



10-12 September 2021

Abstract Book

CONTENTS



Organizers	3
Sessions	6
Co-creating PPLG	126
Acknowledging our donors	130
Dedication	131
Connect with us	132

ORGANIZERS



ARISTOTLE UNIVERSITY OF THESSALONIKI



EAST SIDE INSTITUTE
New York



SCHOOL OF THEOLOGY
ARISTOTLE UNIVERSITY



SCHOOL OF MUSIC STUDIES
FACULTY OF FINE ARTS – ARISTOTLE UNIVERSITY



LESVOS SOLIDARITY



ODYSSEAS – LESVOS



ANAMUH – Arts for Dialogue



EPINEIO



UNIVERSITY OF THESSALY
DEPARTMENT OF EARLY CHILDHOOD EDUCATION

SUPPORTERS



JUGEND- &
KULTURPROJEKT E.V.



opening round
central European
school of
Playback Theatre



PROYECTO COLIBRI
acompañamiento creativo



play perform learn grow

Creating Belonging in Times of Pandemic

FOUNDER & DIRECTOR

Elena Boukouvala

PRODUCTION MANAGER & INTERNATIONAL OUTREACH

Francesco Argenio Benaroio

COMMUNICATION WITH PRESENTERS & COMMUNITY SUPPORT

Majo Bejarano

PPLG 2021 CHAIRS

Elena Boukouvala
Dan Friedman
Lois Holzman
Maria Rantzou

PPLG 2021 ORGANIZING COMMITTEE

Gopal Aryal	Uri Noy Meir
Majo Bejarano	Iliaria Olimpico
Martina Čurdová	Linda Raule
Marilia Fotopoulou	Juanjo Rubio
Juan David Garzón	Elena Skreka
Raven Kaliana	Mohamed Sulaiman Labat
David Kiwanuka Naggenda	Tom Van Gheest
Thodoris Kostidakis	Daphne Vloumidi
Efi Latsoudi	

PPLG 2021 SCIENTIFIC COMMITTEE

Jorge Burciaga-Montoya	Kostas Magos
Mariamalia Cob Delgado	Andres Marquez Lara
Rosina Eleni Filippidou	Morgane Masterman
Ellen Foyn Bruun	Tamara Nikolić
Peter Harris	Dora Psaltopoulou
Jones Irwin	Eleni Tsompanaki
Makiko Kishi	Mark Weinberg
Warren Linds	Magda Zenon
Carrie Lobman	

190

PRESENTERS

48

COUNTRIES

Algeria	Costa Rica	Iceland	Nepal	Spain
Argentina	Cyprus	India	Netherlands	Sweden
Australia	Czech Republic	Ireland	New Zealand	Syria
Austria	Denmark	Israel	Nicaragua	Turkey
Bangladesh	Ecuador	Italy	Norway	Uganda
Belgium	France	Jamaica	Pakistan	United Kingdom
Brazil	Germany	Malta	Palestine	United States
Canada	Greece	Mexico	Portugal	Western Saharawi refugee camps
China	Hong Kong	Morocco	Serbia	
Colombia	Hungary	Myanmar	South Africa	



The background of the image consists of eight vertical stripes of equal width, each a different color from the rainbow spectrum. From left to right, the colors are: red, orange, yellow, green, light green, blue, dark blue, and purple.

SESSIONS

Friday 10 September 2021

09:30 → 09:50 CET

IMPROVISATIONAL SESSIONS

10:00 → 11:30 CET

ROOM 1

Project Presentations

1. GRUMPY OLD MAN – ONLINE MUSIC THERAPY WITH A PATIENT DEALING WITH DEPRESSION, ANXIETY, AND HOARDING

Angeliki Chatzimisiou / UK, Greece

During the past year, I did my clinical placement at an adult mental health service in London offering group and individual music therapy sessions. I offered face to face sessions for the inpatient service users on different Acute wards following the covid-19 guidelines. I also offered individual music therapy sessions online as it was difficult to meet face to face during the pandemic. This presentation is a case study of an individual work, where I will discuss the difficulties I faced as a music therapy trainee working online and how both me and my client overcame those obstacles and created a strong therapeutic relationship.

The case study is about a middle-aged man who used to play music when he was younger and who loves jazz music. We had scheduled to have online music therapy sessions using Webex. However, there were quite often technical difficulties, and we had some sessions over the phone. Following a psychodynamic approach, we worked together for ten months exploring different ways of playing music together online.

2. BE WITH ME ANYWAY! THE THERAPEUTIC EFFECT OF CO.M.P.A.S.S. (COMMUNICATION MUSIC PROCESSES AWARENESS STRATEGIES AND SOLUTIONS) APPROACH ONLINE

Dora Psaltopoulou / Greece

In times of Covid-19 most people had to choose safety over freedom. The human rights were shaken, as well as the fundamental existential dilemmas about death, isolation, freedom and meaning of life. People belong to themselves, but they need the others as a mirror to identify themselves. Online events served as a substitute for self-identification and sense of belonging to society.

This presentation is about a pilot study conducted during the one month and a half Covid-19 lock down. Two especially trained piano teachers applied the innovative, holistic and interdisciplinary (creative arts therapy interventions included) music teaching approach Co.M.P.A.S.S. (Communication Music Processes Awareness Strategies and Solutions), in online piano classes for the wellbeing of four piano students.

Aim: to investigate the influence of the teachers' conscious use of the analyst's discourse for students' sense of belonging and wellbeing in online piano classes.

Method: qualitative, thematic analysis of videotaped online piano classes and of semi-structured interviews with open-ended questions. Triangulation was performed.

Findings: Three central themes were identified: Safety, Empathy and Freedom. Two more themes: Meaning of life, and positive teachers' experiences from Supervision (offered by the approach's creator) were also highlighted. The students' inner growth was also reflected in their higher level of piano performance.

Conclusion: Online Co.M.P.A.S.S approach allows emergence of insight, creativity, self-awareness, inner truth and self-esteem. The innate healing qualities of the arts promote wellbeing while inducing experiences of safety, freedom, sense of self, sense of belonging and meaningful life with empathy. Play and playfulness releases fear and tension. Supervision supports and enhances.

ROOM 2

Project Presentations

THE FIRST MUSICAL COMMUNICATIONS AND THEIR PSYCHOLOGICAL ROLE IN CREATIVITY, IDENTITY AND BELONGING

Luisa Bayona / UK

This presentation is the fruit of an ongoing research project in Health Humanities at University College London. Even though it is a complex theoretical framework, I aim to break the wall between academia and non-academic (but equally relevant) knowledges. Furthermore, I am aiming at sharing, collaborating and reflecting upon the implications of thinking about the importance of music in 'being humans'.

When thinking about the psychological aspects of music, some approaches explain how humans process sounds in their brains to perceive music as one does. However, besides the cognitive approach, there is a relational aspect in the psychological development of music that concerns preverbal interactions between an infant and a caregiver. I propose the first means of relational communicative aspect is musical and essential for the development of the self and therefore concerns a sense of belonging in three different but interrelated dimensions. (1) an existential dimension - how these first musical aspects facilitate a process of emotional and self-development. 2) A creative dimension – How creativity is located where the self resides and starts to develop. 2) Group or social dimension – how the musical communications are performative aspects between an infant and another that presents the first act of socialisation and entering into a culture.

The 3 dimensions suppose the interplay between 'known' and 'new' elements drawn from the interactions, which are the raw material from which an individual starts developing. The interplay has an essential improvisational quality that lays out the scaffolding for our emotions, creativity, and identity. Belonging in this sense is understood as a psychological aspect where the self is created and performed with others.

I will present a paper covering the key theoretical findings of my research. I would like to open a discussion about these reflections and how it resonates with the different participants and play with the theory together.

Room 3

Performance

ART BEYOND THE MASKS. PERFORMANCE OF THE PERCUSSION GROUP "KRUSTODI" AND THE CREATIVE THERAPEUTIC DANCE GROUP OF THE SOCIAL SUPPORT AND REHABILITATION CENTER AND CREATIVE WORK FOR PERSONS WITH DISABILITIES "SOTIR"

Apostolis Laschos, Natassa Damaskou / *Greece*

Partnership of the Percussion group ‘ ‘Krustodi’ ’ and the Creative Therapeutic Dance group.

Percussion group “Krustodi”

“Krustodi” is a percussion group that consists of 20 persons with disabilities such as autism, mental disability, Down syndrome, and motor difficulties, aged 18 to 50 years old. It was created in 2015 at the Social Support and Rehabilitation Center and Creative Work for Persons with Disabilities “SOTIR” in Thessaloniki in Greece. Music therapist of the group is Apostolis Laschos, Music Therapist MA, Music Educator MA, PhD Candidate in Music Therapy at the School of Music Studies of the Aristotle University of Thessaloniki. The group meets once a week for 1:30 hrs. The process includes musical improvisations in which all members with percussion instruments participate, composition of rhythmical works that emerge from improvisations as well as the members’ suggestions, song writing with lyrics that reflect the personal experiences of the members, and interpretation of popular songs. The outcomes of this work are presented in various social events in Greece, in conferences, festivals and concerts. “Krustodi” were included in the 5th edition of “Music as a Global Resource. Solutions for Cultural, Health, Educational, Environmental and Economic Issues” for the 75th anniversary of the United Nations.

Creative Therapeutic Dance group

Creative Therapeutic Dance group is a mixed ability team with educators and students with and without disability. The impulse to move and express oneself is evident in a person with a disability, too. Creative dance classes started in 2013 under the supervision of Ms. Natassa Damaskou, psychologist, DanceAbility Instructor and Sherborne Movement practitioner. Classes take place at the Social Support and Rehabilitation Center and Creative Work for Persons with

Disabilities "SOTIR" in Thessaloniki in Greece. The dancers are aged 18 and over diagnosed with mental, physical and developmental difficulties and train together the past 8 years. The students through innovation and repetition have learned how to use locomotor and nonlocomotor movements, by altering time (speed, rhythm), space (direction, focus, levels), force in order to create their own movement phrases. The main goal of the group is to unite people with or without disability through movement and dance exploration.

Room 4

Workshop

WORDS AS A HUG

Daniela Dellavalle / Italy

The word "Belonging". Belonging to a word. A word which belongs to us. Which words do we use the most? Which are those we feel as our own? Which words do we need the most, now? All of us have grown in a language, in a world of words that have grown with and within ourselves. Let's explore which words belong to us and to which of them we belong. In this pandemic we found a new time, we learnt new space(s), maybe we discovered new ways to feel in touch, while the Touch is forbidden, for everyone's health. So many circumstances have changed and we are experiencing the Distance, but how can we go through all this?

In this workshop we'll exploring the words we use, maybe we took them for granted, or not, but now we all have words to communicate, to explain, to connect each other, and so we can feel what a powerful effect a word can have. What a powerful meaning. Or a new meaning we didn't see before. Which words do we choose to express ourselves? Creative writing is a great instrument to connect to our feelings and to find new ways to talk to others. Loved ones. Relatives. Colleagues. Everyone is invited to participate, to share, to remember and to (re-) discover the words we belong to. Reconnect to a language to create a new one to share, of belonging.

Room 5

Workshop

LISTENING TO ALL THE VOICES IN THE EDUCATION SYSTEM IN TIMES OF PANDEMIC

Ilaria Olimpico, Debora Barrientos / *Italy, Spain*

We will explore how the experience of the pandemic impacted our community in one of the core foundational systems of our society: the education system. Our intention is to give body, voice and agency to evolve to the diverse stakeholders of the education system in the context of the pandemic.

The process will allow us: to make visible the structure and the patterns of this complex social system, to listen to all the voices in the moment of challenge, to allow new future possibilities to emerge, to have a common language and a common point of reference in the post-performance reflections.

This activity is a 4D Mapping, one of the techniques of the method Social Presencing Theater (SPT), developed by Arawana Hayashi in collaboration with the Presencing Institute. It is an attempt at "system-sensing". "SPT makes social systems visible, tangible. Because we are engaged physically, the choices we make and the resulting patterns, are visible to everyone. We can clearly see and experience the moment-to-moment co-creation of a social reality, the making of social fabric and connectivity" (A. Hayashi)

We will initiate with a simple practice of embodiment, to bring and awake the body knowing. After that we will explain the 4D mapping and introduce the stakeholders. Depending on the number of the participants, we will have the ones that will take the roles of the stakeholders (embodying them and giving them voice) and the ones that will be "citizens", observing in a state of presence. During the process, the system is passing from a sculpture 1 of the current reality to a sculpture 2 towards the highest future possibilities. The process is designed to make the systems see and sense itself. It is not a problem solving method, it is an awareness based research method. So our aim is being more aware of the current reality and the possibilities. After the map there will be space for debriefing and sharing with a conducted frame. It will be part of the harvesting and sense making of the experience.

Room 6

Workshop

THE POWER OF REMOTE THEATRE THROUGH STORYTELLING USING OBJECTS

Efi Tzouri / *Greece*

The activity is based on building a story upon objects.

During the warm up the participants introduce their name and the object they have decided to bring. Then, they are asked to describe the object (e.g. shape, colour, use) and build upon its sense and feeling. Next, they are asked to develop their description by adding a short improvisation relate to how they use this object and why they keep it. Moving on, participants are asked to start building a story by adding details like who gave it to them, why it is important to them, why they chose it. The final stage is to work in groups and make up a story that will be inspired by the objects they have brought. They are free to use improvisation or script.

The activity is organized and arranged according to storyboard principles as well as to cultural exchange. The aim of this workshop is to explore the educational value of storytelling and drama techniques are put in practice with the scope of enhancing connectivity and communication. Participants are called to interact, collaborate and get engaged in activities which promote multiculturalism, diversity and inclusion.

Room 7

Project Presentations

1. PARTICIPATORY THEATRE FOR MIGRANTS' CIVIC ENGAGEMENT AND COMMUNITY BUILDING

Umut Erel / *UK*

This talk shares experiences of working with two groups of migrant community activists in the UK, in the North East of England and in London. As a team of researchers and participatory theatre

practitioners (Maggie O'Neill, Tracey Reynolds, myself, Erene Kaptani and Frances Rifkin) we set out to explore how migrant community organizations might be able to use participatory theatre for civic engagement, community building and activism. We worked with a number of migrant and refugee community and advocacy groups to train community activists in using participatory theatre methods for their ongoing work. When the pandemic began, we realized we needed to take the project online. This meant a steep learning curve for all of us, and we explored how community building, creativity, sharing of experiences and challenging power relations of racism and migration status can take place in online workshops. This talk will reflect on some of the learning in this project, the opportunities and limitations, as well as surprises we experienced.

2. F'Hakka T'Ghajn (IN THE BLINK OF AN EYE)- A COMMUNITY THEATRE PROJECT BY SENIOR CITIZENS WORKING WITH THEATRE PRACTITIONERS

Isabelle Gatt / Malta

As of 28th March 2020 Senior citizens 65+ in Malta were ordered to stay in lock-down until further notice. No family visits, no walks, no church going, no shopping. The world changed for everyone but for the 65+, especially those who lived on their own, living a life of solitude inside became tough.

F'Hakka t'Ghajn (in the blink of an eye) is a theatre lab project for older adults (65+) working with professionals. This project is one of five projects led by the the University of Malta team which form part of a Europe-wide research project funded by the EU Research and Innovation Programme Horizon 2020. This research project, Acting on the Margins: Arts as Social Sculpture (AMASS), is an arts-based three-year project (2020-2023) that aims to bring marginalised people based in different European contexts together with artists to work collaboratively on creative and experimental research.

F'Hakka t'Ghajn was planned to start in March 2021 to be finalised by the beginning of May 2021. It is still ongoing due to all the Covid-19 restrictions which were put in place in 2021. Plans for the project started when it was thought that the worse of Covid was over. The idea was to come up with a theatre production that would celebrate life post Covid-19. All members attending the Active Aging Centre in a small town in Malta were invited to participate. Six women, senior citizens aged 65-86 years, signed up for a theatre trajectory through collective theatre processes. The participants were the protagonists in this process and the artist researchers wanted to listen

to their stories, their needs, their regrets, and their hopes once the pandemic was over. From the ideas that emerged, a script would be written by the resident script writer and together with a theatre director, a musician and the actor, the participants would come up with a collective theatre production.

The key objectives for the project were to bring theatre practitioners, professional performers and non actors together to co-create a theatre production to be performed for other senior citizens and family and to study if and how theatre projects for older adults impact the participants (both the actors and non-actors). The data from focus group discussions, journals and semi-immersive observations revealed that participation in collective theatre processes positively impacts well-being, group cohesion, self confidence and creativity while helping to overcome feelings of solitude.

Room 8

Workshop

“LISTEN TO MY VOICE”: BUILDING EMPATHY IN DANCE THERAPY GROUPS

Marianna Drakopoulou / Greece

In this online workshop we will propose a dance therapy ritual, based on play and performance, through which we will aim to see how building empathy within a group can provide a healing process in times of pandemic. We will approach this concept by focusing on listening to and accepting the different experiences - often opposite - that emerge as 'different voices' within a group as well as within ourselves. In this way, we will suggest that tolerance and reconciliation can create a space of belonging, especially in conditions of isolation and alienation of man from himself and important others.

The workshop will be experiential, online and based in the method of dance therapy through primitive expression. The workshop participants will engage their body, movement, dance and voice in a simple, accessible way, to the extent that everyone feels comfortable, without the need for previous experience. Participants will need to have some privacy in their space, a small area free of furniture, so that they can move around, and a few white papers and pencils or markers near them.

Room 9

Workshop

STORIES. CHANGE. LIVES.

Sarai Ella Smadja / *Israel*

Stories. They can make us and break us. Throughout my work I've met so many of them, stories of pain, courage, shame, and grief. The stories we tell have immense power on our perceptions, beliefs, ambitions and hopes. As we live our lives, we shape a narrative about ourselves and the world, as the writer, the critic, and the reader. People often say: "I don't have a story to tell," tending to think that what we have to say is uninspiring, interesting, or not unique enough. We feel expected to perform, often shutting down meaningful parts of our identity. I believe everybody has a story to tell, and even more so, I believe our stories interconnect in ways we can't even imagine. For a long time I've wanted to start treasuring these beautiful human stories as networks of wisdom, where we can teach and learn from each other's evolutions, igniting that ancient fire where people could gather and tell their stories.

The Windmill is an exploratory practice of writing and sharing stories. We learn how to move from a story that comes from our judgmental mind into a story that derives from the body. Together, we find threads and themes throughout our life journey, witness the changes we have experienced in our lives, and ask –what meaning does my story hold that I can lend to others? When we get in touch with the core of our being we can re-assemble our stories with other stories like giant pieces of a human puzzle. As Carl Jung said: "The meeting of two personalities is like the contact of two chemical substances: if there is any reaction, both are transformed."

In this workshop, we will get a taste of the Windmill practice. We will learn about resilience and psychological flexibility, play with words via intuitive writing exercises and explore together what in the story of ME can become a story of US. Experiencing how we can express our unique voice while still being part of a whole.

Room 10

Project Presentations

1. CREATING SPACE FOR TRANSLINGUAL PRACTICES IN SCHOOLS AND LOCAL COMMUNITIES

Elina Maslo, Kristín Rannveig Vilhjálmsdóttir / Denmark

In the time of pandemic – as never before - we have experienced how important it is for every one of us to belong. To belong to a family, to a group of friends, to a school class, to a school, to the local community, to a city, to a country. It is not easy for everyone, and it became more difficult in the times of pandemic. To belong requires to be accepted. Accepting requires creating space for everyone. Creating space for differences and diversity.

In this presentation we would like to present a concept for creating trans-lingual practices in schools and local communities. The concept is being developed as a part of a grassroots-based movement in Denmark promoting the recognition of language and culture as a resource in the educational system and in the local communities, creating justice and equality for all members of the societies. Together with teachers in action learning projects, local cultural institutions, and NGOs, we are developing, implementing and evaluating collaboration activities for creating trans-lingual practices.

We will show some examples from the Nordic context, where such practices are created in collaboration among teachers, librarians, artists and members of the local societies.

2. ARTEMIGRANTE - A COMMUNITY-BASED PRACTICE

Martina Cocchi, Emanuela Firetto / Italy

By taking part in PPLG 2021 our aim is to present Arte Migrante and its potentialities as a practice for promoting inclusion, intercultural and plural community-building. We do so by using art in all its forms, as we organize regular informal gatherings open to anyone, regardless of their background or affiliation. These meetings are characterized by a horizontal and circular approach, as well as by a spirit of sharing, spontaneity and openness. We follow various operational paradigms, and the first one is that “sharing Art is a powerful relational glue beyond words”. In this context, Art

is considered as any free form of individual and collective, personal and social expression: songs, dances, stories, theatrical representations, poetry become an instrument for sharing experiences, information and exchanging good practices, as well as to respond constructively to the indifference and the misinformation. The benefits of listening to music in groups are currently being researched. The artistic sharings are not applauded for their technical quality, but for the authenticity and the cultural, social and human value.

Spontaneity is a central aspect that enhances the beauty of the meaning and not the aesthetic of an exhibition. In Arte Migrante artistic and cultural performances are carried out under verbal (poetry, stories, testimonies) and non-verbal (drawing, dance, theater) forms.

In Arte migrante anyone is an artist because anyone will always have a story to tell.

The association was born in Bologna in 2012 and today we count around 30 groups in Italy, and three at the international level. The Network is based on common goals, methods and values related to peace, human rights and a culture of dialogue, with a due concentration on respecting the unique local contexts in which it is implemented. The Network meets together once per year at a summer camp with the aim of increasing the connection among people and groups, sharing experiences and improving the quality of the activities.

12:00 → 13:30 CET

Room 1

Project Presentation

HEALING THROUGH STORY SHARING AND PLAYING: STORIES FROM NAKIVALE REFUGEE SETTLEMENT

Fiston Muganda / Uganda

Nakivale refugee settlement is the 12th largest refugee camp in the world and oldest in Africa; armed conflict in Africa has led to displacement of over 24.2 million people, more than 1.4 million of whom are living in Uganda. The refugees living in Uganda/Nakivale refugee settlement are at

increased risk for post-traumatic stress disorder. However the support on prevalence of mental health problems among refugees including depression, anxiety and substance use disorder among refugees in Uganda is lacking.

The key to healing from traumatic stress is the telling of OUR own stories. While it may not be easy to revisit the sights, sounds and psychic memories of our trauma, it can help us heal. Trauma recovery begins the second WE emerge from the experience. The Mental health support program includes psychological interventions as well as social assistance to improve the health of refugees (This is by Training our participants on trauma rehabilitation and stress management and engaging them in a Story sharing support group). Our Aim is to Heal from the trauma and transform our lives to build hope, Confidence and healing through telling our own stories. When we tell stories about ourselves, they also serve another important (arguably higher) function: They help us to believe our lives are meaningful. Our aim is to determine and provide support on the prevalence of post-traumatic stress disorder, its main psychiatric comorbidities and perceived psychosocial needs among refugees in Nakivale refugee camp.

Room 2

Workshop

THE MYTH OF INANNA: MOVING TOWARD HEALING THROUGH RESTORATIVE CONNECTION AND WISDOM

Vasinth Pather / South Africa

The use of archetypal story in finding pathways to meaning and healing is as ancient as it is profound. Research evidences that narrative and story have the power to facilitate increased meaning and thereby offers access to greater awareness and space for cognition, expression and choice. This workshop seeks to provide a map for participants to presence individual and shared experiences of loss and disconnection during the COVID-19 pandemic, and through ritual and witnessing, to move toward a greater sense of renewal and belonging. It is linked with the theme of applying ritual, play, art and narrative

The myth will be shared and elucidated in the context of how we might move toward a greater sense of renewal and belonging through being supported and witnessed, and through listening to

our own deeper wisdom. Key techniques employed in this process will include the myth, ritual, drawing/imagery and a model of social witnessing that will be shared with participants and which they will be able to apply after the conference.

Room 3

Workshop

PAULO FREIRE'S PHILOSOPHY AS AN EXISTENTIAL ART

Jones Irwin / Ireland

Paulo Freire's work in education and politics is much respected, and the recognition of his groundbreaking critique of development education and patronizing forms of liberatory education. Much of the focus of this work as it has been applied in education has been on pedagogy and on the implications of Freirean philosophy for teaching and learning.

While Freire's impact in this respect has been powerful, there is also a sense that this is a misappropriation of the overall philosophical perspective in terms of making it work for a system that Freire's work is targeted against. That is, as Biesta as argued in relation to contemporary education systems, we are currently prisoners of a system of 'learnification' which re-employs a lot of radical theory and practice for its own more instrumental ends.

Thus, the topic of this workshop will be the question of how to do justice to the full import of Freirean philosophy. So as to address this, we will explore the philosophy as a form of 'existential art', which is more fundamentally concerned with our being in the world and our relationship as humans together than it is primarily concerned with educational processes and systems.

Most especially in the current crisis, with the pandemic undermining much of our fabric of existing human relationships and proximity, this workshop will explore various ways in which we can employ Freire's philosophy as an art to reground our existence in the tangible and the meaningful, before we can start to address how this connects to questions of education and politics.

Room 4

Workshop

VOICING GAIA

Uri Yitzchak Noy Meir / *Italy, Israel*

"In all its different forms and colours, when our nature speaks, we rise in global citizenship, like the seeds in fertile soil, stretching for the sun."

Throughout the histories of human cultures, connecting with nature's wisdom allowed us to expand our awareness of self and others. This workshop is an invitation to engage and iterate a participatory vision of democracy where all voices (human and non) are heard and considered in the global conversation around climate change and the shared responsibility for collective action. It invites us to give Gaia, the living ecosystem we are part of (James Lovelock), a voice. We connect to our intuitive knowing, to each other and the earth as a healing community ritual of care and belonging and reconnection (Joana Macy).

Creating masks and colleges using natural elements, we connect with other non-human beings and bringing forth a poetic and creative expression of the messages and wisdom they gift us. Through the workshop, we experience Social Presencing Theater (Arawana Hayashi) as a way to connect with a slower, softer flow of time and life, opening a space of interior peace and reflection. Inspired by Legislative theatre (Augusto Boal), the workshop builds towards creating scenes and performances to be presented as part of the COP26 events and other conferences and gatherings worldwide. Performances where we embody the intelligence of the heart and stage empathy in action.

As developed by Arawana Hayashi, Social Presencing Theater (SPT) offers ways to make physically visible and bring to the surface, through our bodies, a deep knowing that might lead to new possibilities.

As developed by Joanna Macy, The Work That Reconnects (WTR) unfolds as a spiral journey that supports human beings to reconnects with nature's wisdom in these times.

As developed by Augusto Boal, Theatre of the Oppressed (TO) is an aesthetic method that stimulates critical awareness of social context via embodiment, creativity, and concrete actions.

Room 5

Workshop

STORIES OF BELONGING

Antigone Ikkos-serrano, Thodoris Kostidakis / UK, Cyprus

The idea for this workshop came about through a reflection of our dramatherapy practice throughout the pandemic. As a result of the ongoing restrictions, we have adapted our practice to include online, remote and socially-distant sessions. Given the uncertainty surrounding us all, the opportunity to offer a grounding space has become even more important.

A lot of people we work with seem more isolated than ever and in need for a sense of a shared belonging. As professionals, we have been pushed into progression and transformation, and have really noticed our need to return to our very core; to a sense of belonging which creates space for us to both connect with others and get in touch with ourselves.

Participants are invited to explore these themes in the workshop, offering grounding and a return to the self through an exploration of the use of stories as a core element in dramatherapy practice. Introducing and exploring a Native American 'story of stories', we are offering an opportunity to connect with the concept of 'roots' and what has been passed down from the generations that have come before.

Room 6

Project Presentations

1. MURMURATIONS: AN EXPERIMENT IN INDIVIDUAL EXPRESSION WITHIN COLLECTIVE EMERGENCE

Louise Denysschen, Thandi O'hagan / South Africa

Screening of a short (5-10min) video produced from the drone footage of an experimental participatory dance ritual* performed in a public place in Johannesburg, South Africa.

This experiment will explore how, by observing all social distancing protocols, we (the public) can

creatively and safely connect in public space in ways that forge a sense of belonging. The idea for this experiment arose from the hive mind of a community of dancers who are also artists, therapists and activists committed to exploring how to remain safely connected during the pandemic. We believe connection increases resilience.

The dance ritual will begin with masked participants each occupying a demarcated area of 2m x 2m. Each area will be spaced 2 meters apart from one another. The facilitators will use a curated music set and employ Boids' principles of separation, alignment and cohesion to guide participants through an un-choreographed, emergent dance experience. Participants will be encouraged to freely express their response to the music while occupying their defined space, remaining equidistance from other participants and responding to and moving in the same average direction of the collective. Each participant cognizant of the boundaries of their own safety of expression while maintaining awareness of and responding to the movement of dancers closest to them; an honouring of individual and collective safety.

Open discussion: The session will include feedback from participants (including principles, experiences and challenges in implementation), as the foundation for an open discussion around the potential for using this experiment and its principles in different modalities and in different parts of the world as a tool for safely nurturing creativity and fostering belonging, connection and a sense of community in public spaces.

The participatory ritual will be led by the founders of The MarketPlace Dance using their Expressive Movement training and their previous dance experiments using Boids' principles of flocking. The open discussion will be facilitated using conscious conversation techniques.

2. THE TRANSFORMATIVE POWER OF PUPPETS DURING THE PANDEMIC

Magda Vitsou / Greece

The paper presents aspects of a puppetry project during the Lockdown in Greece. The COVID-19 pandemic has posed many challenges across society, particularly for young children and their daily school routines. The remote learning strategies had to cope with the growing up emotional difficulties of the pandemic. Under this scope, we designed and implemented a puppetry project to support children and their schoolteachers during the lockdown emotionally. The program was developed during the second quarantine in Greece, and it was implemented from November 2020 to April 2021 in two classes of primary and secondary school in an urban area of the city of Volos,

Greece. We aimed to document puppet strategies and their capacity to promote children's reflection on their lived experiences during the pandemic crisis; to give voices to children to express their emotions which contain COVID fears and anxieties; to explore the power of puppet within a transformative pedagogy to promote children's social and emotional health. Different characters of puppets presented online different plays/stories related to different feelings about the pandemic, including fear, boredom, nervousness, unfairness, loneliness, and feeling unsafe, etc. A dialogical form of discussion was followed, and children were asked to create their own puppets and scripts and animate them in the next session. Additionally, puppets encouraged the children to share their feelings in response to the Covid-19 virus and helped them to cope with those uncomfortable feelings. The research findings of this study have emerged through the implementation of a qualitative method for data collection, such as observations and field notes, participants' artifacts, and interviews (students, parents, teachers) one month after the completion of the intervention. Our findings suggest that participants were empowered emotionally, psychologically, and socially by exchanging their feelings through the puppets. Participants' multimodal expression resulted in the holistic examination of their interpretations on the issue of pandemic.

Room 7

Workshop

ORGANIC STORYTELLING (MARRYING STORYTELLING, PROCESS DRAMA AND IMPROVISATION FOR A JOURNEY WITHIN)

Priyanka Chatterjee / India

Organic Storytelling is the art of creating narratives organically - just by being present in the HERE and NOW; thereby responding to our true and authentic selves - who we are and what experiences we have lived!

In this new-edge workshop, Golpodidi blends her experience of Storytelling, Process Drama and Improvisation. Being playful and rising above the social constructs of success/failure is not only fun but also helps one take a plunge within! As we make something out of nothing, we celebrate imperfections in us and in others; we respond and not react in a group setting.

Through this practice in long run, one can make transition from being Static and Brownian, towards

being Dynamic and Directional by being conscious of their own narratives and if required, making an attempt to re-author the same.

This workshop is useful for Educators, Storytellers, Mental Health Practitioners, Theatre Artists, Trainers, Authors, Public Speakers as this helps us celebrate every moment, by embracing the unknown.

Room 8

Project Presentations

1. **PLAY AS VALUE IN SCHOOL ENVIRONMENT: PROSPECTS AND CHALLENGES POST-COVID,**

Muneeb Ur Rehman

This is a reflective oral presentation on the process of applying 'Play' as an organizational value in a primary school setting in Karachi in the current Covid-19 climate. Can 'play' be insinuated as a cultural value throughout the hierarchy of a school system aiming to pivot its educational philosophy on inclusion and wellness? This presentation will explore and reflect on the generative pedagogical journey of a primary school whereby play-based interventions are organically and reflexively introduced at all touch points of the school community, including students, teachers, management, parents and domestic staff. Of particular note is receptivity and resistance to play at every functional role, and the integrative form adapted by 'play' to enable adaptability and innate humanity within and beyond job-specific performances.

The evolution, application and efficacy of following methods during the period under study will be examined through: Drama-based play curriculum for students, Movement-based Teachers' Play Space, Strategic play interventions for Management, Play Hub for parents.

2. **MY LIFE IN ATHENS: ENHANCING YOUNG REFUGEES' VISUAL LITERACY BY PARTICIPATING IN A DIGITAL PHOTOGRAPHIC EXHIBITION**

Olga Grigoropoulou / Greece

The educational intervention was carried out on two unaccompanied refugee adolescents of

Afghani origin, who had been in Greece for about a year. It was implemented mainly online through CISCO WEBEX, Padlet, Google Classroom, and Artsteps platforms. It was designed based on the Multiliteracies and Multimodal literacy approaches and it was orchestrated in four discrete but interconnected knowledge processes:

The Situated practice: Discovering the prior knowledge of students regarding visual grammar.

The participants were asked to upload a photo and produce written speech in the Greek (or English) language in the digital platform of Padlet, and write a text answering to specific questions regarding photos' elements.

The overt instruction: Presentation of the Visual Grammar and the metalanguage that accompanies it.

The representational metafunction of an image: The students distinguish between a narrative and a conceptual photo, recognize the participants (faces, objects) in a photograph and the actions that are represented.

The Interactive metafunction of photographs: The researcher showed students a 'demand' and an 'offer' photograph placed on a canvas and through the Webex's annotation system they had to write words, or expressions that came to their mind as they were observing the pictures. Then, the students took pictures with their mobile phones following specific instructions. They uploaded their photos on Padlet and commented on them.

The compositional metafunction of images: Through advertisement and photo presentation, the students had to understand and distinguish the information elements of a picture and the purpose it serves their positioning.

The Critical framing: Conceptualizing the critical perspective of a photograph.

The researcher presented to students three advertisements of the Coca-Cola product that are addressing to different audiences. The students had to answer questions regarding the kind of texts that were presented to them, the possible target audiences, the context of the advertisements, etc.

The Transformed practice: Designing and implementing the Digital Photographic Exhibition.

Students' final task: the digital photographic exhibition. The topic they chose presents their integration in Greece the last year.

The design adopted the Multiliteracies pedagogy and involved pre-intervention and post-intervention questionnaires. Comparison between pre- and post-intervention questionnaires results in administration of the evaluation of the teaching intervention.

Room 9

Workshop

LET THE OBJECTS SPEAK

Angeliki Karali / UK, Greece

A playful and explorative opportunity to connect with each other as well as with the environment around us through our screens using simple, personal, or random objects. The objects will be a medium to share stories and personal experiences of the pandemic. During the workshop us and our objects will talk and will listen, associating in a way with the space and the natural world around us.

During the workshop we will use objects that we have with us (in our homes, our offices, our bags, our pockets, on our bodies) that accompanied us during the last year. We will give voice to those objects so that they can share their experiences. Also, we will simple objects around us to create connections with the space or the natural world around us.

Room 10

Workshop

ODDS AND ENDS DANCE – INTERACTING WITH AND RECONNECTING TO OUR SURROUNDINGS

Anja Dellner / Germany

What does this ramified root tell you about itself, about yourself? What does the scruffy little toy car remind you of? We will work with found pieces (natural objects, discarded things), consult and transform them, bring them to new life. Participants will be required to bring an object that they

found somewhere in their surroundings to the workshop. After a short welcome, body and voice warm up, everyone introduces themselves and their objects. In the next step, participants will work in pairs opening their perceptions and imagination regarding their objects. Certain shapes and patterns will be transformed into dance/movement and narrations. There will be time for sharing and reflections in pairs as well as in the plenum. Following this exercise, participants will develop a mini-scene with their objects in groups of four. For this, participants will attribute concrete characteristics to each other's objects and include their findings from the previous exercise. Furthermore, they can choose whether to interact with the objects or to let the objects interact on their own. In a final presentation, the groups will show their mini-scene to the plenum in pinned camera mode.

I draw the inspiration for my workshop from the methodology of Joanna Macy's *The Work That Reconnects* and Anna Halprin's *Tamalpa Life/ Art Process*®. Having experienced the healing powers of the latter as a workshop participant and having studied Macy's literature, I freely combine, modify and reassemble both methods in this workshop. Furthermore, I bring in my passion for object theatre and some skills from the two-and-a-half years applied theatre training that I recently finished. Working with the limitations of an online-meeting, I aim to support participants in reconnecting to nature and their surroundings, chiseling away walls of physical and emotional isolation by a heartfelt connection and the use of our imagination.

16:00 → 17:30 CET

Room 1

Workshop

AUTOBIOGRAPHICAL THEATRE WITH PEOPLE IN THE PSYCHIATRIC SYSTEM - AN EXPERIENCE FROM COLOMBIA

Angelo Miramonti, Karla Yuliana / Colombia

This interactive 90-minute presentation will focus on the use of Autobiographical Therapeutic Performance to accompany the healing process of people in contact with the psychiatric system.

The presentation will be divided into two parts. In the first part, the participants will experience some Drama Therapy exercises to introduce themselves, connect with all their senses, and build an active listening and non-judgmental environment. In the second part, the facilitator will present a recent experience of Autobiographical Therapeutic Performance (Pendzik 2016 & 2021) he conducted with Karla, a Colombian young woman who has been in contact with the psychiatric system for four years and was diagnosed with dissociative disorders. During four months, Karla and the facilitator jointly created an autobiographical monologue based on Karla's story of suffering and transformation, using theatre, improvisational dance and puppets. Karla presented her monologue to some close friends and the audience was invited to write letters to her, to express their reactions and emotions. After this presentation, Karla decided to start performing her monologue for people in contact with the psychiatric system and their caregivers in mental health institutions. After each presentation, Karla engaged with the audience and shared her on-going search for meaning through arts, body and service to people who are experiencing deep existential suffering. One year after the first presentation, the facilitator invited Karla to jointly write a paper to present this experience of co-creation of meaning, beauty and reconciliation. During the second part of the workshop, the participants will watch the video of Karla's monologue (with English subtitles) and will have a chance to exchange directly with her (English interpretation will be available). Karla will address the participants' questions and further share her on-going quest for beauty, self-discovery and social transformation.

Room 2

Workshop

PARTICIPATORY THEATRE HONOURING AND SHAPING OUR COMMON FABRIC AND OUR INDIVIDUAL STORIES

Francesco Argenio Benaroio / Greece, Hungary, Italy

The workshop will propose experiential activities, games, scenes that will invite us to an embodied and imaginative exploration. Connecting with our body and emotions, we will explore through our interactions the common fabric in which we move and co-create it at the same time, shaping it each from our different positions.

The group process will take place in the separate "boxes" of Zoom, exploring how as "boxes"/individuals we are also parts of an organism that we shape and that we can transform. And at the same acknowledging and honouring what each individual brings: stories, emotions, dreams.

Room 3

Workshop

YOUR STORY, OUR STORY

Nick Bilbrough, Maria Teresa Continanza, Irena Spasojevic / *UK, Argentina, Serbia*

With many theatres and arts centers closed during the 2020-21 Corona Virus Pandemic, performing things remotely became the only way that many storytellers and actors around the world could share their art with an audience. But remote theatre as an art form is much older than that. It has its roots in the United Nations (UNRWA) schools in Gaza where it was developed by English teachers as a way for their students to use the English they were learning in meaningful, motivating ways. Despite the extreme challenges of life in Gaza many short remote plays have been performed live and remotely from remote theatre clubs in Gaza to schools, literature festivals and conferences around the world. In this 90 minute workshop you'll see three very short plays being performed live and remotely from Gaza, and have an opportunity to meet the teachers and the young people acting in the plays. We'll then explore a form of remote theatre which we call 'Our story, your story' where the stories of the workshop participants are semi- spontaneously converted into remote plays.

Room 4

Workshop

THE ALONE TOGETHERNESS

Rafaella Andreadou, Dimitra Koulaxizi / *Greece*

This workshop has the intention of creating a place where the participants will discover aspects of their body as a total and unique system. This and the previous year, our bodies went through a pandemic experience. They were forced and restricted to stay at home. During this past year, many people had to face for the first time in their life the isolation, the fear of the disease or even death. Through some activities that we are going to explore, we will try to create a place for all the participants where they can express their personal experiences. It is a process, where the participants can recreate new experiences through the reflections of themselves and others and

discover how the words alone, loneliness, family, together, apart, touch, hug etc. affects their bodies and souls. How different our lives we think will be in the future after this experience? The Alone Togetherness project is based on the global isolation and the fact that we are all alone-together. The technological evolution gave us the opportunity to communicate with our beloved ones with safety and it managed to reduce the distance between us. But what happens, if we will stop talking and start feeling even behind a computer screen? What's the real impact in our bodies? In this journey, the participants have the opportunity to open their bodies into a new experience.

Dramatherapy and especially Drama and Movement Therapy (Sesame Method), is a psychotherapeutic method which combines the dramatization of symbolic myths according to Carl Jung's Theory of the Unconscious, the use of Rudolf Laban's movement observation, the Peter Slade's Child Drama and the Billy Lindkvist's Movement with Touch and Sound (MWTS). In this workshop we will use a variety of techniques that Sesame method offers.

Room 5

Performance/Project Presentation

RAGING WAVES

Diya Arisheh / Syria, Palestine, Cyprus

This project is based on a poem created by Diya Arishe, a creative person who lives in Cyprus as a Palestinian Syrian refugee and writes poetry in Arabic, among other things he does.

The whole idea begins within the pandemic, a time of extreme isolation and individualisation. It all starts after Diya witnessed some events of racism; both against himself and other people with refugee experience. Diya chooses to transform his anger and frustration into art and a poem is written.

Diya starts connecting on one hand with fellow people with similar experiences and on the other hand with friends, artists and other allies. This way, a network of connections is created: the poem gets shared with people and groups from around the world – either professional artists or people who like creative explorations. People are invited to respond to this poem by sharing their own artistic creations. This material is put together and presented as a video in PPLG 2021.

This performance/ project presentation will have the form of a dialogue between two friends. Diya will recall the times of the beginning and development of the project. Diya will share thoughts and feelings around his effort to create connections, allow for belonging to emerge and a little community to be build, within (and despite) the pandemic – but most importantly: despite the ignorance, hatred and alienation that racism brings.

Room 6

Workshop

WITNESSING AND TRANSFORMING

Greg Ryan / UK

Stories are powerful. Through stories we make sense and understand our lived experiences. How can acts of embodied witnessing transform our perspectives on our own stories and those of others? This workshop provides a space for participants to share, collectively witness and to experiment with transforming personal stories of adversity or oppression.

This facilitated workshop is based on an adaptation of the Image and Counter Image technique, first developed by Augusto Boal in the Rainbow of Desire. Participants recount and listen to each other's stories in pairs (pilot and co-pilot). Using Image Theater theatre, participants are guided and supported by the facilitator to re-present their own stories, and the stories shared by their partners, through creating and sharing embodied images. Story tellers are supported to experiment with and transform the images of their own stories, as well as the re-imaging of their stories offered by their co-pilot witnesses. Participants together collaborate with the story teller to re-author their story and to explore new possibilities for transformation.

Room 7

Workshop

PERCEPTION: A COLLECTIVE SENSING INTO CONNECTION AND NEW-BECOMING

Laura Singer / UK

Being alive is both a glorious gift and challenging provocation. In this experiential workshop we revisit our experience as suddenly-solitary humans surviving a topsy-turvy world on a beautiful planet, seeking embodied memories and half-dream fragments from our Pandemic time.

For some this was the culmination of years of isolation, while others were spiraled away from habits and patterns of comfort and belonging: many were forced to find different ways to forge new attachments to people and place. Let us discover if collective embodied exploration can lighten our sense of alienation, helping us find what we have gained amongst our losses.

We come together, noticing anew the now-familiar strangeness of box-framed dialogue with strangers in community/isolation. Our communion still mitigated by technology. We stretch into the edges of our meeting with awakened sensing as we connect with each other, our self and the natural world. How far can we push into this box-space? How closely can we feel across the boundaries of our continents into the meeting of me/you?

Offered a tapestry of interactive, playful and thought-provoking solo and collective mini-exercises that explore image, body and nature connection, participants begin a journey of looking back and growing forward.

In our container of belonging, we deepen into heightened perception. Discovering more of our self as we are now, we weave a tale of on-going becoming, gifting a moment of new awareness back to the collective. What emerges?

During our journey we engage with collective play inspired by Boal's Theatre of the Oppressed (TO) and other drama-based relationship-building practices. We dip into multi-layered perception sensing using nature objects and body memory. We create new narrative and share a mini-performance/ritual.

Participants are asked to bring a few simple nature objects – a shell, a stone or leaf perhaps – or to

have a plant or tree nearby to interact with.

Underpinning this workshop is practice and knowledge drawn from Boal's techniques; Family/Nature Constellations; Steiner's Twelve Senses; Phenomenological Observation; Conflict Transformation; Embodied Inquiry; Trauma-Informed Practice; Collaborative lockdown explorations with the wonderful people from the international TO, Constellations and Women are Medicine communities.

Room 8

Workshop

"COMMUNITAS" IN TRANSITION: PERFORMING ONLINE SOCIAL DRAMA TO EXPLORE COLLECTIVE MEANINGS

Paraskevi Sidiropoulou, Louisa Kistemaker / UK, Germany

In this workshop we will explore how group connection can be fostered and transformed across borders in online communities, when we find ourselves in (collective) transitions - like the current pandemic. We will draw from the theory of liminality - the state of being "in between" - using ritual as social drama to perform our collective transition(s).

During "liminal periods" we find ourselves in the middle of our "rite of passage" - a state of ambiguity and disorientation. We do not hold the "pre-ritual" status that we had before the transition anymore, neither are we at the other side of our rite, where our new identity will be formed. During this journey, that can consist of political, cultural, or personal changes, we form new social hierarchies and traditions, and we re-shape collective identities. Victor Turner worked with the idea of "communitas" - groups that experience liminal periods together by sharing ritual as social drama (collective performance).

We will be inspired by Turner's work in communitas with ritual as social drama to explore questions such as: what defines our collective identity? How can we connect, create belonging, and move from the "I" to "We" in an online community? How can we manipulate our group dynamics online? What helps us and what hinders our connection? Eventually, how can we collectively go through this global transition, while also being in individual liminal periods?

In order to address those questions we will conduct a performative workshop taking an embodied approach. We draw from Theatre of the Oppressed techniques and Social Presencing Theatre elements, as well as social psychology practices for the creation of belonging and connection - such as the Social Cure principles.

We will make use of collective narrative, story-making, and myth to share our individual and collective journey through our rite of passage.

Room 9

Project Presentations

1. PROMOTING PEACEFUL COEXISTENCE THROUGH BELONGING

Reem Maghribi / *Lebanon*

An engaging presentation of the methodology, outputs and findings of a research project focused on peaceful coexistence and belonging, currently in its third year. The outputs include: over 150 recorded interviews or recited stories with/by Syrians about peaceful coexistence, conflict, migration and identity; a podcast series; animations; and a thought paper. Previous oral history based research on Syria resulted in the production and staging of a performance about the role of women.

The thirty-minute presentation will include: (1) a brief introduction to the ongoing project, its objectives, methodology and outputs; (2) a screening of three 1.5 minute animations that are built from quotes from recorded interviews about belonging; (3) screening of a three-minute trailer for the performance about the role of women; and (4) an interactive component during which the presenter will guide participants through a narrative exploration of the different components of identity and what it means to belong.

2. THE (ONLINE) MUSIC NIGHT

Rian Evers / *Netherlands, Venezuela*

Before the pandemic, the music night would take place inside the asylum seeking centre (AZC),

where +- 500 people from all over the world wait, for an unknown future scenario, either settling in a new country, moving on to yet another or returning to the land they fled. In this vacuum they find themselves in, it's hard to find a sense of belonging. The music night was a place where people could listen to others making music, or actively participate: introducing tunes they'd carried with them since forever. Tunes belonging to their heritage and identities. Reshaping these tunes that very instant, from a melody with words (foreign to most), to a shared experience, with musicians joining in in front of an audience, could lift the tune to a level of empowerment and re-connection. Music thus becoming a universal language in which exchange and curiosity give rise to a new sense of belonging.

Since the pandemic, the music nights have been continuing online, on zoom. Every week an invitation goes out to (ex)-asylum seekers, inviting them to participate with their songs, music or associations on that weeks' theme. Eventhough making music together online is impossible, the zoom-evenings have the advantage of bringing people together who are in different places, allowing the activity the spread from the AZC in Utrecht to other AZC's, and even across the borders. Exchanging tunes, songs, melodies and lyrics from all over the world, everyone in his/her own room, engaging through screens, still creating a surprising sense of intimacy, connection and belonging too.

In my presentation, I will go into the practise of the (online) music night feeding identity and belonging through music. However, I will also peek beyond the pandemic and talk about what the music nights could be like, if the best of both live and online are combined.

Room 10

Workshop

RECIPE FOR JOY - EXPLORING THE POWER OF LAUGHTER TO TRANSFORM STRESS TO RECONNECT WITH OUR INNER-STRENGTHS

Christopher Malapitan, Kasia Skuratowicz / Belgium

Laughter has the power to heal body and soul, to connect, and to look at the world from new perspectives. Yet, we often forget to reach to this power consciously as a source of healing. Laughter happens often haphazardly. In our activity we propose, after creating a sense of ease and safety, to lead participants through an experience where they will be guided to tap into deep laughter through storytelling and movement, connect with others and recharge. Finally, the participants will

create a collective Recipe for Joy so that they are reminded, when they need it the most, the power they have inside of them to heal, through laughter and authentic connection with self and others.

Outline: Community building, grounding activity and group warm up.

Part 1: In small groups of 3-4 participants each share a funny story by acting it out using their body. Then once everyone has shared their funny story, each participant creates a basic drawing of another funny story they are reminded of.

Part 2: In the same group participants share their visual, share the story the visual is connected to, then create a new funny story.

Part 3: Each participant reflects on how they felt when they were laughing, what was it that made them laugh, and where else in their life do they practice it in their life. What is the one word that expresses it? Write that one word in a creative way on a sheet of paper.

18:00 → 19:30 CET

Room 1

Workshop

"UNLOCKING CREATIVITY: METAPHORIC INVESTIGATIONS OF SOCIAL JUSTICE PRAXIS THROUGH THE 6 PART STORY METHOD"

Warren Linds, Tejaswinee Jhunjhunwala, Antonio Starnino, Linthuja Nadarajah, Elinor Vettraino / *Canada, UK*

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 reflection 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.

Room 2

Project Presentations

1. SUSTAINABILITY FROM WITHIN. BALANCING EMOTIONS, COMMUNITY BONDS AND ENVIRONMENT THROUGH COMMUNITY DANCE

Majo Bejarano / Costa Rica

This is an arts-based community project aiming for (mental) health, safety, and environmental awareness in a rural community characterized by the coffee monoculture in San José, Costa Rica. The dynamics held by monoculture affect the environment but also entail a set of social issues such as violence, depression, and suicide incidence, mainly for women. It is evident that a change of environmental culture is linked to and embedded in an emotional and social change. Sustainability needs to be rooted in ourselves and our community bonds first, so that we can contemplate the

environment with a better perspective.

In this context, community dance, participatory theatre, play and audio-visuals are the tools for creating environmental awareness as enlightened by a change of emotional and relational habits. We are developing community dance workshops with women of the community with the objective to identify sustainable emotional strategies and tools; sustainable interpersonal habits; and environmental sustainability. These dimensions will develop capacities to create collective solutions to the problems faced by the community.

2. LUKEKO GAUN, A VILLAGE FOR ARTS AND FARMING

Gopal Aryal, Uri Noy-Meir, Aubrey Vora / *Nepal, Italy, USA*

Join us by the fire for music and story in the hillsides of Nepal, then grab your art supplies or instruments for a creative recharge, watching waves crash in northern California. This is a chance to learn more about Lukeko Gaun: a village for arts and farming, hidden in the valleys outside Kathmandu, and get a taste of the upcoming skill-trade/residency programmes, hosted through a new collaboration with the Makeshift Creative Network. This session will include video, live performance, and creative challenges to try at home, followed by time for questions, answers and dreams for the future. Co-hosted by Gopal Bhawani (Nepal), Aubrey Vora (USA) and Uri Noy Meir (Italy).

Room 3

Project Presentation

1. ART CONNECTING FOR SOCIAL JUSTICE: CREATING AND KEEPING CONNECTIONS WITH ASYLUM SEEKER AND FORCED MIGRANT CHILDREN DESPITE THE PANDEMIC

Prudence Caldairou-Bessette, Claudia Mitchell, Nesa Bandarchian Rashti, Darshan Daryanani / *Canada*

Art Connecting is the name of a series of community art workshops with children from temporary

shelters for asylum seeker families, opened in Montreal after 56 000 people crossed the border between Canada and the US in 2017 and 2018 at Roxham Road (irregular crossing). Art Connecting responded to a request from community organizations to McGill University in 2019. The project is organized by the Participatory Cultures Lab and the McGill Art Hive, under the umbrella of Institute for Human Development and Well-being at the Faculty of Education. It was animated by volunteers from various backgrounds (artists, teachers, students, professors, researchers, psychologists). The continuation of the project in the summer of 2020 was very much influenced by the pandemic. Contact with children of the temporary shelters was not possible anymore. But, through the collaboration of community organizations, an Art Connecting Part 2, also called “staying connected”, took place in a schoolyard. The overall purpose or orientation of Art Connecting was to foster solidarity and to fight xenophobia and racism. In the context where we know that the pandemic has importantly increased social inequalities, the second phase had a special value in trying to work for social justice.

Art Connecting was very much inspired by arts-based participatory research methods and decolonizing childhood approaches. All the art activities have had symbolic value, and even a political value. Our approaches take into consideration the specific context of children of migrant families living on the edge of things:

- Body mapping (taking up on paper as much space as possible)
- Chalk art on sidewalks and parking lots (making a mark, ‘owning the space’)
- Painting bee boxes (home of bees) in the University Garden
- Creating postcards (connecting here and there)
- Modified version of photovoice (this is me)

So far Art Connecting has led to the production of a picture book, a practice inspired by a research project with refugee families in Canada and Australia called “The picture book project”, which was designed to create solidarity in the age of forced migration. A second book from the summer of 2020 is under development.

This talk will present our experiences of Art Connecting where we reflect on the particularities of the work with forced migrant children, especially in the pandemic context.

2. 'ASOUNEN YEK ISTOURIA' TELLING STORIES, MAKING VIDEOS AND PLAYING MUSIC WITH ROMA AND NON-ROMA PARENTS AND CHILDREN

Maria Karazanou, Kostas Magos / *Greece*

Working to promote inclusion between Roma and non-Roma youth, children and adults has always been a challenging process, full of surprises and difficulties, bound with creativity and interaction. Here, we discuss the experience of creating common spaces—spaces of equal participation—designed to address issues of Roma youth inclusion. Pandemic conjuncture dictated reconsideration of our design; revealing the need for new ideas, methods, and ways to use the means at hand in order to try and maintain relationships and 'common spaces' created before the pandemic, but also encouraging new interactions to occur in newly formed areas of communication and inclusion.

In particular, we had to re-imagine and transform a circle of story-telling workshops, designed for a group of Roma and non-Roma children and their parents where they had the space to express their needs and interests, using online tools. Issues about their (highly affected) neighborhood, their concerns and worries about school, social life, family etc., were discussed in these workshops and led to further creative actions. Short stories and dialogues were developed, musical instruments were invented (using objects that could be transformed into instruments), cameras and mobile phones were employed in order to devise the final product of this experiential encounter. A short film, collectively made, depicts this process but, more importantly, celebrates synergy and interdisciplinary action, connectedness and co-creation.

We will describe the process of devising the workshops according to the participants' needs and interests, using narrative based research methods, and how this process was made possible using an online platform. Moreover, we will share our practice, through which we were able to explore the way participants wanted to tell stories and what these stories meant to them and the group, by investing in communication and the creation of a safe common space.

Room 4

Workshop

SKIMMING THE SURFACE- AN EXPRESSIVE MOVEMENT HEALING

WORKSHOP

Valerie Green / USA

Skimming The Surface, an expressive movement workshop series, is designed to integrate movement, feelings, emotions, and images. This class features somatic based expressive movement exercises leading participants on their own personal movement journey within a nurturing and safe group environment. When using the language of movement rather than words, a different kind of image or emotion may arise which bypasses the controlling and censoring mind. Words label what we know. Expressive movement reveals the unknown. For example, sensations, feelings, emotions, images that have long been buried can be revealed. Repressed emotions shut down the immune system causing pain and illness. This workshop aims to find a physical expression to the feelings, whereby a healing process can begin.

Participants will:

- Work towards finding a physical expression of buried emotional wounds/pain to offer processing, release, and healing.
- Find grounding in inhabiting the power of your own presence while working in a nurturing and safe space.

Room 5

Workshop

"DEEP DIVE WITH THE CHANCESTOCHANGE BOARD GAME - A 90-MINUTE EXPERIENCE OF BELONGING, CREATIVITY AND JOY

Xenia Orgielewski, Beatrijs Van Huyck, Claudita Fertino, Helena Wagener, Laura Singer / Belgium, Greece, South Africa, UK

ChancesToChange is a wildly original board game, a modern ceremony that acts as a rite of passage throughout our life's journey. It brings joy and a sense of belonging while also helping us to process in a playful way.

Since March 19th 2020 we have played weekly open games, offering a sacred online space where

we can meet and touch each other's hearts. Since the start of the pandemic we've held more than 130 online sessions, growing a community of more than 200 people globally.

This is what participants say:

"It struck me at first that the game is so connecting and very supportive. During the first corona wave, I had a hard time. The game partially compensated for the fact that I could not see my family and friends. It's a great enrichment in my life. All sorts of things are constantly coming out of those cards, dice and texts which you don't expect." Marieke

"I am stunned by the fact that even though we all bring in different themes, there is a flow and a red thread in how we relate to each other which is mutually enriching and deeply connecting." Caroline

We extend an invitation to the PPLG community to play with us in small groups of up to 4 participants, with a trained facilitator in each 'break-out' group.

ChancesToChange takes us on a journey of 9-phases, weaving different aspects of our life together: starting in silence, processing, "how can I" questions, letting go, inspiration, pioneering, "how can we" questions, harvesting and finally resting, as we come home to ourselves.

The journey was developed by a diverse group of facilitators, generously adding new insights to the collaborative process. As a result, there are many theories interwoven into the game methodology, such as: Theory U, Dynamic Facilitation, the work of Barbara Brennan, Byron Katie, and many others.

The physical game consists of a board, 4 sets of cards, 2 dice, playing stones, bells and a talking piece. The online version combines both physical and digital aspects.

Evocative paintings and texts ignite our curiosity and wonder, while connecting us with our inner wisdom. The deep listening and feedback of fellow players create new Chances To Change for the individual and the collective.

Room 6

Workshop

RENDERING THE INVISIBLE, VISIBLE: THE POWER OF PLAYING WITH THE UNPLAYABLE WHEN ADDRESSING MICROAGGRESSIONS

Jessica Bleuer, Christian Scott, Martone Donde, Francesca Esguerra, Angie Ross / Canada

Rooted in ableism, homophobia, racism, religious intolerance, sexism, transphobia and xenophobia, microaggressions are denigrating messages that highlight cultural bias towards members from minoritized groups (Owen, et al., 2011). When microaggressions occur in groups, they create rupture and communicate to those targeted that they do not belong. While the COVID-19 pandemic has increased people's sense of isolation and separation, the ubiquitous nature of microaggressions (that take place in workplaces, educational settings and general public places), exacerbates this sense of separation and not belonging for minoritized individuals (Sue, Capodilupo & Holder, 2008).

Microaggressions rub salt in the wounds of larger systemic oppressions (Sue, 2010), evoking historical and present-day traumas in the workshop space. Producing a sense of threat for those targeted, a survival response is often evoked, and the body may respond with a fight, flight or freeze response. Those called out for enacting the microaggressions and the bystanders may also experience this same sense of threat. In the face of this survival response, creativity, spontaneity and play become difficult, and yet they are fundamentally necessary for change to occur (Moreno, 1953).

As drama therapists and researchers, we will lead the group in experiencing how play can bring movement and creative problem-solving in moments of stuckness. Play also allows us to stay connected in relationship when our bodies want to flight, fight or shut-down (freeze). Workshop participants will experientially explore what often feel like unplayable aspects of microaggressions.

Can we play with the common emotions that arise post-microaggression?

- Defensiveness (Ogunyemi et al. 2020) on the part of the perpetrators;
- Feelings of shame (Stevens and Abernethy, 2017) and sense of helplessness experienced

by the targets of microaggressions (Ogunyemi et al., 2020);

Emotional paralysis (Souza, 2018) that ensues when the group you are facilitating has been derailed by a racist, sexist, homophobic, transphobic or otherwise xenophobic comment?

How might play help us stay connected and motivated to have the difficult dialogues needed to repair the hurtful impacts of microaggressions?

Through a 20-minute didactic presentation, presenters will share results from their previous content analysis research and synthesize published strategies that directly address microaggressions. Pointing to a lack of creativity and play used to address microaggressions, the remaining 70 minutes will focus on playfully addressing these gaps in the research, using exercises drawn from Theatre of Oppressed Techniques (Boal, 1979), Sociodrama (Moreno, 1953) and Drama Therapy Methods.

Theatre of the Oppressed (TO) methods, Sociodrama, and Drama Therapy known to education, therapy and activism, use theatre exercises to explore issues of social concern, address oppression, and broader healing (Boal, 2002, Moreno, 1953).

Room 7

Workshop

CONNECTION LAB WORKSHOP EFFECTIVE COMMUNICATION IN A DIGITAL AGE

Carolyn Sevos / Canada

This workshop is a deep dive into relational communication. This workshop helps you better understand and practice the connection to your content, craft, character and values – then ultimately to your audience. Join us if you want to practice better communication with your community, your team or your work. In this workshop we explore questions about relationships,

communication and presentation such as:

- Do the needs of my audience outweigh my needs as a presenter?
- How do I invite the audience to inform my content?
- What's the difference between being seen and being looked at?
- Who decides the difference?
- How effective is my preparation for a presentation?
- Who decides if I am a good leader – my audience or me?

Format: Connection Lab learning is experiential. Participants will generate some content and each will take turns presenting and discovering how they show up as presenters with real time feed back from their fellow attendees. This active participation will help create a clear distinction between our relationship to our content and our relationship to our audience. It is also layered work where key principles are discovered and effective practices are stacked on top of each other for maximum impact.

The foundational methodology of Connection Lab is rooted in the Six Box Model: three primary questions that we use as lenses to observe the Three Primary Relationships. The 6-Box Model is an effective deconstruction of the nature of communication and an awareness of how each of us shows up uniquely under the stress of our realities and how it may impact our communication. As we explore the principles and practices of effective communication, the 6-Box model offers an opportunity to see how we show up under stress, decide if that's how we want to and practices new competencies that will close the gap. Along with improved communication, participants create a shared language and culture around their communication, presentation and leadership development.

Room 8

Project Presentations

1. REEMERGING WITH PASSION AND PLAY: A COMMUNITY PERFORMANCE OF CONTINUITY AND CHANGE

Elliot Leffler / *Canada*

Throughout the second half of 2021 and the first half of 2022, the people of Oberammergau, Germany will reemerge from the Covid-19 pandemic amid preparations for the massive community theatre project they mount every ten years: The Oberammergau Passion Play. Throughout the late 20th century, this town's tradition of performing Jesus's crucifixion was frequently critiqued, both for promoting antisemitic stereotypes and for its unwavering fealty to an archaic Catholic doctrine that the Vatican had moved beyond. But since 1990, the director of this Passion Play has been pushing for radical change. This project presentation, based on recent interviews with citizens of Oberammergau, will illuminate how the current rehearsal process knits together their increasingly-heterogeneous community, facilitating unlikely relationships and an enhanced sense of belonging. It will also examine how the process of revising and rehearsing this narrative has come to facilitate dialogue within the community, making space for disparate ideas about politics, theology, identity, continuity, and change. Attendees of this project presentation will come away with a reinvigorated understanding of how community theatre can foster a high-stakes dialogue across a community's generational, ideological, cultural, and religious divisions.

The research is based on semi-structured interviews with approximately 20 community members, all of whom were engaged in preparations for the 2020 Oberammergau Passion Play when Covid-19 caused the town to suspend rehearsals and reschedule the event for 2022. Interviews enabled the Oberammergauers to reflect on the current iteration of the play and their experiences in past iterations, explaining what makes the process meaningful for them and what kinds of interactions it facilitates. This study will continue over the forthcoming year, enabling the research team to conduct more interviews as rehearsals resume, and ultimately, to conduct an ethnographic investigation of rehearsals and performances. This project presentation, situated in the middle of our data collection period, will enable the primary investigator to share preliminary insights based on the interviews we have conducted thus far.

2. IMPROV IN A FORBIDDEN LANGUAGE

Koray Tahran / *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?

Room 9

Workshop

"THE ONLY THING LEFT WAS THE STONE AND THIS HE CLUNG ONTO IN MEMORY OF THEM..." THE STONE CHILD: A DRAMATHERAPY WORKSHOP ON LOSS, LONGING AND THE SEARCH FOR BELONGING

Melanie Beer / Greece, Wales

During this pandemic we have each experienced many forms of grief and loss; the loss of loved ones; of human connection and physical touch; our livelihoods; our sense of freedom; and our safety. The shared rituals that support us during times of grieving have also been lost, amplifying feelings of emotional isolation and alienation. Whilst meeting online has offered a 'new frame' for connecting.

Within this workshop, we will come together to play with and within this 'new frame', exploring ways to reach out to each other. Through a creative and embodied exploration of a traditional story, we will move and play together, create poetry and sound with each other, supporting us to share our collective experiences of loss. This exploration will be held within a safe ritualistic structure.

This workshop will combine the Sesame Approach to Drama and Movement Therapy and playback

theatre techniques.

Room 10

Film

ΘΕ+ΙΚΟΣ - POSI+IVE' A CINEMATOGRAPHIC MOVIE OF PHYSICAL THEATRE AND COMMUNITY DANCE PRODUCED DURING THE PANDEMIC

Eleni Tsompanaki / Greece

The title of the movie has a two-fold interpretation; positive-optimistic or positive to virus. As the film plays with semiotics through symbolisms, metaphors and allegories, the title makes use of the ambiguity fallacy. The script was built during the pandemic and for the pandemic. The whole world now has a common experience that brought to light real values of life. Values and truths that we may not have seen before. Through such experience, aspects of ourselves emerge. How one experiences the pandemic and the quarantine, highlights the relationship one has with himself/herself.

The theme of the film will not be limited to a list of experiences during the pandemic but a sequence of images that as a whole will give its interpretation. A game of movement and cinematography. In this way, this cinematic performance of the pandemic can contribute to a better understanding of social, cultural and anthropological phenomena.

The idea started from the need to motivate students from dance schools (5-50 years old), to engage in a creative process, especially while on confinement. Rehearsals, discussions, shootings, all emerged during quarantine. The creation of the film was the epitome of the strength a community has. Although the circumstances were against us, we managed to collaborate and co-create our truth.

20:00 → 21:00 CET

Welcome Plenary / Performances / Community Meal

Saturday 11 September 2021

10:00 → 11:30 CET

Room 1

Workshop

PLAYING WITH OTHERS IN A NEUTRAL ZONE- HEALING THE SCARS OF OTHERNESS

Peter Harris / *Israel*

In today's world playing performing and talking with others may be a remedy to healing or at least alleviating pain and overcoming feelings of otherness.

It is my firm conviction, that the way to change must be paved with intimate interpersonal and intergroup contact, aimed at dismantling prejudiced misconceptions and de-demonizing the "other". This process can best happen through collaborative dramatic action set on an equal footing in a space which Augusto Boal, has termed the "aesthetic space" (Boal,1992), where willing suspension of disbelief in the form of Stanislavsky's "as-if" (Stanislavski,1936) or Landy's "to be and not to be" (Landy, 1993) paradigms enable "players" to bypass prejudice, take a deep look at their own fears and demons and see others for their uniqueness.

The theatre functions as a catalyst, dismantling stereotypes which shroud the meeting between socially and ideologically polarized others. The process purports to changing perceptions of reality through the meeting of two (or more) socially polarized groups in the theatrical arena. The participant – players in this process attain "equal status" within the creative space, thus redefining themselves as part of a new group under a 'chosen' status - "actors". It is this acquired status which enables re-definition, of "self-image" and the perception of "other".

In this workshop, I would like to share some of the processes and exercises I have developed over the past 20 years. Though mutually experiencing these performative processes we may be able

to engage in a conversation of how change can happen, through working together in the neutral-theatrical space.

Room 2

Workshop

THE INTUITIVE ORCHESTRA - A MULTIDISCIPLINARY ONLINE BELONGING EXPERIMENT FOR THE PPLG COMMUNITY

Juan David Garzon / Netherlands, Colombia

Communities from around the world have struggled during times of confinement and isolation to establish personal bonds based of human interaction apart from spoken language exchange supported by our current technology and infrastructure.

This orchestral multidisciplinary experiment proposes a human exchange based on sound, play and image, prompting the recognition of the self and the other through intuitive performance in an environment free conventions. As a followup to the first Intuitive Orchestra / Community Orchestra in PPLG 2019, we will explore how close we can come together in an online format where any type of performance is welcome, giving a step forward allowing this orchestra to fully belong to the PPLG community.

Why an orchestra? This figure will serve as an example of collective effort where each of its members are essential to the “message being sent”, where every voice and individual has something to bring to the table, where its members rely on each other to find the orchestra’s own unique tempo, beat and pulse, where the members of the orchestra that need to breathe can rely on the others that needed to breathe earlier. With this background in mind we will discover if this initiative can be one possibility for the PPLG community to grow closer and to find a place of belonging even when we cannot be together physically.

The Intuitive music approach will be used as a form of performing 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, the body and other visual canvases. 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. Other disciplines like visual arts, dance or theatre are very welcome to bring their intuitive approach to the workshop with the hope that a performance can happen out of this experiment.

Room 3

Project Presentations

1. **“BUILDING BRIDGES: SELF & COMMUNITY EMPOWERMENT” - A NON FORMAL EDUCATION PROGRAM IN TIMES OF WEB-EDUCATION**

Nikoletta Dimopoulou, Maria Papadopoulou, Konstantina Papaionnidou / Greece

The psychopedagogical program “Building Bridges: Self- & Community Empowerment” was designed in order to address teachers and students of primary education with priority to the South Aegean Islands. The aim is the personal and social development of class community through experiential learning activities of arts and play. In addition, it aims at familiarizing teachers with a pool of pedagogical tools and techniques in order to support their students’ development. Taken into consideration covid-19 restrictions, the program focuses on strengthening the school community in times of web-education. Self-empowerment, self-esteem and resilience building, emotional development, conflicts resolution, community strengthening, ecological awareness are some of the goals of four independent workshops, “My superhero”, “A rescue trip in the land of emotions”, “The tree of conflict” and “A journey to the unknown”.

The program was designed by Education Outreach Coordinator, Humade Workshop in Mosaik and MHPSS department of Asklipios, Lesvos Solidarity with the support of Starfish Foundation-Help for Refugees on Lesvos.

2. **MOSAIK SUPPORT CENTRE, LESVOS SOLIDARITY**

Nicolien Kegels/ Greece

The Mosaic Support Center for Refugees and Locals is a place of warmth, security and community for the most vulnerable groups on Lesvos. Based on the values of solidarity, integration and

strengthening of the individual and the community, Mosaik's concern is to go beyond immediate crisis intervention and to offer sustainable structures that help refugees lead a life in dignity. Over 630 students between 4 and 89 years from 20 different countries find in Mosaik offers of legal advice in the asylum procedure, language courses in English, Greek, Arabic and Farsi, craft and artistic training, upcycling workshops, music, dance, childcare and cultural events by artists, Activists and groups from around the world.

Room 4

Workshop

OH, THIS VIRTUALIZED FLESH!: A WORKSHOP ON THE STATES OF THE BODY

Despina Kalaitzidou / Greece

Drawing from Shakespeare's Hamlet, this workshop will focus on specific lines from the play in an attempt to re-instate the primacy of the body. We will delve into the three states of being – solid, liquid and gas – and discover how we feel each state in our own, physical body.

We will use experiential therapeutic techniques such as guided visualization, drawing, and expressive writing, in the form of a dramatherapy workshop.

Room 5

Workshop

FEAR IS LEARNING HOW TO DANCE

Elena Skreka, Michalis Markodimitrakis / UK, Greece

Fear is a creature that lives and grows in times like these. In this last year of the pandemic we have learned a lot about it. Fear grows in difficult times, in drought and in uncertainty. Fear belongs to us and others. Fear is something we always have in common. At the same time fear divides us and separates us from others and ourselves. Fear distorts our worlds and senses. Fear certainly knows a

lot of things but one: Fear doesn't know how to play.

What connects us when we are separated from everything but fear? What happens when we bear fear and how can we bear fear together and play?

Fear is weighty but stories are light. Stories travel through the wind and spread to re-connect us with each other and the world. Stories bear the essence of community as they are shared through the years and speak about what is unspeakable. They embrace what is disconnected and create spaces of soothing when Fear brings times of drought and despair. Stories exist in our bodies and our senses. Stories are the spaces between us, too. Our ways of being together are eternal and ever-present in storytelling rituals and can maintain, repair and renew what we thought was gone.

Is that enough to teach Fear how to dance?

This experiential online workshop is a creative and reflective exploration of bearing fear and its connection to belonging through a Sioux Legend. We aim to combine elements of Sesame Dramatherapy and Ethnographic approaches to research in order to invite participants to reflect on the themes of playfulness, intersubjectivity and remote intimacies, as well as identifying and returning to what is human. We want to play with and interweave our sense of belonging with our physical senses and creativity. We want to explore remote but close encounters online and form connections in the all-uniting storyspace; a space that has been holding humanity for years.

Room 6

Workshop

ENFORCED CONFINEMENT OF A BODY. THE MOVEMENT AS CREATION OF SPACE / Cancelled

Aikaterini Gasteratou, Olga Batsioki / Greece

This workshop has the intention to create a space where the participants will explore the aspects of confinement that the body as a physical, mental and spiritual whole experiences. During this past year of the pandemic many people became familiar with that aspect of confinement which for other social groups is a state of daily living (e.x people with physical disabilities, migrants, prisoners etc.). Through the narration of poems and pictures that describe that experience of confinement we will

explore the possible creation of space physically and mentally for each of the participants, reflecting and recreating upon the experience of ourselves and of others. The use of techniques derived from the Drama and Movement Therapy (Sesame method) that promote the movement of the body physically but also the mental creation of that movement in a restricted space or body that is unable to move, will be the core of this workshop. The participants will also have the opportunity to explore and share their own creation of space through group sharings, role-playing and movement representation. The aim of this intervention is to explore the possible and the impossible movement, with an non-directive, safe and creating way.

Drama and Movement Therapy (Sesame method) is a non-directive psychotherapeuting approach that belongs to Art Therapies. This dramatherapeutic approach comprises of four core elements: symbolical Myth, Movement, Drama and Movement with Touch and Sound (MTS). This workshop will be enhanced by the variety of techniques that Sesame method offers, using the Movement derived from the R. Laban's movement analysis and the Drama through the Augusto's Boal's approach of the Theater of Oppressed.

Room 7

Workshop

THE CHARM OF THE WORLD

Stevi Basiakou, Katerina Krithara / Greece

We encourage the PPLG conference audience to participate in a symbolic action which promotes artistic expression, experiential learning, wellness and the strengthening of social bonding. The action we propose is called 'The charm of the world' and it is the fruit of a working group set up as part of a Dance Rhythm Therapy through Primitive Expression seminar on: "Intervention in violence". The experience of the team members to discover the power of a personal charm through its symbolic representation in dance, was transformative and gave birth to the need to create a concept of a social charm, a global charm web that in times of pandemic will act protectively and reconnectively for the relationship with the Self, with the Other, with the Whole. The personal or collective charm is what one considers as protecting a person or a community from anything that may be perceived as threatening, such as illness, epidemics, extreme weather conditions, bad luck. During the crisis of the pandemic, of the confinement and exclusion, by "dancing our charms" there

is a transition to belonging and social bond, to the collective voice and it is through this passage and through this transformation that the world charm web is woven. The multifaceted goal of our action, is that the PPLG audience during the ritual time that we will share, be left free to create and speak through art, for their charm, in a symbolic and safe circle in order to pass from the exclusion to belonging.

Dance Rhythm Therapy through Primitive Expression (DRTPE) is a method which uses Rhythm, Motion and Voice in order to express feelings and release emotions. Using the basic characteristics of tribal dances found in all cultures worldwide, DRTPE is a therapeutic procedure which through the happiness of play, acts on a symbolic level, as an extension of the traditional therapies of oral cultures which were in the form of rituals, where dancing and music played an important role.

We propose the presentation of our action to be unfolded through the following:

- the experiential motor and vocal involvement of the participants through the guidance of the presenters-animators (use of break out rooms may be used). Participants will need to have:
a) a small space around them in which they have privacy and they feel comfortable to move freely, wearing comfortable clothes and better be barefoot b) A3 paper, a pen/pencil and colorful markers.
- the projection of a short video with the method of Primitive Expression
- the projection of power point for the theoretical framework of our action

Room 8

Workshop

MAGICAL STORYTELLING

Claudita Fertino, Grethe Mangala Jensen / Greece, Italy, UK

An invitation to explore and play together to inspire creativity, build a sense of belonging and self confidence, overcome personal obstacles, promote wellbeing and up-shift self- life story perception through the medium of storytelling. Diving in the sacred space of imagination and evocative co-sharing, the session blend techniques from Commedia dell'Arte with game based on the power of mirror neurons according to research in cognitive neuroscience and the main storytelling activity

inspired by The Hero Journey of Joseph Campbell. Participants are lead into a mutual playful listening and creative uplifting activity.

We both are Brigadiers in the GPB Community (www.globalplaybrigade.org), a platform co-created during the pandemic that is offering free playful sessions as a chance to connect isolated people and co-create a developmental online circumstances. We created and offered our workshop few times in the GPB online platform. It showed us and participants, the power of play and the chance to re-shape our emotionality by co-creating and co re-writing our own story using playing and storytelling as main alchemical tools. Co-writing a story together can suddenly offer a space we belong and we relate as a temporary home to find “emotional shelter” when our “normality” experiences a global earthquake.

Room 9

Workshop

THE STORY BAG. WORKING WITH KNOTS, THROUGH DRAMA AND MOVEMENT THERAPY

Rosina Eleni Filippidou / Greece

During this difficult period for humanity that we have been going through, lockdowns, masks and social distancing have been part of our daily lives for more than a year. In various degrees, we have all been confronted with emotions of fear and loss. Mankind has sunk into insecurity and poverty, while economical discrepancies have grown and been more apparent.

One of the prominent elements of the Covid-19 pandemic, is the isolation people have been forced into. Each has been obliged to remain in his/her house, with or without others. Those who got infected were isolated either in hospitals or in their own residence and went through difficult times on their own. A lot of these painful experiences and the feelings surrounding them, never found a way out of the souls of those who experienced them. However, trauma is like a wound that when closed too soon, remains infected and never heals. Then grief mutates into depression, anxiety and despair.

In this workshop, we are going to use Drama and Movement Therapy to work with the Korean story “The story bag”. A story about the spirits of things untold and how they can be undermining one’s

existence.

Drama and Movement Therapy, also known as the Sesame method, is a mythopoetic dramatherapeutic approach, which incorporates the dramatic symbolic myths based on Carl Jung's 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. Within the therapeutic process, the participant elaborates on the metaphors and symbols through drama, movement, touch and storytelling.

Jung asserts that individuation is the psyche's lifelong opus to integrate its conscious and unconscious elements, into a well-functioning whole. Following that belief, within the ritualist structure of a Drama and Movement Therapy session, the participant embodies different types of roles, explores patterns of behaviour and develops functional ways of encountering life's contradictions. Within a non-confrontational psychotherapeutic frame, based on the knowledge that difficulties can be revealed through symbols and metaphors, the individual can express all kinds of emotions and thoughts, in order to develop its confidence, deepen its self-knowledge and facilitate the communication with others.

Room 10

Project Presentation

THE IMPACT OF COVID-19 IN EDUCATION AND COMMUNITY IN UGANDA

Phiona Mirembe, Philip Mweseigwa, Sarah Namuli, Shakirah Namuwaya / Uganda

Phiona Mirembe is a single mother of an 11 years old child and graduate of industrial fine art and design. Raising a child on her own, she took the decision to help children that are orphans and the less privileged. She works with Hope for African Child (HAC). A community based organization that was founded to help the vulnerable age groups in Mukono district including the young ones that's the ones under the age of eighteen and the youths so as to shape the area and later the nation to implement the government policy of fighting ignorance and poverty as well.

Philip Mweseigwa is a Christian pastor of a community church in slum area of Kiteezi, Wakiso district. A father of 3 daughters and 1 boy. He loves to discover people's skills and talents; they had started music group to those talented in it and sports club for netballers and footballers but everything

stopped.

'When you still alive don't say I have seen all. Wait when a pandemic get you as one in shower bathroom naked suddenly power goes off,water used up,and door lock itself. The pandemic reached us unawaredly which brought disaster and new life experiences. In my life I never thought or heard of this; a situation which can hit the world " This is a story to tell for next generation" We were new family,new church in slum area with majority population; children and single mothers. As we were sensitizing and evangelising people,relating,understanding community it happened. As young community church everything caught us like a blind person on well. We thought its gonna be few days or weeks. As church we had just bought chairs from sitting on floor and that was the only saving of believers offertory in 6 months.After two months we had eaten all food (pastor' family) in March I had no food at home surviving on what come that day to spoil the dish parents started sending children inquiring whether there's support from their pastor (food) This was and is new experience in my life as pastor. In fourth month was tired, long hours in two roomed house,children crying,stress and heavy burden thinking of my starving people in community. I was almost getting mental illness but God helped. The pandemic has was and been torture but also a deeper lesson. I learnt its not enough to think of church sermons and programs only but we need also plan for our communities and church members future. Today we have no church since the community members who were supporting ministry activities in all ways used to work in a food market. Together we used to contribute towards church bills (rent,electricity etc) pastor's welfare and my children education everything stopped .The market had a over flow population and big numbers were cut off for social distancing that means no jobs. We only gather with few people and children in tree shade for encouragement and hope messages which people need today. And therefore I propose to present a musical and talk song (this is kind a song mixed with talks plus rap) to inform people the importance of working as a family in different communities and planning for solutions in unexpected situations.'

Sarah Namuli is a graduate of Business Administration and a Quality Assurance Officer ensuring quality at all levels of school programs. 'The pandemic started from WUYAN in China and this was during early 2020. In my country Uganda, the pandemic wave started in March 2020 with very few Cases of the victims. The government of Uganda put bans on schools to go under lockdown and communities such as churches, schools, mosques, music concerts and most of the public places were put under a lockdown. At work places, people were laid off a few who stayed at work were to work from home.My presentation will basically be about the impact of the pandemic in the education sector especially in the private sector in my community and the resolutions brought about by the pandemic in my community.'

Shakirah Namuwaya

Namuwaya shakirah is a student from Makerere University Business School with a Diploma in Procurement and Logistics Management and a Degree holder in Person and Supply Chain Management which I completed in December 2020. 'Before the pandemic, I was doing my last year at campus and so when the pandemic erupted,, our school was closed and students were told to go back home yet we were nearly doing our second course work which was cancelled and everyone went back home, this led to increment in transport fares as it was an emergency situation and everyone needed to go back,, some students had to remain behind because they couldn't afford the transport fares and thought it was just one month break off as the government had communicated,, but as the situation worsened in the country, the government always postponed the date of school opening which led to prostitute among the students who stayed behind so that they could survive since even vehicles were banned from transporting people. Most of the students at our school got married to boyfriends as they sheltered their to wait for re-opening of school which led to high pregnancy rate during the pandemic and some of the students dropped out of school. The government finally announced that finalists should go back to school which become a very hectic exercise for both students and parents,, most parents were laid off during the lockdown so they hardly earned as before but they had to take back their students to school, transport fares were doubled hence still high which limited some of us to report to school daily, some parents were unable to raise the tuition thus students missed out the final exams,,,, Immediately the school was opened, we started from where we stopped but this led to disorganisation in the school as most students' results for first course we're missing and I personally fell a victim, buying masks and sanitizers also became costly for us cause rules were pinned at school,, All in all the pandemic caused more harm than good to us who were still at school as up to date, the country's education system has been disorganised.'

12:00 → 13:30 CET

Room 1

Performance

BELONGING OR ALONE?

Chetna Mehrotra, Marike Minnema / India, Netherlands

For a group of people sitting at a gathering in mid-2019, hardly anyone could have guessed that the near future will show us a brief span of time where everyone would be a prisoner in some way or the other, except a doomsayer. Early 2020 came to all of us with a silent bang and gradually snowballed into a leviathan called Covid 19- The Pandemic. This whole situation has not only brought everyone home, it has also opened up the new world of despair, sadness and exclusion of people.

The next big task for the world at large now is to create belonging among people. It may well start with inclusion and acceptance of people from different way of lives, territories, systems, etc. Belonging may not be limited to living somewhere or being included into a system; it expands beyond merely being accepted within the borders of one's country to being in a non-judgemental space which doesn't have to tolerate us, instead assimilates as if we are one and together.

A sense of belonging is created by offering a space which makes you feel at home with the people, the customs, the land, the experience and the entire existence. One can feel a sense of belonging at different places at the same time, as long as there is allowance to feel and embrace the joy of being there. It also depends on how we contribute towards the place, since without that there won't be any allowance, we don't belong anywhere if we don't intend to build it with care or want to have a hand in it.

In this Playback Theatre performance, let's explore the meaning of "Belonging". In this safe space we explore stories where you felt received with all your gifts and were held with love and stories where you found the opposite.

Playback Theater is a methodology that was developed in the USA in the 1970's by Jonathan Fox and Jo Salas. It is inspired by improvisational theatre, oral traditional storytelling, psychodrama and

the work of educator Paulo Freire.

In a playback theater performance there are: the audience, actors, musicians and a 'master of ceremony'; a conductor who is the go-between between the audience and the artists. The audience is invited by the conductor to share anecdotes and stories from their own lives around a certain theme. This story is that enacted on a poetic manner by the actors and musicians. Playback Theatre provides a platform for people to feel seen, to connect on a deeper level and a forum for the exchange of diverse experiences. It is a deeply humanizing and empathizing gathering.

Room 2

Workshop

FOOD STORIES

Louisa Kistemaker, Tamsin Curno, Jill Olesker, Sheila Katzma, Maysoon / *Germany, UK, USA, Australia*

I don't want you just to sit down at the table.

I don't want you just to eat, and be content.

I want you to walk out into the fields

where the water is shining, and the rice has risen.

I want you to stand there, far from the white tablecloth.

I want you to fill your hands with the mud, like a blessing.

Mary Oliver

This session will explore our relations to food in a creative interactive story-based way. Stories around food have connected us within communities and across place and time. We tell stories sharing a meal. Food is used to commemorate and celebrate. It holds memories and we tell stories about food. Food also has its own stories to tell.

It can connect but also divide. We are already linked to each other through food traditions, food chains, and recipes celebrating diversity across geography and national borders. Some of our food connections are personal, others arise from local cultural practices. Many food stories are silenced or invisible, while other narratives about what we consume are imposed with an agenda from outside of the community.

We will use story to invite people to a journey that links their cultural and geographic place to others. Using a combination of storytelling, breakout group sharing, and collective 'harvesting', we will look at how food stories can offer a route to link the deeply personal to global cross-boundary cultural, political, and intergenerational heritage.

Food and nourishment have featured implicitly throughout the past year of pandemic. Discourses of wellbeing and healthy eating sit alongside those of health inequalities. Many have experienced hunger, loss of income and reliance on food banks. At the same time local communities organised to access food when isolating at home, to redistribute resources and to reconsider solidarity. Many people around the world turned to gardening and producing their own food.

How can we make these complex relationships more visible, sustainable, equitable and personally meaningful? What economic and power relations are hidden stories within the foods we consume? Can a more conscious or creative relationship to food exploring our food stories also open new ways of relating to one another and to the natural world? In what ways can food reconnect us to cultural practices and intergenerational knowledge?

Those questions will guide us through the workshop. We are a group of facilitators from different parts of the world inviting participants to connect through food stories.

We draw on a mixture of practices and methodologies including Theatre of the Oppressed and Paulo Freire's ideas, facilitation structures developed by Training for Transformation in South Africa and by Sesame approach to Drama Therapy in the UK.

Room 3

Workshop

COMING HOME - USING EMBODIMENT TO EXPAND OUR CONNECTION TO

OUR SENSE OF HOME

Vasinth Pather, Louise Denyssen / *South Africa*

We propose a workshop in which participants are given the opportunity to embody and internalise an expanded notion of home in ways that might generate increased wellbeing. We see this as contributing to the discussion of home as we relate to it in pandemic times, by inviting participants to embody and expand what home means to them. We further see it as contributing to the exploration of how online spaces can be utilised to offer experiences of connection and belonging, which cross borders and boundaries.

This workshop exemplifies:

- (a) an exploration of sensory experiences of isolation, belonging and loss linked to the notion of home;
- (b) our connection and belonging to place and the wild which can be accessed beyond the physical, and
- (c) a deepening of our connection to home as a core aspect of Self.

In the context of a pandemic where home might be defined by experiences relating to privilege, loss and safety, an expanded sense of home could be a source of increased resilience, connectedness resourcefulness; for example, home might include states of deepened relatedness with Self and/or the ability to access and amplify felt memory of natural spaces.

Drawing from Process Work, Drama Therapy, Socionomy and other play and embodiment practices, the facilitators will guide participants in accessing and internalising expanded notions of home, that offer possibilities for generating greater connection and wellbeing. These methodologies mentioned are all therapeutic arts and dialogue processes.

Room 4

Workshop

JOURNEY INTO THE UNKNOWN" PSYCHO-EDUCATIONAL ACTIVITY FOR

EMPOWERING PRIMARY SCHOOL STUDENTS ON ISSUES RELATED TO CHANGE'S MANAGEMENT

Nikoletta Dimopoulou, Youla Koutsoubou, Maria Papadopoulou, Konstantina Papaioannidou / *Greece*

Room 5

Workshop

INTUITIVELY JOURNEYING FROM DISPLACEMENT TO BELONGING

Manuella Mavromichalis, Reem Maghribi, Maria Kouvarou, Bahriye Kemal / *Cyprus, UK*

An engaging interactive workshop that takes people on a journey from mental, physical, social and spiritual displacement (experienced by each being in different ways) to a sense of belonging within and as part of a community.

The 90-minute workshop will be split into short segments, each of which will be facilitated by one of the educators and practicing artists named above (who together form Collective Inanna). Music, art, writing, poetry and movement will all feature, inviting participants to intuitively explore and express. Lines of poetry and visuals produced during the workshop can then be creatively collated by the professional group and presented at a later stage during the conference. The collective has hosted similar workshops and panels before and found the approach of running a series of ten-minute segments hosted by alternating facilitators to be highly effective in maintaining liveliness and engagement. One such workshop explored the female form through a series of segments focused on different body parts.

Room 6

Workshop

TRANSLUCENT BODY

Martina Čurdová and Transfer Collective / *Czech Republic*

Translucent body workshop is designed to create deep connection between human beings online. We will explore how we can bridge the physical distance and create a feeling of closeness and sharing through intimate performative action in a present moment. We will open the session together, grounding, re-connecting to ourselves and tuning in to our bodies. Then we will continue the work in couples in breakout rooms. The couples will guide each other to perceive the emotions, feelings and sensations in their bodies and at the same time transforming these discoveries into instant pieces of art – simple sculptures, installations made of objects they find around them, movements. In the process we will explore how can we transfer the sensations from one person to another without being physically close to each other and how we can materialize those sensations in the very moment, in given space and time. We will close the session with sharing and reflection.

We will use mindfulness approach, performative and visual arts.

Room 7

Workshop

HOW TO DO THEATRE ONLINE

Nir Raz / *Israel*

In this workshop I will share with participants two theater forms that can be used in online performances.

Using stories from the participants, and short forms from Playback Theatre, the group members will learn and practice 2 theatre forms from Playback Theatre and have time to practice them in breakout rooms.

Room 8

Project Presentations

1. TAGASYL – SCENES AFTER MAXIM GORKI'S PLAY LOWER DEPTH (1902)

Eva Brenner / *Austria*

In answer to the current COVID-19 crisis, the experimental-political theater collective SPRUNG.wien (JUMP.vienna)/FLEISCHEREI_mobil produced a modernized version of Maxim Gorki's famous drama Lower Depth focusing on social outcasts, forgotten and homeless people, of pre-revolutionary Russia stranded in an asylum, their personal stories and interactions, and their futile wishes for a better future. For the performance of 2020, the SPRUNG-ensemble condensed the drama to five symbolic characters typical for our age where a worldwide pandemic subjects people to social isolation, fear of poverty, and the loss for visions of a better future. Here, we encounter them in search for new paths to survival, mutual empathy, and the possible recreation of their community, performed for video in late 2020, and still waiting for an opening.

The modern-day asylum marked by a sculpture of moving-boxes exhibits five lost figures who have fallen out of space and time, pass their days by chit-chatting away, drinking, dreaming, fighting, strolling around. What do we contemporaries of a new age have in common with this motley crew? Chained to well-heated and -furnished apartments in the midst of isolated cities we are not homeless like the inhabitants of Gorki's wet, dirty Russian basement. Yet, we also suffer from anxieties of social decline, hold hopes, and wishes for a long-needed social, cultural, and spiritual renewal of our planet. Perhaps we should simply open the doors, let the air rush in, and take back the power to recreate our world in the interest of people instead of profit.

2. POVERTY IN THE PANDEMIC, Eve Vivian Namutebi

I am a teacher at Hope For Youth Uganda! I teach lower classes but unfortunately for a year and now I have not been able to teach in a classroom, due to the pandemic (Covid 19). At first it was like a joke and people thought it was a disease for the "whites" because they were ignorant about it. When the government locked down the nation first for one month, we thought it would be ok and get back to work but a month, became months and now it's a year and more and we are still waiting for lifting of lower classes. Some of our children have lost interest of school, trying to do some casual work to get food, ending up catching the virus, but since most of them their immune systems are high, they're not so much affected but they transfer it to their grandparents since most of them stay with their grandparents, since their immunity is low, they die and these kids end up homeless. Some girls are sexually abused by people close to them like relatives. Some big girls were raped and can't go back to school because they're mothers. It's so challenging but through PPLG I believe this concept will make my work more diverse and will make a difference a difference in the lives of my community children and youth.

Room 9

Project Presentations

1. CHANCESTOCHANGE, A WILDLY ORIGINAL BOARD GAME

Xenia Orgielewski / Belgium

We invite you to join us to learn about ChancesToChange, a wildly original game, a modern ceremony that acts as a rite of passage throughout our life's journey. It brings joy and a sense of belonging while also helping us to process in a playful way.

Our story for this presentation is the impact of our online sessions during the pandemic. Since March 19th 2020 we have played weekly open games, creating a sacred online space where we can meet and touch each other's hearts. We've held more than 130 online sessions, growing a community of more than 200 people globally.

ChancesToChange takes us on a journey of 9-phases, weaving different aspects of our life together: starting in silence, processing, "how can I" questions, letting go, inspiration, pioneering, "how can we" questions, harvesting and finally resting, as we come home to ourselves.

The journey was developed by a diverse group of facilitators, generously adding new insights to the collaborative process. As a result, there are many theories interwoven into the game methodology, such as: Theory U, Dynamic Facilitation, the work of Barbara Brennan, Byron Katie, and many others.

The physical game consists of a board, 4 sets of cards, 2 dice, playing stones, bells and a talking piece. The online version combines both physical and digital aspects.

Evocative paintings and texts ignite our curiosity and wonder, while connecting us with our inner wisdom. The deep listening and feedback of fellow players create new Chances To Change for the individual and the collective.

2. ZOOM-IN ARTS

Priscila Chu / Honk Kong

Learning has changed for students during the Pandemic. Students, educators, and parents have

been adapting to the situation. For some students, learning online or in a hybrid environment has some benefits but many found it difficult. Inevitably, it has been particularly challenging for underprivileged children. Even though there were many subsidies and charities helping students with computers and the internet, the lack of direct learning support can be demotivating. Furthermore, the packed and crowded living situation has limited children's activities. Their physical, emotional, and social wellbeing have been compromised.

Arts Zoom is an integrated arts program target to motivate underprivileged children to move in a very confined space and be creative with limited resources. Meanwhile, encourage students to care for others at home and in their community during this stressful time.

These children are between 6-12 years old, during these online sessions they discussed ways to stay healthy, created artworks and toys, danced and sang songs, made "gifts" for their family members, and also had an online gathering with seniors who live in the nursing home.

Arts Zoom is an online integrated arts program for children between 6-12.

Room 10

Workshop

THE INTIMACY & CARE OF ONE-ON-ONE PERFORMANCE I

Courtney Surmanek, Steven Licardi / USA

In this multi-day workshop, participants will envision/execute a 10-15 minute, site-responsive performance to be shared with select festival attendees. Each performance will be an emotional journey of healing and discovery, holding space for a range of emotions, and to be participatory, one-on-one in a private Zoom room. (Performances may be therapeutic, but are not offered as therapy).

At the day one workshop, Courtney will begin by modeling a performance from their work with The Clinic. Steven will then lead a series of generative and embodied poetic exercises to ground participants' visions. Participants will then be placed in pairs to provide ongoing support, to assist one another in refining and "testing out" their performances, over the next days. The larger PPLG community will sign up to be a part of the performances ahead of time. On the final day, attendees

and performers will be randomly assigned; all attendees will have the opportunity to experiences 2-3 individual performances over 90 minutes.

The goal of this multi-day workshop is to provide a structured environment to design a performance to be taken beyond the festival. Further, PPLG attendees will experience one-on-one, site-responsive performances that “craft new possibilities of belonging”. Workshop participants and attendees must RSVP.

Facilitators draw upon the Five Principles of Trauma Informed Care from the Trauma Informed Care Institute, three key elements of Self-Compassion by Dr Kristin Neff, four elements of the See Me as a Person Framework, and 9 strategies for developing Moral Resilience from Dr. Deborah Kenny.

The workshop will also draw from Resmaa Menakem’s My Grandmother’s Hands: Racialized Trauma and the Pathway to Mending Our Hearts and Bodies, Generative Somatics, and the Anti Oppression Resource & Training Alliance.

16:00 → 17:30 CET

Room 1

Project Presentations

1. IMAGININGOTHERWISE: MAPPING PARTICIPATORY ARTS ONLINE WITH MARGINALIZED YOUTH IN CAPE TOWN SOUTH AFRICA

Alexandra Sutherland, Aylwyn Walsh / *South Africa, UK*

The ImaginingOtherwise project was a year long participatory arts project that ran from March 2020 to March 2021 with young people from Cape Towns ‘Cape Flats’. The ‘flats’ is a large area where black people were forcefully removed to during apartheid and is beset by extreme violence associated with poverty and gangsterism. The project aimed to use the arts to explore spatial injustice and to imagine alternative futures. Due to COVID we had to convert our grand plans for ongoing in person workshops to whatsapp and zoom, in a country where data costs are some of the highest in the world and connectivity is unreliable. In this presentation we will explore how we

used online platforms to create a youth arts community, and the ways in which this initial physically isolated yet digitally connected start enabled rich connections and opportunities for when we could meet in person to artistically map our connections to each other and the world we wish to create.

This presentation will be part panel discussion between facilitators and youth involved in the project Imagining Otherwise; part visual & video presentation of aspects of the project;

2. 'THEATRE IN TIMES OF PANDEMIC': A COLLECTIVE WORLDWIDE ONLINE THEATRE PIECE ABOUT COVID-19

Marina Pallares-Elias / Spain

This presentation will provide an overview of 'Theatre in times of pandemic', an online performance created by 12 people in only four hours. The main aim of this project was to share a common unique experience — the COVID-19 pandemic — and explore creatively the traumatic experiences associated with it. Across the world, governments took responsibility for the physical health of their citizens, but neglected their mental health. Although participants came from diverse cultural, social and geographic backgrounds (including countries such as Canada, Cuba, Chile, Spain, Germany, Ecuador and France), they shared the same global experience of COVID-19.

The project developed creative thinking about the following questions:

- What was your favourite thing to do before the pandemic?
- What were your emotions during the first weeks of lockdown?
- What did you learn from this experience?

Participants explored these questions together. The piece they created showcased emotions like fear, hopelessness and disengagement, but also vital lessons learned, such as paying attention to little details, understanding the now, reflecting on the essence of living and enjoying self-company. The piece has the potential to become a historical theatre piece for futures reference.

Room 2

Film

BELONGING WITH PLANTS

Mohamed Suleiman / Western Sahrawi Refugee Camps Algeria

A screening of the film: Desert Strawberries created by Mohamed Suleiman. A discussion will follow about the relationship we develop in plants in such difficult times in order to create a sense of belonging on times of isolation and disconnections. Mohamed will connect from the Western Sahrawi Refugee Camps in the desert.

My name is Mohamed Suleiman. 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 calligrapher, 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.

Room 3

Workshop

ISOLATION AND BELONGING IN A COVID-IMPACTED WORLD

Sharon Green, Lisa Jo Epstein / USA

In the midst of a pandemic that forced so many of us into isolation, artists and community activists sought ways of staying connected, engaged and productive. The pursuit of a sense of belonging in the context of global experiences of isolation will be the focus of our workshop.

We will draw lessons from our own work this year – as teachers, workshop facilitators and cultural organizers – and lead participants through applied theatre practices in which we collectively explore the creative tension between the desire for a sense of belonging and the realities of physical isolation.

What lessons can be learned from this pandemic year that will strengthen international collaboration?

What collaborative practices can be constructed from the lessons learned in this pandemic year?

How might our methods of working across distance and national borders be strengthened through the integration of lessons learned in this pandemic year? Session participants will be invited to collectively investigate these questions as we experiment with somatic, cognitive, and behavioral shifts to harvest collective wisdom, exchange ideas, and discover new possibilities.

Room 4

Workshop

DEVELOPING ACROSS BORDERS PERFORMS!

Barbara Silverman, Melissa Meyer / USA

Panel: Rochelle Schwartz, Kimberly Williams, Annabella Stieren, Ruben Reyes Jiron, Sanja Popovic

We are living in a time of sustained social isolation, uncertainty, grief, fear, massive death and anxiety, along with the rise of authoritarian governments, inequalities of all kinds, and the growing impact of climate change on our daily lives. This workshop will introduce you to “Developing Across Borders” (The Borders Group) a weekly virtual development group that has been on the frontlines during these painful and challenging times. Created by social therapist Barbara Silverman, the Borders Group brings people together from around the globe to share and perform their lives together, and to create possibilities with the incredible adversity we are facing. Group members come together with different languages, cultures and traditions — together we become more “group conscious” of meaning making — inventing meanings — inventing traditions — new ways of being — new ways of seeing.

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

In this session, participants will learn the history of the Borders group and key elements of this revolutionary practice. Barbara Silverman and Melissa Meyer with Borders group members and volunteers from the audience, will do a performance of a Borders group -- breaking out of the problem solution syndrome in favor of a philosophical, non-knowing growing conversation that is an unscripted and 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 and questions.

Room 5

Performance

PROGRAMMED PERFORMANCES, PERFORMANCES WITH A PROGRAM: PANDIES' THEATRE AND THE PANDEMIC

Sanjay Kumar / India

Recovering from an attack of Covid I sit on my desk thinking of this presentation. Bizarre, unconnected but also its opposite, a desire to connect, to make sense as a performance developmentalist. A raging pandemic that is hitting humanity globally and smashing the very foundations of India, the country that I am from, killing countless people and destroying families all over. What one sees around is numbing, dulling and taking away your capacity to feel. Unprecedented numbers of infected people. And the deadener is the number of people who have died. Not of Covid. But of lack of oxygen. And the galling incompetence of governance, vaccine process going at a snail's pace. Vaccine stocks over, after export. As all over the globe the right wing strengthening, accumulation of power by those who already have lots of power; Bigotry, Religious supremacism. How does a performance activist respond to all of this. He turns to his theatre group. The activist collectivity that nurtures him.

How do we as theatre people cope with this double whammy? A Fascist present can be dealt with subterfuge, turning to radical works and writers of the past, and also of using historical allegorical modes. But theatre cannot cease in the face of the pandemic, and the lockdowns. After a depressing hibernation of a couple of months, the mode that was being made use of for work from home, cyber technology (the zoom platform in this case) came to the rescue. And we were doing it live. Tech glitches will occur but we will not display a recording, the live essence of performance has to be achieved even on screen. So there we were twenty of us, each in our homes, in our cocoons, mastering the zoom form in terms of positions, turning of the heads, looking up to make it look like looking at each other. What plays do we enact? One looked in the past, into the very belly of the

tiger to pick up 2 plays from the radical, less known American tradition of the 1920s and 30s. First Clifford Odets' *Till the Day I Die* and then Sophie Treadwell's *Machinal*. The important thing that going back in history teaches us that the historical record is invariably a record of change, that things have to turn for the better. And specifically history of theatre is a lesson in knowing that 'they' stood up, performed in the face of all threats.

We are an outreach group that does sit works in the margins, 3 sectors that pandies is working in were next on the anvil. A story telling performative, directed and curated by the pandies. Women victims of domestic violence, in a shelter home run by Shaktishalini (an organization that pandies has been working with since 1995). Migrant young workers from a slum village that pandies has been working with since 2007. And Afghan refugees who've been receiving theatre training from the pandies. Sixteen stories created and presented by the participants in a unique re-creation of what the pandemic has meant to people in the social margins.

Coming as I do from a performative and a pedagogic tradition, I would like this to be a combination of presentation and performance. I would recount the experience, of bringing performance alive in the times of the pandemic and nuanced additions to the political understanding of performance. I would like to punctuate the above with a performance of some of the bits presented in the 3 performances and end with performing a short story written for the pandies in the pandemic.

Room 6

Workshop

DESIGNING PLAY IN A GLOBAL PANDEMIC UTILIZING CULTURAL ENGAGEMENT & POSITIVE PSYCHOLOGY THEORIES

David Kiwanuka Naggenda, Jeanette Ashworth / Uganda, USA

Join David Kiwanuka Naggenda and Jeanette Ashworth for this interactive workshop with co-design experiences, performance, experiential play, play design, and pedagogical insights in art, science, health, research, and community development. Cultural connections include an opening performance by Ugandan students and teachers, followed by an innovative drumming performance and experience. Drumming is an important cultural tradition and art form in Uganda. Ugandan communities have used the drum to prevent the spreading of COVID-19. David will

facilitate and illuminate how drumming can be a public health-related initiative. Jeanette will lead Design Thinking and Positive Theories of Psychology, Education, Health, and Organizations. Learn to foster deep connections of belonging sustained across borders of identity, culture, religion, ideology, and nations with other play enthusiasts, scholars, therapists, educators, and activists.

Participants will utilize design thinking frameworks to explore and create their strategies for “Positive Play” in this PPLG 2021 workshop, utilizing theoretical and methodological foundations based on Positive Theories of Psychology, Organizations, Education, Health, and more (Seligman). Participants will engage with dialogue, play-based experiences, and design activities with creative tools, worksheets, and resources to use customized or post-pandemic interventions or experiences for individuals or groups. We anticipate long-term connections through the PPLG communities, with belonging that can be generated and sustained across borders of identity, culture, religion, ideology, and nations. Together, at PPLG 2021, we can build upon and expand existing play skill sets and methodologies to enhance educational, artistic, therapeutic, community practices and future research.

Room 7

Workshop

CAN WE PERFORM EDUCATION IN PANDEMIC TIMES?

Jorge Burciaga-Montoya / Mexico

The workshop is organized in four steps in order to have different visions of how we, as professors, have been living this last year of pandemic time, and trying to teach using electronic devices to continue with our educative labor.

This could be a festival of sharing, where the participants can express their experiences, and the online electronic tools that have been discovered and used for their labor.

As we know, since March 2020 all the presential activities became online activities, in order to maintain health of the population. Education field was not the exception. That year, with no preparation, any tech support, and in some cases, with any experience using online electronic tools, the professors of all educative level organized their classes in the best way they could to continue with their educative labor.

In UPNECH in the first time, we tried to organize that activities with some professors, but that was a bit complicated. In august, we organized a series of workshops to give more opportunity to the professors using technology and be better prepared for the online semester.

This experience, of how we face that, is what we can share, in a resumed version, but organizing a workshop with participants, wanted to recognize all the efforts worldwide we, as professors, has dealing with, an sharing good responses that we have been identify with the students.

For the first round of play sharing, the participants can express some of the good practices they have been using, in order to create virtual environments for education.

In the last round of sharing, they will tell us what online tools has been better received for their students and helping the educative labor during this time.

Room 8

Workshop

PRESENT BEING PERFORMER - 'CONNECTING AND TRANSFORMING THROUGH THE JOY OF BEING IN THE NOW'

Aliki Dourmazer / Greece

The act of Physical Theatre and physical expression involves the absolute focus on the body and mind simultaneously. To achieve this, we cultivate the presence of the performers in the 'here and now' of the action through their physical awareness, energy awareness, space awareness and the interconnection with the presence of others.

Through the shared exercises, acted out in each participants familiar environment while connecting with the others through interplay and structured improvisations through their screens - the participants are able to connect deeply both with themselves and with the selves of others.

In this workshop we will combine physical theatre exercises, voice freeing exercises and structured physical theatre improvisations in couples and as solo. Body and vocal warm up will prepare us.

The key element is the finding of p l e a s u r e in the process of exploring this work and the

importance on the role of positive feedback.

We focus on :

- The knowledge of the workings of the body-mind and each specific task through creativity
- The understanding of the mechanisms of impulse – reaction process.
- The structuring of attention.
- The control and channelling of energy.
- Physical and vocal awareness and experimentation (Aliko Dourmazer) through physical & vocal, guided Improvisations in solo (simultaneously) and couples.

This work is underlined by the principles of Ensemble Physical Theatre bringing deep interconnection between the members of a group, with a psychophysical impact that works even in an online session. Allowing the participants to no longer feel isolated or emotional repressed , feeling a sense of energetic and somatic co-existence.

Room 9

Project Presentations

1. LESVOS THROUGH MY EYES, PHOTOGRAPHY EXHIBITION

Amir Ali / Afghanistan, Greece

I was born in Afghanistan, in 1988, in a Village on the uplands where the mountains were beautiful and the landscape great, I lived there until the age of 8 then because of the civil war we forced to leave our home and our village. Me and my family migrated to Tehran (capital city of Iran) in Iran I spent most of my time in countryside. I grew up in green lands while farming and enjoying the nature but suffering of being a Refugee because as a refugee I didn't have accesses to education so I started working in different jobs at the age of 10 (shepherd, gardener, farmer). I stayed in Iran until the age of 24 and then moved back to Afghanistan. I joined to military service for 3 years to fight

and protect my country and my family from terrorist groups during my service in the military I learned and changed a lot, then I realized that my life can't continue in Afghanistan so once again I had to leave my country and time my family, this time I have moved much farther than before and ended up here in a beautiful Greek island, Lesbos, it is five years that I am living here. I walked a difficult path but my path passed through beautiful places.

In the end that's why I love nature and landscape photography because it connects me to my past, my present, and my future, when I capture with my camera a starry night sky or the milky way it reminds me my childhood in my village summertime when we were sleeping on rooftop of our house we could watch and chess the stars and Milky Way. Because there were no electricity and no light pollution just a Peru and clean sky with and the peaceful silence of night.

For seeing my photographs please visit my social media pages:

<https://www.facebook.com/amerali.mohammadi>

<https://www.instagram.com/amiraliphotography>

2. GESTOS DE CUIDADO (GESTURES OF CARE)

Lorena Mancero, María José Bejarano, Yana Bertolo, Taiane Carvalheiro, Agostina Fantozzi, Nayle Yrigoyen / Costa Rica, Brazil, Ecuador, India

Through sharing an artistic experience we will encourage people to think of ways to perform or replicate what we call Gestures of Care actions to strengthen bonding with people.

Nowadays, voice, laughter and hug have been modified for social distancing protocol making our beings less affective. Gestures of Care was born with the urge to hug each other again and as a need to promote affectivity in times when corporeality is translated into screens.

We conducted this militancy while we built the ship; understanding that as producers of artistic practices we were limited in our work; with our inner flame burning, we understood that we needed to materialize feelings into action: into Artistic Actions (because we use art to contain ourselves) into Poetic Actions (because even the most hostile of everyday life deserves a text), Politic Actions (because the context is our setting of creation and existential home) and Affective Actions, because hugs call up to take care of our community.

With these intentions we created a channel that involves the work of various artists, generating a

network of solidarity and a platform to promote our productions. With it, we approach others and embrace them with a Gesture of Care that stimulates the senses: sourdough bread, craft liquor, canned pickles, design mouthmasks, audio-texts. These gestures contain traces of corporeality and dismantle virtuality and screens for a while.

Each element was made by an artist who translates their practice and creative universes. These products are presented in a Bag that we call: Gestures of Care Kit.

With the intention of generating networks, GoC is an open bridge for all those who want to be part of these actions and for those who wish to send a GoC to a loved one.

Our desire is to be able to incorporate more artists who replicate the gestures in other territories, as it is conducted in places such as Argentina, Costa Rica, Brazil and Ecuador.

Room 10

Project Presentations

1. CULTIVATING AN ENSEMBLE WITH NO VIDEO AND MUTED MICS WITH ONLINE COLLEGE STUDENTS

Jaime Martinez / USA

The worldwide pandemic during 2020-21 created a need for educational institutions to move to online instruction models that used video-conferencing technologies and learning management systems. In this interactive workshop, I will use the same strategies that I used with college students to create high levels of engagement even though students would not willingly turn on their video cameras and were very reluctant to participate in discussions. These strategies include re-imagining instruction as a simulated radio talk show, allowing students to choose project topics, and using learning management systems to present content and assess student learning. The workshop will include a brief introduction, a small group breakout room activity, and three whole group activities.

The challenge of student engagement in online synchronous and asynchronous instruction was taken up as a response to drastic changes in the social and emotional well-being that students might be facing in a global pandemic. A common approach might involve using technology simply as a means to deliver instructional content. Addressing the students' social, emotional, and

cognitive needs (the ensemble) becomes the priority when using a performatory social therapeutic approach. The focus of the effort is how to create an environment where it is possible for us to learn, given what we have to work with. Students are related to as an ensemble. They are the performers and audience that contribute, in whatever way they can, to the performance of the class and the radio show. In traditional learning environments, students are related to as individuals who must demonstrate what they know to be valued and rewarded with a grade. In support of this performance, extensive personalized feedback on assignments, including project work, discussion board posts, and individual reflections, was provided to each student. Each student provided a written “takeaway” for each class and described what they perceived as the barriers to greater participation in public discussions. During the course, students were asked to volunteer as interviewees, panelists, and co-hosts. End-of-semester reflections written by students suggest high engagement, connection to course content, and development of insights on the personal challenges of collaboration in learning environments.

The workshop will start Introduction and mini-lecture (15 min). Attendees will be placed in small group breakout rooms with a collaborative task for 10 minutes, followed by a whole group discussion (10 min). Workshop attendees will participate in the simulated radio talk show segments as guests, panelists, and callers for 30 minutes. A second breakout session will follow this. The workshop will end with a final debriefing on the second breakout section and time for questions and answers.

2. THE IMPACT OF COVID 19 IN SCHOOL IN UGANDA

Persie Nantume / Uganda

Persie is a teacher at Hope For Youth Primary School in Uganda. She will present about the impact of the Pandemic on the school children and the community at large.

18:00 → 19:30 CET

Plenary panel: young people creating belonging in times of pandemic

20:00 → 21:30 CET

Room 1

Interview

DAVID DIAMOND AND HECTOR ARISTIZÁBAL: A MUTUAL INTERVIEW

Hector Aristizábal, David Diamond / *Colombia, Canada*

Hector Aristizábal and David Diamond in a conversation about how their different contexts and ways of working intersect and what seems important today. Followed by group discussion.

Room 2

Workshop

HOW ARE WE DOING WITH MASCULINITY(IES)?

Jorge Burciaga-Montoya, Aurelie Harp, Rubén Reyes Jirón, José Carlos Barbosa Lopes,
Miguel Eduardo Cortés Vázquez / *Mexico, USA, Nicaragua, Brazil*

What is at stake when we talk about masculinity(ies)? How can we engage men in the conversation and challenge the way we talk about gender roles and attributes in our society? How is it in the rest of the world?

Aurelie (French and American), Ruben (Nicaragua), Jorge and Miguel (Mexico), and Zé (Brazil)

Aurelie: In the US post #metoo era, the conversation around masculinity seems to be everywhere and divides the country between the camp accusing men of “toxic masculinity” and the one claiming male’s fragility. Inspired by social therapeutics and performance activism, I started a conversation with people using improv and storytelling to explore the social construct of gender and identity. I called it The Womanity Project. What I observed along the way is that everyone

"suffered" from the "rigidity" of gender roles and identity and that the traditional definition of masculinity is in "crisis". My hope during our session at PTW is that we create a stage where we can be curious and talk about it as human beings.

Rubén: In 1993 in Nicaragua a few men got together to critically reflect on the issue of men's violence against women and a few years later we found the Association of Men Against Violence, a non-profit NGO organizing educational activities as well as doing person to person and media outlets to campaign and raise awareness among men around these issues. In a video about this work that was developed back in those early years, the narrating voice of that video said: "Nicaragua is the last place on earth where you expect to find men doing work against violence and machismo". Twenty-five years later, we are still here, and the work on gender transformation and masculinity continue to be a need because we continue to be aware about how machismo and toxic masculinity affects women and we also need to become more aware about how men suffer from having to live and deal with this type of masculinity too.

Miguel and Jorge: In Mexico, the level of gender violence is shocking and has been rising for the past several decades. This even in spite of heroic activism by feminist and victim's organization demanding governmental accountability. Another front has been a cultural critique of machismo culture, and the growing number of masculinity groups challenging "toxic masculinity" and traditional gender roles. Out of this historical challenge, at the Fred Newman Center in Ciudad Juarez, we believe challenging old fossilized performances requires creating new performed conversations that are vulnerable, emotional and creative.

José Carlos: Not only masculinity but also gender roles have been in the spotlight in Brazil. These concepts are related to how violence spreads, how decisions are made, who can stand up for their rights and, in many cases, who can actually live according to social standards. Discussions in favor of a more equitable society have been carried out in art, universities, and many other public settings, especially now when a far-right government tries to restrict important accomplishments in society as a whole. For me, as an educator and citizen, it's essential to be part of the debate to collaborate with this growing movement towards political change and justice to everyone.

We would like to invite you to create a conversation with us around masculinity. Here is what we offer you:

Hear about our past experiments

Play and perform in a series of Improv activities around "known performances" of masculinity and

also see what emerges and which activities could be improvised (Open Space)

Participate in a group conversation that challenges the way we talk about masculinity and embrace curiosity so that we can create and learn together.

Room 3

Workshop

PLAYING WITH DEMENTIA: HOW THE DEMENTIA EXPERIENCE CAN HELP US ALL EMBRACE UNCERTAINTY, LIVE MORE JOYOUSLY, LEAD WITH OUR HEARTS AND CREATE A BETTER WORLD

Mary Fridley, Helen Abel, Eileen Moncoeur / USA

Across the globe, people living with dementia are joining with care partners and family members, health care professionals, community and faith leaders, artists, academics, advocates and activists to challenge the fear-, abuse- and stigma-producing “tragedy narrative” of dementia and create more joyful, inclusive, humanizing and socially just approaches to practice and policies.

Their efforts are transforming the lives of tens of thousands of people living with dementia. As important, their discoveries have the potential to transform a culture whose belief that human beings “are our brains” prevents all of us from living our lives to the fullest and stifles our collective ability to connect and to navigate an increasingly uncertain world with humanity, relationality, creativity and justice.

Join a playful and philosophical exploration of the joys (and challenges) of reimagining dementia – and how we can come together and create a world in which everyone contributes, grows and thrives.

We work 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.

As practitioners of a cultural approach to human development and emotional growth rooted in the human capacity to perform, play and pretend, we use 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 – and how we can come together in ways that support everyone to grow.

Room 4

Workshop

THE CREATURE COMFORTS OF EMBODIED POETRY

Steven Licardi / USA

This gathering will use embodied poetry to explore the ways in which our seemingly individual struggles are intertwined and will serve to put a face on the often abstract conflicts we feel within ourselves. The group will begin with a breathing exercise, grounding us into our bodies and into the present space we will be co-creating together. Each group member will then identify a struggle or change they wish to make in their life, imagining this change or struggle as a being/creature. We will then use the Whiteboard function to share a drawing of this being/creature. The group will then engage in a series of writing exercises, including a list of what we love about this being/creature, a letter addressed to this being/creature, and an erasure/blackout poem on this letter. We will then conclude as a group by turning off our cameras, renaming ourselves as one detail about this being/creature, and using the Chat function to share one word, phrase, or sentence from the erasure/blackout to compose an exquisite corpse poem. Group members will then read their lines/words aloud to vocalize in spoken word the journey we have taken together. The gathering will end by considering “If I Looked Like What I’ve Been Through” as a means of synthesizing this being/creature with the experiences that have shaped us, individually and collectively.

Attendees will:

- become versed in the use of poetic forms as therapeutic modalities, alone and/or with others;
- experience the power of introspection, authenticity, validation, and self-reflection as necessary to co-creating a healing space;
- become familiar with dialectical thinking, particularly as a means of shifting our relationship to ourselves and others;

- increase awareness of power dynamics at play within ourselves and within communities; and
- see poetry as a means of subverting historic narratives by empowering individuals and communities to redefine and rewrite such narratives.

Room 5

Panel

ETHICAL RESPONSIBILITY IN ARTS BASED RESEARCH AND INTERVENTION WITH CHILDREN AND YOUTH AFFECTED BY WAR

**Warren Linds, Miranda D'amico, Myriam Denov, Claudia Mitchell, Eve Simpson /
Canada, UK**

There is a need for an ethically responsible means of conducting arts-based research and intervention with children and youth affected by global adversity, including children and youth affected by war. While there are many approaches to working with war affected children, participatory arts-based methods such as photovoice, applied/socially engaged theatre, and drawing are being increasingly relied upon. However, how are researchers and practitioners taking up these issues in school, community, and “on the street” settings?

We are a multidisciplinary group of practitioners and academics working on a long term project in Montreal, Canada on Children and Families Affected by War & Migration: Towards an Integration of Ethics, Culture and Intersectionality. Our particular focus has been on ethical issues that arise when engaging in arts based practices and research with children and youth. We reviewed the literature and, concurrently, interviewed researchers and practitioners from around the world about their experiences engaged in arts based work with children and youth affected by war. This panel will explore five critical ethical issues that represent specific challenges in relation to children and youth affected by war: (1) informed consent; (2) truth, interpretation, and representation; (3) dangerous emotional terrain; (4) aesthetics; and (5) process and power in the arts based work.

One alternative approach to these ethical issues is ‘earned consent’, a term developed by Taiwo Afolabi, who has worked in Applied Theatre in Nigeria. He proposed this as a result of his research on the ethics of participation and research with displaced persons in Africa and abroad. He talks

about this as a non-transactional approach to negotiate consent and expectation in a way that considers that the practice of ethics and its definition can shift when we move geographically or culturally. Instead of working from a western perspective, consider the accountability of researchers and institutions is key, and serves a way to compensate power differentials between researchers, practitioners and youth. All in all, the way accountability as ethical practice is handled should be leveraged towards the well-being of the community. This panel presentation will highlight these issues as explored in different contexts and identify current gaps in the research and practice that poses several unanswered questions on arts-based research and work with war-affected children and youth.

Room 6

Workshop

BREAKTHROUGH PRACTICES OF PLAY AND PERFORMANCE FOR SOCIAL CHANGE, CONNECTION AND TRANSFORMATION

Cathy Salit / USA

The movement and field of performance activism is expanding and growing all over the globe. In a creative twist of fortune amidst so much pain and devastation, the pandemic forced many of us online which has helped to create and further beautiful new collaborations, ideas, tools and discoveries across borders.

In this workshop, we will explore some of those creative and developmental practices. As a long time builder of the East Side Institute development community, and most recently the chief organizer and founder of the Global Play Brigade, I have been fortunate to play, discover and create many different environments for producing social connection and social change. In this workshop I will be sharing some of these ideas and practices for play and performance activists to make use of in and on their different stages for growth and development.

Room 7

Workshop

FRIENDSHIPS: CREATING AN US IN A PANDEMIC WORLD

Lorena Elizondo Grediaga / Mexico

I propose to facilitate a one session workshop in which we can explore the general question: How has the experience of the pandemic impacted on the way we maintain, build and/or create friendships? I would break down this large question into the following questions:

- Who are the individuals participating in this group? Can we consider this group a community for the duration of the workshop?
- What does it mean to be a friend? Why are friends important? What does it mean to be/have a friend in pandemic times?
- Where or how do we learn to be friends? Are friendships political? Why? How?
- How do we communicate with friends during pandemic times? How do we have fun with friends during pandemic times? How do we resolve conflict with friends during pandemic times?

The methodology used in all my workshops is based on different theories and techniques. I use a constructivist's pedagogical perspective for the design and facilitation of the sessions, as well as online adaptations of educational theater games and techniques, such as Theater of the Oppressed, Devised Theater and Improvisation.

The session will be designed with an introductory discussion, a warm-up game, one or two main games with a debrief dialogue after each game and a closure ritual circle. It is important for me that we can dialogue through words as much as we dialogue through play and fiction.

My workshops are designed and facilitated with inclusion as a centered experience, inclusion to diverse ways of participation, diverse identities, functional diversities and diverse truths and ideas.

Room 8

Workshop

EXERCISING INNER STRENGTHS: A CROSS CULTURAL EXPLORATION

Jenny Wanasek, Mark Weinberg / USA

"Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future rather than just waiting for it." (Augusto Boal)

"The earth plane is a workshop, not an art gallery for the exhibits of powers." (Abdu'l-Bahá)

As our physical borders contracted and our online relationships expanded during the pandemic many of us experienced a feeling of connection and isolation simultaneously. In the little rectangles of zoom we saw pieces of each other's places removed from each other's cultural and social lives and divorced from somatic experience. The performative acts of storytelling and image making, even online, provide routes to more complex and compelling connections and provide a road map for the transition back to in-person activism.

This workshop will address the questions of how "belonging can be generated and sustained across identity, cultural, religious/ideological, and national borders," and how connected human beings can become a force for justice and social change. Using techniques from The Virtues Project and Theatre of the Oppressed participants in the workshop will explore the virtues and inner resources that are valued by and define our cultures, share stories that illustrate those virtues, and illuminate cross-cultural similarities.

The Center for Applied Theatre believes that workshops function as "transformative, creative and participatory inquiry into our social-political worlds" (Warren Linds) and that beyond inquiry they are an opportunity for shared learning and development of methodologies from within the group for changing the world. We will use spoken words and the visceral/emotional/ambiguous language of Images (made of our own sculpted bodies) to create a space in which we can explore constellations of virtues in and across cultures, imagine our just and humane utopias, and commit ourselves to exercising and strengthening the inner resources needed to progress towards them together. One of the goals of the workshop will be a group "definition" of core values that can manifest themselves in our anti-oppression and transformative work in the world.

Room 9

Workshop

CONNECTING BEYOND THE SCREEN: A RAINBOW OF DESIRE WORKSHOP

Naomi Tessler / *Canada*

In this 90 minute workshop, participants will be guided to build connections with fellow participants across the screen through embodied practices, storytelling exercises, theatre games, tableaux and enactment of their lived experiences of internalized oppression to rehearse towards individual and collective healing, growth and transformation.

This workshop will be an experiential and self-reflexive Rainbow of Desire workshop- Augusto Boal's methods for personal growth, self-care and self-empowerment. Rainbow of Desire techniques offer an opportunity to gain greater insight and clarity into one's personal stories of oppression, the motivation to break cycles of unsupportive patterns and the strength to take steps towards creating change in one's life's path through role-play, embodiment, movement and tableaux.

What is Rainbow of Desire?

Augusto Boal's (1931-2009), dramatic methods for personal growth, self-care and self-empowerment. The various Rainbow of Desire techniques offer participants the opportunity to gain greater insight and clarity into their experiences of internalized oppression, the motivation to break cycles of unhealthy patterns and the strength to take steps towards creating change in their life path.

Room 10

Workshop

THE ART OF CLOWNING AS A TOOL FOR PEDAGOGY

Sue Proctor / *Canada*

I will introduce the concept of clowning as a tool for pedagogy for 30 min and lead the participants through playful, hands on activities for 30 min and open to discussion for 30 min.

I have worked as a performing clown and an arts educator for over thirty years. Clown axioms of

embracing failure, starting from where you are, being present in the moment and working with opposites have worked their way into my teaching with a big dose of humour. When I moved away from a critical approach to arts education, a wider range of participants were able to relax, reveal and develop their talents without fear of judgement. This opened the arts field to people with intellectual and physical disabilities, as well as seniors, youth and children. Circus has long provided a forum for youth at risk to reconnect with their physical abilities, build social skills, social networks and develop professional performance skills¹. Arts-based learning has long nurtured children's engagement in learning, collaboration, and skill development². Often because of poverty or disability people have difficulty finding a place in the performing arts. Clowning, play and the embrace of "the flop" provides a no fail platform for getting in touch with artistic performance abilities as well as a way to socialize and find a group who can accept you as you are and enjoy your gifts.

I began teaching drama when I was eighteen years old in local theatre schools. I performed as a mime and a clown over the next fifteen years and accepted employment to set up a drama program at the MDC, an old institution in rural Manitoba for adults with developmental disabilities. I had no experience working with people with disabilities and had no idea how to approach teaching drama in this institution. Basically, I began by performing for them. I brought taped music and played out my clown routines and invited them to play with me. I didn't call it clowning because I had been told that residents were laughed at enough for their differences. In the classes the residents, staff and I laughed together.

I will use narrative description and storytelling as well as experiential theatre and clowning games followed by an analysis of the games as tools and the resulting pedagogy based on the ideas presented.

Over the years I combined storytelling, movement, mime, play and aspects of clowning to get people moving and expressing themselves. The results were improved coordination, improved state of mind, self-confidence and an ability to communicate. When people couldn't talk, they could often make sound at the appropriate time. We welcomed mistakes and laughed together about our mistakes. The world of imagination and play took us far from the institute and reconnected us with the outside world through stories and movement.

In this presentation I will discuss my current research and revisit my learning experiences from Manitoba Developmental Center and how those discoveries have influenced my pedagogical approach over time.

Sunday 12 September 2021

10:00 → 11:30 CET

Room 1

Workshop

COMMUNITY DANCE: THE EMBODIED NATURE OF KNOWLEDGE AND REFLECTION, IN THE MIDST OF PANDEMIC

Eleni Tsompanaki

The aim is to link the multiplicity of distance learning with holistic experiential learning, in the midst of a pandemic and in particular in a state of quarantine. This workshop will use community dance as a tool for reception and understanding of the embodied nature of knowledge. It will aim at strengthening collaboration, supporting participants' initiative, encouraging creativity, enhancing critical thinking and reflection, developing personal artistry and encouraging collective empowerment. It will also contribute to the rebirth of new teaching approaches, which illuminate the connection between art and education. In times of great historical challenges, such as the one we are going through now, the arts give space to process one's emotions, to discharge, to have fun, to defuse and to be connected with other people.

The practice does not aim at the technical improvement of participants and this because, dance is used as a form of creative expression. This multi-important dimension of dance, as a creative tool, allows this art to penetrate and be applied in different fields. Thus, dance must be understood as an artistic, aesthetic, cultural, anthropological, pedagogical and educational instrument and not only as a physical function and development. The difficulties that would arise with the use of software, an electronic platform and the use of the internet served as creative constraints, building an infrastructure for co-creation. Thus, a similar democratic and creative approach will be adopted, having as a tool the physical expression, allowing through video analysis, improvisation, kinetic exercises-games, composition and performance to reflect on participants' aesthetic, educational, sociopolitical, moral and geographical factors.

Room 2

Project Presentations

1. MIXING MODALITIES: COMBINING MUSIC THERAPY AND DANCE MOVEMENT PSYCHOTHERAPY IN ACUTE WARDS FOR WOMEN DURING COVID-19

Angeliki Chatzimisiou, Leanne Vincent / UK

In this presentation we will demonstrate the creative activities we have been using in two different Acute wards for women in an Adult Mental Health Hospital in London. The groups took place during the pandemic and the social distancing guidelines followed appropriately. The patients found a safe and non-judgmental environment to be creative and express their inner thoughts.

Music Therapy and Dance Movement Psychotherapy use different means of non-verbal communication and expression. Music Therapy makes use of musical interventions, such as free improvisation, music making -using instruments, voices, or body percussion- and listening to music. People may choose a specific song to sing or listen to that speaks to them or play an instrument with an expressive manner externalising their conscious or unconscious thoughts. Dance Movement Psychotherapy recognises body movement as an implicit instrument of communication and expression and engages people with creative use of the body movement and dance. Therefore, these clinical interventions are very effective for people who have difficulties communicating verbally. These types of Arts Therapies do not apply only to non-verbal clients, but also to those who may find it hard to express their life experiences and their emotional responses using words.

For a period of five months, we were offering collaboratively separate MT groups and DMP groups in each ward. Following a psychodynamic approach, we found ourselves initially introducing elements from each modality to both groups and eventually mixing our techniques congruently providing a space where individual intersection experiences could be met.

2. THE LIFE OF PEOPLE WITH DISABILITIES IN UGANDA DURING AND AFTER THE PANDEMIC

Lukia Namuwaya / Uganda

People with disabilities and with serious diseases were initially ignored and the concern was highly driven towards controlling the pandemic. So some have ended up acquiring other illnesses that have led to their vulnerability. Lukia has a degree in community based rehabilitation from Kyambogo university. She is currently working with the community to promote the existence of people with disabilities within the community and their wellbeing.

Room 3

Project Presentation/ Performance

1. THE IMPORTANCE OF POSITIVE EDUCATION AND VOLUNTEER WORK IN TIMES OF CONFLICTS,

Juju Cristine / Brazil, Myanmar

This presentation, composed by a photo presentation along with a narrative of a volunteer using positive education to promote and encourage healthy lifestyle to children, teenagers, young adults and elderly people. Using activities to build and develop self-esteem, self-confidence, gratitude, grown mindset, resilience. Using songs, dance, physical activities, outdoor activities, arts, environment awareness to give them the social skills and soft skills they do not have the chance to learn at the regular school or at home.

2. SHAN TRADITIONAL DANCE, MUSIC AND MARTIAL PERFORMANCE BY STUDENTS OF THE 2ND YEAR AT SHAN COMMUNITY COLLEGE.

Let's feel the energy, the colors, the emotions of the Shan People, one of the seven main minority ethnic group of Myanmar, through their dance, music and martial art performance.

They keep their traditions during their festivities, celebrations, festivals. The presentation is produced and organized by the students with the guidance of their foreigners volunteer teacher on online meetings.

They faced challenges, obstacles during the past three weeks but they are able to share the amazing culture with you, be enchanted.

3. SHAN TRADITIONAL LIFESTYLE PRESENTATION BY STUDENTS OF THE 1ST YEAR AT SHAN COMMUNITY COLLEGE

Let's learn how is the daily life of the Shan People, by having a glimpse of the tools, their habits, their simple and meaningful lifestyle. Some that are used until nowadays, passed generation by generations.

The presentation is produced and organized by the students with the guidance of their foreigners volunteer teacher on online meetings.

They faced challenges, obstacles during the past three weeks but they are able to share the amazing culture with you, be enchanted.

4. TEACHING IN TIMES OF CONFLICT: A LETTER TO MY STUDENTS

Liz / Myanmar

This presentation, composed in the form of a children's book, provides a glimpse into the restrictive environment of one online educator from Australia who is currently teaching in Yangon, Myanmar. It is composed as a letter to her students and while it is not intended to offer any tangible solutions or approaches; it simply shares an experience, a personal view of what she witnessed after the military coup on February 1st, 2021. While doing so she broaches concepts surrounding hegemonic discourses, the silencing of voices and the capacity for educators to make choices about what is to be taught. It conveys her struggle to teach within a fettered environment in which she could jeopardise her own safety and that of her students. It hopes to raise awareness of the current state in Myanmar and to evoke compassion and empathy for the Burmese people, especially young people and students, many of whom are now denied any opportunity to attend school because of the current social, economic and political instability in the country.

Room 4

Workshop

INNOCENT SMILE

Aphrodite Antypa, Babis Tsinikosmaoglou, Maya Lucic / Greece

During the pandemic all schools were opening or closing depending the covid rates in their area. Our school being an Art school faced a challenge to keep our students creative, yet safe, during this period of time. As a result we switched to Zoom with our Dance department students and we kept strong the creative part and especially we cultivate their movement improvisations which lead to the creation of their video dance named after the song "Innocent smile". Playfulness, dynamics, expressiveness, spontaneity and the positive feeling that "life goes on and on and never stops" were the components for their creative process, and we managed to guide them positively during their exploration and creation of their project. Essential for them and us is to share their thoughts and feelings regarding their creation process and them experiencing the pandemic's effects in their lives.

Room 5

Performance

QUILOMBO

Dafne Vlomidou / 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 Lesbos 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.

Room 6

Workshop

CREATING PLAYFUL, INTERCULTURAL, MULTI-LINGUAL ONLINE SPACES

Morgane Masterman, Lea Čikoš / *Portugal, Serbia*

In this workshop, we'll create a playful, intercultural space to come in contact with each other, with and without talking, with and without understanding each other. We'll challenge what we know about learning and speaking foreign languages, and how it is to be in an online space with persons from all over the world. With a series of playful activities and conversation, we'll share what we know and explore what we don't, play with words we love and words we don't understand... We'll translate languages we didn't know we could, and discover just how multi-lingual we actually are. Using Language Animation activities adapted to the online format, we'll experiment with being together without centering our communication around English. Who said you can only communicate with people you share a language with? Who said you have to be sitting down to learn a foreign language? Who said you should only speak one language at a time? Who said you have to speak a language to play with it? Certainly not us. We say: come and play!

The methodology of Language Animation was first developed during the second half of the XX century by the French-German Youth Office, a bi-national effort for peace through youth work. Teams of intercultural workers, researchers, experimenters observed how communication created itself inside groups of young people with different mother languages and little to no foreign language skills. Based on the observations and on practice in real youth exchanges, a series of playful activities were developed to support Unblocking and Working on the so-called language barrier, Language Acquisition, Systematisation, and Multilingualism. Over the years, both the theory and the practical guidelines were constantly reworked and updated by many teams of persons using the methodology.

In March 2020 as the pandemic hit Europe, intercultural workers faced a tricky question: is our work at all possible online? And if so, how? A small group of intercultural workers and language animators from France, Germany, Portugal, Serbia, Tunisia, and Greece began gathering online once a week to experiment. We quickly managed to adapt and create online activities. Since then, we have been applying the method in diverse online contexts involving teams and participants from several countries, revising the methodology as adapted to the online reality, creating new games. In an effort to support other youth and intercultural workers and to make our work accessible, we

recorded over 30 tutorials (video format) showing how to lead each activity and activity sheets (PDF), and made them freely accessible on a website.

Room 7

Workshop

STORYTELLERS IN THE SKY

Martina Čurdová / Czech Republic

First we will get together and warm up our bodies and minds through simple games and exercises. Afterwards we will use guided visualization to dive into the world of imagination and bring to the light one of the many stories that reside in our hearts. Together we will set on a journey to find out who appears in our story, what are the colors, sounds and smells, what is the beginning and where does it end. Through a simple, step-by-step process we will discover all we need to know, without forcing anything. The stories are always present, it's enough to create a special space and time, so that we can see the images and hear the words. Then we will take some time to write down a simple story that we just discovered and whoever will feel like can share it in an online circle around virtual fire.

We will use imagination games and exercises, visualization, creative writing, storytelling.

Room 8

Project Presentations

1. WE ARE THE GIANTS OF PARTICIPATION

Odette Laramée / Canada

We are the Giants of Participation' is a Project Presentation that offers a glimpse into the process of creating participatory theatre through the use of 3.6 metre puppets. Odette Laramée, artist, filmmaker, and project co-facilitator will share experiences of working in community in Canada, Swaziland, Honduras, Suriname, and Guatemala. Focus areas include: partnership development

with local organizations, an overview of steps for creating a theatrical performance with giant puppets, a short technical explanation of how to construct 12-foot puppets with a long lasting / transportable PVC frame. Short video segments and examples of project photos will be included.

2. LET THE GIRL BE

David Kawanuka / Uganda

"Let the Girl Be-Uganda" is a newly founded NGO in Uganda. Its aim is to restore the lost hope in some vulnerable girls and young mothers in communities through:

- Empowering girls to take action on issues affecting their education,
- Promoting participation and professional personal development of young women, who traditionally had no chance to engage themselves in matters affecting their lives,
- Improving confidence and self-esteem of the girl/child and young mothers
- Addressing economic development by teaching the girls and young mothers core skills essential for where they are,
- Developing strategic alliance with local community leaders, especially women leaders to more actively address issues relating to girls,
- Helping girls make friends, learn to share and play as members of a group to have fun away from misery.

This presentation will focus on the organization and the context that inspired its creation in times of Pandemic.

Room 9

Workshop

THE ONE LINE INSIGHT

Yiannis Kaminis / Greece

One line drawn on a paper may say a lot about our way of being in the here-and-now. The workshop will enable participants to dive into their self and witness inner elements and positions which reflect deeper patterns, motives, personal archetypes and signs, as well as, insights for the present moment. Through means of experiencing and sharing, the ways to self-contain any inner aspect will emerge as part of the process. Access to the inner self through drawing, guided imagery with and without music will be used for the experientials to enable transformation beyond any area of isolation. The participants will be offered experiential techniques of guided meditation.

Room 10

Workshop

CIRCLE

Marike Minnema / Netherlands

This way of coming together I have learned from my mentors who have learned it from the Native Americans. We sit together in a circle. Whomsoever has the Talking Stick can speak, from the heart. The others in the circle listen, with the heart. A simple and powerful way of coming together. Most of us use the circle at some point in our work. I want to offer this moment of calm gathering in the midst of the festival. The central question of the circle will be: How are you feeling at the moment? And how has the experience of the pandemic impacted your relationships to yourself, to other people, other life forms and the planet as a whole?

12:00 → 13:30 CET

Room 1

Workshop

IN BETWEEN. CREATING ONLINE SPACES FOR CONNECTION AND TRANSFORMATION THROUGH PARTICIPATORY THEATRE AND DRAMATHERAPY

Elena Boukouvala, Francesco Argenio Benarioio

In between us. In between countries. In between our lives before and after Covid.

What lies in the middle, what can be build in between.

We want to invite you to a space where to listen and build with our experiences of this period. Bring your stories and we will make them ours. Weaving together Drama and Movement therapy and Participatory Theatre, we will work creatively with movement, music, theatre, play, and conversation - to listen, to build, to honour, to transform.

The intention is that this space can become a regular online group, that can provide a space to connect, experiment and to support each other in a consistent way.

Room 2

Project Presentations

1. BRINCADAS PROJECT : PLAYING THE VIABLE UNHEARD OF

Viviane Carrijo, Fernanda Liberali, Luciana Modesto-sarra, Rayssa Mesquita, Maria Cristina Meaney, Sandra Borges, Bianca Sgai, Maria Feliciano Amaral / *Brazil*

The Brincadas Project is a Brazilian segment of the Global Play Brigade, an international group of activists that chose play as their way to transform the world. Specifically, the Brincadas Projects has used its theoretical, affective, relational, financial, and research resources to design playful activities to respond to the demands imposed by the reality of Covid-19. In Brazil, the Covid-19 pandemic has

become not only a health problem but also a political issue in the whole country. It has highlighted the necropolitics situation Brazilians live in (MBEMBE, 2016) due to a genocide government which chooses who will die by failing to propose policies to control the pandemic and by stimulating irresponsible attitudes. The project departs from the Vygotskian idea that, through play, people act beyond their limits and construct who they can be.

The Brincada Project is divided in four segments: Brincada de Apoio, Brincada do Brincar, Brincada da Educação and Brincada do Ouvir. Each one has a different focus, but all of them aim to offer mutual support, in order to make this pandemic and political scenario bearable, through different forms of play. The Brincada de Apoio designs interventions to raise funds, food, and every kind of support for people and communities in vulnerability in a playful way. The Brincada da Educação uses play to support educators and students during this pandemic, seeking to enhance possibilities to overcome the difficulties in teaching-learning contexts. The Brincada do Brincar is responsible for promoting artistic virtual activities to raise awareness of the social-political themes discussed. The Brincada do Ouvir seeks to offer free access to counseling for people who are experiencing anguish as a result of the social-political situation, the pandemic and the social isolation

2. Applied Drama in China during the Pandemic

Dou Chenqian / China

A Presentation to share the practice of Ouch Theatre in China. It will include a conversation with the audience.

Room 3

Workshop

PUPPETRY FOR TRAUMA RECOVERY, PUBLIC TESTIMONY, & SOCIAL CHANGE

Raven Kaliana / UK

Introduction to concepts of our biological trauma responses (drawing from Van Der Kolk, Herman, Levine), and how the use of the metaphorical creative medium of puppetry allows the re-integration of traumatic experiences for the individual, and can reduce the socially isolating effects

of trauma when shared with others. Raven Kaliana, human rights activist and survivor of human trafficking, shares her award-winning autobiographical puppet film, 'Hooray for Hollywood'. Discussion will follow on how the film was used to increase public awareness of human trafficking and crimes against children, and how this awareness helped to increase legal protections for children and trafficked people. Puppet dramathrapy methods on trauma recovery techniques will explore sense of self, expression of traumatic material, and theatrical interventions that can reduce isolation and socially shift an oppressive situation.

Often trauma is shrouded in silence – the survivor may feel at a loss for words to describe their experience, whilst also enduring social pressures to 'move on' from the damage caused. Perpetrators or oppressors might deny the damage entirely, invalidating the survivor, and intimidating witnesses. Puppetry can 'show' what has happened, even if the experiences have been fragmented, repressed, socially or politically silenced. Just as children use play to process and re-work their difficult experiences... Adults can be reminded of this capacity to express themselves freely and mould new possibilities through puppetry. We connect with each other through stories. When our personal narrative becomes broken through trauma, our sense of self is weakened, and it becomes difficult to connect with others. Puppetry, because it gives a bit of distance, helps trauma survivors to reclaim and re-integrate traumatic experiences. Likewise, this metaphorical medium enables audiences to witness difficult testimony from which they might otherwise turn away. Because it is an accessible (puppets can be made from any found objects) and humble medium, often it 'goes under the radar' in oppressive regimes. When puppetry is used as a form of public testimony, a personal story can influence public opinion and political reality.

Room 4

Performance/ Presentation

MAP TO UTOPIA

Mark Levitas / Turkey

We will present the interactive theatre performance Map To Utopia as a lecture performance. The project is a result of an international collaboration between a German (fringe ensemble) and a Turkish (platform tiyatros) theatre company.

What is it about:

Life in our cities will determine our future. But who is to decide how we are going to live there?

What do visible and invisible barriers mean for urban life and how can one succeed to dismantle them at least partially?

Through the example of the cosmopolitan metropole Istanbul, the Map-To-Utopia-Team developed a fictitious city with four districts and invites you to get to know them through the fictitious stories of their inhabitants.

Map to Utopia happens digitally on Zoom – lead by five performers and you as the participants. You will be stepping into the role of the inhabitants or the city planners and will be meeting and interacting with each other.

What is expecting You:

Digital Theatre as a collective experience. International audiences sharing the same space. Encounters in a fictional city. Conversations about Utopia. Theatre and Gaming at the same time.

What do you need:

A computer or a tablet to participate in the zoom performance and a smartphone on which you use the App during the performance.

Important:

Each participant needs their own individual computer or tablet and a smartphone. It's not possible for two or more people to join on a single screen. It is essential to register for participation – before the event we will contact the participants via mail for a necessary preparation.

Room 5

Workshop

MY BODY, MY HOME

Linda Raule / Austria

In times of pandemic and staying at home, being connected virtually with other people often means forgetting, that we have an actual physical body. Dipping with the mind into another place and time, being focused somewhere else, even if our body is staying the whole time in the same space, in the same room, missing human touch. In this workshop, we will reflect that some bodies are objectified and directed by others through patriarchy, racism, neocolonialism and capitalism as well as they are often subordinate to our mind. What does this body-mind split exactly means to us and our daily life? We will experiment with new movements to get in touch with our real physical bodies and regain contact to our own body and the power that lies in this contact. How can we find belonging within our moving bodies? And what do we need to free our bodies from objectification and subordination? How does a free movement look like?

In the first part of the workshop, we will research with methods of theatre of the oppressed (mainly image theatre) on the objectification of bodies in society and the connection it has to the separation of body and mind. We will root this experience in our daily routine and our daily movements. In the second part of the workshop, we will explore the capacity of our bodies and the variety of movements we actually can do. Through free movement and dance we will connect our bodies with ourselves in this very moment and find an authentic movement of our bodies as they feel right now. Afterwards we will have a short reflection of our "solo" experience in the group to share what we've learned about ourselves – and feel that even if we were dancing alone in our room, many people were dancing with us.

Room 6

Workshop

FOUR DOORS AND A CANDLE - A GUIDED TOUR OF THE DEATHLANDS

Mary Smail / UK

Corona Virus has had her way with us. She has brought us isolation, dis-connection, distance and in the midst of suffering a slow-down time, to listen together and dig deep to find comfort as a community in crisis. Corona has taken life while drawing us close to death – she has made us belong to a tribe who can no longer run from grief, loss and mourning.

The workshop will use embodied imagination to visit the land of Death through four different doors. of Diagnosis, Bereavement, Death and Peripherality. Each of these lead us in to a place where the presence of 'Other' can join us – the aliveness of a low light candle – grace in suffering. We will work experientially and imaginatively to explore what it is to belong to meeting the reality of death in life and leaning into the sacred, who waits to find us and bring us home.

Room 7

Workshop

FROM ADDICTION TO ACTION. MALE EMPOWERMENT IN TIME OF PANDEMIC

Antonio Graziano / Italy

The workshop will address addiction as a physical, social and cultural issue. It will be open to Male participants.

Male identity is often linked to a few basic mandates: "Be a breadwinner", "Avoid external help", "Hide emotional manifestation", "Be a sexual hero", "Be highly athletic" are some of the programmes which most of men carry with them, especially in middle-high class of western societies.

Men are always required to perform at the maximum level, at work, in sports, with the family and between friends. Social and cultural pressure leads several men to have addictions. The workshop will explore how the pandemic, isolation and fear related to global emergency intensified addictions in men participants. It will also explore ways to transform addiction habits and create a sense of purpose and hope in every man life.

The activity will be carried as a Men Circle through 3 basic pillars: deep listening, judgment transformation and personal responsibility. Other than moments of talk and listening, we will use psychodrama and other social theatre technics to help participants to go deeper and re-discover their personal power.

Room 8

Workshop

TRANSFORMING OUR KNOWLEDGE INTO AN ENGAGING, STRESS-FREE EDUCATIONAL PROJECT ONLINE

Silvia Perdiguero / Spain

Do you want to fill the gaps of traditional education, but don't know how? Do you find lecturing boring but can't think of how to transform your knowledge into engaging activities (let alone online!)? Want to create a FUN program that promotes empathy, equity and critical thinking?

Search no more!

This workshop is for you.

In this very hands-on encounter, you will:

- Create a draft for your very own online program: one that, unlike most schools, addresses your area of expertise.
- Get ideas for delivering it without headaches using basic video-call functions – no need to champ at 38475606 new programs.
- Learn how to create an evaluation system, aligned with real life goals, that actually motivates instead of being a source of stress and how to provide validating, actionable feedback.
- Discover tips to maintain engagement by further embracing who you are.
- Understand how to translate “physical” activities like theatre, dance and art into the digital language and how to apply them into your program so they foster development.

We will follow the DEEP Method – an introspective journey for a wider impact that will help us know ourselves and our strengths better in order to apply them to efficiently reach, empower and inspire others. The name of this Method, developed by Silvia Perdiguero during the pandemic lockdown, stands for enjoyment, empathy, equity and critical thinking (in Spanish –

Disfrute, Empatía, Equidad, Pensamiento crítico)

Room 9

Performance

BURRNESHA (WOMAN THAT BECOMES MAN)

Valbona Xibri / Italy

"Burrnesha" is the story of a group of Albanian women who at the height of the twentieth century decided to abdicate their own sex and making a vow of chastity, accepting to live as men to be able to enjoy the rights which in that part of Europe, even today, compete to the so called strong sex.

This practice is still supported from Kanun, a traditional old northern Albanian law. The passage from a woman to man is perfectly tolerated by the community but the surprising fact is that these women (almost) don't have regrets.

But, can nature be subjugated according to men's reasons? Or should follow its own course? How can one express its own sexuality in a body that's no more her/his?

At the end of a complex research and documentation I have done, the intent is to represent this body per se full of suggestions and themes into theatrical form, underlying a surprising ability these women have to adapt into an identity 'other than self ', almost a sort of initiation to a life unpublished and totally unpredictable in our cultural latitudes.

The action begins with the initiation scene following her father decision that she must take his place. Thus, she starts the new life after having done the irrevocably promise. During the day she is a man, with his rights and responsibilities while during the night she found herself in her intimacy and cuteness, motherhood wish, passion and pleasure.

The performance provides the body's cavalcade interspersed with actions, sounds and live songs. At the same time illumination, images and video projection play a dynamic role in the narrative of the story.

Room 10

Project Presentation

EMPATHY IN ONLINE EDUCATION

Syed Rahman / Bangladesh

Empathetic Online Class conduction using technologies, family members and engaging community. It is to address most challenging sector of the world right now that we call EDUCATION. It is about reconnecting and rejuvenating power of self-learning by learning different ways of learning instead of face to face classroom only.

By using different online tools and techniques facilitating connection and communication for providing education partnership among teacher-student-parents during COVID as part of triangular relation. It is also to create new methodology of education and development by reconstructing exiting methodologies works earlier.

16:00 → 17:30 CET

EMERGING SESSIONS

18:00 → 19:30 CET

Room 1

Workshop

WORKSHOP: THE ART OF CREATIVE INQUIRY

Warren Linds, Tony Gee / Canada, UK

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. We 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.

We will explore the specificities of Workshop practice in relation to how others engage in facilitating transformative and creative inquiry. Then reflect on the elements and forms that emerge in engaging in such inquiry. We will 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?

Our premise is that underpinning any good workshop practice is an understanding of what a workshop is. So we will 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. Since Workshop is always specific to those people in that time and place, our inquiry into it will be simultaneously research into what participants bring from their arts facilitation or leadership practice and a journey of self-discovery by those who are there, there and then. We will then embark on a hands-on and lived through experience in the moment of the workshop and then explore how

we might transform our practices in our individual worlds afterwards.

Room 2

Workshop

BRINCADA PROJECT FOR ANTIRACIST EDUCATION

Luciana Modesto-Sarra, Viviane Carrijo, Fernanda Liberali, Maria Cristina Meaney,
Sandra Borges, Maria Feliciano Amaral, Rayssa Mesquita / *Brazil*

This workshop arises from the emerging need to create antiracist practices in education in the face of the escalation of racism emblemized in the death of George Floyd in the USA and in the deaths of black impoverished children in Brazil, such as Agatha, João Pedro and Miguel. In present times, the violence inflicted on black people, often leading to death, typifies a scenario of Necropolitics, that is, “the ability to dictate who can live and who should die”(Mbembe, 2016: 123). As society is structured under racism, the population is divided into social and biological subgroups that are seen as dispensable or ungrievable (Butler, 2020), their bodies and their lives subject to the dominance of those who have more value. Education, in a broader sense, plays a crucial role in tackling this dehumanized societal structure. Promoted in different educational environments, play and performance can be alternatives to embody, unveil and break free from this Necropolitical system.

In this workshop, play is organized in three different moves: immersion in reality, critical construction of generalization and production of social change (Freire, 1970, New London Group, 1996, Liberali, 2021). In the first move, participants will play a samba, an african game, and perform the theater of the oppressed. Secondly, participants will play with an ecology of knowledge to deepen their understanding of racism in Brazilian and world contexts. Finally, participants will be asked to create performatic ways to overcome structural racism.

Room 3

Project Presentations

1. EMERGENCY FESTIVAL- PERFORMING THE PANDEMICS

Maria Bejarano, Naiara Rotta, Jorge Poveda, Subhashini Goda / **Costa Rica, Brazil, Ecuador, India**

Right at the moment when the world was set to hold still and the health regulations unanimously urged people to “stay home”, an international group of dancers from 13 different nationalities living together and who did not spend more than three months within the UK, found themselves looking at their current place of residence as a place to be yet transformed into a home. Amidst the shock and turbulence, one of us got infected with COVID19. Talking was not allowed anymore, because of the pervasiveness of a virus that was still to be confirmed. Holding our breath and words was a safety issue. And so, we performed, we performed the panic, we performed the isolation, we performed the personal space, we performed the public space in between our buildings, and we performed the pandemic. Dance, performance art, installations, live streams, online classes, drawings, poetry, discussions, video-arts, songs, and rituals were birthed.

Some of the consequences of this violent stream of creativity have made their way through the virtual space at emergencyfestival.wordpress.com. Interrupting the melancholia and channelling a rather invigorated account, we look back on this series of art interventions that we, and progressively all the neighbouring buildings, witnessed and celebrated from the safety of our own windows. Inaugurated, ratified and later confirmed by recurrent live performances at the same place, always at 4:00 pm, these interventions became vertices for other practices involving transmission, discussion and improvisation of dance practices, all of which after a couple of iterations was proclaimed as “Performing the Pandemics – Emergency Festival”. These reiterative moments of art and dance were swallowing daily-life objects like duvets and blankets. Worthy of several explorations, clothing items and scarves became excuses for dances, while the world entered her seemingly indefinite quarantine. The ordinary became extraordinary, while the extraordinary conditions of a global pandemic started to become more commonplace. In an outward direction, the dances that were presented in the green space in-between our buildings, started infecting everything around them - neighbours, passers-by, drivers, onlookers, buildings, trees and houses, pets, security guards. Inwards and outwards, these daily performances, converted into a ritualistic habit, assisted in the appearance of transient sculptures made of flesh and fear. But

ultimately, it all served as a device to re-shape our perception about the space and the community they were attached to, while facing a global emergency.

2. DANCING INTO THE FOURTH BODY: BECOMING A MOTHER DURING THE PANDEMIC

Sandra Paola López Ramírez / USA, Colombia

Becoming a mother is an unfathomable rite of passage in the life of a birthing person. No one and nothing can prepare you. In our modern Western society, mothering has been relegated to the private sphere, leaving parents (most often women) increasingly isolated and with no support system. As I witnessed the pandemic unravel during the last weeks of gestation, I could have never imagined the implications it would have on my labor, childbirth and the first year of life of my baby. As I became a mother during the pandemic, I lived through an incredibly intense and transformative time that can be isolating in itself, with a heightened level of seclusion.

In this presentation, I will share how my movement-based practice served as an anchoring point to process this transformation, a saving grace to keep me sane and connected, and a place to arrive and meet the fourth body. Victoria Viola, co-creator of the podcast Comadre, speaks of the shock of finding herself in a “third body” in the days after giving birth to her son. Strikingly different from the pre-pregnancy body and the pregnant body, when we give birth, we find ourselves literally overnight, in a body that we have never inhabited. Yet this third body is not the one we keep, but rather, one that slowly shifts and settles into yet another body as we heal. This is what I term the “fourth body.”

Through videos, journal entries and conversation I will share my process with participants while demonstrating how deepening our relationship to our bodies can help us reconnect to each other as we emerge into a post-pandemic world. If time allows, I will lead a short participatory exercise using a performance score I developed to meet the body-body and body-space relationship as a tool to facilitate this reconnection.

Using movement improvisation as an anchor, this presentation showcases my in-depth embodied autoethnographic research process.

During the first year of life of my first child (which was entirely experienced during the COVID-19 pandemic) my embodied research was adapted to serve as a site for processing the physical and

emotional impacts of early motherhood. I created a series of 22 short improvised dances, which I titled the River Luna Series after my daughter's name. In each dance, I gathered inspiration from observing her come into her body, carefully embodying her physical development to honor her growth and as an invitation to reconnect with myself and grow into my fourth body.

The reflection of this process invited me to spend considerable time thinking about re-entering into contact with others after the pandemic and how the body-body and body-space relationship will be forever altered. This yielded the creation of the performance score "Meeting the Body-Space" which I have used in workshop settings to facilitate embodied experiences and conversations about re-entering into a life post-pandemic.

Room 4

Workshop

CRAVING OF TOUCH: PICTURES, COLORS AND FEELINGS OF A SHARED ISOLATION

Marilia Fotopoulou, Marina Tzikou, Panagiotis Alexiou / Greece

YX in Greek can be read as "psi-hi", which means "psyche" (soul). Even from the very title of our team and community, someone can easily understand what our purpose is, more or less: To discover and spread the knowledge about this complex entity known as the human soul, to de-stigmatize mental illness and to make conversations for such issues open and accessible to anyone who needs it.

YX started functioning officially as a team during this stormy past year. The initiative began from a Psychology and a Chemistry student who managed to invite and embrace young people from Thessaloniki (Greece) into a loving and diverse community (family we'd say) of devoted volunteer columnists, photographers, digital marketing operators, and workshop organizers!

In our endeavor to achieve our aforementioned goal, the team aspires to expand into video, podcast, illustration and radio production in a creative attempt of reaching as many people as possible. Our long-term dream is to be supported and acknowledged as a voluntary team and community for Psychology by the Aristotle University of Thessaloniki.

Due to the pandemic situation, almost all of our events have been taking place online so far. Initially

we didn't believe that a new team starting from zero without any budget would be able to thrive only by remote activities. Our first workshop was a Psychodrama session in person especially for the 20 members of YX, the past October. Then everything turned digital and surprisingly our open calls in different forms of webinars and workshops grew so rapidly, reaching almost 200 attendants! In our social media pages, we managed to get more than 2000 people following us. We were really amazed to see how people our age (and not only) were so interested in mental health issues and at the same time so thirsty for substantial human connection. So, we started organizing our work better into thematic months. For instance, the month of November was devoted to Eating Disorders, and the month of December to the Feeling of Loneliness before and during the Pandemic. Within this context we wrote articles, designed motivational and informative posters and organized online interviews (by Instagram, Zoom or Google Meet) with psychologists, specialists and academics especially for the topic of each month.

In our opinion, our so far efforts match perfectly the aims of this year's PPLG Conference. Our projects may not have been specialized in marginalized communities, minorities and creative art therapies, but we truly believe that we managed to create belonging in our own way within the restraining condition of social distancing and isolation, and we would love to share this experience with the family of PPLG!

In the beginning we thought about presenting the team and its activities. Then we realized that we can do this along with something more interactive that will bring us closer to the participants. Our workshop and photography department have been working together to create a digital photography installation regarding the shared experience of isolation, upon which we will ask the participants to share their thoughts and feelings. There will be an analytical description of our concept right in the methodology section that follows.

As mentioned above our team has had big success on social media (especially Instagram) partly due to the incredible work of our photographers. We found that photographs are the perfect means to express sensations one finds hard to describe- a most common feeling in these turbulent times. As such we decided to do a presentation that will attempt through photography to depict in a surreal but accurate way the different impact the lockdown imposed on people in general, society and everyday movement and more importantly on individuals with mental disorders.

To do this we decided to approach the expression of feelings using color coding. Color coding is the attribution of a color to a certain feeling or concept. In our case colors will be used to express emotions. We chose this approach as it has been proven that color is the first thing people notice

about a certain product, a property often used by the market. Taking that into consideration, we believe that by representing feelings with different hues we shall be able to better promote the concept of each photograph. However, to achieve this, the colors must also correspond to what most people attribute them with. In other words, darker hues can hardly represent positive emotions and vice versa. To achieve maximum relatability, we have used the poll feature of Instagram to ask our audience what each color made them feel.

As mentioned above our presentation will be separated into two segments, one where pictures depicting the general impact the lockdown has had and another where the impact it has had on individuals bearing mental disorders will be shown.

In the first segment the participants will be asked to have a mask they can use nearby. While showing the pictures they shall be asked to wear their mask if they can relate to the content of the picture or if emotions are being stirred inside them. Following this, a small conversation could be held depending on whether the means of this year's PPLG allow it. We aim to show how common our experiences have been despite how different we may be ourselves.

Concerning the second segment, in order to avoid triggering, offending or otherwise confusing the participants, we have chosen to focus more on the emotions the depicted individuals display rather than on the disorders they are shown to suffer from. The pictures should be thought of by the participants as taking inspiration from mental disorder cases and illustrating the most common symptoms they are characterized by the environment of the quarantine. Ultimately, however, they should not be thought of as depicting real-life settings and certainly not describing any individual experience of someone suffering from a mental disorder in these turbulent times. As it should be noted, a mental disorder is a very unique and personal experience.

The participants will be asked to have a piece of paper and a pen near them. At first, the pictures will be shown and upon seeing them, they will be asked to write in thirty seconds as many words as they can think of after seeing the picture without filtering their thoughts. It is our intention to use this non directive automatic continuous writing technique to help the participants uncover feelings they might unconsciously bear.

Following that, they will be asked to insert a word they wrote that most resonates with them to the poll feature of zoom or through an app. After that, the presenters shall collect the most selected words. Afterwards, a breakdown of the color-coded picture will ensue. Our aim is to contrast what our team's audience voted in comparison to the "votes" cast by the PPLG participants. The ultimate purpose of this activity is to promote the idea that everyone interprets

certain situations differently and to create conversation around the feelings all of us have had during quarantine.

It is our best hope that through our endeavours and the interaction we plan to have with the audience, we shall form a basis of understanding, a sense of unity and belonging and mostly a feeling of mental and emotional catharsis through art.

Room 5

Workshop

CREATIVITY LAB FOR EMPOWERMENT AND INNOVATION

Mohammad Issa / *Palestine*

Creativity Lab for Empowerment and Innovation is a Palestinian company helping create the next generation of innovators and changemakers through creativity and entrepreneurial learning.

Creativity Lab was created to empower young people and women to grow their innate creativity to identify and anticipate diverse societal needs and think entrepreneurially in whichever field they pursue.

Our Lab is certified by global platforms that work to achieve and promote the SDGs.

There is no difference between creative and non-creative people; only people who use creativity and people who don't. Creativity is innate in all of us; but too many people and organizations unknowingly hinder it from flourishing. Without creativity, it is impossible to develop an innovative organization that can deliver improved services and products and maintain sustainable competitive advantage.

The world is in the early stages of a new era of disruptive innovation that promises to transform every workplace and sector of society. Adaptation is the new normal, and creativity is the new literacy. Our workshop is a simulation for our Lab's interventions into the virtual space. It is a transformational journey based on creativity, social innovation and entrepreneurship. Participants will be equipped with tools that could help in finding solutions to the most complex problems that we live right now.

Room 6

Workshop

"WHAT'S UP ON WHATSAPP? GLOBAL PLAY BRIGADE'S SELF-ORGANIZING THERAPEUTIC SESSIONS FOR ALL!"

Jennifer Bullock, Aurelie Harp, Marian Rich, Thecla Farrell / USA

We will be co-facilitating an Emotional Support Session on WhatsApp. In this workshop, all participants will have the opportunity to offer, respond to, and play with what we are collectively doing and feeling.

We invite people of all ages, from around the world, regardless of access to technology (wifi and computers) to create a new kind of collective conversation using words, images, photos, and music. In this activity, new friendships emerge and people feel a strong sense of belonging to a self-organized therapeutic community.

Influenced by the social therapeutic methodology, we relate to fellow humans as revolutionary co-creators of environments we want and need; we are toolmakers not just too users. We are further at once influenced by, and creators of the global performance activism movement and the mission of the Global Play Brigade. This effort has been spearheaded by facilitators trained by the East Side Institute in the USA.

Room 7

Project Presentation

DANCE AND SELF CARE

Pamela Jiménez / Costa Rica

Due to the world situation COVID-19, the introductory course to Dance Movement Therapy (DMT) has been postponed, since the social-physical distancing is one of the preventive measures for the spread of the virus. Given the above, we develop a series of capsules on DMT, aimed at the population participating in the Margarita Esquivel project and their families. This represents a great

opportunity to share the discipline and at the same time a challenge to pass dynamics that we carry out in the encounter and experience virtuality. And because of this material, we have the possibility to make some virtual workshops inspired by the capsules.

Purpose: share, virtually, some dynamics based on the essential concepts of the DMT, to support PME participants and their families during the situation COVID-19.

The proposal was to generate informational capsules on DMT, inspired by the text of Schmais, C. (1985), who notes a series of eight basic processes of Dance Group Therapy Movement, which will help us understand its bases and the scope of its practice. This text was translated by me. Coupled with this, a dynamic will be shared that people can do from home, to somehow have the experience. Also, we want to share the material already translated into Spanish, from the talks of the American Association of Dance Therapy, as an extra support to each of the capsules.

The research was most about the creation of scripts that will end in different videos. That at one part could have a theoretical reference of DMT but also has an invitation through a dynamic that the people could do from their homes. So it will integrate the theory and practice. And also to invite people to continue searching for DMT materials and the importance of moving and dancing during these times, visualizing DMT as a resource. The materials for the inspiration where: Schmais text (Schmais, C. (1985). Healing processes in group dance therapy. American Journal of Dance Therapy Vol. 8, 17–36.). For each element I also made my own research with other bibliography but also in my own body. Trying to remember and create dynamics that are easy to explain and easy to do at home. After that I took creative research in videodance, as reference so the videos could also have a script like a journey. Creating a mood. An atmosphere. That's why the sensorial invitation is important. Trying to use images, sounds, movements as invitations to the audience to dance, move or play. But also, if the person just wants to watch the video, trying to play with the angles, the tempo, the images, so that it will be also an invitation to the mirroring neurons to wake up the kinesthetic empathy. One of the challenges is to share DMT material that could be in Spanish. For this creation I had to translate the inspiration text. For the end of each video there is an invitation to see another DMT video, as a way to invite people to continue searching for DMT. Some years ago we collaborated with Dr. Nana Koch with the Spanish ADTA talks. So I found it as an excellent opportunity to invite people to see those talks. So after each video is an invitation to watch one of the videos and in some way some of them match with the topic of the capsule. For example in video 1 I explain what DMT is and the final invitation is to see Dr. Koch ADTA Spanish Talk.

Until now 4 capsules had been released in the FB platform of the program. They have been seen by

many people, not only from the students or families of the project, but also other populations inside and outside the country. I found that creating this kind of material is very important but also a challenge, to put different materials and modalities together in a creative journey and in a final product that could be seen by many persons. This last thing I find essential, as a way to connect with the communities and share our discipline.

In addition to this material we create a virtual workshop Dance and selfcare, to share this material alive. In 2020 we had the opportunity to bring the workshop to the university population and this year we are offering this workshop to the university community in other provinces and also to the municipalities. We try to create a space to connect, dance, play, create instead of isolation.

Room 8

Film

TIME CAPSULE: A PHYSICAL DOCUMENTARY

Valerie Green / USA

"Time Capsule" is a dance film, directed and choreographed by Valerie Green, in collaboration with cinematographer/editor Alex Lopez, composer Mark Katsaounis, and the dancers of Valerie Green/Dance Entropy.

Comprised of eight solos, movement was abstractly generated, remotely and in person, in one-on-one sessions between Green and the dancers, who were prompted to journal on the emotional trajectory of their experience of the COVID-19 global pandemic. Green choreographed in conversation with each dancer to uncover and initiate from where in the body their emotions found resonance. Performing required another round of translation, in which Green and the dancers morphed the solos to fit specifically scouted environments.

The musical score is a tapestry of sounds that were recorded during the filming of each solo, as well as the dancers' own vocal reflections. Some of these sounds are easy to identify while others have been processed and transformed to create new tones, generating the foundation upon which other acoustic and electronic instruments have been layered in.

The sound and movement are draped amidst a diverse sampling of New York City landscapes which

include: Pier 66, a cement factory, Astoria Park, Dutch Kills Play Ground, The Trusty Pick Up at Culture Lab, Greenwood Cemetery, Fire Island, and the rooftop of the Scalandre Silks Building, which contains Dance Entropy's home base, Green Space.

Between the vulnerability and empathy required to generate the material, and the rigor of spatially adapting it, "Time Capsule" demonstrates a dynamic interplay of beauty, strength, and resilience - a testament to the faith we have in our City, its vast infrastructure, the delicate spirits that inhabit it, and the tender terrains we all hold within.

Room 9

Workshop

THE POWER OF BUILDING COMMUNITY AROUND ACTIVITY RATHER THAN AROUND IDENTITY

Esben Wilstrup / Denmark

In this presentation I will share the conceptual and practical tools that have allowed me and many others to build communities that thrive on diversity. In short, we will explore the power of seeing, practicing and building community as activity rather than as identity through examples from my own practice of co-founding and building local and international communities.

Much of current psychology, politics and activism is based on identity and us vs. them antagonisms, and while that can be a powerful way to organize and mobilize for social change, it can also hold us captive. I will introduce the conceptual and practical distinction between community as identity and community as activity as developed by the late Dr. Fred Newman and his colleagues of the East Side Institute, and show through examples how this shift creates new possibilities and can allow us to generate and sustain belonging across identity, cultural, religious/ideological, and national borders.

Since 2009 I have been a co-builder of the East Side Institute, the Performing The World conference, the Developing Across Borders emotional development groups, the global movement of performance activists, and a core organizer of PPLG 2019. In Denmark, I have co-founded and co-led PUF - a non-formal education community of 200 psychologists - and co-founded and co-led Efterskolen Epos - a boarding school for young people ages 14-18 where we

teach the national curriculum but through play, wonder and performance.

Each of these projects and communities have been organized around activities (doing something together that builds community) rather than identities (being something together that defines a community), and that is why they have been so inclusive, powerful and developmental for people to participate in.

As we strive to create a better world, we need to grow in our capacity to talk and build with people who are very different from us. This approach allows us to co-create (new types of) communities, tools and relationships that crosses borders while respecting and celebrating diversity (of opinions, perspectives, privileges, experiences, identities etc.) as a huge untapped resource to learn from and to build a better world with.

Room 10

Performance

THE INTIMACY & CARE OF ONE-ON-ONE PERFORMANCE II

Courtney Surmanek, Steven Licardi / USA

In this multi-day workshop, participants will envision/execute a 10-15 minute, site-responsive performance to be shared with select festival attendees. Each performance will be an emotional journey of healing and discovery, holding space for a range of emotions, and to be participatory, one-on-one in a private Zoom room. (Performances may be therapeutic, but are not offered as therapy).

The goal of this multi-day workshop is to provide a structured environment to design a performance to be taken beyond the festival. Further, PPLG attendees will experience one-on-one, site-responsive performances that “craft new possibilities of belonging”. Workshop participants and attendees must RSVP.

Facilitators draw upon the Five Principles of Trauma Informed Care from the Trauma Informed Care Institute, three key elements of Self-Compassion by Dr Kristin Neff, four elements of the See Me as a Person Framework, and 9 strategies for developing Moral Resilience from Dr. Deborah Kenny.

The workshop will also draw from Resmaa Menakem's My Grandmother's Hands: Racialized Trauma and the Pathway to Mending Our Hearts and Bodies, Generative Somatics, and the Anti Oppression Resource & Training Alliance.

20:00 → 21:00 CET

Closing Performances and Rituals: Ending & Beginning



The background of the image consists of eight vertical stripes of equal width, each a different color from the rainbow spectrum. From left to right, the colors are: red, orange, yellow, green, light green, blue, dark blue, and purple.

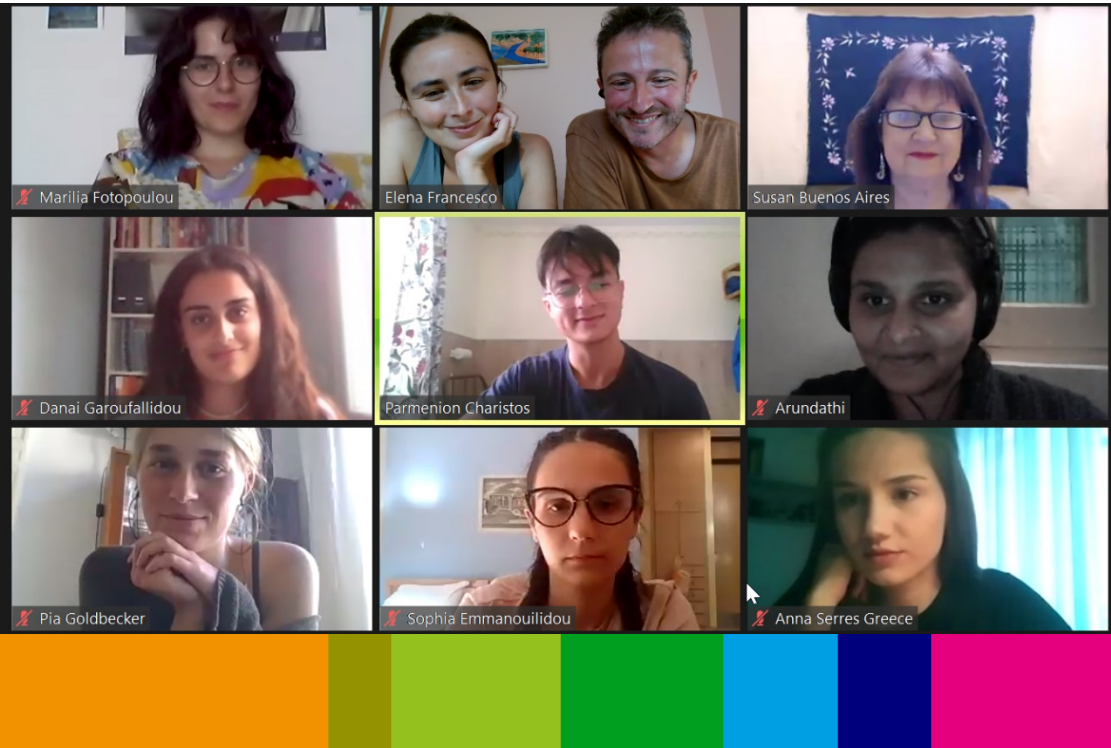
CO-CREATING PPLG

CO-CREATING PPLG

PPLG 2021 has been created as an activity of community building through months of meetings, work and play.
Organized in times of Pandemic and in response to them.



Our volunteers!



THANK YOU TO ALL WHO DONATED TO PPLG 2021

PPLG 2021 has been organized grassroots and completely independently – without external funding.

Thank you to all those who donated to support the provision of Scholarships and the grassroots work of PPLG with communities:

Thank you to:

Jill Battalen, David Belmont, Alice Brohus, Ellen Foyn Bruun, Jessie Fields, Eleonora Guido, Todd Hart, Alison Kelly, Carrie Lobman, Megan Nimigon, Louise Pitre, Marian Rich, Mary Smail

DEDICATION

Play Perform Learn Grow 2021 is dedicated to the memory of David Keir Wright



David Keir Wright (1943-2020) was a Scottish internationalist, born and bred in Dundee. Performing on and off stage was an important aspect of his life from an early age. After qualifying as a teacher, he left the UK for Denmark in 1967 to introduce and pioneer educational drama and theatre in Scandinavia for half a decade. David held a Bachelor of Arts (BA) in Physical Education & Drama (Loughborough, England), BA in Theatre Studies (Copenhagen, Denmark), MPhil in Drama and Theatre (Trondheim, Norway). He was an Associate member of the International Drama and Theatre in Education Association (IDEA), the Roy Hart International Arts Association and the British Association of Dramatherapists (BADth). His passion was the integration of voice work in drama and theatre. David was part of the international organizing committee of PPLG. With his commitment, integrity, and playfulness he helped to bring PPLG into being. PPLG will honour his legacy and his life for as long as it continues.

CONNECT WITH US:



Play Perform Learn Grow

E. contact@pplg.org

T. +44 7391843199 | +30 6947815524

W. www.pplg.org

Follow PPLG

Facebook: fb.com/PPLGcommunity

Instagram: @PPLGcommunity



Looking forward to
co-creating with you
PPLG 2023!