people have the opportunity to experience diversity as a value and not as ground for discrimination, playing imaginary roles or simply staging one’s own truth. To effectuate change, we have to connect our personal stories to the larger stories that embed them. If we look at a picture up close the surface isn’t accurate, but when we move back - there is the accuracy.

10:30 - 11:00 Coffee Break

11:00 - 12:30

TRACEY HALL
Workshop

THE POWERFUL POTENTIAL OF POINTLESS PLAY

Carrie Lobman
East Side Institute, Rutgers University, USA

You can think of play, given the way things seem to be going, as an act of open rebellion. Yes. A public refusal to bow to the forces of mistrust, of suspicion, of dead earnestness. Totally. Even though it’s just us. Practicing playfulness. Playing games just for the fun of it. Funny games, maybe. Maybe not games at all. Maybe just playing. - Bernie DeKoven

As this conference demonstrates play is emerging out of its traditional home in early childhood to be utilized as a potentially powerful tool for transforming how we see and how we are able to create community and open up the possibilities for genuine social change. All over the world and across disciplines and ideologies, people and organizations are embracing the joyful power that comes from the pointlessness of play. Improvisation, clowning, non-competitive games, performed conversation, collective poetry, free movement, the types of activities that people engage in together keeps growing. But many people are still uncomfortable with embracing the pointlessness of play. Or they are suspicious of bringing together play and power. How can something as serious as power be related to something as pointless as play? Isn’t power, by definition pointed in a particular direction? In this workshop we will explore these questions, not in the abstract, but through engaging in playful activities that have been used with all kinds of groups including police officers and poor youth, refugees and locals, victims of violence and their perpetrators, and ordinary people from all walks of lives. We will explore the heart of what Bernie Dekoven says, that play is
an act of rebellion because it refuses to give in to cynicism and mistrust. It’s the pointless nature of play that gives it its power. We will experiment with ways in which pointless play can activate people to see (and create) in new ways. Through playful conversation, improv and theatre experiences, children’s games, and ones developed specifically for performance activists we will play with how we see and collectively generate new kinds of play for engaging power and creating inclusive community.

TSIPOS HALL
Project Presentations

1. FUNDAMENTAL TRAINING IN MUSIC THERAPY ENCOURAGES POSITIVE CHANGES IN MUSIC STUDENTS’ PERCEPTIONS ABOUT DISABILITY, THEIR PERSONAL GROWTH AND SOCIAL INCLUSION
Dora Psaltopoulou
Aristotle University, Thessaloniki, Greece

In interactive Music Therapy, therapist and client create together the music in the flow of time at real, imaginary and symbolic orders to meet the non-musical needs of the client. In the Music Therapy process, as well as in Community Music Therapy performances, meaningful moments emerge, which can affect the client in deep emotional, physical, mental and spiritual levels, leading finally to: the elimination of the image of the symptoms, the enhancement of parents-child relationship, significant changes towards students’ perceptions about disability, social inclusion, musicology Students’ personal and professional growth.

A qualitative pilot study was conducted to investigate the influence of this training to the students who also attended a Community Music Therapy (Co.M.T.) performance and spoke with the parents of the performers with special needs.

Aims: The students’ attitude, perceptions and lived experience, as it is described by them, in their own words and personal meanings, concerning people with disabilities, and the students’ own personal relationship with music.

Method: Phenomenological hermeneutic design.

Semi structured interviews, which ranged from 45 to 60 minutes were conducted with 52 students/music therapy trainees. Data analysis was undertaken by three independent researchers and guided by Diekelmann, Allen and Tanner’s (1989) phenomenological technique, which includes a seven-stage process.

Participants: 52 Students - School of Music Studies-Aristotle University of Thessaloniki. 32
females, 14 males and 6 of undefined gender. Age: 19-30 years old.

4 Young Adults with disabilities: one male in the autistic spectrum, one male with Prader-Willy syndrome, one female and one male with Down syndrome. Age: 18-27 years old. All four young adults were music therapy clients in individual sessions, once in a week for 2-7 years until they were all ready to participate in Community Music Therapy performances and share their creative self with the audience. The main clinical goal for all four performers was the emergence of the healthy-creative self.

The parents of the performers.

Results: 4 Hyper Themes were found and 13 Sub Themes.

Conclusion: Through music therapy and Community Music Therapy the students observe and experience personal and interpersonal growth at all the participants: recognition of own and others’ healthy-creative potential, familiarity with People with Special Needs as well as acceptance, understanding of educational/clinical settings of people with disabilities, determination of the essential needs of people with disabilities and their families, deeper appreciation of creativity as the innate quality of every human being no matter the differences, a clear sense of equality of the human beings at a psyche’s level.

Music can reach the depths of the human soul and also can portray all feelings and emotions.

2. THE MUSIC CAFÉ PROJECT - MUSICKING AS A REVOLUTIONARY ACTIVITY,

Maren Metell

Nordoff Robbins London/Goldsmiths, University of London, UK, Bergen, Norway

This PhD project explores how music is a space which people of different ages, backgrounds and abilities can participate in and co-create. More specifically, the project asks whether musicking always is accessible and under what preconditions musicking turns into a resource for families where different perception and communication styles are present. I explore this together with a group of neurodiverse families, creating together the music café – a weekly musical social meeting space. This is a space where families can engage in musical activity but also hang around, meet other families and have a cup of coffee. Co-musicking – doing music together, is be the way to explore the accessibility and significance of music in the context of the music café. The project links to the community music therapy tradition and the methodological approach is informed by participatory action research, emancipatory disability research and ethnography. Tracing pathways of people, instruments and ideas, the aim is to create detailed accounts on what actually happens between small children, caregivers, a music therapist, music and materials. In this presentation, I would like to focus on
how musicking can be considered a revolutionary activity when groups of people create environments together which both transforms the environment and themselves.

3. CENTER OF WOMEN’S COUNSELOR ABUSE IN WESTERN MACEDONIA: AN ARCHIVAL RESEARCH

Matthaios Kargakis

University of Western Macedonia, Florina, Greece

Focusing on historical contexts of gender and identities and analyzing gender within the series of debates on power and culture, this paper situates feminist history studies and gender studies in the critical turn in intercultural communication in borders area.

Recently, feminist scholars have begun to employ a more complex understanding of gender and power in their work on intercultural communication. In particular, they have taken account of historical and structural forces shape the relations of gender, culture and power, and influence intercultural communication contexts, encounters, and relationships.

Gender equality is a universal principle and as such forms part of the «United Nations Millennium Development Goals». Gender dominance, as a derivative of inequality against women, has stepped up policy-making efforts aimed at dismantling gender-based discrimination, preconceptions, stereotypes and perceptions.

The historical contribution of feminism is recognized vs neo-liberal sovereignty, as women remain more vulnerable than men; suffer more the unemployment, the poverty, the social exclusion and the violence. Violence against women is a universal phenomenon that constitutes a flagrant violation of human rights; it is a threat to all women as they are mentally and physically harmed, but at the same time marginalized and excluded from society. To address this phenomenon, the General Secretariat for Gender Equality created a network of supportive structures for women, where free psychosocial support and counseling services are offered to the gender perspective.

The present study focuses on the modeling of the structure of structures in order to highlight the gender advisory process as a practice of tackling inequality at the expense of women. Through the archival research carried out at the Women’s Counseling Center of the Municipality of Florina, one of the structures located in Western Macedonia, its actions and achievements have been documented so far, which highlight the contribution of feminist counseling to the empowerment and support of women.
**HALL 3**
**Workshop**

**“THE WHITE BIRD”, A QUEST FOR INDIVIDUATION WITHIN THE COLLECTIVE UNCONSCIOUS - WORKING WITH DRAMA AND MOVEMENT THERAPY**

Rosina Eleni Filippidou

*Epineio Institute, Thessaloniki, Greece*

During the troubled times we as humanity are going through, it is vital that we find what sustains us from within. Following C. G. Jung’s theory that the aim of the soul, is to reach individuation, that is achieve self-actualization through the process of integrating its conscious and unconscious aspects, this quest for meaning, can be intimidating and troublesome. However, solely by diving into the depths of our soul can we understand our true Self and consequently find what will help us go through difficulties.

Drama and Movement Therapy, known as the Sesame methods, helps an individual get in touch with her/his inner world, find strengths and fragilities, explore the treasures hidden in her/his soul. In order to do that, we use myth, stories and fairy tales that appeal not only to the personal but to the collective unconscious as well. We employ the therapeutic aspect of the arts, role-playing, movement, music, voice, to allow the participants to safely investigate the issues that trouble them.

In this Drama and Movement Therapy experiential workshop, we are going to use the story of The white bird, a story about the quest for meaning in life. During the workshop, the participants will be given the opportunity to look for their own path in such a journey and explore what would fill their hearts. Furthermore, they will be able to co-create an imaginary voyage with other people, find similarities and diversities between their cultures and personal beliefs. Working together with people from different backgrounds, helps us understand that there always are common grounds because our souls share a collective unconscious understanding of what is important in life.
HALL 4
Project Presentations

1. VIRTUAL SPIRALS CONNECTING THE UNCONNECTED AND EMPOWERING THEM WITH TECHNOLOGY

Michael Clemons
You Me We NPO, Japan

We are using technology for Education, Digital Citizenship and Language training. We see access to the internet as a human right. We are helping people where they are. Giving them training which they can apply to the 21st Century jobs. Once they have access to the internet and the world of learning this leads to education around health and self-diagnosis.

2. SOCIAL THERAPEUTIC PERFORMANCES OF SERVICE-LEARNING IN STEM EDUCATION

Jaime Martinez
New York Institute of Technology, New York City, United States

A national educational priority in the United States for the last three decades has been to fund science, technology, engineering, and math learning (STEM). In recent years an A for arts has been added, and STEAM learning is now a part of the educational lexicon. The focus on STEAM education is related to perceptions that inclusion of arts (performance, visual, musical) in STEM learning will engage a broader cross-section of diverse and creative student populations.

This presentation details the growth of a performatory educational practice that takes place in New York City. My approach incorporates undergraduate service-learning, an experiential approach to learning with community partners and public schools, and improvisation as a method of supporting creating new relationships in STEM learning environments. The performatory educational practice is grounded in Fred Newman and Lois Holzman’s Social Therapeutics. By using Social Therapeutics as a methodological approach, the “research” activity involves organizing communities of students and other partners to create social environments where STEM learning is possible. The activity of crossing academic borders and building community may aid or inform other types of border crossings.

The first task for undergraduates in service-learning collaboration is to understand community needs and determine how to respond. The improvisational “yes, and“ that is included in undergraduate preparation for service-learning in schools and after school programs helps prepare undergraduates to cope with the unfamiliar settings and social practices they may encounter as they attempt to address the STEM learning needs of diverse children in socio-economically underserved communities. Central to Newman and Holzman’s social thera-
peutic practices is the foundational idea that “knowing” content matter or “knowing” how to do something, is not pre-requisite for doing something new. The developmental approach to learning that Newman and Holzman advocate is supported by Soviet psychologist Lev Vygotsky’s theory of learning and development known as the Zone of Proximal Development (ZPD). In a ZPD for STEM learning undergraduates who have not yet achieved expert status or credentials engage in Vygotskian “joint activity” with children who have even less STEM experience.

What emerges from undergraduate student reflections and public presentations to the learning community is that social, emotional, and cognitive growth (developmental learning) is happening and visible to participants even though it is hard to measure quantitatively. Undergraduate service-learning activities provide opportunities for undergraduates and children to perform, from a Vygotskian perspective, “a head taller” than actual levels of development in STEM activities. My presentation will include brief video clips and my reflections on the aforementioned settings and activities.

3. PLATFORMS OF EXPRESSION AND SOLIDARITY NETWORKS

Victor Dragoș

Solidart Association, Timișoara, Romania

Over the past 4 years, our organization has developed several projects with the main purpose of building solidarity networks between different vulnerable groups and creating platforms of expression for people that are often invisible to society. Our work consists mainly of the methods of Theater of the Oppressed, forum theater in particular, experimental theater and organizing different meetings, workshops and cultural events. We used forum theater with groups of refugees, Roma people, youth in detention centers, children and teenagers, victims of domestic violence etc.. Also, we organized the first two editions of Timișoara Refugee Art Festival (TRAF), the first of its kind in Romania. At TRAF the main focus was to put together refugees and non-refugees in different forms of artistic expression, such as theater, music, film making, painting and installations. After the second edition of TRAF, last year, we decided to broaden the festival’s topic and redefined it as in: v z b l festival, a festival that has as its core values solidarity, respect, dialogue and dignity and is meant as a platform of expression for people who are either less visible in society or presented in a negative light. The first edition of in : v z b l festival took place from the 6th to the 8th of September 2019 and is part of the official program of Timisoara 2021 – European Capital of Culture. Again, we are trying to bring together both artists from different marginalized groups that can raise their voice and represent their communities and also artists who are not necessarily part of such a group but through their message and presence they make a statement of solidarity. One main point of the festival and of our actions in general is to create networks of solidarity between different vulnerable groups in order for them to realize that together we are stronger and that we can indeed support each other and not identify ourselves by the labels
imposed by society but by our common actions and values.

The work presented focuses on two main methods of intervention: one is direct artistic interventions through forum theater, experimental theater and other artistic forms in order to give a voice to invisible people. The other is cultural management, ie. organizing events, workshops etc. in order to create a platform for people to express themselves. Both methods have a second purpose of creating solidarity networks by bringing people together, stressing out our common values and raise empathy towards the other’s issues.

**HALL 5**

**Workshop**

**INTERNATIONAL CLASS – CONTINUOUS CREATING OF THE GROUP**

Helen Abel, Elena Boukouvala, Lea Cikos, Ksenija Milic, Tamara Nikolic, Pauline Wareenar

*East Side Institute, New York*

The aim of the activity is first-hand presentation of the impact of International class, a 10 months program for social change leaders, by those who took part in it. Besides the personal stories that come from Amsterdam, Novi Sad, San Francisco, Thessaloniki, Belgrade, the workshop will introduce participants to the Zone of Proximal Development and why we need groups for developmental learning. Although this last is often implied, especially to those who work in education where most of the learning activities are organized in groups, The Zone of Proximal Development (concept developed by psychologist Lev Vygotsky) is used here to explore group life and show how group activities influence the continuous creating of the group.

The International Class is a 10-month immersion in creative and cultural approaches to human development, learning, and social change that offers participants the opportunity to create a global support network, to engage the philosophical, political and psychological issues they encounter.
HALL 6
Workshop
THEATRE FOR SOCIAL HEALING – INTRO
Uri Noy Meir¹, Gopal Aryal²
¹ImaginAction, Tuoro sul Trasimeno, Italy
²IMAGINACTION, Kathmandu, Nepal

Theatre for Social Healing is a group and individual process of healing using theatre games/activities, music and movements, body and non-verbal languages. Healing is an essential part of our life, demonstrated in the needs for a safe space, environment and time to look back to ourselves and understand ourselves deeper. During the workshop, participants will go through different processes and re-discover parts of themselves, others in them and them in others. Using our bodies and emotions, we will attempt to develop new ways to communicate and to explore the universality of physical language.

HALL 7
Project Presentations
1. “ONCE UPON THE FUTURE”: POKING THE CHILD INSIDE US TO BRIDGE SUSTAINABILITY SCIENCE AND SOCIETY
Anastasia Papangelou¹, Lorena Axinte², Angela Moriggi³, Marta Nieto Romero⁴, Kelli Rose Pearson⁵, Alessandro Vasta⁴
¹University of Leuven, Leuven, Belgium
²Cardiff University, Cardiff, United Kingdom
³Natural Resources Institute Finland - Luke, Helsinki, Finland
⁴University of Aveiro, Aveiro, Portugal
⁵Wageningen University and Research, Wageningen, Netherlands

Join Charlie, a big nosed carrot, as he battles the gang of plastic bottles and searches for the great compost heap. Follow Alma as she encounters a Nature Witch who helps her put a stop to the evil mayor’s plans to destroy the forest. Meet Olivia who learns the joy of playing outdoors thanks to a new classmate from a distant land. Gather around the campfire to hear one-eyed Aunt Bloom tell stories of a secret society who battles the Hungry Ghosts destroying our planet. Go through a magic portal into the Wood Wide Web with Brunaia - a girl who has fused with a young oak tree to become an instrument of destiny. Attend a fashion show with young Jamie, who has put his reputation on the line to show off his grandmother’s traditional linen.
We are six researchers working on sustainable place shaping. Not sure what that means? We used to be as well. Would you read six academic papers (at least) to find out? Nah, we thought so. That’s why we decided to write stories instead; fictional tales for children inspired by our research. For the past year we’ve been coached in storytelling, we’ve been writing, co-writing and rewriting our stories, sneakily making our way into the fascinating world of children’s book making. The result is an anthology of six stories, each accompanied by additional educational resources and activities that will allow the curious reader to dive deeper into the themes of the stories and will support teachers when using the book in their classrooms.

“Once upon the Future: Everyday Adventures that Change the World” is a book about the everyday heroes we can all become to bring change in the places we care about. It is also a book about belonging and creating bridges: between past and future, between humans and more-than-humans and between one’s inner self and the world.

2. BUILDING TRUST IN PLAY: THE EUROPEAN SCHOOL OF URBAN GAME DESIGN

Maria Saridaki

National and Kapodistrian University of Athens, Athens, Greece

Over the past decade, a small but vibrant international scene of game designers has become fascinated with working in public urban spaces, producing experimental projects & formats, from festivals and events to installations and mobile apps. This scene consists of teams of artists, tech enthusiasts, artistic performers, game designers and curators of playful art, working in public space, often with an interest to address social issues. However, most of their projects do not stand the test of time, or clash with the authorities and are abandoned before reaching their full potential. Teams usually pop up, driven by their need to work with certain issues in their own unique and playful way, blending diverse artistic practices. They struggle to make their voice heard and are usually left back to square one.

TRUST IN PLAY: European School for Urban Game Designers (TiP) brings artists, game designers, playful auteurs, academics, municipal decision-makers and citizens together in a co-operational process of urban games creation. TiP supports emerging professionals in the field of urban game design, mentoring them to build a sustainable practice and playfully exploring new relationships of trust in cities. Moreover, the main focus will also be to familiarize players with new ways to interact in their shared urban space.

Playfulness has been used as a trust-building tool between communities and teams, spearheaded by the American ‘New Games movement’ in the 1960s. A more recent expression of this practice has been the use of games as a means to tackle difficult issues and strengthen social bonds. Using playfulness, open communication, participatory design and creativity,
TiP will explore methods of empowerment and artistic cooperation between different European stakeholders active in the urban play sector, as a means to support urban game designers and playfulness in public space. At the same time, TiP highlights the fact that, through the co-creation of urban games that explore trust, different stakeholders involved in the urban environment, can contribute to explore and hopefully reduce tension and fear in the pressure cooker that is a modern urban city today.

In this communication, we will present the main goals and methodology of the project and specifically the questions that arose in the creation of this vibrant community that in the first months of its existence already counts more than 200 members and 150 submissions in TiP’s open call. We would like to share insights in the exciting and difficult process of creating an online as well as localized communities in different cities and explore their initial needs and quest for identity and opportunities. We will also provide specific case studies and initial insights in our quest to bring together playful and creative individual with different urban communities, using play and our need for trust, as a common cultural language.

3. “I CAN”! THE TRANSFORMATIVE POWER OF LEARNING

Margarita Mansola

Athens, Greece

This presentation is dedicated to children in refugee camps in Greece, the effort they put, the amazing potential they have, their power and resilience, almost synonymous to their being children. It is also dedicated to teachers who can unlock this potential and become learners themselves. It is about learning as empowerment and children as the future. Above all it is about that moment at some point in each child’s learning journey that the feeling of “I can” emerges and changes them forever. To those who have witnessed this moment, this presentation is a reminder of the power of learning in people’s lives. To those who have not, it provides a reason to make learning and teaching meaningful again.
1. THE INTERCULTURAL IDENTITY OF CONTEMPORARY EDUCATIONAL REALITY,
Konstantínos Mantzanaris¹, Susana Antonakoudi²

¹Hellenic Open University, Thessaloniki, Greece
²General Secretariat for Lifelong Learning, Thessaloniki, Greece

The intercultural quest of the other in the school environment is a constant demand that directs educational policy on new demands. Ethno-cultural heterogeneity in the educational environment is becoming more and more important in a society where migrants’ placement and the movement of citizens is a long-standing reality. This ethno-cultural variety is called upon to manage the educational community and redefine its individual policies, focusing on the particular cultural identity of each student.

The way in which the school identifies its relationship with the other is a constant demand in the context of intercultural education. The concept of the cultural identity of the other and its functional coexistence in the school environment is an imperative need to evaluate educational policy. Through this assessment, we will formulate those criteria that will assess the individual interpersonal relationships and will give the character of education in the present time and future time.

These are questions about how to construct the image of the other, understanding and communication, empathy and flexibility, or, on the other hand, to avoid prejudices and stereotypes that can thrive in phobic environments. This route goes through every stage of relationships and interactions in the encounter with the other. It is a fertile step that includes acquaintance, trust, communication and collaboration. In this area, all those interactive forms of communication and relationship that will house the dialectical transformation of the meeting will be created and will provide the framework for interpretation of the cooperation.

How else can you identify the ethno-cultural diversity and the otherness of the other in the space that is co-created? How else can you suggest recognition of variety and interaction? How do you discover social constructions and stereotypical images that produce labels and dominant cultures, highlighting the idealization of tolerance towards the stranger? How will the “one and only cultural model” be assessed, which is the framework for cultural deficiency and cultural deprivation? How, finally, will you define the irreconcilable social assessments that illustrate the individual ethno-cultural criteria?

In this field of encounter of different cultures, what constitutes the common component of the individual actions is the continuous process of socialization and the management of this coexistence so that various problems that arise each time form part of a single read-
ing frame. The social role of the school is not in a process of copying social inequality, but focuses in the students’ reflection of their way of thinking and the solidarity of their relationship as this is shaped in every environment.

2. “EXPRESSION AND CREATION DAYS” OF TEACHERS4EUROPE NETWORK

Athina Ginoudi, Maria Drakaki
Crete, Heraklion, Greece

The “Expression and Creation Days” of Teachers4Europe Network is a training initiative for the teachers belonging to Teachers4Europe Network that was born in Crete within the frame of freedom given to every Ambassador of the national educational action Teachers4Europe. They constitute, nevertheless, a recognizable cultural-pedagogical intervention in Crete that adopted open participation for every adult citizen interested in European matters. They functioned consistently inside the island’s community and attracted representatives of the authorities and associations, as well as individual citizens into the trainees’ groups. In this way, fertile synergies of the educational community were developed with systematic actions on the island aiming at the highlighting and exploitation of the potentials of Europe's cultural wealth, the inspiration springing from the preservation of the cultural heritage and the promotion of the values and ideas of the European Union.

The initiative aims at the consistence and the development of the local community through the implementation original cultural interventions with european dimension and indispensable pedagogic frame of reference

The initiative was implemented during the school years 2016-2017 and 2017-2018 with theme two-day activities for the European Union in a frequency once every month beginning in December. The design of the theme two-day activities was approved every time by the University of Piraeus and the bureau of the Delegation of EC in Greece. In the school year 2016-2017 the thematic keystones of the interventions were the values of Europe, while in 2017-2018 the keystones were the cultural heritage and the natural resources, the environment and the energy with emphasis on the exploitation of local traits and on the connection with the “circular economy” in the european framework. The interventions took place in selected public spaces of Heraklio and Lasithi with lectures, art workshops and animated actions for the outcome produced by the T4E network in Primary and Secondary schools, cooperating with structures and associations supportive of opportunities provided by the EU to the citizens and taking part in theatrical acts with students’ groups for the European values. All the two-day activities were designed in such a way that they include enriched lectures and original experiential workshops with the help of the pedagogic exploitation of open digital resources and products of substantial research institutions with a European point of view. There was given emphasis on the pluralism of the European cultural heritage.
and the modern artistic creation with local connotations.

The innovation in this action focuses on the leading role of the typical learning as a driving force to the shaping of an active and collaborative learning community for the values and the opportunities offered by the EU.

3. “COME DANCE MY PHD” (TWO SHORT FILMS)

Alys Mendus

University of Hull, UK, Australia

I propose to share two films that I made in 2018 which weave together the outcomes of my PhD in radical education (Searching for the Ideal School, 2017) with the assemblage of objects, that had an impact on my journey as I lived as an itinerant van-dweller. These films use dance, arts-based research and community interaction to bridge the gap between academic research and the community. Sharing of these films on social media and at PPLG allows for international access to their message for creativity and change. Filmed in the UK in springtime, I use the pagan tradition of Beltane to influence my embodied experience using ribbons hung with photos and objects to weave my assemblage into an old stairway, into trees on a hill-top and into my van. Using my experience in contact improvisation dance I invite the participants to play, interact and embody my PhD experience and my call for systemic change. Film one “A cup of cold, instant coffee: A van-dwellers’ assemblage” focuses on tying (and untying) the ribbons to create an interactive dream-catcher, a helix of my rhizomatic PhD whilst the audio track uses poetry and narrative inquiry to share thoughts on alternative education. Film two: Come Dance my PhD, shares an arts-based understanding of the workshops, the process and iteration of being a van-dweller, to be nomadic, and the embodied nature of the unknown when different groups of people respond to the same story in different environments.

HALL 9
Workshop

STRANGERS, OR NOT?

Angeliki Karali

Goldsmiths University of London, London, United Kingdom

Everyone is coming from different backgrounds, everyone is bringing their own stories, people in communities might speak different languages. Should those differences consist a ‘gap’ between people? If yes, how could we overcome it?
During this workshop we will use storytelling, performative and creative techniques as a means to create a ‘safe space’ where diverse communities can co-exist, share experiences and co-create. The workshop provides an opportunity for the participants to get involved and experience the dynamic of the created community, as well as, to get inspired by the techniques and the activities in order to use them in their practice when working with any type of diverse groups of people.

HALL 10
Workshop

PLAYBACK THEATRE - REDUCING ALIENATION AND CELEBRATING DIVERSITY, Daniel Rózsa
Opening Round Central-European School of Playback Theatre
Budapest, Hungary

The main goal of the workshop is giving a taste of applied Playback Theatre - a highly effective method reducing alienation. This improvisation-based community theatre is a worldwide known, progressive contemporary approach of self-expression and of community building, reducing alienation and celebrating diversity through personal stories told and enacted in the community. With the participants we will discover this theatre form through playing and reflecting.

HALL 10
Workshop

COMMUNAL MANDALA: WAY OF BEING IN CHAOTIC TIMES
Muneeb ur Rehman
Nepal Improv, Katmandu, Nepal

Is it possible to engender dynamic personal transformation that encompasses the individual as much as the social, to synergize the evolution of self with the growth of changing community structure, to coincide the personal with the universal, in a climate of clashing identities arising from mass migrations and rapid political divisiveness? This workshop triangulates frameworks from diverse disciplines- Change Management, Wellness and Theatre for Life & Image Theatre- to explore the possibilities of personal visions and dreams being rekindled in relation to the chaos of our current social milieu and not stop there, carrying them through reflexive cycles of implementation. Treating life journey as spiritual quest and drawing from
wisdom of ancient cultures and frameworks of Change Management, the workshop employs theatre with the mindfulness that helps dream futures emanating from our connection with the Earth whilst drawing roadmaps communally that are sustainable and evolving yet playful and fulfilling.

12:30 - 13:30 Lunch

13:30 - 15:00

TRACEY HALL
Workshop

THE BEING AND BECOMING OF PERFORMANCE ACTIVISM
Daniel Friedman

_Castillo Theatre, UX, New York, United States_

This will be a participatory conversation among all attending about their work as play and performance activists. Friedman, who has been a progressive activist and grassroots educator for 40 years, will begin by briefly outlining his understanding of performance activism as a form of political and social engagement and a means of generating community creativity and development. Participants will then be asked to speak about their work through the lens (or frame, or language) of performance activism. Emerging from this sharing of experiences, challenges, questions and concerns we’ll see what discoveries we can make together.

TSIPOS HALL
Project Presentations

SYMPOSIUM: UNDERSTANDING MY EMOTIONS: THE ORTHODOX CHRISTIAN WAY
Maria Rantzou, Evaggelos Peppes

_Aristotle University, Religious Studies, Thessaloniki, Greece_

The research of the ways that students learn religious concepts constitutes a scientific field with an exceptional significance within the area of Didactics. Our proposal is an alternative paradigm of teaching and learning according to which the educational drama could be an effective educational tool for the cultivation of students’ emotional skills in primary and secondary schools. Taking the value of the emotional skills’ cultivation as a starting point we investigate the contribution of drama-based educational strategies and performing arts to the growth of the students’ emotional skills. The main aim of this proposal is to reveal the
pedagogical contribution of educational drama to the development of interpersonal communication, personal and collective responsibility, self-knowledge, self-acceptance, empathy and respect of otherness.

According to previous studies in an increasingly fast-changing world, the role of emotional skills is becoming more important. Social and emotional skills determine how well people adjust to their environment. Emotional skills are mainly concerns how students perceive themselves and engage with others. Good social competence can help students adapt better to the school environment and gain higher status among their peers. On the other hand, poor social skills seem to have detrimental effects on academic work.

According to our proposal, drama-based educational strategies in Christian education could be inspired by biblical narratives. Through their active participation students can understand in an effective way the meaning of compassion, repentance, humility, distrust, forgiveness, generosity, arrogance, betrayal, love, greed, generosity, injustice, happiness and relief. Our paradigm has the title “Forgive others”. It is based on the parable of Unmerciful Servant. The teacher uses drama-based techniques such as body, observatory, memory and mobility exercises. Students apply techniques such as role play, still picture and thought track. The proposal concludes with its assessment.

HALL 3
Project Presentations

1. A PSYCHOLOGIST, A PREGNANT WOMAN LIVED MORE THAN FIVE MONTHS IN MORIA CAMP
Neda Amirbahadori
University of Tehran, Iran, Thessaloniki

Moria Camp called the worst camp in the earth. But I believe the camp like this is a necessary place for Europe borders. Despite the terrible moments that I had in Moria Camp, I will tell you why I think this way.

2. GROWING WITH PERFORMING MIGRATION
Katharina Spanlang, Linda Raule, Sophie Baumgartner
TdU-Wien, Vienna, Austria

Women with flight experiences are among the most marginalized groups in Austria’s society. In addition to the many challenges that life in a new country brings confrontations with discrimination and social disadvantages happen on a daily basis. That leads to paralysis and
enhance social isolation in many cases. At the same time media, political discourses as well as academic institutions rather talk about “refugees” than let them speak. Views, concerns and political demands of women with flight experience stay unheard. And it is understandable – we are lacking methodologies to get in contact on eye level, we are lacking knowledge on how to create low threshold spaces (especially in academic environments and in political institutions). Creating solidarity – which in its true sense means to run the same risk – is structurally not even possible. This project aims to be brave. Brave to make mistakes. Brave to acknowledge our differences and not hide our structural powers but use them. It aims to see us all as learners in order to create new methodologies and ways of interacting. It aims on step by step dismantling borders with our own very special abilities which we bring into our community building, which we bring into spaces that are driven by support instead of competition. It aims on me being able to write this proposal in English in order to give the PPLG community the chance to find out about the women’s voices. It’s the womanhood’s wisdom and knowledge which we want to give a voice.

3. BULLETS VS STONES AS AROUSERS OF IMAGINATION

Guy Elhanar
Ono Academic College, Israel

My lecture includes an overview of my theatre practice within the context of new counter-culture in Israel-Palestine. I will give a brief look at today’s political and native theatre under Israeli regime.

HALL 4
RE-WRITING THE STORY: MOVE, REFLECT, WRITE
Janet Gerson
International Institute on Peace Education, New York, United States

Using Image Theater, as developed by Augusto Boal, Brazilian theater director and activist, participants will warm up body and voice, generate images, and co-create tableaus related to participants’ own challenges and the conflicts in their community. Dialogue and journaling will be used to reflect on insights and alternative possibilities for action. Sound and movement “dynamizations” will be used to revisit and transform the tableaus toward emancipatory visions of community. As Boal explains in his book Aesthetics of the Oppressed, in creating images of the desired community, participants act as co-creators who can transform their communities’ antagonisms. In writing, discoveries are made in word and meaning discrepancies. Discovering differences opens up options. Moving, reflecting, and writing
offer opportunities for play, communication, cooperating, for analysis of community narratives and participants’ own views. These, in turn, create openings for re-writing our stories toward enacting more just and cooperative communities.

**HALL 5**

**Project Presentations**

1. AN INVITATION TO ASK QUESTIONS: RETHINKING INTERCULTURAL EDUCATION, EUROPEAN MOBILITY, AND INTERSECTIONAL EMPOWERMENT

Morgane Masterman

Associação Faíscas Voadora, Almada, Portugal

This project presentation’s core aim is to ask and be asked, and mostly to find the right questions.

Associação Faisca Voadora is a small non-profit organisation based in Almada (Portugal) founded in 2018. I am at the centre of it, and I also work as a freelance intercultural youth worker. Since early 2018, I have been rethinking my way of working and engaging in new formats. I would like to present my and Faisca’s work at this precise, very sensitive and self-conscious stage of our development, precisely because we have a hundred needs, a thousand ideas, a million unanswered questions. But more than answers, we’re looking for others outside our usual networks who are willing to challenge us with their own questions, to help define and figure out how we can thrive not only in our small network, but inside a more global perspective and community. In exchange, I would like to contribute by sharing a vision of intercultural youth work inspired by intersectional feminisms; our experience of intercultural youth exchanges as empowerment and opportunity; what we learn from bridging local and international interculturality, and using creative methodologies inside these institutionalised spaces; and to present this using a graphic technique inspired by comic books.

My and Faisca’s driving strength is the belief that intercultural exchanges between youngsters can bridge the current polarisation of European youth. We use intercultural education methods allied with techniques such as comics, radio, and theatre of the oppressed, to challenge traditional ways of reflecting, but also to reach youngsters who are not usually included in international mobility programmes. Our aim is to use European and local opportunities to create a bridge between international and local youth work; to join these two often separated levels of intercultural exchange; to do so using arts and media in a creative way, whilst staying true to our political activism; to deconstruct stereotypes and traditional concepts of cultures, but also gender, race, class, ableism, and so on. These are some of our many questions:
How to redefine the notion of intercultural exchange?

How to make a bridge between intercultural youth work, arts, and trans*feminist activism? How, as an educated, white, cis woman, to position oneself in this process?

How to challenge traditional learning spaces? How to create new definitions of who we can work with, of who can benefit from our spaces?

Are others in Europe or outside Europe doing this, thinking about this? How could we create meaningful connections? How can we think on a larger level?

Are we asking the right questions?

2. CONFLICTUAL HARMONY: AN INTERVENTION PHILOSOPHY FOR SYSTEMS CHANGE

Johanna Tysk
Parsons School of Design, New York City, United States

“Conflictual Harmony – an intervention philosophy for systems change” is a framework for social innovation produced in 2018 as my final thesis project in the MFA program in Trans-disciplinary Design at Parsons School of Design in New York. The emergent framework draws from almost ten years of experience at the intersection of design, art and grassroots community innovation, and will continue to evolve in response to my practice and the intellectual environments I am exposed to.

At the heart of Conflictual Harmony, is a desire to open up “third spaces” where the tension of opposing concepts or viewpoints can be used for deeper systems understanding, heightened capacity for innovation and creativity, and more life-sustaining and co-creative forms of belonging, organization and leadership. To open up these spaces, I expose and re-configure dualistic mindsets, performed roles and constructed identities tied to them, bring marginalized perspectives into conversation with more dominant ones, and also highlight the dialectical relationship between the self and the systems we are intervening in.

For this presentation, I will focus on case studies of the framework that use character development, script writing and performance in conjunction with design strategy to help us converse with polarized aspects of the world and ourselves. Examples include “Love/Fuck Sweden” – an embodied systems exploration of constructed identities/performed roles/dominant narratives connected to the debate on immigration in Sweden, and how to move beyond set hierarchies and social roles. “End of life” – exploring multiple stakeholder perspectives within end of life care in the American health care system as a foundation for organizational innovation. “Face it” – exposing dualistic narratives around artificial intelligence, and exploring ways to overcome the body-mind dualism within this space. I will also include examples from my educational practice as faculty in the BBA Strategic Design and
Management program at Parsons, where I used character development, script writing and role play to explore the concept of Conflictual Harmony in relation to personal and interpersonal development, as well as complex problem spaces of gender identity, creed, and non-prescriptive identities.

**HALL 6**  
**Workshop**

**THE INTUITIVE ORCHESTRA - COMMUNITY BUILDING THROUGH MUSICAL IMPROVISATION**

Juan David Garzon  
*Musician, De Meern, Netherlands*

Music making and collective music practice is often seen as beneficial for social, communicative and collaborative development, especially for the education of children and youngsters. But for many, it is also perceived as an exclusive practice, because it is believed that a certain skill set is required to take part in it, such as musical training, creativity and an extrovert character.

Furthermore, many cultural and social structures, such as hierarchies, gender role, authority, leadership, government and political agreement, arise during traditional musical group performances and can act as barriers for mutual understanding. Picture the classical setup of an orchestra with a socio-political structure and predefined roles: There is one conductor that leads and multiple musicians who adhere to a hierarchy while performing a preset piece of music.

In this workshop, the perceived exclusivity is taken away by approaching music performance in an intuitive manner, as a basic way of human expression and communication. That means that everyone can take part in the musical performance. We will return to the essence of play within music by actually “playing music”, by playing with and disrupting predefined roles and conventions, for example no pre-composed music, a plurality of conductors or the complete lack of them.

The goal is to experience recognition of the self and the other through music creation in an environment free of many of the conventions mentioned earlier which allows to build community and sense of belonging despite the own cultural and social differences, such as perceptions and relation to hierarchy, gender role, authority, leadership, government and political agreement.

The Intuitive music approach will be used as a form of musical improvisation. Through instant creation, where fixed principles or rules may or may not be given. This will be achieved
with the help of traditional music instruments, but also common everyday objects, the voice and the body. Prior theoretical and instrumental music knowledge is not necessary to participate. Instead of a traditional music score, verbal or graphic instructions and ideas are provided or not provided to the performers in order to engage in spontaneous music creation.

HALL 7
Project Presentations

1. EDUCATIONAL DRAMA AND DRAMA ACTIVITIES FOR PROMOTING INTERCULTURAL CONSCIOUSNESS, RESPECT AND POWER MANAGEMENT AMONG STUDENTS IN AN EDUCATIONAL CONTEXT (“ENGLISH LANGUAGE” CLASSROOM)
Maria Polychrou
Mandoulides School, Thessaloniki, Greece

Drama in education helps students to understand themselves and the world around them. It empowers students to understand their world through exploring roles and situations and develops students’ verbal and non-verbal, individual and social communication skills. One of the most beneficial and very functional reasons for using drama in education with students is that teachers can hopefully share some merriment with their students along with teaching them some valuable lessons regarding mutual respect, human rights, intercultural conscience, cross-cultural and international identities, multicultural societies.

In this presentation we will find out how Forum Theatre can be used as a Teaching Technique and how the audience/students (spectator) change into the role of actors called “spect-actors”. Boal wanted the audience to be active members of society, to cooperate in tackling existing conflicts in society. The audiences are referred to as “spect-actors” as they are encouraged to observe and interact with the performance at different stages of the process. “Spect-actors” would offer solutions through interaction such as stepping in and out of role as well as discussion, reflection and debate resulting in benefit to society. We should also understand how Forum Theatre Creates a Conducive Environment for Learning by facilitating experiential learning and facilitating co-learning and moral behavior.

In addition, this presentation will talk about drama strategies in (English Language) Teaching. It will deal with Image Theatre, by Augusto Boal, where still images are used to explore abstract concepts such as relationships and emotions, as well as realistic situations in order to explore internal or external oppression, unconscious thoughts and feelings. We will understand why Image theatre is a flexible tool for exploring issues, attitudes and emotions and how to use it during lessons. Moreover Activities including freeze Pictures and Dynamic Pictures will be presented.
2. HUMAN DEVELOPMENT AND INNOVATION AT THE BORDER MEXICO-USA

Jorge Burciaga-Montoya

Universidad Pedagogica Nacional del Estado de Chihuahua/ Centro Fred Newman, Ciudad Juarez, Mexico

When we hear something about Ciudad Juarez by the international media, in many occasions are not good things, something is related with the insecurity, the cartels, violence against women, immigration trying to cross illegally to US, etc.

However, there is a lot of other good things that the media doesn’t say about this 1.5 million of population at the US-México border; things like the experiences of solidarity, hope, human development, creativity, innovation, among others that we can and want to share with the world.

We would like to share part of our experience living in Juarez, promoting those values from the perspective of Human Development using the socio-therapy approach, play and performance.

This presentation is a conversation with the participants that will include two parts:

1. How Human Development looks like at the university level?, what’s the role of the professors in this?, and what about the role of play?, what is the relationship between learning environments and social intervention?. The process to find some answers to this is what we want to share.

2. To promote Human Development in the Paso del Norte region on the border Mexico/United States, we started a process to creating a Binational Coalition identified as “Performing Communities de Esperanza” where the Fred Newman Center for Social Therapy in Juarez, México and the Institute for Improvisation and Social Action (ImprovISA) in El Paso, United States, have been working on both sides of the border, using the same methodology but from different perspectives. With this coalition, our work becomes broader and at the same time complementary, because it is not just the therapeutic or educative view, it now incorporates the arts and movement approach for social change. In this process, we open a space to continue bringing activities for grow for the population, a very growthful experience for all of us.

In both processes we identify what Lois Holzman said about grow, based on the Zone of Proximal Development (ZPD) concept of Vygotsky, who we are and who we are becoming are present both at the same time, we don’t know how we will be in the future, we have an idea what we want to be, but in the process we perform ourselves and also who we are becoming.
3. THE USES OF PERFORMANCE IN INTERNATIONAL VOLUNTARY SERVICE

Paul Winter

*Volunteer Action for Peace, London, United Kingdom*

We will start this presentation remembering Europe 100 years ago in the wake of the most devastating war the world had ever seen. We will reflect on the easily agreed response of “Never again”, how in practice make that come to pass? Governments can have treaties and arms control, Versailles, League of Nations, United Nations, but how to address the trauma, the humiliation, the estrangement, the hatred lodged in the hearts of ordinary people, survivors of the conflict? Are conquerors equally victims as the conquered?

IVS arose simultaneously from secular and religious roots, military and pacifist sources to bring together the estranged, particularly the young, to live together talk together, work together especially for the benefit of a community suffering deprivation. It has been often referred to as the work camp movement.

In the following hundred years IVS grew and developed; This coincided with the geographic expansion of self-governing and self-financing volunteering organizations that arrange projects in their own countries to which they invite volunteers from the global network to join them. Autonomy has been considered essential as well as the support of local leadership. Increased growth and diversity of activity brought longer term projects and diverse projects for individual volunteers.

The use of the arts, performance and drama appeared in IVS activities in the recognition of the power and the function of narrative as both the glory and the downfall of all the diverse individual identities found in humankind. Each of us is equipped with a narrative structure which may be an amalgam of personal, historical, cultural, scientific, philosophical stories that will determine the outcome of our encounter with the other who bears within him/herself a completely foreign library of narratives. Will I embrace or reject that other? Is my reaction one of empathy or of hostility?

Is it possible to introduce a new narrative or present an old one in a new way that the individual as audience or as actor will incorporate in their identity resulting in understanding, respect, acceptance? IVS has been exploring these questions with its activities in: AIDS education; human rights and migration.
1. RESILIENT REVOLT - A PARTICIPATORY ACTION RESEARCH EXPERIENCE

Joschka Köck

University of Kassel, TdU Wien, Kassel, Vienna, Germany

RESILIENT REVOLT is the effort to create a global theatre movement (global= border-crossing not only in nation state borders but also across markers of intersectional oppression mechanisms) on the issue of Climate Justice which is one of the most pressing political crises of the present, affecting all of Earth’s population in different ways. In an artist residency in Slovenia in July/ it will make a forum theatre performance in a process based on three main objectives (artistic, horizontal action, multiplication). RESILIENT REVOLT both transgresses borders in the artistic process by creating a diverse performance group, but also challenges antagonistic politics crossing traditional binary political oppositions by focussing on sustainability and ecology.

In a scientific presentation, Joschka Köck, one of three initiators, will embed RESILIENT REVOLT in his scientific PAR project focussing on the overlapping spheres of research, art and activism. One focus is on RESILIENT REVOLT’s ability to multiply and sustain artistic communities across borders. Another focus is the question of the potential and limitations of Theater of the oppressed (TO) to respond to ecological crises and climate change in particular, both as an artistic and a non violent political praxis. A third focus lies on similarities of TO, PAR and the spaces in the borders of (social) science and artistic practices.

2. A LOOK AT THE IMPACT OF THEATER EXPERIENCE IN THE EXERCISE OF ALTERITY IN EDUCATIONAL CONTEXTS

Celida Mendonça, Isabel Bezelga

Universidade de Évora, Évora, Portugal

The reflections that follow here are in dialogue with the postdoctoral research in progress at the Center for the History of Art and Artistic Research (CHAIA) under the supervision of Prof. Isabel Bezelga, who intends to deepen the idea that the intentional use of different materialities in the theatrical creation stages mobilize those involved to help them react to the lab experiences. The multiple possibilities offered by the play materialities open the way for thinking and doing, to be more inventive and sensitive at the institutions. In terms of the learning process to experience in one’s own body and in the body of the other, it allows one to experience new forms of community, conceiving alterity in a wider way. The methodology focuses on an empirical action-research plan focused on a set of procedures,
analysis of experiences and initiatives. In the theatrical process developed in educational contexts, otherness is identified as a form of visibility, listening and relationship between participants. Many educational institutions seek order, discipline and homogeneity, without space to accommodate the diversity of perspectives, experiences and informal knowledge, in order to match the students, which does not allow a differentiated relationship with the space itself and with the other. In the examples we will present, we mobilize input from notions of empty space in Peter Brook (2011) and of experience and place in Yu-Fu Tuan (1983). In theatrical play Jean-Pierre Ryngaert (2009) approaches the game as a place of encounters and exchanges, in which each player plays for himself, for others and also before others. In theatrical way, by being able to demarcate ourselves in terms of otherness, we are being affected and involved with people and things that enable our project and desire to be, our concrete movement in the world. This way is a constant construction in the collaborative practice among students, between teachers and students, between researchers and artists, to invent new possible worlds together. Contributing to cultural, artistic and scientific cooperation between Brazil and Portugal, the results obtained are aimed at improving the training of teachers and researchers of theater pedagogy in the Brazilian and Portuguese context by building new collaborations and possibilities.

3. YOUTH ENVIRONMENTAL ENGAGEMENT THROUGH THEATRE AND COMMUNITY EVENTS IN ETHIOPIA
Paola Galassi

* SCT Centre, University of Turin, Turin, Italy *

The three years “100% Plastic” project, leaded by CIFA NGO in Hawassa, Ethiopia from 2017 to 2020, has the specific objective to start the separate collection of plastic to be recycled in Hawassa. In this context, a team of experts from Social and Community Theatre (SCT) Centre take care of the awareness actions, through capacity buildings, SCT trainings, performances and community events. The experts on the field worked under the project manager supervision of Maurizio Bertolini and psychological supervision of Silvia Cerrone, coordinated by Alessandra Rossi Ghiglione, director and founder of SCT Centre.

The first step of the process was mapping the artistic resources of Hawassa and creating a new art group where people from different clubs and city areas where mixed together. During the following phases, theatre training was a tool to increase the group bound and the autonomy of individuals. The participants were invited to embrace responsibility at different levels in the realization of community events and theatrical performances and they were called to take a social role in their community, becoming a reference point of the environmental cause.

The presentation will show (i) the results of the sensitization campaign and the effectiveness of theatre as a tool to increase awareness; (ii) the evaluated change of relations and dy-
namics between the participants in the group; (iii) the independent creation of new youth groups, activities and networks that go beyond city areas boundaries, consequent to the strengthening of the group bound and (iv) the increased awareness and commitment of the artists in environmental cause.

The presentation will also show some reflections about the following outcomes questions: how to bridge between our performing culture and countries with different traditions, artistic symbols and values? How art can contribute to the realization of international cooperation projects that create autonomy and avoid addiction to humanitarian aid? how theater can be a tool to increase awareness, critical thinking and autonomy? how community based event can influence the social political local governance?

The Social and Community Theatre methodology is at the crossroads between professional theatre - which aims for an aesthetic production, applied theatre - which strives for social and personal change, and Drama Therapy - which has healing as its goal. This specific methodology combines the artistic and social aims, with human well-being and community development; particular attention is given to the group workshop dimension and to the festive/ritual performative dimension.

HALL 9
Workshop

DEAR OTHERS, LIEBE ANDERE, ДО́РОГИЕ ДРУГИЕ
Josefine Krumm¹, Beata Somogyi², Natasha Toporov³, Mathias Schiesser⁴

¹gehdicht.ch Playback Theatergruppe, die-tanten.ch, krumm.ch, Sarmenstorf, Switzerland
²Opening Round Central European School of Playback Theatre, Budapest, Hungary
³Designer Federation, Moscow, Russia.
⁴Musician, Drum-Circle-Facilitator, Budapest, Hungary

How can we welcome human beings arriving here? How can we involve them in co-creating our life as a community? How do we inspire each other to form, and change? Where are the boundaries of tolerance? Approaches with fine arts and performing art help us to find points of understanding, cause resonance between me and others, revoke separations and promote just opportunities. When we turn to someone from a foreign country, especially if the individual was forced to leave its country due to war or other social, political, and economic threats, we will take their full sociopolitical background into consideration, consciously as well as unconsciously. During this process we are going to explore some of our own limitations, prejudice and stories, representing our inherited sociopolitical background. How can we deal with this challenge? How can arts be a way of connection?
The “dear others” are also about those who are not here anymore. In this workshop participants will discover ideas on how to honor those who disappeared from the surface of our Planet without having been mentioned despite this we firmly believe, that invisible connections them and ourselves still exist.

HALL 10
Workshop

FROM IDEA TO MOVIE
Maja Lukic,
Aristotle University of Thessaloniki

An innovative workshop aiming on capturing feelings on camera, based on the concept of reaching an entire and original story-scenario from completely individual sources on one given theme, and finally that being captured as one ultimate emotion on camera.

The topic could be refugee identity or life without borders etc. and those who participate are invited to make one organized puzzle, from their own stories, with classic narrative story as a result. This Three Act Structure narration is a chain of events corresponding to the beginning, middle, and end of a story; sometimes referred to as exposition, complication (or conflict), and resolution (the latter sometimes being subdivided into climax, fall, and closure). This is the basic formula for mainstream classical Hollywood movies in which the storyline is given priority over everything else. This structure is easier to work with within the group and smoothly direct the personal stories towards one general picture. Actually, this process looks like brainstorming, but the interesting part is: making something from nothing (one does not need to have previous knowledge of story-making or cinema) and at the same time, all the participants being essentially strangers to each other have not any knowledge of each others stories.

Though each individual story or persons’ experience, cultural and social bridges can be built across borders to communicate and reach an end result. Cinematic language and codes speak for themselves in volume as well as providing emotions common to every tongue. Hence, each person would be given an opportunity to put her/his emotion on final story as a response, using cinematic language and only. This procedure is about teamwork thus dispelling all cases of antagonism. Therefore, the method to be used shall be creative in nature, since one can supplement the story of the other and simultaneously each person is being called for creative thinking production for the final structure and The subject matter will roughly ask questions and dig into deeper ‘wants’ and ‘needs’ of each personality, thus reflecting the general social image and sentiment on given theme.

This project is intended for people who wish to communicate with an image as a com-
mon language of emotions. They may or may not be filmmakers, actors, writers, etc. All participants gain an understanding of the requirements and basics of story-making, as well as experience the making of a complete project (which can possibly be a short movie or a trailer made from their recorded images).

**15:00 - 15:30 Coffee Break**

**15:30 - 17:00**

**TRACEY HALL**  
Workshop

**FACILITATORS SWAP / MEET**

Aubrey Vora  
Curiosapiens, Fremont, United States

Through a series of playful activities, participants will share their favourite ice-breaker questions, attention-getters, games, songs, group management strategies and resources from their personal “toolbelt”. Rather than sing the same song again and again, or ask the same ice-breaker questions year after year, facilitators and educators can walk away from this session with a fresh bounty of activities, tools and resources to keep participants engaged.

The Swap/Meet will include a mix of facilitated group activities, partner and small group exercises, aiming to create a collaborative and energetic learning environment. Following the session, all unanswered questions and helpful resources (books, websites, methodologies, helpful phrases, etc.) will be added to a wall installation that will be accessible to all PPLG participants during breaks. Throughout the weekend, participants can add to the wall, and at the end of the conference, all questions, answers and resources will be gathered, organized and shared through a cloud-based folder with the PPLG community.

The workshop will be structured similarly to a “standard” stages of a workshop or class, starting with space and group management, then ice-breakers and team-builders, games, reflection activities and ending with resources for continued self-led learning. To make the most of the time available, the room will be divided into age-groups, so that participants who work with young kids can swap and meet, while those who work mostly with adults can share resources and discuss obstacles.
TSIPOS HALL
Workshop

DIALOGUES ACROSS BORDERS: A TRAVELLING EXHIBITION
Elena Boukouvala

*East Side Institute, Epineio Institute, Open University, Thessaloniki Greece, London UK, New York USA*

Dialogues Across Borders is a travelling, interactive exhibition and performance event which uses photography, poetry, music and art produced by and with refugees, volunteers and members of public as a catalyst to transcultural exchange.

The participants will be invited to enter into a conversation with the creators and make their own art in response which will then travel onward to the next exhibitions. The group will be supported to engage with the theme through a series of embodiment, imaginative activities before we start creating the exhibition working with a range of different media.

‘Dialogues Across Borders’ was inspired by the collaborations among refugees and volunteers taking place in Pikpa refugee camp and Mosaic center in the Greek island of Lesvos during Summer 2016 and the poetry a young man from Pakistan wrote in Moria refugee camp when he discovered that he was going to be deported entering into a dialogue with Europe. Through the interactive exhibitions others have joined this dialogue, co-creating a different representation of the refugee crisis than what we usually see and building an evolving, living web of human interconnections and an artefact of this historical moment.

The series of interactive grassroots performance events travelled across Europe and in USA. It has taken place in refugee camps, universities, conferences, galleries, local venues and neighbourhoods. In 2016 it was hosted by Tate Exchange as part of the ‘Who are We?’ project.

HALL 3
Workshop

CO-CREATING ‘EMOTIONAL PLACES’ OF COMMUNITY BELONGING AND CROSS-CULTURAL LEARNING: A WORKSHOP USING ARTS-BASED METHODS
Angela Moriggi

*Wageningen University, Wageningen, Finland*

“Staying with the trouble requires learning to be truly present, as mortal critters entwined in myriad configurations of places, times, matters, meanings.” (Donna Haraway)
What emotions do we need to nurture collectively to contribute to community creation and belonging? How can we imagine and co-create ‘emotional places’ where our moral sentiments can thrive together?

In this interactive and fast-paced workshop we use arts-based practices to transgress habitual ways of knowing and expand our capacities to think and feel collectively. Global risks pose emerging challenges to the harmonious co-existence of human beings. The refugee crisis is an expression of a planetary condition of vulnerability and interdependence: for many a threat, for others a symbolic medium of a new sense of belonging and sharing. In today’s societies, emotions are often numbed, or are being co-opted by interest groups, which construct compelling narratives that appeal to fear, repulsion, and anxiety. Yet, ‘moral sentiments’ - such as reciprocity, compassion, empathetic fear - play a fundamental role in guiding our actions at individual and societal level. Emotional awareness, when rooted in our values, can contribute to collective well-being and flourishing.

We will provide a chance to experience how arts-based approaches can open spaces of possibility in the social imaginary about our individual and collective moral sentiments. We will thus address some of the conference’s guiding questions, including ‘How do diverse communities co-create new spaces of belonging and new culture? How can imaginative and embodied practices help us converse with polarized aspects of the world and ourselves?’

We will work on the experimental concept of ‘emotional places’ as spaces of shaping and assembling of our moral and value-laden sentiments. We will appreciate participants’ feelings about places they care for; recognize the emotions they wish to carry forward; and co-create a new collective imaginary of emotions conducive to community creation and belonging.

Using the provocative and creative power of arts-based techniques, participants will focus on the ‘inner dimensions of change.’ Methods will invite to disrupt default ego-centric world-views and evoke an imaginative dimension, to empathetically consider the perceptions of those who cannot be present or heard. Participants will move between small group work, paired reflections, and collective contributions as they work on different exercises.

The design of the workshop is guided by the organizing framework of Theory U, combined with a number of creative methods, successfully tested on several occasions, which resulted in the publication of our Toolkit: “Arts-based Methods for Transformative Engagement.” A variety of theoretical inputs inform design and content of the workshop, such as Care Ethics, Aesthetic Practices, Place-Making Research, Arts-Based Environmental Education, and Appreciative Inquiry.
HALL 4
Workshop
RESILIENT SCHOOLS. CREATING A CULTURE OF LEARNING FOR ALL
Margarita Mansola
Athens, Greece

Creating a culture of learning in a multilingual, multilevel classroom overcomes cultural differences, can mitigate risks of school drop outs and disengagement and empower children to academic efficacy and help them maximise their potential. Wherever true learning happens children thrive and are empowered to pursue their future. This workshop is based on ways to build inclusive teaching approaches and strategies so that all children can experience true learning and seek knowledge themselves in a safe, caring environment such as a resilient classroom. In particular, it will be dealing with developing curricula, lesson plans and the safe and trusting climate to make this possible for all children. it is our duty as educators and their right as learners. And it is the only way differences can be overcome.

HALL 5
Workshop
TRANSRATIONAL, PERSONAL AND TRANSPERSONAL EXPLORATION OF BRIDGING
Manuel Graça, Marcella Rowek
Lisbon, Portugal - Graz, Austria

It is easy to spend a whole conference, a whole project, or even a whole life around a certain topic without actually asking ourselves what this topic means for us in our very personal perspective. Usually amongst our implicit knowledge, all these things we know from our daily life experiences as living beings, that often are not that valued as compared to expert knowledge, there are not just gifts but also the most important resources for our paths both as unique people and as living communities that are more than the sum of their members.

Since one of the key themes of PPLG 2019 is bridging we want to engage exactly in this exploration of what bridging means both for each one of us as unique people temporarily meeting in a room and for us as living temporary community coming together in that same room. We want to facilitate an exploration of both what bridging mean for us in our very personal perspectives and our challenges and struggles with bridging: when do we not manage to bridge? When do we contribute to division? When do we not want to bridge?
In terms of methodology, we ground our workshop in three key aspects: Transpersonality, Transrationality and Elicitive. Elicitive, means to provoke or to bring forth. In an elicitive frame rather than focusing on the transfer of information from facilitator to participant, we focus in facilitating the process of the group meeting its own understandings of that that is explored. Transrational, means through, across and beyond reason, that is we acknowledge the importance of reason but we also acknowledge and engage our bodies, emotions and so much more in the exploration of bridging. Transpersonality, means through across and beyond the personal, that means that while we acknowledge the importance of all of us as differentiated unique beings, we also acknowledge that we together form a community that is alive and more than the sum of its parts, thus also having an own knowledge and experience that is more than the sum of the knowledge and experience of each one of its members.

For this exploration we will use image-theater, active listening and basic meditation techniques.

HALL 6
Workshop

DOLPHINLAUGHTER
Alice Brohus Skriver
Vesløs, Denmark

“It is like swimming with free wild dolphins, you never know what happen”.

My intention is first to talk about dolphins and laughter. After play/laugh together like human beings and dolphins. Finally, relaxation/meditation “Laughter Dance with Dolphins”.

The reason I call it dolphin laughter, is that the years I have had with dolphins and the years I have had with laughter, are the years in my Life which have given me most JOY. With dolphins 7 years from around 1996 to 2004 and laughter from around 2008 until now. Just about one year ago I decided to work on with DolphinLaughter, because my Heart is so full of Dolphins and the joy they gave me, I want to give it on to others by Laughter. It started when I took my first laughterYoga Instructor training in 2008 in Copenhagen with Hanne Gottlieb, and second time with Madan Katari in Schweitzerland 2011. I was surprised so many similarities between swimming with dolphins and having a good laughter.
YOU ARE INVITED TO... TALK, CHALK AND PLAY WITH #ONEPLAYTHING

Lynn Love¹, Malcolm Hamilton²

¹ Division Of Games And Arts, School Of Design And Informatics, Abertay University, Dundee, U.K.
² Mufti Games Ltd., Bristol, U.K.

This workshop will work with participants to conceive and create playful invitations for public space. Together, we will explore the nature of the playful invitation, firstly as a group and then secondly, in public space, using chalk to re-interpret, through a playful lens, the streets of Thessaloniki. The workshop draws from #oneplaything, a playful initiative which seeks to invite and encourage play in public space. Participants will become #oneplaything-ers for the day, looking at the streets of the city through a new playful lens, seeking to create invitations for themselves and the public to play in public spaces. The participants will explore concepts of ownership, permission and activism, looking at the potential for play to provide new perspectives for themselves and the public to view space, behaviour and things taken for granted in our everyday lives and play in the space.

We will also introduce Norman Peters, a character manifestation of obstacles to play and creativity. Through #oneplaything we will help Norman to overcome his fears and in doing so examine some of the barriers that exist to play, why they are there and how we might together work to overcome them. Norman will be introduced by video and represented by a makeshift puppet in the workshop.

Participants will be encouraged to document and to share their activity online, to not only extend the playful beyond the temporary life of the chalk on the street, but also to explore the barriers between digital and physical space. The workshop participants will also reflect upon this process, considering the potential for digital spaces to inspire conversations and knowledge sharing. This is an active workshop, which invites participants to imagine, play, act and reflect upon play in public, the transformative power of play and the areas of our lives which could benefit from more play. All through a piece of chalk.”
HALL 8  
Workshop  

NON LINEAR APPROACHES & INTERVENTIONS USING NON-SENSICAL TOOLS AND HUMOR DRAMA  
Alex Sternick  
The Nonsense University, Zichron Yaakov, Israel

“The Patient should be instructed not just to accept his fear, but also to laugh at it. This requires courage to be ridiculous.” (Viktor Frankl)

The workshop will demonstrate non-linear interventions using clownish reduction, paradoxical interventions and nonsense on stage (theater\drama based), to help one in accepting and PLAYING his Narratives based on Weakness, Imperfection, Failure to perform a task, and out of Self-Acceptance to play, maximize and exaggerate his ‘weak patterns’. The idea is to elicit Self-Humor in the protagonist without the need to fix oneself but rather having a distance from the situation, till the Fear and Self-Rejection are melting away. To do that we should know how to transcend beyond our Hyper-Critical Mind, Mental Turbulence & Inner Censorship. One should practice how to align with his right hemisphere and intuition. For that, we will use Improvisational tools and skills highlighting Nonsense, Gibberish Exercises and Zen oriented interventions (HumorDrama).

Viktor Frankl once said “Today I am going to have a stroke”- this was the beginning of Paradoxical Therapy based on Self-Humor and Nonsense, when one is encouraged to maximize and exaggerate his Fears, Imperfections and Shame - to admit them fully till they will pass away. In the workshop we will experiment with Non-Linear Solutions: what will happen if I stop to push gas in neutral sticking to an old way action based on my old belief system which supports my comfort zone, and from now on will adopt a new refreshing, beating, paradoxical way of action...facing uncertainty in the most playfool way (Paradoxical Decisions). ‘If sense have not helped us so far it is the time to do something else, to play with Non-Sense’.
HALL 9
Workshop

ALCHEMICAL PERFORMANCE: TRANSFORMING OUR LIMITING SOCIAL MASKS
Claudita Fertino
ALCHIMIA IMPROVVISA, Turin, Italy

Players will metaphorically turn into “social clay” and the workshop explore different alchemical stages and elements:

1- stone: one person of the group auto elect him/herself the leader (first hand up, win) and he/she will wear a mask and will create the ideal world creating a collective statue with the body of people of the group. The group offers maximum physical resistance to remain in the initial position.

2- air: 2 new leader auto-elected wear the masks and try to create the ideal world moving the group according to the mental plan they do not share each other and the group body is completely “soft”. Accepting the input of the leader and not keeping the position. Like without bones.

3- iron, 3 new leaders auto-elected +masks same intention as above. The group totally accept any input and stay totally passively.

4- fire, 4 leaders auto-elected +mask same intention as above. The group is reacting without control.

5- water, No leader. No mask. Every person of the group will express with their body a gesture that represents the pain and the frustration experienced before. They will express it louder possible the body can support it and when the drum starts play they transform it into something affordable and that create collectively harmonious ensemble.

Activity will be done entirely in a non-verbal context with recorded music and drum.

The result is a surprising alchemy, a mystic internal and collective “click” that happens and bring out what is needed by the group.
HALL 10
Workshop

THE POSTMODERN APPROACH TO TRADITIONAL MUSIC THEMES IN THE GUITAR REPERTOIRE AS A POINT OF INTER-CONNECTION BETWEEN DIFFERENT COMMUNITIES

Ifigeneia Vamvakidou, Ioannis Andronoglou
University of Western Macedonia, Florina, Greece

Since 1970 Postmodernism has dominated the compositions for guitar. Nowadays, composers, after a variety of compositions within the framework of Modernism, using the twelve-tone and serial technique, use elements of traditional music combined with modern compositional techniques. The top foreign guitar composers have already adopted postmodernism in their works, making it a global trend in guitar composition.

The research question concerns the degree of musical proximity of a particular guitar repertoire to eastern refugee communities as well as how Greek traditional music can be transmitted in postmodern prism to these communities as the particular movement deepens, on issues of identity and diversity as well as “underlines the move away from societies built up by industrialization and class allyism into ever more fragmented and pluralistic societies of “information”, according to Heywood.

The main purpose of this report is to analyse specific works by Carlo Domeniconi regarding musical references to Eastern music and works by Ioannis Andronoglou regarding the Greek musical tradition and its communication to these communities through the guitar.

Compared with its roles in pre-modern societies, traditional music, previously called “folklore,” has been playing very different roles in the globalized world. These new roles, however, are rarely articulated in a systematic manner. While most discourse on the contemporary use of traditional music comes from the case studies of ethnomusicologists, the concept of “intangible cultural heritage,” which is usually associated with the initiatives of UNESCO (United Nations Educational, Scientific, and Cultural Organization) in safeguarding intangible cultural heritage (including traditional music), provides a new perspective to understand the new roles that traditional music plays in the postmodern world.

We support the social dimension, of the value of traditional music in the postmodern condition. The articulation of this social dimension of the contemporary use of traditional music serves to establish its universal relevance and to identify its unique character that makes it a powerful tool to serve as a counter-hegemonic force.

17:00 - 17:30 Coffee Break
17:30 - 19:00

**TRACEY HALL**

**Workshop**

**DEVELOPING ACROSS BORDERS PERFORMS!**

Barbara Silverman, Melissa Meyer

*East Side Institute, New York, United States*

This workshop will introduce you to “Developing Across Borders” (The Borders Group) a weekly virtual development group created by social therapist Barbara Silverman that brings people together from around the globe to talk, to listen, and to perform their lives together. It is a social emotional gymnasium where people from all walks of life exercise and develop their group-building muscles together. In this process, we lead people to cross emotional, social, cultural and political borders which allows them to create new choices in how they respond to others and to perform their lives anew.

The Borders Group is informed by social therapeutics, an approach developed by Fred Newman and Lois Holzman, that relates to human beings as creators and ensemble performers of our lives. Social therapy is a radically humanistic, relational psychotherapy that focuses on group creativity and emotional development. Fred Newman, a Stanford trained philosopher created this alternative to psychotherapy back in the 1960s to support political activists who needed growth and hope, not explanations and diagnoses. Together with developmental psychologist, Lois Holzman he created an approach that is currently practiced in the fields of psychotherapy, education, health care and organizational development.

In this session, participants will learn the history of the Borders group and some key elements of this revolutionary practice. Barbara Silverman and group co-leader, Melissa Meyer with Borders group members and volunteers from the audience, will do a demonstration on what a group looks like -- breaking out of the problem solution syndrome in favor of a philosophical, non-explanatory, performed conversation that is an unscripted, improvised play.

The workshop will have three acts:

Act 1: Panel Interview of long-time border / crossers and community builders addressing the impact the Borders Group has on their lives.

Act 2: Performance of a Borders group including the panel and members of the audience.

Act 3: Emergent dialogue inviting comments, thoughts and questions.
**TSIPOS HALL**  
**Workshop**

**PARTICIPATORY THEATRE FOR DIALOGUE AMONG POLARITIES**

Francesco Argenio Benaroio  
ANAMUH - Arts for Dialogue, Greece, Hungary, Italy

Working with communities and trying to create bridges amongst them, paradoxically we often exacerbate otherness, rightfulness, antagonism, “us” vs. “them”. Social Theatre can create spaces for transformation and also reinforce polarization, ideology and a knowing paradigm that can lead to more fractures, more not-understanding, more “We are right”, more polarization, in a world were poles increasingly don’t see each other and don’t meet.

How can we use participatory theatre as a tool to create spaces for dialogue, understanding the complexities and interconnectedness of our lives, in our histories, in our present? How can performance and play engage and transform the knowing paradigm, exploring together our common, ordinary humanity? How can established methods such as Theatre of the Oppressed, Theatre for Living, Playback Theatre merge, transform and create the conditions for bridges to emerge among individuals, cultures, ideas?

Without the intention to provide an answer, the participants of the workshop are invited to explore together how we can let new cultures emerge from the dialogue among polarities through participatory theatre tools.

Together with the participants, we will creatively explore participatory theatre tools providing a space for exchange of thoughts and experiences.

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**HALL 3**  
**Workshop**

**LAYERS OF PERSONAL STORIES**

Aniko Kaposvari  
Adhoc Theater/ Central European PT School, Vienna, Austria

The Workshop invites those who want to experience Playback Theatre as well practitioners. In this limited time we will explore that each story has different layers: like personal, social, and collective. Focus will be given to deep listening, understanding and authentic play (avoid clichés or hurt others in the audience who are listening, watching the performance). One story invites the other, looking forward to explore yours with you!
Playback Theatre is created through a unique collaboration between performers and audience. Someone tells a story or moment from their life, chooses actors to play the different roles, and then watches as their story is immediately recreated and given artistic shape and coherence. Building community through personal stories. The founders of PT are Jo Salas and Jonathan Fox. The Centre for Playback Theatre has a comprehensive database of articles and writing about Playback Theatre.

**HALL 4**

**Workshop**

**TOWARDS SUSTAINABLE NOTION OF SCHOOL – AGAINST HOMOGENEITY, NORMALITY AND CONTROL**

Helle Rabøl Hansen, Susan Christensen, Elina Maslo

*NO!SE: Network of Independent Scholars in Education, NO!SE: Network of Independent Scholars in Education, Denmark*

The more complex our world becomes, the more are we tending to try to order the world in boxes, files and drawers. We do so, because we like to be in charge, to have our world organized. This need to organize results often in three phenomena, which all together can stop all forms of development: homogeneity, normality and control – three phenomena which unfortunately characterizes our schools today.

We present in the workshop three cases illuminating school practices that are implicitly guided by demands for homogeneity, normality and control and thus hinders actual growth. We see those three phenomena, when children, young persons and adults are taught language as a system of signs – to be learned by all in the same way and the same time. We see them, when school children are identified as too noisy or too silent – both as a kind of abnormality, only considering the individual child and not a school as a construction. We see those, when children are introduced to the world through books and already objectified knowledge rather than through exploration and experience? We see those through learning modalities and through learning content. Learning about the nature as a resource objectivizes the nature and produces and reproduces a dichotomic relation between humans and the nature.

In our workshop we will invite participants to apply an ecological spatial approach to school as educational institution and look at its reality as multiple, diverse, changing, fluid, simultaneous and complex. Together we will seek after the answers to one of the important questions, asked by conference organizers: What creative opportunities for personal, community and social development can be found in disruption and chaos?

Our workshop aims – together with the participants – to find new creative solutions on how
to deal with the complex world in a meaningful way? We believe, that spatial ecological perspective has lots to give us. If we see the world – and our school – as “situated, holistic, networked, mediated, and ecological, thus with diverse conditions, resources, and participants” (Canagarajah, 2018, 33), we may find the way towards more sustainable school. This way may not be linear.

HALL 5
Project Presentations

1. TRANSFORMING INJUSTICE THROUGH THEATER OF THE OPPRESSED
Janet Gerson
International Institute on Peace Education, New York, United States

Theater of the Oppressed (TO) is based in using theater to see and analyze oppression and injustice in order to transform it. Through shifts in perspectives, new insights and actions can be formulated. Augusto Boal, its founder, was a Brazilian theater artist, activist, and educator. Theater games give structure that allows for playful creativity, experimentation, and reflection that galvanizes participants and community groups. After an explanation of the TO techniques of Image Theater and Forum Theater, Boal’s Aesthetics of the Oppressed will be explored. The capacity of every person to use art to transform their reality and to simultaneously be transformed by the art-making action will be explained. The audience will then be invited to participate in small group discussions, each one collectively forming a question-insight to share with the whole group. This plenary methodology, used in the International Institute on Peace Education (IIPE), exemplifies Boal’s concept of spect-actor in which the proscenium divide between performers and audience is opened so that all may have voice, be active, and contribute.

2. SUBVERTING THE POLITICS OF OTHERNESS THROUGH PLAY: AN APPLIED THEATRE CASE STUDY
PROF Kennedy Chinyowa
Tshwane University of Technology, Pretoria, South Africa

Play may appear as merely fun, leisure, ephemeral and inconsequential because its seriousness is often masked and disguised. Yet it is by virtue of this ambiguity, the capacity to be serious and not serious simultaneously, that play wields its subversive power. As Schechner (1993) argues, it is by creating its own permeable boundaries and multiple realms that play inverts accepted procedures and hierarchies. Osita Okagbu (1998) adds to say that play is
disarming, it takes judgmental pressure out of whatever activity people pursue within its operative frame, enabling them to be absorbed in the entire process.

Using the case studies of two HIV/AIDS performances that were created by Amakhosi Theatre Productions of Bulawayo in Zimbabwe, this paper examines how play functioned as an aesthetic discourse for subverting the politics of otherness. By creating a ‘sacred space’ in which participants were free to think for and act by themselves, play afforded them a platform upon which they could experiment with ways and means of altering the prevailing burdens of existence. In the case of taboo subjects associated with sexual deviance and social stigma such as HIV/AIDS, play’s inconsequential structure liberated the co-players from society’s rules, norms and obligations. They could ‘fix’, ‘unfix’ and ‘refix’ reality without fear of social conformity and reprisal. As Schechner (2002) concludes, playing is a way to perform safely and without consequence actions that in other contexts would be subject to hierarchy, power and authority.

3. THEATRE AS A SPACE OF TRANSFORMATION: CZECH-GERMAN TRANSBORDER EXPERIENCE
Martina Čurdová

A story of community reconciliation through documentary devising theatre Martina Čurdová Freelance theatre director, lecturer, performer and drama therapist Prague, Czech Republic

Parallel session Key words: Devising Documentary Reconciliation Transborder Trauma

The project took place in Jablonné v Podještědí in 2012, a Czech-German community project. Jablonné is situated in a region formerly known as Sudetenland, by the German border.

First step of the project was to explore how local inhabitants relate to the space (both in geographical and community sense), how they interpret the past of the region and how they integrate their own story in the narrative. We wanted to see how they construct their present identity based on such underlying historical and political circumstances. Our next intention was to create a space of transformation where people from both sides of the border could come together to share the stories of past traumatic experiences their communities and families have been through (forced migrations, wars, totalitarian regimes, transborder conflicts, etc.) and convert them into a performance. Trauma has been related as something that we share, that we have in common, as individuals and as communities and different attitudes that can be taken towards the troubled past have been explored. How to regard past trauma as a source of creativity and an opportunity for recovery in the present?

My aim was to offer the participants a chance to experience and explore the potential of collective artistic process for individual recovery and community restoration. Approximately twenty local people aged between 5-80 years participated directly in the project, hundreds
were involved as viewers and participants of discussions following the performances that we presented on both sides of the border. The process was many times painful and conflictive, whilst also facilitating change, simultaneously on many levels: personal, community and political. Two more transborder community projects in 2014 and 2017 have been facilitated in the region.

**HALL 6**

**Workshop**

**EXPLORING RESONANCE IN A SPACE HELD BY SOUND**

Elena Tanase

*University of Innsbruck, Innsbruck, Austria*

The workshop invites participants to explore the correlation between resonance and relationality through sound research and voice-oriented methods.

Sound, through its trajectory, carries information charged with geographic, social, psychological, and emotional energy. We can access this richness by welcoming listening as a way of knowing, defined by the term acustemology. Seeking knowledge through listening requires a focus of auditory attention, and a readiness to challenge more established ways of knowing such as the intellectual thinking and the sensorial seeing. The practice of listening in deeper ways nurtures an awareness of our acoustic environments and the way is which they touch us. Listening in deeper ways also allows for connection through the soundscapes that we each carry and which are shaped through our experiences.

The aim of the workshop is to bring awareness to the meanings and practices of sound and to its intrinsic valence for interconnectivity. Sound is recognised as the creator of relational space and as meeting point. Multidimensional and multidirectional, sound surrounds and can create a sensation of being held. In such a space, one providing a moment of closeness, participants are introduced to the practice of tuning to one another, to the practice of collaborative attunement. Within the field of Peace Studies, researchers and practitioners have explored sound as metaphor in the context of healing and reconciliation, along with the effect of sound and vibration in the recovery and reconnection of communities changed by violence.

The workshop proposes to explore the above by engaging with musicking as ritual, using voice-oriented techniques inspired by the work of Lalish Theatrelabor, a Kurdish experimental theatre company situated in Vienna. The workshop is based in the presenter’s graduate studies research and musical practice, and is focused on nurturing an acoustic thoughtfulness through experience by engaging with complexity and seeking something beyond the obvious.
HALL 7
Workshop

1. NARRATIVES OF PRECARITY
Lydia Xourafi
National Kapodistrian University of Athens, Athens, Greece

The experience of unemployment, underemployment and stressful living conditions comprise common phenomena in today’s Greece with a great economic, social but also psychological impact. The current study was focused on the subjective experience of young individuals in Athens, Greece dealing with unemployment, underemployment, difficult working conditions and the construction of self-identities through the lens of narrative inquiry and visual arts. Nine unemployed young adults were interviewed with a semi-structured interview focusing on employment-related experiences and family relationships. Participants completed also a self-characterization sketch in order to explore how participants view themselves in the current situation. The narrative analysis indicated that participants were experiencing a precarious situation where unemployment and underemployment conditions constantly alternate during their lives resulting to a liminal state characterized by feelings of uncertainty, instability and inability for maintaining a life structure, organize future plans and develop relationships. Additionally, financial dependency on family members due to constant job searching, financial deficit and parents’ expectations seemed to influence participants’ narrative self-construction. The key themes resulted from the qualitative analysis was the starting point for the creation of a concept art piece, a multimedia performance (including video and sound) which was created in order to communicate the complexity of the condition of precarity in today’s capital city of Greece.

2. SELF AS STORIES: A NARRATIVE APPROACH OF SELF IN THEATRE PRACTICE
Lydia Xourafi
National Kapodistrian University of Athens, Athens, Greece

The study is based on the activities of a theater workshop accommodated in Utopia laboratory, an artistic studio in the center of Athens during autumn 2018 and spring 2019. The goal of the study was to explore the use of people’s personal stories in an applied theatre workshop with a focus on creativity and artistic expression as a mean for increasing self-awareness. Applied and devising theater techniques were used with a focus on fiction exercises as a tool for artistic expression. The creation of artistic material based on performative improvisations inspired from well-known fictional heroes. Fiction characters perceived as the starting point of the artistic research. Each participant chose a hero that he identified with and improvised multiple scenes related to his/her current life. After the theatrical praxis
the participants discussed with the group the reasons of her/his choice and feelings and thoughts that were created. Personal interviews will also be conducted. The material will be recorded and analyzed via narrative analysis. The aim of the study is the exploration of safe and creative ways in order to use drama techniques in practice and research of personal development and psychotherapy groups. The study will build upon relevant therapeutic theory as well as applied theater research and practice in order to connect therapy and theatre and promote best practices in the theatre of personal stories.

**HALL 8
Workshop

“THE UTOPIA PROJECT” – “6 VIEWPOINTS OF PERFORMANCE”

Eva Brenner

*PROJEKT THEATER Vienna, Austria*

Eva Brenner, who in the 80er and 90s has studied extensively with leading US-American Avantgardists of theater, performance, and dance (with Richard Schechner, Joan Macintosh, Steve Wangh, Mary Overlie, Rachel Rosenthall et al) presents elements of US choreographer Mary Overlie’s „6 Viewpoints of Performance” improvisational performer training methodology analyzing the categories of time, form, movement, emotion, and narrative. Brenner has used the Viewpoint-work in conjunction with physical theater techniques, political performance concepts, and literary texts in order to develop her own unique political performance approach termed of “Transformance” which aims to fuse political avant-garde theater (since Brecht) with activism.

With her political theater collective FLEISCHEREI_mobil, Brenner has produced over 50 experimental performances, street theater processions, and special events in Austria, as well as in the US. She has toured widely and published internationally on political Avantgarde and community performance.

Her workshop will culminate in an improvisational group performance with a Brecht-text and personal-political commentaries on processes of change, community, and social transformation.
HALL 9
Workshop

WORKSHOP PERFORMANCES TO FOSTER INTERCULTURAL UNDERSTANDING

Paul Winter

Volunteer Action for Peace, London, United Kingdom

The natural response of an individual is to protect and develop its own vital personal identity when confronted by an otherness that seems to threaten its existence. How can drama be employed to address alienation, trauma and rejection? IVS, the volunteer action for peace organization, campaigns for a one world with no borders. In this workshop we are going to explore how through drama and embodiment we can become aware and perhaps question our own assumptions regarding boundaries and borders.

Individuals have personal boundaries, for example boundaries concerning touching another. Such boundaries vary from culture to culture. Crossing a boundary may cause offence to be given and taken in which case not only has our objective failed but we have inadvertently strengthened the very barrier of personal identity that we aimed to surmount. Brilliant dramatists through the ages overcame boundaries outrageously with humour or endearingly through love.

We will create short plays located in different cultural contexts, exploring together emotions and understandings that emerge and reflect on our own bias and assumptions, coloured by our own culturally slanted perceptions and values.

HALL 10
Workshop

JOKERS IN FORUM THEATRE: BASIC LEVEL

Roberto Mazzini

Giolli cooperativa sociale, Italy

The workshop is a basic one, suitable for people willing to play as joker but with limited or zero experience.

The idea is to introduce participants to the Joker’s role that is a powerful instrument to engage people in change with a non-hierarchical perspective.

Joker is the facilitator of a Forum-Theatre that is a short play where an oppression occurs and the audience is invited to come onto the stage and replace the Protagonist or his/her allies,
in order to achieve a better situation.

Theatre of the Oppressed is a political theatre with a maieutic attitude and the Joker’s role reflects fully this choice.

Participants will be invited to play as Joker through a simple scheme that can help beginners to start this exciting experience. Little theory will follow at the end to place the Forum play in a right perspective.

Forum-Theatre is used all over the world in a lot of different contexts, where a violence or oppression has to be overcome. It can be a single event or better to be included in a process, a long-term project or in a Legislative-Theatre process.

Max 20 people. We’ll use the classic tools from Boal’s method, the Theatre of the Oppressed.

The workshop is experiential with reflection after action. People are invited to be protagonists and engage themselves physically and emotionally also.

There no need to have a previous theatre experience, it is enough to have a human one.

19:00 - 19:30 Open Theatre

Dance Performance EVERYTHING, Open Theatre

*Dance Entropy, USA and Model Dance School of the Municipality of Kalamaria, Greece

Directed by Valerie Green

Dancers: Emily Aiken, Faidra Charalampidou, Eva Dimitriadi, Hana Ginsubrg Tirosh, Despina Kioumourtzidou, Kristin Licata

Musician: Juan David Garzon

EVERYTHING is a 30 minute dance performance installation evoking the ever-expanding universe, transforming the performance space into a constellation of stars and human bodies in various states of formation and explosion. Inspired by astrophotography, string theory, interconnectivity and meditations on space and time. The new dance work weaves together a visual, physical and emotional translation of the cosmos.

“Everything” began as a cultural exchange and collaboration in progress between Valerie Green/Dance Entropy and Zawirowania Dance Theatre spanning NYC/Warsaw in 2019. The piece has since expanded into a transportable, movable collaborative concept that is process focused. The work is intended to travel for collaboration, replicating the long distance and cross cultural exchange process, culminating in a different performative result each time. The creation process includes visual prompts, improvisational methods, scientific research which is done both via virtual/technological collaboration and then in person by gathering the movement pallet and inserting into a set story board configuration at rehearsals. The work is transformative and engaging for both science and cultural performing arts com-
munities & organizations. We would continue this international collaboration, expanding on the existing framework and resetting it for the PPLG presentation. This unique collaborative performance process could be shared in post-performance discussion.

19:30 - 20:15 Open Theatre

**Playback Performance STEPPING INTO THE UNKNOWN**

Beata Somogyi, Josefine Krumm, Aniko Kaposvari, Daniel Rozsa, Denes Maroti, Mathias Schiesser

*Opening Round Central European School of Playback Theatre, Budapest, Hungary, Sarmentor, Switzerland, Vienna, Austria, Budapest, Hungary*

In our culture, nowadays, many of us, we want to live our life in an efficient, useful, even successful way by knowing what we want or can achieve. Expecting a practical result out of our discussions, meetings, projects, dialogues. As Playback Theatre (PT) practitioners we often encounter expectations to have a concrete result out of our events, especially if these are applied PT occasions when we choose PT as a vehicle of communication. The core values of PT - being connected, to be in the process of doing something together, without knowing what exactly that process would bring us, sharing personal experiences, feelings and thoughts - seem to be full of risk, embarrassing and not promising palpable enough results.

We think that if we allow to listen & share our individual stories emerging in the moment as we are watching the stories of the others which are transformed into theatre & arts on the spot, this reflects the connection between us, the stories of the actual audience, - and therefore it shows a piece of our identity as an ad-hoc community.

This performance invites all participants of the Conference to co-create an event with the intention to share & further develop our experiences of making a step into the unknown. We consider it as a step into the unknown when refugees or migrant people arrive or leave, by taking a step in one or another direction & when locals are taking a step towards this unknown situation or away from, no matter how direct or indirect their relation is as researcher, teacher, therapist, other helper or member of the civil society.

20:15 - 20:30 Closing Ritual: Ending & Beginning
CO-CREATING PPLG

PPLG has been created as an activity of community building through months of meetings, work and play. The international team, representatives of organizers and volunteers at work 2 weeks before the conference.
Our volunteers!
We invite you to join us in the organizing team!
For further communication please contact:
community@pplg.org

THANK YOU TO OUR CROWDFUNDING DONORS
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