

Moć Dijaloga

THE POWER OF DIALOGUE

Forța Dialogului



**Participatory Drama Multiplication Project
Moldova, Serbia and Croatia 2005-2007**

Final Report
April 2008



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Preface

December 2003: the phone rings and Lilia Raileanu from Moldova tells her story. She's a Participatory Drama practitioner and works for an LGBT organization. She's in the Netherlands for a conference and would like to get a chance to see Formaat work. It's just days before the Christmas Holidays and we're already preparing for our leave, but we end the 45-minute call with a promise that we'll meet in the near future.

Three years later, the Moldovan Participatory Drama starters' kit begins with a display of exactly this phone call. It marked the beginning of the POD idea. Late 2003, we were struggling to find a way to get our version of the "Flying Jokers" program on the map. The concept of "Flying Jokers" was thought of by Augusto and Julián Boal: an experienced Theatre of the Oppressed flies to a country where knowledge and skills are needed and thus initiates a multiplication process. We embraced this idea but we also saw its limitations. Transfer and multiplication require more than just a couple of days' training.

We'd already submitted this idea to the DOEN Foundation in the Netherlands and they referred us to the DOB Foundation. By the end of 2004, the idea had grown into a full-blown project. By that time, we'd approached almost the entire Balkans, asking our colleagues if they would get along. In the original scheme, the three selected countries were Macedonia, Bosnia-Herzegovina and Kosova. Our intended partner in Macedonia broke off contact early 2004, the projected coordinator in Mostar suffered a severe illness and the representative from Kosova missed the deadline by a few days. By early 2005, the target countries had become Moldova, Serbia and Croatia.

It pleases us to say that the centre in Mostar has come to life again and is an important link in the chain of former Yugoslav places where Participatory Drama is practiced. In Kosova, a one-off project with Forum Theatre was executed in 2006. Romania, where we didn't have any contacts until 2005, started a training program staged by Concept.

The Power of Dialogue was an adventurous experience in countries that each bear the traces of the past but also a lot of energy for the future. We know that sooner or later we will be making phone calls to the people there to get a chance to see their work.

We would like to thank all those who put in so much effort to make this project work, especially our local coordinators Lilia Raileanu, Marija Gajić, Ivana Marijančić and Vlado Krušić for the excellent work they did for the organization of the trainings and the production of the manuals, we thank Aurelia Braguța of the NCPC in Moldova for solving our administration problem elegantly, Robert de Groof of the Dutch consulate in Moldova for his support and the preface he wrote for the manual, David Foxall of the Canadian Embassy in Serbia for allowing us to use the National Press centre for the presentation of the project, the people of Rex Cultural Centre in Belgrade for their assistance, the State University of Zagreb and the OSCE office in Chișinău for the use of the space and finally Saskia van der Mast and Eva de Vries of the DOB Foundation for their supporting role in the project.

Rotterdam, April 2008

Formaat, Workplace for Participatory Drama

Irma Hazeleger, POD financial coordinator
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1. Introduction

This report covers a period of 3 years, from the moment we started the first preparations early 2005 until receiving the last local evaluation report in March 2008. It describes the background against which the Power of Dialogue (POD) was set, in Moldova, Serbia and Croatia. It gives an idea of the activities that were carried out to make the project work and illustrates the results in a qualitative and quantitative manner.

The project was carried out as planned but that wasn't always obvious. As it was our first major international project, we had just a learning experience as the people we worked with. We learned about working in countries with an insecure political and social climate, about different laws and customs and especially about different attitudes. The fact that we used up much more coordination hours than planned can point in two directions: either we miscalculated or we put in a lot of additional effort to make it work. The truth lies somewhere in the middle.

The chapters 2, 3 and 4 are basically descriptive. By reading them, you will get a fair image of what really happened. For the purpose of this report, we decided not to make a full analysis of all material available. The participants and the coordinators supplied us with hundreds of pages of information. We used them to improve the trainings along the way. If we would elaborate on this material, this report would turn into a book.

The chapters 5, 6 and 7 speak about results, about output and outcome. We believe the results are concrete and tangible. But this doesn't mean there is nothing to improve, on the contrary. We are beginning to discover how capacity building really works, but we haven't finished discovering. So what have we left behind?

This report shows that the most important "thing" that remains is people. That means that we're talking living matter. People still developing and improving their work, also people making decisions about their commitment. If we look at the number of projects that were directly related to POD, we are amazed. This was achieved by the energy of the participants, who were inspired and equipped by POD. If we look at the number of people that can make a living off Participatory Drama in Moldova, Serbia and Croatia, we are still disappointed. But we believe we uncovered the missing link, the link between enthusiasm and efficacy. The link is management. A management component would have made POD complete.

Nonetheless, our efforts were not in vain. Fifty people proudly received their certificate and work had already begun. The next investment is supervision and, as we said, management. The next challenge is to connect people with management qualities in Moldova, Serbia and Croatia to the Participatory Drama practitioners and their NGO's.

This final report gives evidence of the notion that there is not really such thing as a "final" report of a process-oriented project. You can't pull out of situation just like that. With this report we would like to underline the importance of doing more than training when you really want to achieve capacity-building. We also want to emphasize the need for a continuous investment into humanizing Eastern European societies. We realize that we worked with the privileged, who in turn choose to work with the less privileged. But even among the privileged we found appalling living and working standards. International organizations are pulling out of Serbia and Croatia and Moldova is caught between the EU and the Ukraine, trying to define its position. The Power of Dialogue has been and still is a call for dialogue with the people of these countries. This report tells a small story of what this dialogue could look like. And what an enriching experience it has been!

2. Starting points

This kind of project had never been done before. This surprised and puzzled us since the beginning of the preparations. The overall majority of trainings, capacity building projects or other transfer schemes are "one-off" operations. A trainer comes, you get a few days of information, knowledge, experiences and inspiration and then you're back on your own. Despite any enthusiasm that was kindled, it also dwindles quite soon and you wonder how to continue. It is estimated that several thousands, perhaps even tens of thousands of enthusiastic people worldwide received at least a one-day up to a 7-day training of Participatory Drama in the last 15 years. It is also estimated that in Europe, only a few dozen can live off Participatory Drama practice. Perhaps a couple of hundred people use Participatory Drama regularly and the rest of all the trained men and women never get beyond the first experience. This is not necessarily a bad thing, but in the light of the many application options, it is a sad thing.

We begin this report with a brief insight into the consequences of this reality. We are aware of this reality because we have been hosting the www.theatreoftheoppressed.org website for four years now. This website connects colleagues from over 70 countries across the globe. In the world of Participatory Drama, there are roughly four tracks on which the initial enthusiasm of a few emerging practitioners can travel:

1. Stuck to the margin
Or also: marooned on an island. Many practitioners work in remote places, countries with an insufficient infrastructure or within organizations with little interest in the methodology of Participatory Drama. Interestingly, it seems quite irrelevant in what kind of economy they are operating. We see lone practitioners in countries like Australia, Nigeria, Malaya, Egypt, Belgium, Norway, Greece, Czech Republic, Russia, Costa Rica and Italy. These colleagues yearn for training and support but they are not optimistic about their chances. The effects of sustained neglect are sometimes devastating.
2. The power of creativity and character
A small nucleus of people builds around these practitioners, they set out to do a number of small-size but large-impact projects, almost without any financial support. The nucleus develops into a local organization with a regular number of activities in the first few years. When the enthusiasm of the first hour wanes and no financial basis is found, the organization faces a marginal, albeit highly appreciated, existence. To secure income for the active members of the organization, other activities besides Participatory Drama are introduced. We see a lot of these organizations in the world, especially in developed economies where personal income is essential. The countries of Eastern Europe are gradually transforming into developed economies, so are a number of countries in the developing world, like Chile, Argentina, Brazil, South Africa, India, Pakistan and Bangladesh.
3. The power of the masses
In countries where oppression still is the main feature of government and the economy, Participatory Drama/Theatre of the Oppressed-based organizations can gradually develop into mass movements. This is all the more so if there is a combination of massive oppression and a basic infrastructure in terms of roads/transport, communication and organization power. The upsurge of mass movements based on Participatory Drama in Brazil, India, Mozambique, Pakistan and -to a lesser extent- in Palestine, Bangladesh and Kenya show that this combination can be very fruitful. It must be noted, however, that the majority of the nucleus organizations in these countries were founded somewhere in the 1980s and found themselves in the first stage for a long time.
4. Professionals above all
More recently, a wave of professionalism has hit the world of Participatory Drama. A number of organizations have grown into professional centres, which don't depend on a single kind of activity, but where Participatory Drama is the main source of income. These organizations have a sound basis and a lot of influence in the respective country/region. These centres exist in Vancouver (CAN), New York (US), Rio de Janeiro (BRA), Maputo

(MOZ), Kolkata (IND), London (UK) and Rotterdam. Formaats was the last to join this group in 2003.

The Power of Dialogue was originally aimed at practitioners in the first and third category. At the time of the first contacts (2003) Croatia was clearly in category two, Moldova in category one, Serbia somewhere in the middle. The objective of POD was to create a new level: a sustainable perspective for practitioners operating from small- to middle-size organizations but with high professional standards. This had never been done and we still wonder why.

There are a huge number of training operations every year in the field of Participatory Drama. Most of those trainings are aimed at emerging practitioners in countries with little or no infrastructure. Many of those trainings hit Eastern Europe. But unfortunately, the overall majority are hit-and-run operations. As soon as people start to realize what they can do with what they learned, all potential supervision and support are gone. They have to wait for the next training, where exactly the same happens, etc. Some people hop from training to training in a relatively small time frame, learning the same techniques over and over and hoping for a clue how to best implement them.

There is another training scheme that uses a different definition of "need" for training. CTO Rio operates one of the most successful training programs in the world, addressing themselves exclusively at people already active in political and social movements. This requires a level of social awareness and organization that is almost non-existent in the former communist countries of Eastern Europe and Central Asia. POD set out to work in new and unfinished states, still recovering from (civil) war and suffering from the consequences of the introduction of capitalism with a still intact state bureaucracy from the old days. We also set out to work without a hit-and-run intention, wanting to do more than just training people.

2.1. Investigation: the initial situation

From the onset of the project, the investigation report on the implementation possibilities of participatory drama in the countries involved has been the most exciting element. Many people don't realize the fact that every single day there is at least one applied arts training taking place somewhere in Eastern Europe. Theatre is often presented as a tool for change and Participatory Drama is a frequent element of theatre-based programs. Therefore it didn't surprise us that a considerable number of participants of the POD trainings had already been attending least one other training. Sadly enough, the vast majority of these trainings, however well conceived and performed they may have been, has not produced any sustainable follow-up effects. Despite all efforts of big and small initiatives, EU-funded or not, we found virtually all of our potential Eastern European colleagues struggling for bare existence. None of them could make a living of their Participatory Drama work and quite a few never got paid at all. In none of the three countries a working structure for Participatory Drama could be found. The major challenge of POD was to set something in motion that would create a stable basis for Participatory Drama practice in all of the three countries.

The initial situations in Moldova, Serbia and Croatia differed greatly and so did the consequences of POD. We will try to compare the initial situation at the start of the project with the situation at its completion.

2.1.1. Moldova

In 2002 and 2003 a number of about 30 Moldovans was trained by Guglielmo Schininà, working for the Italian NGO ICS (Italian Consortium of Solidarity). The participants created a network and set out to do various projects for national and international NGO's. The major problems they encountered were:

- **no recognition** for Participatory Drama as a professional method or education subject, which meant there was no knowledge available on how to create necessary conditions; in Moldova they call it "social theatre", which makes it sound like "theatre gone bad"
- a general policy of **not paying** practitioners or not funding projects
- international NGO's who funded projects set **impossible goals** and sent practitioners to work with difficult target groups **without supervision or support**
- **no input** of practice-related knowledge by experienced practitioners
- **isolation** of Moldova as a former Soviet Republic on the edge of the European Union, which makes it difficult to travel, aggravated by the fact that Moldovans are considered potential illegal aliens to almost all European countries, except Romania
- **oppressive political climate**, with the Orthodox Church on the one side and the post-communist ruling party as serious obstacles for democratization and humanization
- **failed state** situation in Trans-Dnjestria, the rebellious province which is only recognized by Russia and from which many illegal activities are carried out – including human trafficking- undermining the Moldovan economy
- **emigration** – 25% of the population, including many of the educated young people, lives and works abroad

As a result of the sum of these obstacles, by October 2005 (when the project started) there were no more than 7 members of the Network left, of which only 2 undertook Participatory Drama activities more than occasionally.

2.1.2. Serbia

Theatre of the Oppressed had already been a part of the Serbian world of theatre since the mid-1980's, when Ljubica Beljanski founded the NGO CEDEUM. This organization worked primarily in the education sector and created a large number of projects over the last 20 years. CEDEUM has organized some multiplication but it hasn't been its main focus in the last few years. In 2001 Participatory Drama was more or less reintroduced to Serbia by the international NGO "Engage", based in the Netherlands. In the aftermath, several Serbian organizations started to work with PD, especially Hajde Da and InterArt in Belgrade and RAFT in Zemun. InterArt founder Marija Gajić started to work as an independent trainer and has done multiplication work.

Some of problems encountered in Serbia were similar to those in Moldova, like the **lack of input/supervision** by experts and the **lack of recognition** of PD among many NGO's in the country, which leads to underpayment or no payment at all. Other problems were typical of the local situation:

- Serbia has been balancing on the brink of a **failed state** situation since the end of the Milošević era, especially after the assassination of prime minister Đinđić in 2003
- the **gap** between the Belgrade region, where economic and cultural activity is concentrated, and the rest of the country is huge; PD is most needed in relatively remote areas of the country with little infrastructure, but the vast majority of the practitioners is situated in Belgrade
- as a supposed candidate for EU membership in 2010, Serbia was stricken from the list of target countries of most international campaigns for development, democracy and capacity

building; a number of countries will close their embassies in Belgrade by 2010 and prepared an **exit strategy** from 2006 on

At the start of POD in Serbia, in the summer of 2006, there was a positive development as well. UNICEF started a program of "Schools Without Violence" targeting 100 teachers in 50 schools across the country, using Participatory Drama as a tool. The training of the teachers was offered by HCDO in Croatia, where the same program had been run in the years before. Ivana Marijančić, who was to become the training coordinator of POD Croatia, gave several 2-day intensive trainings. UNICEF collaborated with CEDEUM, who took care of supervising the teachers.

2.1.3. Croatia

The situation in Croatia was quite different from those in Moldova and Serbia. The "boom" of Participatory Drama activity had already passed. As a result, the Croatian Drama Teachers' Association (HCDO), with a membership of over 200, organized projects and trainings for their members and others interested. After the "Schools Without Violence" campaign, PD activity has been on the decline. Nevertheless, the booming period created several NGO's in the country who dedicate part of their work to Participatory Drama. Especially in the Istrian capital of Pula there is still a lot of activity, and international trainings take place every year.

Croatia is on the way to normality, although the wounds of the war have not all healed yet. On the other hand, turning to normality means that

- the country has been struck by **rogue capitalism**, which leads to extreme insecurity and leaves hardly any room for sustainable development in any sector of society
- the introduction of capitalism causes many **negative effects** like unemployment, no insurance, failing perspectives for young people and side-effects like alcoholism, violence and psychological problems
- just like in Serbia, NGO's and international campaigns are **leaving the country**; on the positive side Croatia gradually qualifies for regular EU-funding programs
- the state cannot cope entirely with the fast economic and social developments and is rather **reluctant** to look beyond programs with expected economical benefits

This means that, with an already relatively low commitment to civil society among the average population, Participatory Drama practitioners had a hard time struggling for recognition. In Croatia, POD set out to (re)gain that recognition.

2.2. Results of the Investigation

The investigation stages of the project were quite a new experience for the local coordinators. Instead of focusing on the survival aspects of their work, which really meant going from project to project, sometimes accepting low or even no payment to be able to continue, the view was extended to the future. Looking for sustainable elements in unstable societies is also a major challenge. Apart from local differences, there were also a few common features:

1. Under the appropriate conditions, Participatory Drama projects can be extraordinarily effective

Every one of the coordinators had had a chance to work under acceptable circumstances and was able to witness the positives changes among the participants, in their direct social environment and even in society. In Moldova, working with the extremely oppressed (in 2005 the national chief of police said: "God wants them dead") homosexual community has been very successful. The Croatian "Schools without Violence" program put Participatory Drama on the school curriculum and in Serbia the Roma community in the southern provinces benefited greatly from the "Present to Represent" project.

2. The best conditions are achieved by working with international NGO's, with little or no national involvement

A real dilemma: how can you be sustainable if you work with temporary foreign money and support? Programs can only reach a continuous state if they are embedded in local policies, i.e. financed with national money. But many practitioners report bad experiences with locally financed projects, mostly drowning in the swamp of bureaucracy or with too many strings attached – if you get paid at all.

3. In a situation without any registered standards, anyone can claim they're experts

This dilemma is perhaps even greater than the previous one. Eastern Europe is full of Participatory Drama practitioners and even trainers who've only been to a weekend course by a trainer with little or no practical experience. It's understandable that people will do anything to apply for a job, but for those who employ them it is impossible to assess who masters the basics and who doesn't. We've seen project outlines and even project reports by big NGO's, proposing or claiming to have done absolutely impossible things. The most extreme example was that of IOM Moldova, which came down to sending a virtually unprepared and unsupported team into the Gagausian (an ethnic minority) region of the country, assigning them to work out a Forum play about human trafficking and use that to influence the mentality of the villagers towards women returning from forced prostitution abroad. In a worst case scenario, some people actually accepted this assignment. Suffice to say that not all foreign money financed projects offer sound conditions.

4. Together we're strong

If you're still a small community it pays off to start a network. Where else can you find a place to put your question to – and to get some answers! Developing projects together and evaluating them together is the first step towards more stability. The next step is the development of working standards, both regarding skills as regarding the necessary conditions. A formalized network, e.g. an association, can subsequently set the standards and demand conditions. In Croatia, HCDO (drama teachers' association) has worked as an umbrella for Participatory Drama for many years. There is also a downside: as it is not a specialized organization for Participatory Drama, some of the needs of the practitioners cannot be met.

5. Give us management

Participatory Drama people, just like the vast majority of all applied art workers, are primarily creative and socially involved human beings. They try to keep away from all management aspects of their work. In the former bureaucratic realm of Eastern Europe, management has an even worse connotation. In Serbia, this has stalled the growth of a national network, despite of several dozens of potential members. In Moldova, a network really needs facilitation in terms of basic communication needs. The internet has not penetrated all corners of the country, so the best way to communicate is still to meet. This means that people have to pay bus and train fares out of their own pocket. In Croatia, HCDO is quite a large organization (over 200 members), but still has difficulty to find board members. As Croatia is an extended country without a real centre, most practitioners have to rely on their own management skills. Better management would quickly professionalize the world of Participatory Drama and make it a more serious negotiation partner.

2.3. Basic Facts

2.3.1. Moldova

Starting date:	2 October 2005
Coordinator:	Lilia Raileanu
Partners:	National Career Planning Centre (legal representation) GenderDoc-M (office space and resources)
Launch:	2 November 2005
Venue:	OSCE office, Chişinău
First training:	6-10 February 2006
Trainers:	Luc Opdebeeck and Mieke Coupé
Venue:	Institutul Muncii, Chişinău
Second training:	5-9 June 2006
Trainer:	Adrian Jackson
Venue:	Institutul Muncii, Chişinău
Final presentation:	19 February 2007
Venue:	Institutul Muncii, Chişinău

The Moldovan project was a pilot until February 2006. After a positive mid-term evaluation in March, the DOB Foundation allowed us to start the preparation process for the two other countries.

2.3.2. Serbia

Starting date:	2 October 2006
Coordinator:	Marija Gajić
Partner:	Rex Cultural Centre (venue)
Launch:	9 November 2006
Venue:	National Press Centre, Belgrade
First training:	10-14 February 2007
Trainers:	Luc Opdebeeck and Mieke Coupé
Venue:	Rex Cultural Centre
Second training:	30 May – 3 June 2007
Trainer:	Luc Opdebeeck
Venue:	Rex Cultural Centre
Final presentation	13 November 2007
Venue:	Rex Cultural Centre

2.3.3. Croatia

Start:	15 January 2007
Coordinators:	Vlado Krušić and Ivana Marijančić
Partner:	HCDO (Croatian Association of Drama Teachers)
Launch:	7 February 2007
Venue:	Movie Hotel, Zagreb
First training:	9-13 April 2007
Venue:	University of Zagreb
Trainers:	Luc Opdebeeck and Mieke Coupé
Second training:	2-6 July 2007
Trainer:	Adrian Jackson
Venue:	University of Zagreb
Final presentation:	29 December 2007
Venue:	Annual general assembly of HCDO, Zagreb

3. The training program

The training program was the most visible part of the program and, at first sight, it resembled many of the other programs that had already been undertaken in the past. But POD was a little bit different. First: the trainers were among Europe's experts on Participatory Drama and second: it wasn't enough for participants to be present on training days. Between the first and second training (5 days each), the participants were expected to lead at least one practical activity and report back on their experiences.

3.1. Selection procedure

Therefore, the selection procedure for the second training was different than for the first. Anyone filling in the application form and writing a motivation letter was eligible for participation. As there were always more applicants than places, there were selection criteria worked out for each country by the local coordinator, the training supervisor and the international coordinator.

The general criteria were quite obvious:

- Diversity in
 - o Region
 - o Background
 - o Gender
 - o Age
- A clear plan for the practise stage
- Minimal knowledge of participatory drama

Additional criteria were phrased per country, because of local particularities:

In *Moldova*, the criterion "willingness to pay" was added. The fee of € 25, for some of the participants, amounted to a week's pay. We had a few intensive debates about this issue among the project staff, and it was decided that we would cover for 6 participants, as they really would have had no means whatsoever to attend the trainings.

Serbia saw a completely different problem. The number of applications reached a completely unexpected 70. Even if we only sifted out the highly motivated, we would still have way too many. We decided to extend the number of participants for the first training to 34 and had to make cuts on the training budget to achieve this. To reach this number, we also decided to select those who had the highest potential for immediate success after the trainings. This meant that a number of young university students, who still had a few years to go before their professional life, had to be disappointed. This was not an easy decision, but we figured that these 7 students would certainly get another chance for such a training in the future.

The selection process in *Croatia* was done by HCDO, based on the general criteria. HCDO provided a list of 20 participants and invited them to the training.

For the second training, the participants had to deliver their practise reports. Some participants who could not attend the first training, but were experienced enough to deliver a practise report, were allowed into the second training. This happened in Serbia and Moldova. In Serbia, the number of practise reports was again higher than the proposed number of spaces for the training. We decided to accept this higher number.

3.2. Training + practise = multiplication

Looking at the statistics of POD in terms of participants, we can see that the multiplication effect was good. A total of 146 people were actively reached by the project and filed in an application. The six trainings had an accumulated number of 132 participants, an average of 22. Our goal was to reach a maximum number of 75¹ people at the trainings altogether. The total number was 10% higher, namely 82.

In terms of certificates handed out for completing both trainings, the total number was 50, or 17 per country. This was 10% higher than planned, as we expected 15 participants per country to complete both trainings. This discrepancy is entirely accounted for by Serbia.

	Applicants Training I	Participants Training I	Applicants Training II	Participants Training II	Completed both trainings	Total number reached applicants	particip.
Moldova	33	20	4	18	14	37	24
Serbia	70	33	5	27	22	75	38
Croatia	34	20	0	14	14	34	20
Totals	137	73	9	59	50	146	82

The fact that 50 people completed both trainings also means that there were at least 50 places (some of the participants did several practical activities) where Participatory Drama was practised. To us, this was the element that really made the difference.

3.3. The program itself

The training program was split in two 5-day sequences. An overview of the program is in Annex I. Because of the size of the group, the first training was given by Luc Opdebeeck and an assistant. In the original project outline of 2004, this assistant would be a local trainer. During the investigation period of every country, we found out that this would be too difficult to achieve. To coordinate a training program, which operated on a tight time schedule and under the pressure of high expectations (visible from the large number of applications), would have taken several additional days. We decided to bring an assistant of our own, who was already familiar with the format of the training.

The first training contained three different elements:

- the daily sessions
- the optional audiovisual program
- the practical elements

The daily sessions were a build-up from basic to advanced exercises and games, gradually leading into making a Forum Theatre scene.

During the optional evening sessions, a number of videos/DVD's of Participatory Drama projects from all over the world were shown. This turned out to be very inspiring sessions, because they tremendously broadened the horizon of the participants. The feelings that "we are not alone" and that "so much is possible" were amongst the ones most heard.

The only problem with the evening sessions was that they tended to overload the program and challenged both trainers and trained in terms of physical endurance.

¹ 3x20 people at the first training, of which 15 go through to the second one plus 3x5 new participants who only do the second training

The practical elements were more than swimming lessons. The first week ended with a real Forum Theatre performance, played and joked by the participants. Audiences between 50 (Moldova and Croatia) and 90 (Serbia) were reached and gave a real boost to the participants for their practical stage between trainings.

The Moldovan Forum was about domestic violence, the Serbian about homophobia and sexual harassment, the Croatian Forum about sexual abuse and school drop-out of Roma children.

Moreover, in Serbia and Moldova an Invisible Theatre scene was developed and performed on the streets of Belgrade and Chişinău. The Serbian scene was about the increasing pressure on workers and employees in the capitalist economy, the Moldovan about discrimination of gays. Because of 50cms of new snow that had fallen the night before and an outside temperature of -15°C, the Moldovan scene was moved to a popular restaurant. The Serbian scene was played in a street café.

3.4. Coverage

The Moldovan trainings produced three digital video (mpg.-format) sequences of 5 minutes each, edited by Luc Opdebeeck.

A number of snapshots from the trainings and the presentations was made, some of which were added to the starters' kit.

The Serbian trainings were covered by the renowned Serbian photographer Marko Krojać. The photo material was bought by Formaats and is used in Formaats publications.

The Croatian trainings were not covered audio-visually, but a detailed written report was made in Croatian and distributed among the participants.

4. Practise and Sustainability

The practise reports of the participants build a good image of the fields of activity in the respective countries. Although regional diversity has been an important issue throughout, we can observe clearly that all three countries had the bulk of the activities done in the capitals. Knowing that the capitals are better equipped than the regions, this means that Participatory Drama still has to penetrate the more remote areas of the countries.

This problem doesn't necessarily only occur in Eastern Europe. In many of the countries where Participatory Drama and Theatre of the Oppressed is practised, the main areas of focus are in the major cities. Only the larger centres of the world² give a more diverse image, and there are a few countries³ in which the activities are neatly spread.

4.1. Practise between the trainings

4.1.1. Moldova

Social inclusion of disabled people	Chişinău, Cahul and Balţi
Social inclusion of LGBT community	Chişinău
Youth work/life skills	Balţi
Anti-Discrimination Law/LGBT community	Chişinău
HIV prevention/life skills	Chişinău
Social inclusion of trafficked children	Chişinău
Aggression control among street children	Balţi
Education at secondary schools (see below)	Cahul

Association of Monoparental families, Cahul

Elements of Participatory Drama were used within the workshops of the project „Informed children-strong children!”. The workshops were organized in the schools of Cahul (pupils from the VII-IX grades). The participants had the opportunity to get new useful information on their rights, to debate and to suggest solutions to various conflict situations. The topics of the scenes were related to violence in family, school and society. Each student had the opportunity to play a role and to express their experience related to the topic.

The method of PD was very welcomed by the scholars being new and stimulating the interest and curiosity. At the end of the workshops they came out with a Forum theatre, during which, the spect-actors (school student) came with concrete solutions toward the cases of violence. There was an „observer” who made minutes of the proposed solutions. Then there was an evaluation with conclusions and final suggestions. The students were very enthusiastic about the method because they were not told what to do, but they were asked to express their opinion.

² Especially CTO Rio de Janeiro that works in many states of Brazil, Jana Sanskriti working in 30 different villages across India and GTO Maputo with an estimated 70 groups in Mozambique. The IRC in Pakistan, Headlines Theatre in Canada are also widespread.

³ Like Kenya, Austria, Sweden, Germany, the Netherlands and Australia.

4.1.2. *Serbia*

Exploring problems of deaf people	Pancevo
Diabetes and social exclusion	location unknown
Discrimination of people with Multiple Sclerosis	Sombor
Discrimination of Roma people	Vranje
Drug prevention at school	Kragujevac
Social justice for disabled people	Belgrade
Transfer to NGO activists	Belgrade
Issues of Roma youth	Belgrade
Social responsibilities of companies	Belgrade
Dealing with addictions	Belgrade
Friendship/children	Belgrade
Education for social justice	Ohrid (FYR Macedonia)
Discrimination/racism, human rights	Leskovac, Vranje, Vranjska Banja
Addiction in closed therapy facility	Belgrade
Diversity and cultural dialogue	Ohrid (FYR Macedonia)
Issues of Roma people	Novi Sad
Personal development/girls	Belgrade
Social Justice – Transfer to trainers	Belgrade
Youth issues/high school	Belgrade
Day program for drug addicts	Novi Sad

Centre for delinquent behaviour of youth

Hard to motivate them but we succeeded, image work was very good and appreciated, dilemmas/would like to learn: how to come to the stories for forum, can you give ideas when they are not motivated; how to deal with aggression, physicals violence in the scene because they put that in from their reality.

4.1.3. *Croatia*

Programs with blind people	Prematura, Cakovec, Zagreb
Bullying/Juvenile pregnancy in high school	Zagreb
Training for activists/anti-militarist NGO	Rijeka
Training for activists/LGBT NGO	Rijeka
Sexual relationships/high school	Zagreb
Social skills/children with disorders in institution	Zagreb
Health education/school	Zagreb
Transfer: drama approach in group work/students	Zagreb
Mutual respect/school	Zagreb
Dealing with diversity/university students	Zagreb

NGO LORI

NGO "LORI" this year runs the campaign for non-discrimination and acceptance of members of sexual and gender minorities in their families. The main aim of this campaign is to inform and to sensitize parents/families in order to provide better understanding and acceptance of LGBTIQ people in their primary surroundings. The participants created the scene with the following characters: young lesbian (the protagonist), her parents, older sister, two friends, the neighbor (mum's friend) and the "evil" psychologist.

5. The manual

The idea of the manual caused enthusiasm from the very beginning of the project. The demand for information, exercises and practise reports in the local language was big. The expectations towards the manual were sometimes larger than the actual time and money available to produce it. The POD manual was conceived as a *starters' kit*, not a full-size reference book. The outcome was somewhere in the middle.

The *Moldovan* manual was closest to the original idea. It gave an account of the history so far, contained a number of basic exercises and an anthology of the practise reports made by participants. It also carried a chapter with recommendations for future work.

The *Serbian* manual was more extensive on the issues raised during the training, making it very useful to accompany new trainings by the "graduated" practitioners.

The *Croatian* manual was primarily a compilation of articles by some of the more experienced practitioners in the country. It focused almost entirely on Forum Theatre as the best known technique in Croatia.

5.1. Production and reception

5.1.1. Moldova

Title: Ghid Practic de Dramă Participativă (Practical manual of Participatory Drama)
 Authors: Lilia Raileanu and Ronald Matthijssen
 Format: DIN A4, Photocopied, 56 pages, photos
 Language: Romanian
 First issue: 80 copies
 Released: 20 February 2007 at the final presentation of the POD project in Chişinău (attendance: 35)
 Cost: 20 Lei (€ 1,25)

Reception: Manual was welcomed as useful and encouraging, because it contained practical information based on local experiences. Distribution through mouth-to-mouth advertisement, through a press release and direct emailing.

A reaction from Daniela, one of the training participants:

"I liked the description of various activities and how to initiate projects in the field of Participatory Drama. For me, as a beginner, the manual is very useful. If we received this manual before the practicing period of the project, I would feel more relaxed. It is a very good follow-up of the training.

In the manual, I recognised many difficulties, which are possible to happen, of which I thought they were caused by mistakes. For me it was very important the chapter 2.2 about the elaboration and implementation of the projects. The part about the interrelation between social change and individual change gave me many insights. In general, reading the manual, gave me a lot of insights and I made many conclusions taking into account what we have learned during the project and what I practiced in my organisation.

Also, I think that this manual is a good alternative to the book of Augusto Boal, translated by Concept Foundation (Romania). They complete each other. That manual is more theoretic for me and the one of Formaat is more practical."

The number of copies for the first release was kept low because of several reasons

- Augusto Boal's book "Games for Actors and Non-Actors" had just been published in Romanian
- The local coordinator expected low interest in the manual because of the fact that only those who applied for the training and a small amount of NGO's would be interested in buying it
- Printing costs were relatively high so producing a large number would mean a financial risk

A stunning example of discrimination was given by the printing service that was first selected. After the manuscript was delivered, the coordinator received word that the manual couldn't be copied because the manager was against distributing publications about gays. The manual contains a lot of examples of Participatory Drama work in the LGBT community in Moldova. This led to a last-minute search for a new printing service.

5.1.2. Serbia

Title: Moć Dijaloga, Priručnik za vođenje radionica participativne drame i interaktivnih pozorišnih predstava (The Power of Dialogue, manual of how to lead performances of participatory drama and interactive theatre)

Authors: Marija Gajić and Ronald Matthijssen

Format: DIN B5, 76 pages, printed, photos

Language: Serbian

First issue: 300 copies

Released: November 2007 at the final presentation of the POD project in Belgrade

Cost: 200 Dinar (€ 2, 50)

Reception: The manual was received with great enthusiasm, as it was the first publication about Participatory Drama in the Serbian language. It proved to be useful as material for trainings and there was a potential market for it among the 100 teachers that participated in the "Schools without violence" project. In 2008, first hour practitioner Ljubica Beljanski will publish a book about her 20 years of experience with Participatory Drama in Serbia. This will give the PD community in Serbia another boost.

5.1.3. Croatia

Title: Ne raspravljaj, igranj!, Priručnik forum-kazališta (Don't talk about it, act! Forum Theatre manual)

Authors: Aleksandar Bančić, Liljana Gajić, Ozana Iveković, Vlado Krušić, Valentina Lugomer, Ivana Marijančić, Anita Matković, Corrina Peruško, Kristijan Šunić

Format: DIN B5, 144 pages, printed, photos, front page in full colour, ISBN 978-953-99945-3-0

Publisher: HCDO Zagreb

Language: Croatian

First issue: 500 copies

Released: December 2007 during the annual HCDO conference

Cost: 40 Kuna (€ 5, 40)

Reception: There were several types of reactions. The promotion of the manual has been covered by the national TV. The specialised media, like the „School News“, will publish the review when it is written by one of our members. There are very positive reactions of the forum theatre practitioners who are also the members of the Croatian Centre for Drama Education. The individual participants of the workshops, as they reported, got totally new knowledge, they were satisfied, and at least once they had put the seed of participatory drama in their working environments. In the first three months, 400 copies were already distributed.

6. Evaluation

In this chapter, we compare the expected outcome and projected results with the actual data and try to come to an assessment of the success of the project. For the measurement of the success we used objective and subjective information. Objective facts came from the concrete achievements by both the organizers of the project and the participants, subjective data were provided by the evaluations of the participants and the project coordinators.

We begin every sub-section by quoting the goals from the original project outline, submitted in 2004 to the DOB Foundation. The quotes are displayed in italics.

6.1. Objectives

- *Stimulation of humanization (i.e. focusing on collective human needs), participation (i.e. a role in society and the economy) and dialogue (i.e. communication on an equal basis) in South-Eastern Europe.*
- *Strengthening the role of Theatre of the Oppressed practitioners, both as carriers of a method that enhances humanization, participation and dialogue, as well as potential initiators of activities that create concrete economic prospects for local people.*

This is achieved by:

1. *Method transfer from Theatre of the Oppressed experts to Theatre of the Oppressed practitioners in South-Eastern Europe*

In all three countries, the method transfer was successful. This is confirmed by the evaluation sheets delivered by the participants. The overwhelming majority of them were in the positive/highly positive range. Generally, the participants expressed they would have liked to acquire more knowledge and skills on the Rainbow of Desire techniques.

2. *Networking and collaboration in three different countries among people involved in projects aimed at activation, humanization and emancipation work in South-European societies.*

In Moldova, this was successful on a small scale, especially in the areas of Disability, Gay Rights, Human Rights, Children's and Young people's Rights. Five nuclei were reinforced:

- the national platform striving for an anti-discrimination law
- the LGBT organization GenderDoc-M
- outreach work with street children in Balți
- the work of several organizations working with disabled people
- projects in Cahul with single parents and their children

In Serbia, the POD project brought people together who worked in numerous fields and set off a series of new projects and activities. The following areas of work were reinforced:

- Work with Roma children and youth
- Projects in schools, especially on violence and mediation
- Work with drug addicts
- Work with disabled people or people with chronic diseases

In Croatia, no new networks were created, as most of the participants to the trainings were already members of the HCDO network. The focus of HCDO on participatory drama, though, has sharpened.

3. *Producing a starters manual for the use of Theatre of the Oppressed techniques in the fields of Education, (drugs, violence and delinquency) Prevention, Peace and Reconciliation, Community and Social work, Human Rights and Democratization/Participation.*

The manuals were produced and distributed but did not reach all sectors in every country. In Moldova, the education and peace/reconciliation fields were not touched.

In Serbia, the peace/reconciliation field was also not touched.

In Croatia, the community and social work sector was hardly touched.

4. *A practice-based investigation of the implementation options of Theatre of the Oppressed and other participatory drama skills in the countries mentioned, leading to an overview of economic prospect for the profession of participatory drama practitioner.*

The outcome of the investigation was diverse. The sustainability aspect was an important element of evaluation. Sustainable job opportunities are very scarce in Moldova. The dependency on foreign money and the weakness of the public sector makes it very difficult to create a steady basis for Participatory Drama practice. However, the number of active practitioners has been raised from only 2 in 2005 to a maximum of 14 in 2006 and 2007. The fact that activities took place in the central (Chişinău), northern (Bałți) as well as in the southern (Cahul) regions of the country is encouraging.

Serbia is right at the beginning of a promulgation process that doesn't seem to end yet. The stunning figures of 70 applications, 33 participants and 27 practice reports show that the potential is enormous. However, working out Participatory Drama projects and finding jobs is still a daunting experience. With the state still in an imperfect condition and foreign money withdrawing, Serbian practitioners are practically living on an island. More and focused attention to the development of Participatory Drama in Serbia is necessary to keep the flame burning.

In Croatia the project contributed to the recognition of Participatory Drama in society, especially through the publication of the manual. The situation was different in Croatia, because a relatively large part of the participants already had jobs, although most of them still couldn't practice Participatory Drama full-time. HCDO signals that the benefited from POD above expectations and the manual will continue to be a boost for the future.

5. *Publish a basic participatory drama manual for professionals in the field of Education, Prevention, Community and Social Work, Peace and Reconciliation, Human Rights and Democratization/Participation. The manual will consist of practical exercises and concise programs for immediate use.*

The manual will be published in the Croatian, Serbian, Romanian and Russian languages.

The manual was not published in Russian, due to the fact that only 2 Russian-speaking practitioners participated in the Moldovan training and that time was too short to produce two manuals.

The local coordinators all three insisted that the manual, which was referred to as a *starters' kit* to avoid confusion, should contain a little more than exercises and program proposals. In fact, they expressed their intent to write a comprehensive manual which would answer as many questions as possible. A compromise was reached in Moldova and Serbia; their manuals carry more information on Participatory Drama than intended but still offer practical information. In Croatia, the manual became a more advanced publication (with an ISBN-number) by experienced practitioners and it has less become a practical aid for starters.

6.2. Intended results

1. Improved skills and quality of work for 40-60 practitioners of participatory drama

With only a few exceptions, all 82 participants expressed that they benefited from the trainings. The distribution of the manual confirmed this fact by showing, in the three countries, what had been achieved before, during and after the trainings. The number of 50 practitioners completing both trainings is well in the range of expected results, with another 32 completing at least one training.

2. Increased impact and effectiveness of programs, projects, initiatives in the field of:

I. Children and youth rights (Moldova)

Besides Moldova, effects were also seen in Serbia and to a small extent in Croatia (+)

II. STD/HIV/AIDS prevention (Moldova)

Only a small effect in Moldova, as a spin-off of the work in the LGBT community (-)

III. Gay rights (Moldova)

Also in Serbia and Croatia the LGBT movements benefited from the use of Participatory Drama (+)

IV. Social work (Serbia)

And definitely also in Moldova, especially in the work with single parents (+)

V. Education (Serbia)

But only as a spin-off effect; in Croatia, the impact was larger (+/-)

VI. Peace building (Croatia, Serbia)

In Croatia yes, but not in Serbia (+/-)

VII. Human rights (Croatia)

And very strongly in Moldova (anti-discrimination law) and also in Serbia (Roma rights) (++)

VIII. Participation in democratic processes (Serbia and Croatia)

Mostly in Croatia, in Serbia as a spin-off of the projects with Roma youth (+/-)

IX. Anti-violence programs (Croatia)

The Croatian program "schools without violence" was introduced to Serbia in 2006 (+)

X. *Psychology (Moldova, Serbia and Croatia)*

Psychologists and psychology students were definitely the largest fraction amongst the participants in all three countries
(+/-)

XI. *Applied drama (Moldova, Serbia and Croatia)*

Actually, in Moldova there were hardly any participants with a drama background
(+/-)

The overall result is a big plus, but sometimes from an unexpected angle. This shows that, before you know who is going to apply for your trainings, it is very hard to predict an exact result.

3. *Increased number of people using participatory drama in the region*

In Moldova and Serbia, the number increased steeply, in Croatia it hardly changed. This was due to the fact that the selection of participants was done by HCDO; generally, more experienced applicants were chosen.

6. *Network building of practitioners in the countries involved*

The Moldovan network was reinforced, although it is still functioning at a very low level, due to the ongoing communication and transport barriers. The Serbian network was founded in November 2007 by a group of 15 people. The Croatian network is part of the HCDO network.

6.3. Beneficiaries

1. *Participants to the courses: 40-60, approximately 50/50 in gender, age approx. 25-45, from Croatia, Serbia and Moldova*

We completely missed out on the gender figures. In all three countries, the relation was between 90/10 and 95/5 in favour of women. The age of the participants was rather 18-45 with a large group of 25-35 year olds.

2. *Recipients of the manual in the first edition: an estimated 250 in each of the countries involved, i.e. 750 in total*

The total amount for the first edition was a total of 880, but not equally divided. The Moldovan numbers were far below average, the Croatian far above.

3. *Beneficiaries in the respective projects of the participating practitioners: several thousands*

It is hard to discern between direct and indirect effects. If we appreciate the fact that 50 practitioners completed both trainings and that they, on average, worked with a group of 20 during the practical part of the project, they reached 1.000 people. If half of them worked with a group of 10 persons every 6 months, this would amount to 500 extra people reached every year. A few of them trained new groups of practitioners that went to work with new groups etc. So the estimate of several thousands will not be far off the mark.

6.4. Outcome

A result which was not explicitly intended but nevertheless achieved was that POD inspired both the participants and the NGO's involved to look beyond their usual range of options. In societies without a clear perspective for its citizens, there is a tendency towards skepticism, apathy and even cynicism. For people who have been deceived and disappointed for generations, including the period after the breakdown of one-party states and after a devastating civil war, it is not obvious to look to the future with confidence and ambitions. Although we wouldn't go so far as to say that POD broke down this tendency, we certainly experienced more than a spark of optimism.

Just a few remarks from participants who counted among the less experienced about what they thought they could do with the techniques they learned during the first training:

Jelena (Serbia):

"I will apply what I got and learned on youth. Groups of young people from 15 – 25. What are their problems and in which way they feel oppressed from society or some individuals. From different backgrounds – if possible.

This is because I think youth in Serbia is oppressed in many ways, specially recording our recent history. And that one of biggest oppression is - lack of will, and enthusiasm to take their life in their own hands."

Sanja (Croatia):

"I will apply what I learned on training "Living differences - Education for social justice" like one of techniques for making participants aware about problems of some oppressed groups, and mostly it will be encouragement for more active part for support of social justice in my environment.

With teachers of primary schools I will try to organize this kind of theatre. But realization is possible only from the beginning of next school year because of this period in which we are now. Until then I will try to visit several forum theatre performances to see different jokering because I would like to get better picture about it and maybe find stile of jokering which will be closer to me. ☺"

Natalia (Moldova):

"In the centre for children and youth with disabilities, in the school with the participation of this target group for children without disabilities. Also, I would work with the parents as well."

Liljana (Serbia):

"I have learnt a lot. I have already applied some of it into my work: with ATEM (The Youth Local Theatre in Zajecar), in my psychology lessons at school, civil education, PE, and class meetings in the school where I work with adolescents, in my therapy work. At a professional psychology meeting in May 2007, I am going to talk about the theme: Effects of the Forum Theatre in Therapy and the Application of the Forum Theatre in a Therapy Group."

Dea (Croatia):

"The workshop surpassed my expectations, meaning that I got a broader range of knowledge than I expected.

I will apply what I've learned by setting up a forum-scene with the members of a debate club I coach, and we will have shows in their school. I hope that, with time, I will learn more about legislative theatre, which interests me the most."

Andrei (Moldova):

"I will apply the knowledge in a penitentiary to show that people are equal."

6.5. Budget

Despite the fact that the number of participants was higher than foreseen, POD stayed within the projected budget. This was almost entirely due to the fact that less participants than foreseen had to be boarded at a hotel during the trainings. The decision to organize all trainings at the respective nation's capital meant that, as the majority of the participants live in the capital, boarding and transport costs were minimized.

This also goes for the production of the manuals. Because of lower output in Moldova and Serbia, the costs remained well inside the budget. The international coordination hours, however, exceeded the projected number by 80%. For the most part, this was due to a much greater amount of work for the Moldovan stage. As this was the pilot stage, a lot of troubleshooting was necessary. The international coordination hours for Serbia and Croatia stayed within the budget.

6.6. Publicity

1. *Via the manual*

All three manuals were announced through the usual communication channels:

- direct mailing⁴
- mailing lists
- the internet
- invitation letters (to the presentation)

In Croatia, the launch of the manual was covered on national television.

In Moldova, the launch was covered on national radio by the famous playwright Dimitri Crudu, who was at the final presentation. The local coordinator Lilia Raileanu was interviewed⁵ for the radio show.

2. *Through various publications on the internet (the full evaluation report, an article for the ITO-newsletter Under Pressure), thus sharing it with other participatory drama practitioners in South-Eastern Europe and beyond*

Publication on the internet was the most successful in Moldova, where several websites published the communiqués and announcements of POD. The evaluation report is still to be published. Under Pressure already covered the project.

3. *Written publications in the countries involved*

Unfortunately, no written publications were noted.

⁴ The press release, also, was published in the bulletin "Oberlist" of the Moldovan Young Artists Association "Oberliht" (<http://idash.org/pipermail/oberlist/Week-of-Mon-20070219/000401.html>) and electronic bulletin of the National Resource Centre for Youth (<http://www.youth.md/bulletin.php?bid=173>).

⁵ The interview is available on Internet on the following link: <http://www.europalibera.org/rubrics/ro/archives/2007/02.ASP> under the chapter "Cultura" the title of the news: "Teatrul opimatilor: drama participativa – Dumitru Crudu".

4. *Press coverage of the project in the countries involved (written press, radio/tv, internet)*

In Moldova, a radio interview was given at the first presentation of the project. In Croatia, a national newspaper published an article after the first presentation. The press conference in Serbia

attracted only one journalist, and it is not known if he published anything. But the B92 press used their mailing list (5.000 subscribers) to make announcements.

5. *During conferences and international meetings*

POD was featured at a series of conferences in Moldova and Serbia, and also in Latvia.

6.7. Sustainable effects

1. *Further training will be part of funding applications by the participating practitioners for the benefit of their respective projects*

The number of trainings given by POD participants is still quite low. We know of 4 participants that have given Participatory Drama trainings.

2. *The coordination functions will be continued in the form of a national contact point or CTO (Centre for Theatre of the Oppressed)*

The national contact point in Serbia is developing. In Croatia, there has been another centre than

HCDO that established a contact point. This Pula-based centre was not a part of the POD project.

In Moldova, a national contact point was not feasible. A network was the maximal option.

3. *Networking will create a sound basis for this contact point or CTO*

See above

4. *The manual will create possibilities for courses, lectures and further applications of the techniques*

On this point, POD was extraordinarily effective. In general, the interest in Participatory Drama has increased in all three countries. The fact that practitioners had the opportunity to discuss techniques, their application and their effects led Participatory Drama away from the status of being "just one of those techniques". The manuals not only described how to use the techniques, but also some of the backgrounds and also the preconditions. The POD process showed that, in order to implement applied arts projects, you need to take the tools you're working with seriously.

6.8. Strong points

From the evaluations with the local project coordinators, who consulted this with the training participants, the following strong points of the POD concept emerge:

1. The inclusion of a practice stage in the training
2. The support on issues (like management, project development and networking) other than drama-related
3. The production of the manual as a reflection process
4. The manual as a valuable tool and reference point for Participatory Drama as a whole
5. The quality of the trainers
6. Trainings cumulating in Forum presentations and/or Invisible Theatre actions
7. The DVDs/videos that were shown during the trainings
8. Professional coordination

6.9. Points of improvement

With a focus on the structural elements in the POD concept.

1. Investigation stage needs more structuring, so that all available information can be processed and the coordinators know what to do
2. Trainings need to be more participatory in terms of group/network building and tapping into local knowledge
3. Training program could be a little less hours a day, leaving time for networking
4. Practice stage needs more structuring in terms of a concise instruction, a checklist and self-evaluation criteria
5. The strategy of selling manuals before publication failed in all three countries and should be revised
6. The local coordination budget should be transferred entirely to a local NGO, like in Croatia; in Serbia and Moldova, we should have chosen a similar construction

6.10. Problems encountered

1. Legal constructions in Moldova and Serbia were very complicated and sometimes not adequate
2. International payments to Moldova are charged heavily by local banks
3. In Croatia, personal conflicts overshadowed the selection process for the 2nd training
4. There were not enough coordination hours available to plan necessary additional project visits by the international coordinator
5. The question of the integrity of training I and II, given by two different trainers, as in Croatia and Moldova, was underestimated. The differences were quite obvious in Moldova.
6. The illness of the international coordinator just before the final presentation in Moldova and his subsequent absence seriously hampered further developments in that country
7. Bringing two networks together in Serbia, which are operating more or less separately, has been a difficult challenge
8. Some international NGO's ignoring the arrival of POD and continuing their policies of "act first, think later".
9. No relevant press coverage in Serbia

7. Conclusions

The POD concept Investigation – Training – Practice – Manual

- is applicable to countries with low or middle-range experience in Participatory Drama
- is a sound basis for good practice with vulnerable, oppressed or excluded groups in society
- is cost-effective compared with "one-off" trainings because the sustainable effect is much larger
- is sustainable because of the production of a manual, the creation of networks and the practice stage
- can be used in other countries as a model for multiplication/capacity building projects

The training format 2x 5 days with a performance on the final day of each week

- is slightly overloaded; the first week could be extended to 7 days
- needs a separate addition of at least 2 days of working with Rainbow of Desire
- techniques should limit evening sessions to a maximum of 2 in the first week and 1 in the second week
- should be accompanied by a written program for the orientation of the participants

The practice stage of the project

- is an indispensable part of the learning process and would need basic structuring
- should be accompanied by a list of do's and don'ts as well as an evaluation format
- needs a leaflet for NGO's or government agencies where practitioners do their work
- is slightly overloaded; the first week could be extended to 7 days
- needs a form of organized supervision, either through a local network or through communication with the trainers of the project

The manual

- unfolds its strongest effect when it is written by the participants (instead of by the trainers)
- is more valuable when it exceeds the status of starters' kit but shouldn't be encyclopaedic
- needs more promotion, especially among NGO's

The projected job opportunities for POD graduates

- require assistance in terms of management and project development; this element should be taken care of by local specialists
- depend largely on the perseverance of the practitioners and the openness of society towards Participatory Drama

Summary

The Power of Dialogue (POD) was a multiplication program of Participatory Drama techniques into Moldova, Serbia and Croatia. Besides two intensive training weeks by expert trainers, it contained a practical stage in which participants needed to apply what they learned and it included the production of a starters' kit for emerging Participatory Drama practitioners.

POD attracted a total of 146 applicants for the trainings, of which 82 participated in at least one training and 50 completed the entire project, 22 in Serbia and 14 each in Moldova and Croatia. The transferred techniques were applied in projects with, among others, national minorities, disabled people, street children, high school pupils, LGBT communities, prisoners and in prevention and social skills programs. At least 1.000 people were reached directly by the activities of the practitioners during the project.

The project opened up new opportunities for Participatory Drama practice in all three countries, but the strongest in Serbia. Infrastructural and financial constraints hamper a swift development in Moldova, Croatia already possessed a basic infrastructure for Participatory Drama, which was revitalized by POD.

As the starters' kits were written by the local coordinators, using material from POD participants, this stimulated a reflection and repositioning process which was welcomed greatly. The first editions of the starters' kit added up to 880 copies, 80 in Moldova, 300 in Serbia and 500 in Croatia. The manual was well received and is used widely.

POD met most of its objectives and will serve as a model for further multiplication programs by Formaart.

Annex I: The complete program

DAY 1 HISTORY & ARSENAL

The practitioners learn about the basics of Theatre of the Oppressed

Sequence:

1. Feeling what we touch
2. Listening to what we hear
3. Dynamisation of the senses
4. Looking at what we see
5. Memory of the senses

- Explanation of techniques
- Image theatre

DAY 2 FORUM THEATRE

The practitioners learn about the process of creating Forum Theatre

- Invisible theatre,
- Forum dramaturgy, role of the actor, the game, Protagonist/Antagonist/Bystander
- "Don't say a word" an example of Forum (video)
- Shortest way to the anti-model construction: from images to an embryonic scene
 - o Slide show technique
 - o Internal monologue,
 - o "what is the story"
 - o "what is the action"
 - o "what are the thoughts of the images?"

DAY 3 REHEARSING OF THE REHEARSAL, REHEARSAL OF THE REHEARSING

The practitioners learn how to rehearse a Forum scene and to prepare for interaction with spect-actors

- Rehearsal techniques – Scenes of day 2 as basic material for the construction of an anti-model.
- The anti-model can be: Forum - image theatre - invisible theatre - legislative theatre
- Will- vs. Counter wil=> Dominant will
- Loch Ness principle=> the antagonist role
- Working with Rainbow techniques.
- Preparing the actors for the forum.

DAY 4 JOKER

The participants learn about how to joker a performance of any kind

- Introduction to the role of the Joker
- Joking in workshops – public performances
- Answers? Questions! – The difference between joking and educating

DAY 5 PRACTISE IN SOCIETY! THAT'S WHAT PARTICIPATORY DRAMA IS FOR

The participants will work on scenes they will perform and be supervised

- Preparation of the evening sessions

DAY 6 INTRODUCTION AND REFRESHING

- Explanation of experiences, good and bad, of Forum Theatre, and experience of performing Joker Function
- Story of the origin of Forum Theatre.
- Simple games and exercises, including Stop/Go
- Image of the Word,
- Handshake variations

DAY 7 THE JOKER

- Carnival in Rio,
- Enter the Space,
- Lines of Images (touching and not touching)
- Detailed explanation of Function of Joker and standard process

DAY 8 FORUM DRAMATURGY AND REHEARSAL TECHNIQUES

- Discussion of successful dramaturgy for Forum
- 1-2-3 – into variations, including improvisations resulting
- Cat and Mouse; Dog and Cat and God
- Re-rehearsal of existing models
- Rehearsal techniques: Single emotion
Different styles
- Practise Joking in pairs – group feedback, positive and constructive

DAY 9 FORUM AND JOKER PRACTISE

- Circle of rhythms and sounds
- More rehearsal of models and critiques.
- Development of supplementary scenes
- Performance of two forum pieces for real audience, four jokers practise.

DAY 10 ADDITIONAL TECHNIQUES

- Rainbow of Desire
- Image and Counter-Image
- The snake and the Stick
- Defender tag